



SLOBODAN PAD / FREE FALL

Scenario, crtež i dizajn korica Vladimir Veljašević

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by Vladimir Veljašević – Sva prava zadržana

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*Objavljivanje ove knjige pomoglo je
Ministarstvo kulture i informisanja Republike Srbije.*

VLADIMIR VELJAŠEVIĆ

SLOBODAN PAD



Iz ukupnog tiraža ove knjige izdvojeno je 25 bibliofilskih primeraka sa originalnim grafikama Vladimira Milanovića i Nikole Velickog.



Edicija DŽAMBAS
posvećena srpskom stripu



SLOBODAN PAD — grafički roman Vladimira Veljaševića, piktogramski vodič kroz *bezdogled*¹ Ljubomira Micića, stilska vežba o literaturi dadaizma i/ili zenitizma, prvi je ovakav poduhvat Kabineta grafike Fakulteta likovnih umetnosti u Beogradu. Zauzima malo mesta, mnogo govori i svi ga razumeju, ili Državni službenik žali što nije zenitista.²

Na Topčideru, u ulici Mila Milunovića 1, pored stare i nove zgrade slikarskog odseka, nalazi se i grafički odsek koji je nastao četrdesetih godina XX veka zahvaljujući angažmanu profesora Mihaila S. Petrova. Nekoliko njegovih radova čuva se u Kabinetu grafike, epicentru kolektivnog sećanja.

Dva profesora, jedan saradnik u nastavi i jedan kustos, želeli su da povežu istorijske datosti akademskog početka i razvoja sa stvaralaštvom savremenih umetnika. Saradnja Ljubomira Micića i Mihaila S. Petrova bila je polazna tačka, uslovno okosnica radnje, posebno njihova multidisciplinarna aktivnost³ od 1921. do 1925. godine u okviru časopisa Zenit.

*U ekvatoru negde stoji čovek... i glavom svojom dotiče oblake i nosi Sunce na temenu...*⁴

1 D. Aleksić, Dadaizam, Zenit br.3, Zagreb, 1921.

2 Lj. Micić, Državni odvjetnik žali što nije zenitista, Reči u prostoru 10-16, iz Predrag Todorović, Antologija srpskog dadaizma, Službeni glasnik, Beograd, 2014, str. 84.

3 Publikovao je linoreze i pesme: Fragment naših grehova (Zenit, br. 6) i Ritmi iz pustinje. Pisma nalik na pismo (Zenit br. 11). Grafika Današnji zvuk ponovljena je u knjizi Ivana Gola Paris brennt (druga knjiga u ediciji časopisa Zenit, 1921). Crtež Portret Lj. Micića štampan je na naslovnoj strani kataloga Međunarodne izložbe nove umetnosti (Zenit, br. 25, 1924). Micićeva zbirka sačuvala je tri rada Mihaila S. Petrova: Kompozicija (1922) Portret Branka Ve Poljanskog (1924) i plakat za međunarodnu izložbu Zenita (1924) sa kolažiranim delovima. Ovaj rad spada u najranije kolaže rađene u našoj umetnosti. Iz Petrovljevog zenitističkog perioda potiče Kompozicija 77 (vl. Muzeja savremene umetnosti, Beograd) posvećena Branku Ve Poljanskom, tematski vezana za njegovu knjigu 77 samoubica (1924). Iste godine Petrov je od Micića na poklon dobio litografiju Studija figure Aleksandra Arhipenka sa pečatom Zenita na poleđini; ona je verovatno iz vremena kada je Micić objavio monografiju-album Arhipenko — Nova plastika. U Narodnoj biblioteci se čuva fragmentarna prepiska između Micića i Petrova, koja u izvesnoj meri otkriva razloge njihovih nesporazuma i razlaza. Podaci preuzeti iz V. Golubović i I. Subotić, ZENIT 1921—1926, iz Biografije saradnika Zenita, SKD Prosvjeta, Zagreb Beograd, 2008.

4 Lj. Micić, Duh zenitizma, Zenit br.7, Zagreb, 1921.

Modularni projekat, grafički roman Vladimira Veljaševića i njegovo posebno, bibliofisko izdanje sa grafikama Vladimira Milanovića i Nikole Velickog ujedno su i odgovor na davno dat oglas:

*TRAŽI SE ČOVEK...*⁵

Tokom realizacije projektni zadatak je usvojio širi rakurs sagledavanja i prezentacije, paradoksalno ponavljajući sudbinu aktera ovog grafičkog romana.

Kustos za to vreme živi život ili:

*Ona više svako veče*⁶ jer
*Umetnost sama određuje smerove*⁷
Linije nemaju zakona⁸ dok
Drhti crveni zvuk
*kroz plohe što se u crnome seku*⁹

ili

Papir nije život, jer
*Čovek mora ljubiti.*¹⁰
*Traži se čovek*¹¹
Barbarogenije
Razarač sveta
u *momentoriziku*¹²
jer
*Onoga koji ljubi ne vodi se za ruku nego za srce!*¹³

Jelena Spaić

5 Lj. Micić, Revolucija u gradu belome 7777 Traži se čovek, iz P. Todorović, Antologija srpskog dadaizma, Službeni glasnik, Beograd, 2014, str.166.

