



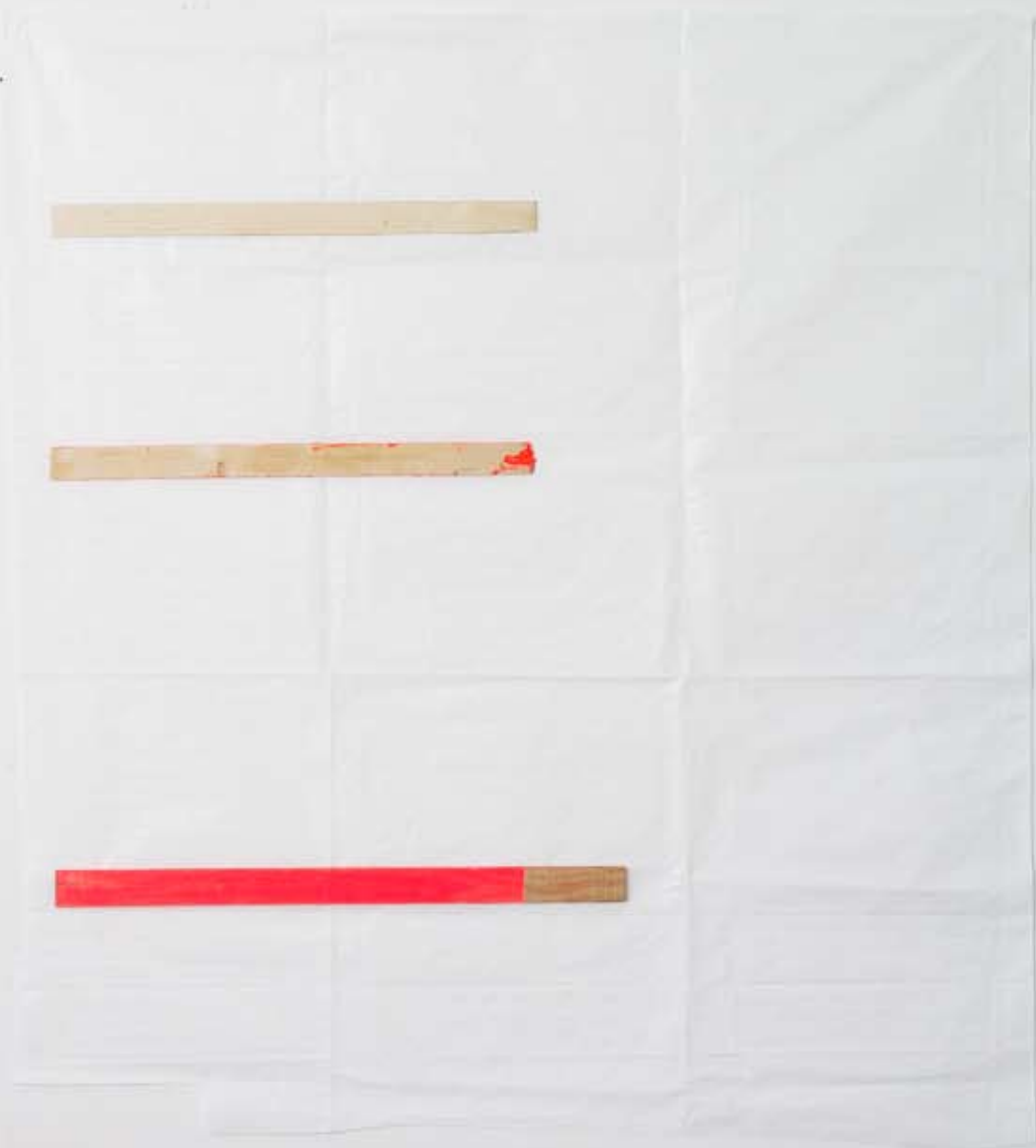




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# SPOMENKO ŠKRBIĆ RADOVI / WORKS