6 M. de Buli, Trakt, iz P. Todorović, Antologija srpskog dadaizma, Službeni glasnik, Beograd, 2014, str.131.

7 Lj.Micić, Čovek i umetnost, Zenit br.1, Zagreb, 1921.

8 Lj.Micić, Duh zenitizma, Zenit br.7, Zagreb, 1921.

9 M. S. Petrov, Ritmi iz pustinje (Pesma nalik na pismo) Zenit br.11, Zagreb, februar 1922.

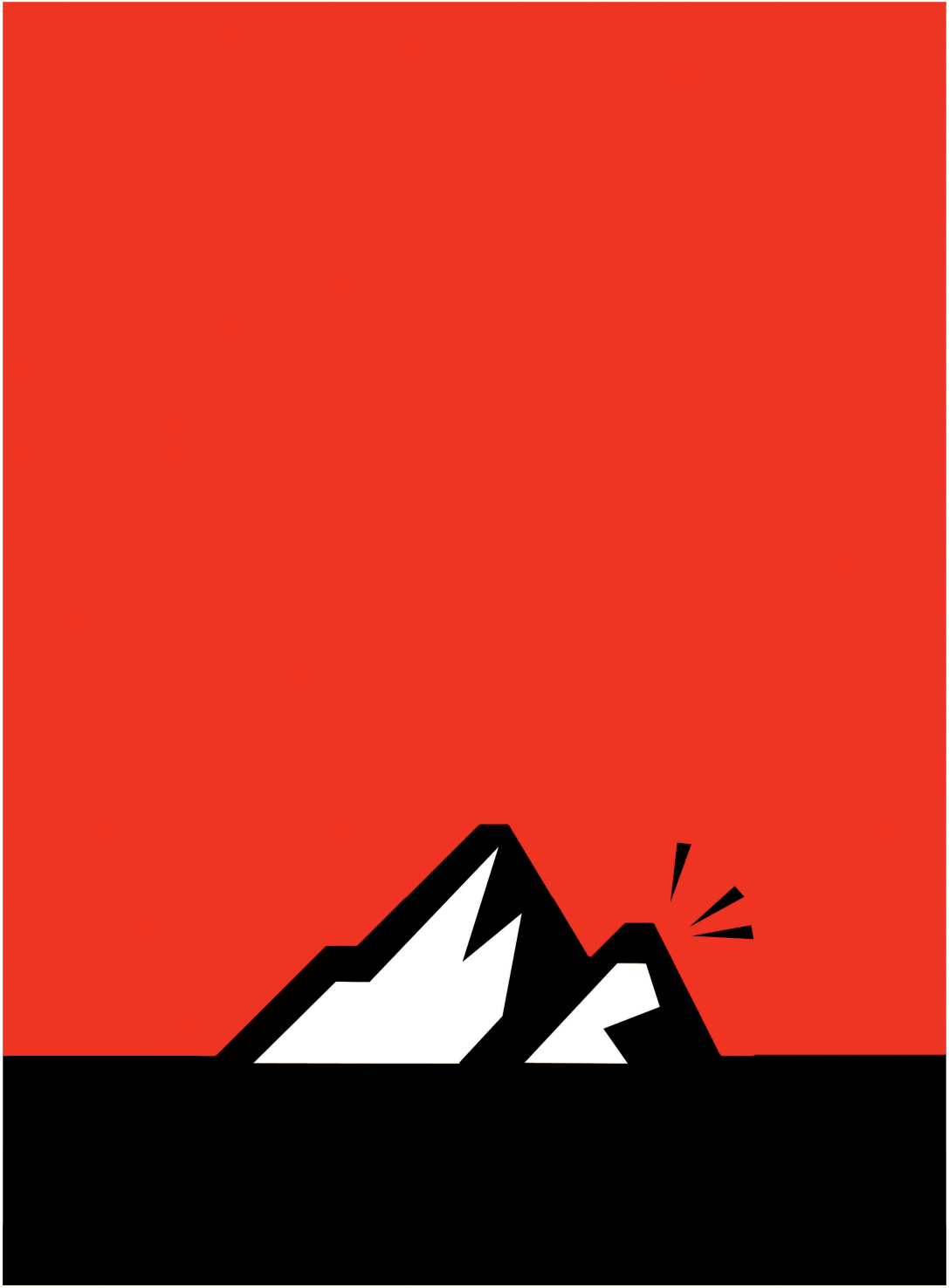
10 Lj. Micić, Filharmonija štamparskih mašina, Zenit br.4, Zagreb, 1921.

11 Lj. Micić, Revolucija u gradu belome 7777 Traži se čovek, iz P. Todorović, Antologija srpskog dadaizma, Službeni glasnik, Beograd, 2014, str.161.

12 D. Aleksić, Dadaizam, Zenit br.3, Zagreb, 1921.

13 Lj. Micić, Slobodan pad, iz P. Todorović, Antologija srpskog dadaizma, Službeni glasnik, Beograd, 2014, str.172.





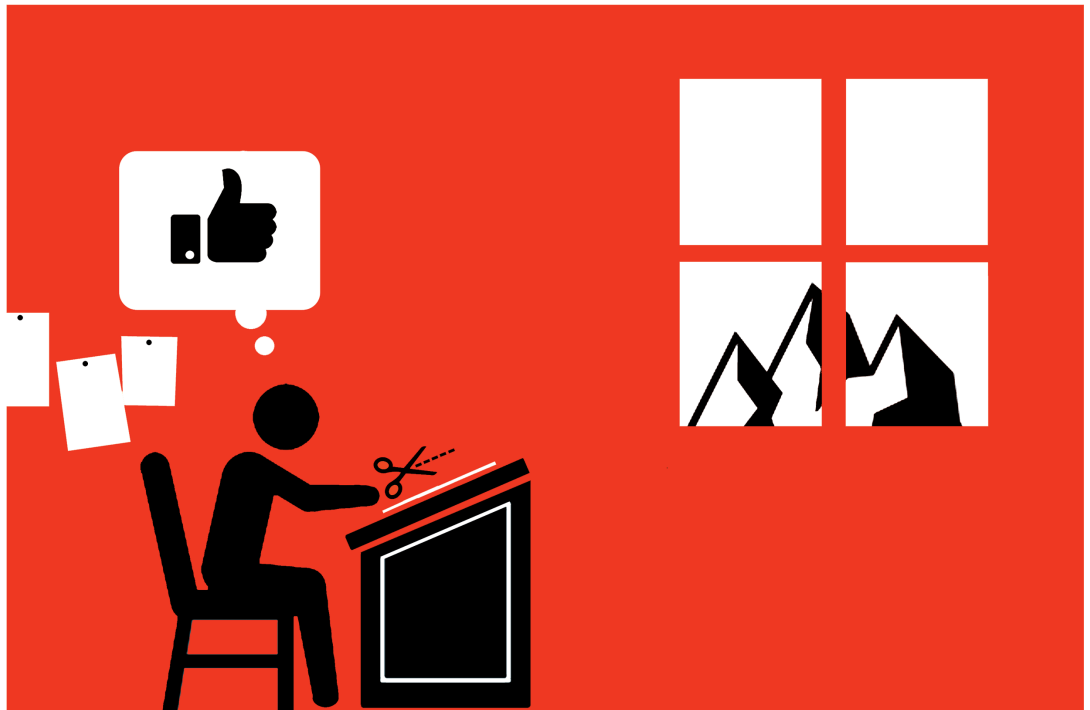


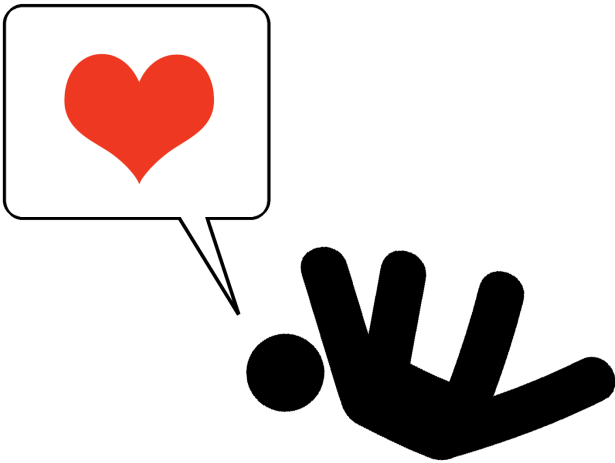


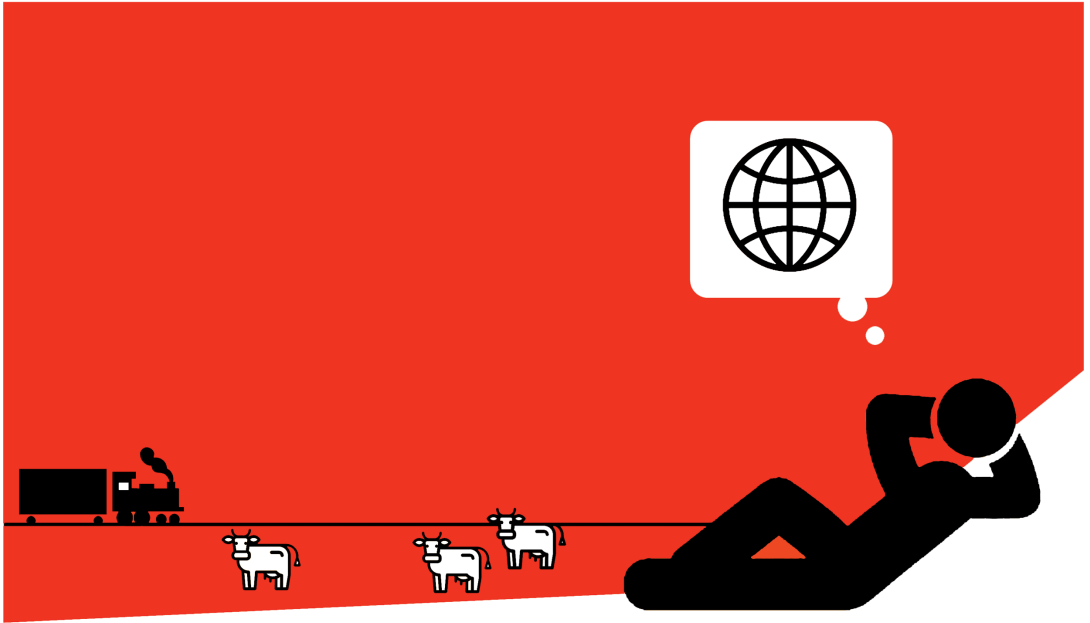