## — UVOD

Slikar Spomenko Škrbić pripada novoj generaciji umjetnika koji su savremenu bosanskohercegovačku umjetnost obogatili jednom novom dimenzijom. U posvemašnoj infekciji sa novim medijima u širem i užem umjetničkom kontekstu, i gotovo manirističkom odklonu od tradicionalnih likovnih tehnika – slikarstva i kiparstva, Škrbiću je pošlo za rukom da upravo konvencionalnim i akademskim tehnikama načini izvjesni iskorak i bosanskohercegovačko slikarstvo u razvojnog smislu povuče korak naprijed. Težina i vrijednost tog pomaka očituju se u činjenici da je bavljenje tom i drugim tradicionalnim likovnim disciplinama u vremenu umjetničke dematerijalizacije apriori predodređeno za propast. Upravo zbog toga, slikarstvo je danas svojevrsni lakmus-papir kroz koji se ponajbolje očituje legitimitet umjetničkog čina, koji je, dakako, doveden u pitanje kroz praksu zloupotrebe novih medija u recentnoj umjetničkoj globalizaciji. Proklamacija smrti slikarstva u prvoj i drugoj avangardi, kao i konceptualizacija umjetnosti u drugoj polovini 20. stoljeća, suzili su put slikarstvu i drugim tradicionalnim likovnim disciplinama, pri čemu je, važno je napomenuti, slikarstvo još uvijek ostalo umjetnost prve klase. Iz svega navedenog proizilazi važnost i značaj umjetničkog djelovanja Spomenka Škrbića, jer svojom istrajnom praksom, a vezan uz tradicionalne pojmove slike, iznalazi nova rješenja u tumačenju, razumijevanju i percepciji slikarstva i štafelajne umjetnosti.

Njegov oeuvre može se okarakterizirati kao ogolijevanje suvišnih elemenata na ono najosnovnije. Bez sumnje, Škrbić ne teži opulentnoj estetizaciji, već krajnjoj stanici u kojoj se približava idejnom i estetskom ništavilu. I nakon bešćutne liberalizacije umjetničke prakse tokom devedesetih godina 20.

## — INTRODUCTION

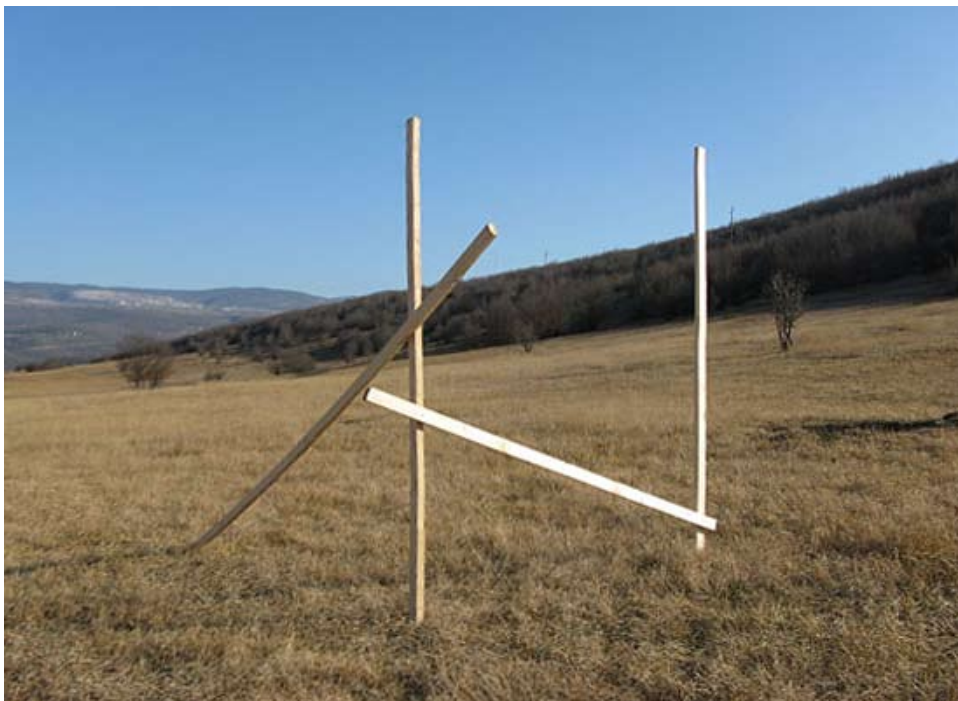
Painter Spomenko Škrbić belongs to a new generation of contemporary artists who have enriched the art of Bosnia and Herzegovina with a new dimension. In overall infection with new media in the wider and narrow artistic context, and almost mannerist deviation from traditional art techniques – painting and sculpture, Škrbić managed to make a certain step forward for B&H art in terms of progression by conventional and academic techniques. Strength and value of this shift is reflected in the fact, that dealing with this and other traditional art disciplines in time of artistic dematerialization a priori is destined for disaster. Because of this, the painting is now a kind of litmus-paper through which the artistic legitimacy of the act is best reflected, and which is of course called into question through practice of misuse of new media in recent artistic globalization. Proclamation of death of painting in the first and second avant-garde, as well as the conceptualization of art in the second half of the 20<sup>th</sup> century, narrowed the road for painting and other traditional art disciplines, where, it is important to note, painting still remained first class art. This indicates the importance and significance of artistic work of Spomenko Škrbić, because with his persistent practice, and linked to traditional notions of image, finds new solutions in interpretation, understanding and perception of painting and easel art.