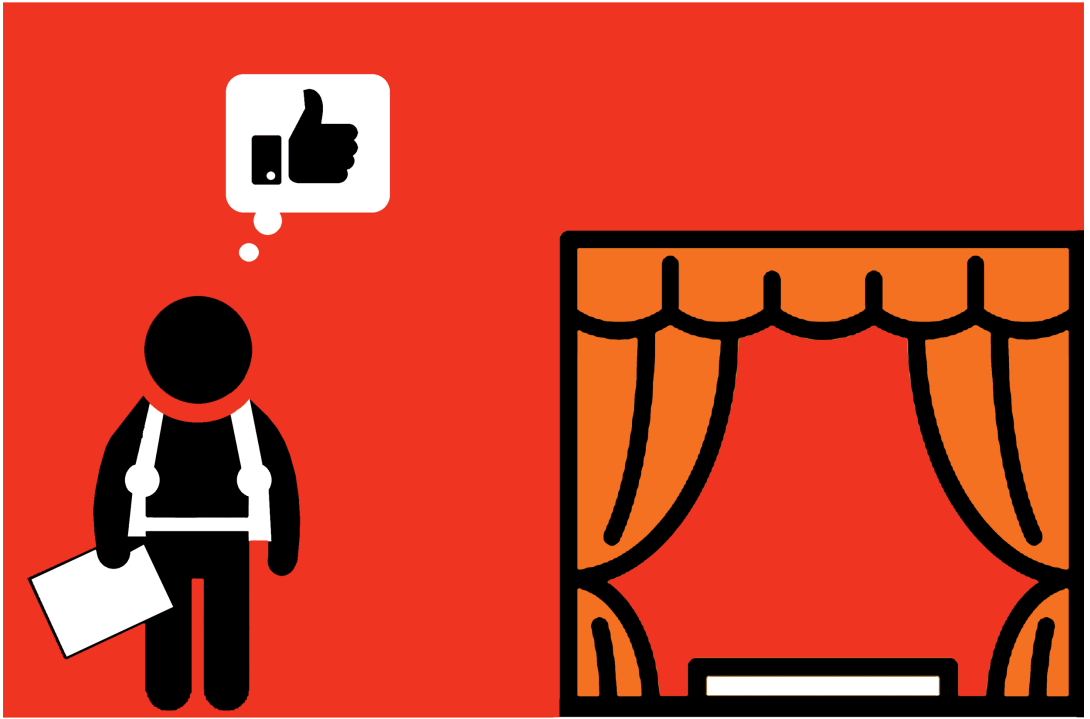
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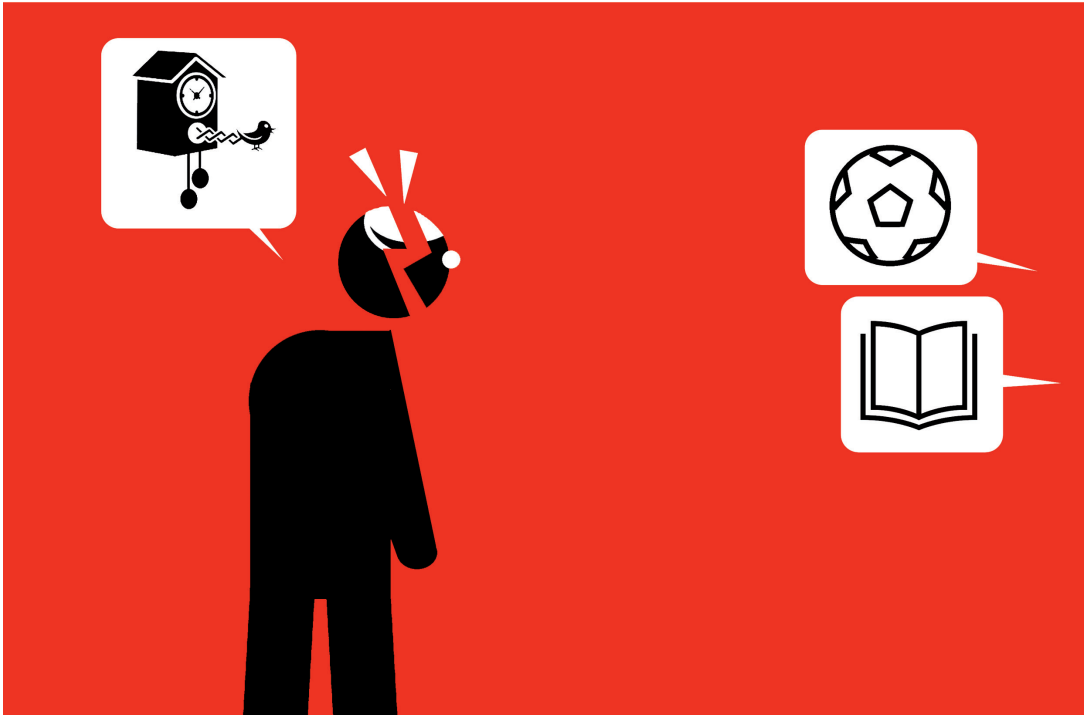
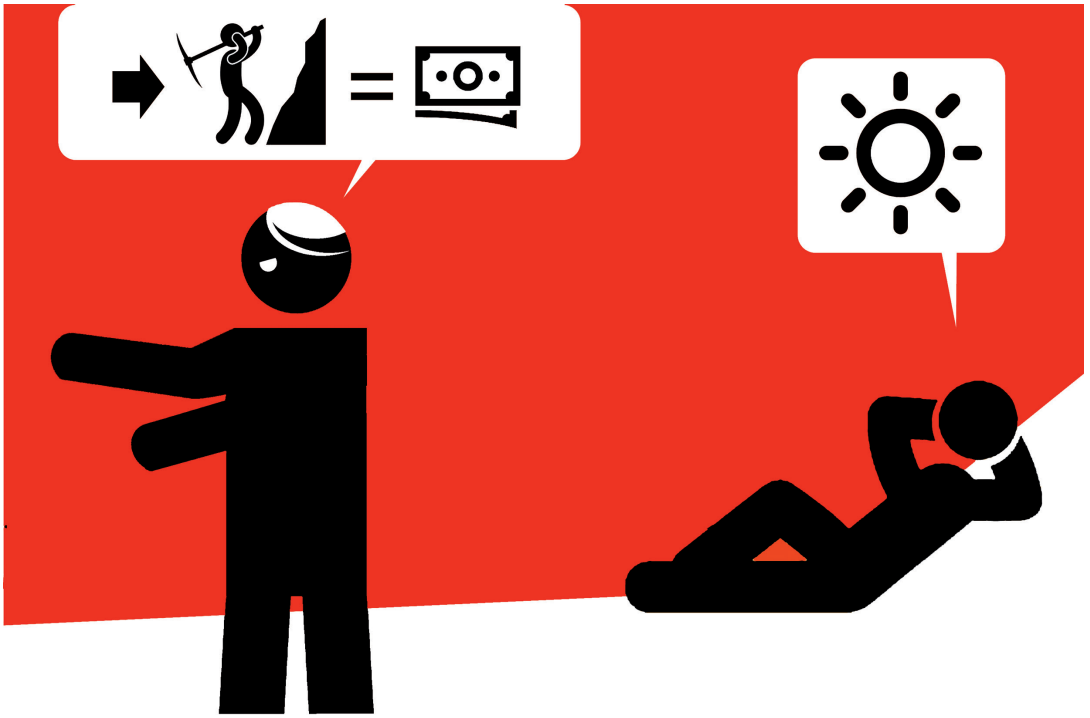


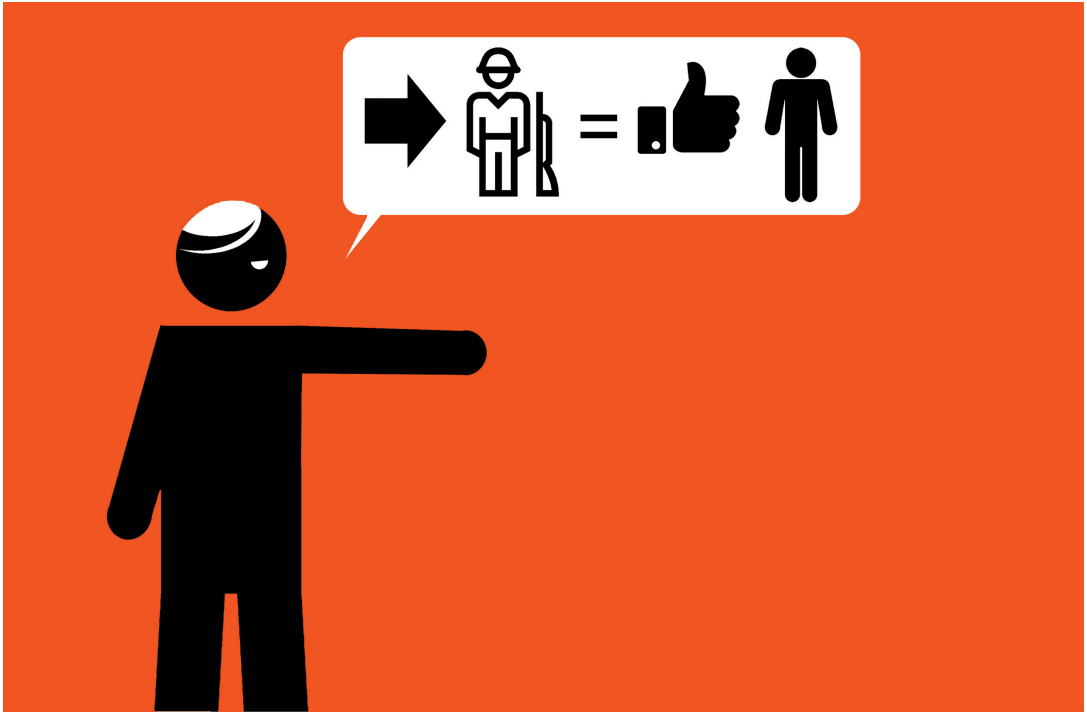






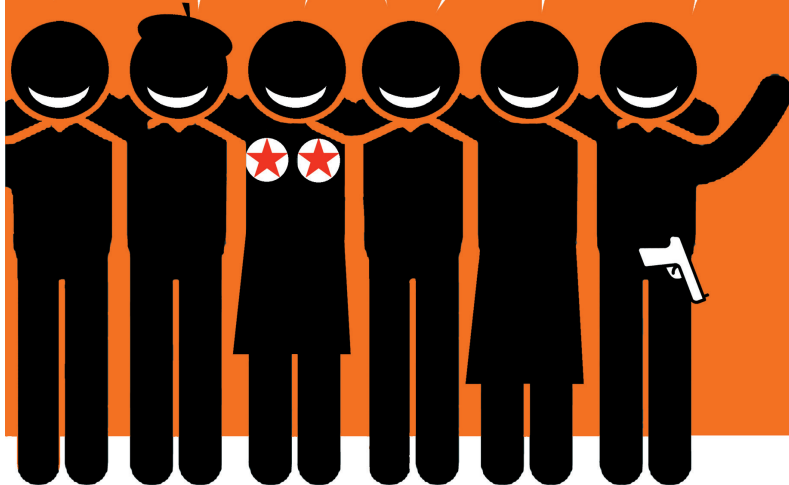
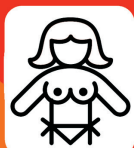








VOLTAIRE







FREE FALL — a graphic novel by Vladimir Veljašević, a pictogram guide through Ljubomir Micić's no-end¹, exercise in style about Dadaism and/or Zenitism literature, the first endeavor of this kind made by the Printmaking Cabinet of the Faculty of Fine Arts in Belgrade. It takes little space, speaks volumes, and everybody understands it, or makes a Public Servant mourn cause he is not a zenitist.²

On Topcider Hill, in 1 Mila Milunovića Street, next to the new and old painting department buildings, there is the Printmaking Department, founded during the 1940s as a result of efforts invested by professor Mihailo S. Petrov. Several of his works are kept in the Cabinet of Graphics, the epicenter of collective memory.

Two professors, one associate professor and one curator wanted to connect the historical facts of academic beginnings and creative development of contemporary artists. Cooperation between Ljubomir Micić and Mihailo S. Petrov was the starting point, a framework of sorts, especially their multidisciplinary activities³ from 1921. till 1925. within the work done in the magazine Zenit.

1 D. Aleksić, Dadaism, Zenit no. 3, Zagreb, 1921

2 Lj. Micić, Public defender mourns cause he is not zenitist, Words in space 10-16, Predrag Todorovic, Anthology of Serbian dadaism, Službeni glasnik, Belgrade, 2014, page 84.

3 He has published linocuts and poems: Fragments of our sins (Zenit, no. 6) and Rythms from desert. Poem letter like (Zenit, no. 11). The graphic Today's sound is reproduced in the book by Ivan Gol Paris brennt (the second book from the edition of the magazine Zenit, 1921). The drawing Portrait of Lj. Micić was printed on the front page of the International exhibition of the new art catalogue (Zenit, no. 25, 1924). Micić's collection has kept three works by Petrov: Composition (1922), Portrait of Branko Ve Poljanski (1924) and print for the international exhibition of Zenit (1924) with collaged fragments. This work is an example of earliest collages done in our art. From Petrov's zenitist period comes Composition 77 (property of the Museum of contemporary art, Belgrade), dedicated to Branko Poljanski, thematically linked to his book 77 suiciders (1924). The same year, Petrov got from Micić, as a gift, lithography The study of a figure by Aleksandar Arhipenko, with the Zenit's seal on the backside; it was probably from the time when Micić had published the monography-album Arhipenko-new plastic. Fragments of correspondence between Micić and Petrov is kept in the National library, and in certain sense those fragments reveal the reasons behind their misunderstandings and them breaking apart. Informations took V. Golubović and I. Subotic, ZENIT 1921—1926, from Biography of associates of Zenit, SKD Prosvjeta, Zagreb Beograd, 2008.