His oeuvre can be characterized as denuding unnecessary elements to the most essential. Without a doubt, Škrbić does not pursue opulent aesthetics, but the final station where he comes close to conceptual and aesthetic nothingness. And after heartless liberalization of artistic practice in the 90s of the 20<sup>th</sup> century, and unscrupulous and unsystematic diversification that followed thereafter,

PRETHODNA STRANA / PREVIOUS PAGE  
SPOMENKO ŠKRBIĆ  
BEZ NAZIVA / UNTITLED, 2013.  
163 X 145 CM; PLASTIČNA FOLIJA, DRVO,  
AKRIL / PLASTIC SHEETING, WOOD, ACRYLIC

SPOMENKO ŠKRBIĆ  
IM LOT, 2009.  
200 X 180 X 140 CM; DRVO / WOOD





stoljeća, i beskrupulozne i nesistematične pluralizacije koja je uslijedila nakon toga, Škrbić je svojim novim radovima potvrdio tezu da slikarstvo doista predstavlja jedan od najreprezentativnijih umjetničkih medija danas. Unatoč oskudnom razvoju naše rane moderne na polju slikarstva i kiparstva, i tromom razvoju različitih neo-avangardnih poetika tokom pedesetih i šezdesetih godina 20. stoljeća, Spomenko Škrbića smješta se u kontekst isturene pozicioniranosti među bosanskohercegovačkim umjetnicima koji su njegovali i afirmirali novinu i svježinu promišljajući drugačije slikarske mogućnosti. Iako je tokom sedamdesetih i osamdesetih godina prošlog stoljeća slikarstvo u Bosni i Hercegovini dobilo neviđen polet i zamah kroz različita i oprečna shvatanja, danas mu je, bez opravdanja, oduzeto pravo i primat. Čini se da na umjetničkim scenama u Sarajevu ili Banjoj Luci ne postoji značajan slikar srednje i starije generacije. Primjetno je da je većina umjetnika, po automatizmu i inerciji, a uslijed nesistematične demokratizacije uzrokovane haotičnim stanjem iz devedesetih, pobjegla linijom manjeg otpora u zavodljivi svijet *ready madea*, instalacija i površnih kvaziumjetničkih intervencija. Premda je kao umjetnik stasao izvan domovine i bez direktnih utjecaja slikara užeg umjetničkog konteksta, Škrbić se uklapa u razvojnu nit bosanskohercegovačkog slikarstva koje prožeto, duhom historijskih avangardi (avangarda, neoavangarda, postavangarda),

with his more recent works Škrbić has confirmed the theory that art is indeed one of the most representative artistic media today. Despite the scarce development in the field of early modern painting and sculpture, and the sluggish development of the various neo-avant-garde poetics during the 50s and the 60s of the 20<sup>th</sup> century, Spomenko Škrbić is placed in the context of protruding position among B&H artists who have nurtured and affirmed novelty and freshness reflecting different painting options. Although during the 70s and the 80s of the last century, painting in Bosnia and Herzegovina gained unprecedented momentum and impetus through different and opposing views, at present time right and primacy were taken away from it without justification. It seems that at the art scenes in Sarajevo and Banja Luka there is no significant painter of the middle and the old generation. It is notable that most of the artists, by default and inertia, due to unsystematic democratization caused by the chaotic situation of the 90s, resorted by the path of least resistance to the seductive world of ready-mades, installations and superficial quasi-superficial interventions. Although he grew up as an artist outside of the country and with no direct impact of the painters in the narrower art context, Škrbić fits into a development thread of B&H painting which, permeated with spirits of historical avant-gardes (avant-garde, neo-avant-garde, post-avant-garde) requires its shape in accordance with the time at which it emerges.