*Somewhere on the Equator, there's a man standing... touching the clouds with his head and carrying the Sun on his apex.*⁴

Modular project: graphic novel by Vladimir Veljašević, and this particular, bibliophilic edition with prints by Vladimir Milanović and Nikola Velicki, are at the same time an answer to an ad posted a long time ago:

MAN WANTED...⁵

During the realization, the project task adopted a wider view of perception and presentation, paradoxically repeating the fate of the protagonists of this graphic novel.

Curator is, during all this time, living the life or:

*She screams every night*⁶ because
*Art chooses directions by itself*⁷
*Lines are lawless while*⁸
The red sound is trembling
*through surfaces that are crossing in black*⁹

or

Paper is not life, because
*Man has to love*¹⁰
*Man wanted*¹¹
Barbarogenius
Destroyer of the world
in *momentorisk*¹²
because
*The one who loves is not led by his hand, but his heart.*¹³

Jelena Spaić

4 Lj. Micić, The spirit of Zenitism, Zenit no.7, Zagreb, 1921.

5 Lj. Micić, Revolution in the white city 7777 Man wanted, iz P. Todorović, Anthology of Serbian dadaism, Službeni glasnik, Belgrade, 2014, page 166.

6 M. de Buli, Trakt, from P. Todorović, Anthology of Serbian dadaism, Službeni glasnik, Belgrade, 2014, page 131

7 Lj. Micić, Man and art, Zenit no. 1, Zagreb, 1921.

8 Lj. Micić, The spirit of Zenithism, Zenit no.7, Zagreb, 1921.

9 M. S. Petrov, Rhythmes from desert (Poems letterlike) Zenit no.11, Zagreb, february 1922.

10 Lj. Micić, Philpharmony of printing machines, Zenit no.4, Zagreb, 1921.

11 Lj. Micić, Revolution in the white city 7777 Man wanted, iz P. Todorović, Anthology of Serbian dadaism, Službeni glasnik, Belgrade, 2014, page 161.

12 D. Aleksić, Dadaism, Zenit no.3, Zagreb, 1921.

13 Lj. Micić, Free Fall from P. Todorović, Anthology of Serbian dadaism, Službeni glasnik, Belgrade, 2014, p.172.



Ljubomir Micić
(Sošice, Jastrebarsko 1895 — Kačarevo, Pančevo 1971)

You have to be a zenithist!

Ljubomir Micić finished his primary education in Glina, his high school education started in Karlovac and finished it in Zagreb, where he enrolled the Faculty of Philosophy, and graduated in 1918 at the department for philosophy. During his studies, he was drafted and in 1916 sent to the Eastern front. He managed to evade firing squad by simulating madness, and he spent few months closed in military hospital in Sombor. His early adolescence, apart from horrors of war, was marked by his interests in arts. He wrote poetry, founded a high school theatre in Zagreb and involved himself more seriously in acting, like his younger brother Branko Ve Poljanski. His poems, theatre, arts and literary critics were published.

- 1919 — Concluded *Ritmi mojih slutnja (The rhythms of my misdoubts)*, his first book of poetry.
- 1920 — Got engaged to Anuška Kon, published another book of poetry – *Spas duše (the salvation of soul)*, and dramatic poem *Istočni greh-Misterij za bezbožne ljude čiste savesti. (Eastern sin-a mystery for the godless people clean conscience)*.
- 1921 — In Ljubljana Branko Ve Poljanski founded *Svetokret — a magazine for expedition to the north pole of man's spirit*, and in Zagreb Ljubomir Micić *Zenit – International review for Art and culture*.
- 1921–1926 — 43 issues of the magazine were published, with different subtitles, rhythms, formats and location of editorial office. *The Manifest of zenithism* started the *Library of Zenit* and in it 14 titles were published — and among those *Manifest of Zenithism, By hundred gods, Rescue car, Arhipenko — new plastic, Airplane without engine and Antieurope*, all written by Micić.
- 1922 — Micić started the Gallery of artwork of local and foreign modern and avant-garde artists. Some of the works he got as a present, some on commission

sale, and number of it was bought by himself. Same year, after his trip to Berlin, he got fired as a teacher in the Royal male teacher school in Zagreb. Typical for him, that inspired more his criticism of petite bourgeois environment of that times, and his attacks, stronger than ever, finally provoked the expected reaction. Most of the associates left the editorial office.

- 1924 — He relocated the editorial office of Zenit to Belgrade and organized the *1st International Zenit's exhibition of new art* with 26 participants from 12 countries and among them were W. Kandinsky, E. Lissitzky, L. M. Nagy, R. Delaunay, A. Archipenko, A. Gleizes, J. Bijelić, V. Gecan, J. Klek, M. S. Petrov...

- 1926 — Micić participated in section of Yugoslav zenithism at the exhibition of Revolutionary art of the West, in Moscow. Together with his brother, he organized demonstrations against Rabindranath Tagore and *Exhibition of contemporary Parisian masters* (zenith's friends) in Belgrade and Zagreb. Some of the works from the exhibition are now part of Micić's collection, which is now a property of National museum. The last number of Zenith was published. The magazine was forbidden because of the wrong interpretation and a part of a quote in text deemed controversial. He was accused for communist propaganda and open call to revolution. Micić fled Belgrade, but was arrested in Rijeka (a part of Italy at that moment). He was acquitted thanks to intervention of F.T. Marinetti. Then he departs to Paris.

The magazine Zenit carried the revolution of spirit following in footsteps of European artistic trends of early avant-garde:

Der Sturm and futurism to after war dada and constructivism. It opposed the traditional European artistic and political practices with zenithist values built on foundation of inner restauration of man. Vision of new and unified Europe was proclaimed by idea of balkanization led by resurrected Barbarogenius — incarnation of Yugo-balkan man-hero. Zenit became program herald of diverse forms: poster-editions, folio-formats, catalogues, leaflets, and Zenithist soirees in Zagreb, Berlin, Munich, Paris. Beside Micić, coeditors were also B.Tokin, R. Petrovic, I. Goll and B.V. Poljanski, and for the double issue 17/18 Russian new art, I. Ehrenburg and E. Lissitzky. Zenit's platform and esthetic program, and especially typographic solutions, got together and promoted all relevant Yugoslav and many international authors like: V. Mayakovski, W. Gropius, V. Khlebnikov, K. Malevich, T. V. Doesburg, L. Kassáka, A. Loos, A. Chernigoi... History recognized Ljubomir Micić and placed him right in the middle of European turmoil of that period, as a founder of authentic avant-garde movement.

He lived in Paris in a hotel room. His only love often visited him, their voluminous correspondence from that time is kept in the National library. From that letters you meet quite a different Micić, exalted with love and erotic dreams as he persist in his voluntary exile. He tried to start a gallery Vila Zenit in the suburbs of Meudon, working as a translator of Paramount's sound journals. During his

ten years exile he published 6 books in French : *Hardi! A la Barbarie. Paroles zénitistes d'un barbare européen*, 1928; *Zéniton, L'Amant de Fata Morgana*, 1930; *Les Chevaliers de Montparnasse*, 1932; *Etre ou ne pas être i Après Saraïevo – Expédition punitive*, 1933; *Rien sans Amour*, 1935; *Barbarogénie le Décivilisateur*, 1938.

Anuška leaves to Paris, and together they returned in Belgrade in 1936. Micić's views and grand ideas slowly slipped through his fingers while he was persisting beyond time, world and its moral systems extremely reduced conditions. He kept in contact with his friend and colleagues from abroad, who were helping him to overcome injustice of judicial prosecution, poverty and oblivion. In 1961, he lost his greatest love — Anuška and he turns to himself even more and deeper in the world of his fictions. Loneliness was slowly eating his psyche away. Paradox marked his life and his work. In the end quite the same he finished what was started: Ljubomir Micić slipped into coma right on the day when *Manifest of Zenithism* was published 50 years ago. He passed away two days later in nursing home in Kačarevo.

Not one single Belgrade hospital didn't want to admit Barbarogenius just because he didn't own health insurance card.

Jelena Spaić



Literatura / Literature

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Vladimir Veljašević je rođen 1969. godine. Diplomirao je na Grafičkom odseku Fakulteta likovnih umetnosti u Beogradu, na kojem je sada profesor. Bavi se i ilustracijom i stripom, a stalni je saradnik *Diplo* fondacije od 2005. godine.

Učestvovao na izložbama grafike, crteža i ilustracije u sledećim zemljama: Japan, Kina, Koreja, Tajland, Nemačka, Austrija, Švedska, Norveška, Belgija, Engleska, Španija, Italija, Grčka, Mađarska, Rumunija, Bugarska, Portugal, Kanada, Poljska, Češka, Slovenija, Hrvatska, Makedonija, Sirija, Finska, Holandija, Luksemburg, Danska, Brazil, Francuska, Australia, Argentina, Senegal.

Dobitnik nekoliko nacionalnih i međunarodnih nagrada.

Vladimir Veljašević was born in 1969. He graduated at the Faculty of Fine Arts in Belgrade, at the Printmaking department, and currently works as a professor there. His creative work also includes illustrations and comics, he is a long term associate at the *Diplo* foundation since 2005.

He participated at numerous exhibitions of graphics, drawings and illustrations in following countries: Japan, China, Korea, Thailand, Germany, Austria, Sweden, Norway, Belgium, England, Spain, Italy, Greece, Hungary, Romania, Bulgaria, Portugal, Canada, Poland, Czech Republic, Slovenia, Croatia, Macedonia, Syria, Finland, Holland, Luxemburg, Denmark, Brazil, France, Australia, Argentina, Senegal.

He got several national and international awards.



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