And in terms of his work outside the country, it is possible to observe Škrbić through the prism of the works by our artists “out of context”, whose appearance has its tradition from the beginning of development of modern art in Bosnia and Herzegovina.<sup>1</sup> And finally, Spomenko Škrbić represents one of the most important B&H painters at present time. Brighter future of cultural institutions in B&H, which are currently in a very difficult

<sup>1</sup> More on phenomenon of departures and its impact out of the context see: Sida Marjanović, *Branko Radulović*. Veselin Masleša, Sarajevo 1960; Azra Begić, *Vrijeme odlazaka / Departures Time in: Umjetnost Bosne i Hercegovine 1925-1945. / Art of Bosnia and Herzegovina 1925-1945*. Art Gallery of Bosnia and Herzegovina, Sarajevo 1985; Irfan Hošić, *Pitanje konteksta / Issue of context in: Alem Korkut. Sculptures*. City Gallery, Bihać 2012.



traži svoj oblik u skladu sa vremenom u kojem nastaje. I sa aspekta njegovog djelovanja izvan zemlje, Škrbića je moguće promatrati i kroz prizmu djelovanja naših umjetnika “izvan konteksta”, čija pojava svoju tradiciju ima od početka razvoja moderne na prostoru Bosne i Hercegovine.<sup>1</sup> I na koncu, Spomenko Škrbić predstavlja jednog od značajnijih bosanskohercegovačkih slikara danas. Svjetlija budućnost kulturnih institucija u BiH, koje su trenutno u iznimno teškoj situaciji, a od kojih u dobroj mjeri zavisi razvoj kulturnog identiteta, zalog je i jednoj centripetalnoj politici prema našim umjetnicima koji djeluju izvana.

### RADIKALNO SLIKARSTVO I MONOHROMIJA

Radikalna redukcija, kao i svođenje slikarskih elemenata na njihovu formalnu suštinu, osnovni su princip Škrbićevog umjetničkog identiteta. Način korištenja crteža, boje, materijala i slikarskog procesa ukazuje da je umjetnik iza sebe ostavio velik put koji spaja figuralnost sa bespredmetnošću. Škrbić je dokinuo figuralnu prepoznatljivost u smislu tradicionalnog poimanja likovnog umjetničkog djela zasnovanog na mimetičnosti. Ipak, u njegovom slikarstvu i dalje se prepoznaju natruhe određenih predmeta, ako se uopće mogu nazvati predmetima – naime, bojениh traka, letava i komada drveta u njihovom rudimentarnom obliku – koji neočekivano preuzimaju ulogu likovno-kompozicionog elementa. Premda u suštini nemimetnički, boja ili letva u Škrbićevim radovima sugeriraju iluzornost, tj. jednu novu stvarnost.<sup>2</sup> Radi toga, u Škrbićevom slučaju, najpoštenije je govoriti o “stvarima”, jer likovnu neprepoznatljivost gradi prepoznatljivim elementima. Zbog izvjesnog kontrasta koji je evidentan na Škrbićevim slikama, iznosi se zaključak da umjetnik ne teži poravnanju slike sa površinom platna. Kada koristi letve u korelaciji sa nazivom rada kao što su objekti *Ge-kreuz-t* (prekršteno) ili *Ostavljeno* (2007), Škrbić objektu strukturu, u

situation, and from which is largely depends the development of cultural identity, is the pledge is one centripetal policy toward our artists who work outside.

### RADICAL PAINTING AND MONOCHROMY

Radical reduction, and reduction of painting elements to their formal essence, are the basic principle of Škrbić's artistic identity. Way of using drawings, colors, materials and processes of painting indicates that the artist left behind a great path that connects figural with pointlessness. Škrbić abolished figural distinguishing in terms of the traditional concept of visual art based on mimetics. However, in his painting the trappings of certain items are still recognized, if they can even be called items – namely, colored strips, bars and pieces of wood in their rudimentary form – which suddenly assume the role of visual and compositional elements. Although essentially unmimetic, color or slat in Škrbić's works suggest illusion, i.e. a new reality.<sup>2</sup> Therefore, in Škrbić's case, it is the most honest to talk about “things”, because he builds artistic unrecognizability with distinctive elements. Due to the contrast, that is evident in Škrbić's paintings, it comes to the conclusion that the artist does not aim to align the painting with the surface of the canvas. When using rails in correlation with the name of the work, such as objects *Ge-Kreuz-t* (folded) or *Left* (2007), Škrbić reduced the object structure to essentials, in tectonic sense. By this artistic practice and reflection, the artist has managed to find the essence of color and material, bypassing consciously the imitation of the stimuli of the external world. In his meticulous, but formally poor works he talks about the neglected facets of space in relation to the way that a human, as his most active consumer, inevitably has consumed.

It is useful to repeat: the historical and artistic reconstruction of a reduction phenomenon and abstraction of that being seen, begins with Claude Monet in the second half of the 19<sup>th</sup> century. It

SPOMENKO ŠKRBIĆ  
BEZ NAZIVA / UNTITLED, 2008.  
200 X 200 X 160 CM; DRVO / WOOD

1 Više o fenomenu odlazaka i djelovanju izvan konteksta vidi: Sida Marjanović, *Branko Radulović*. Veselin Masleša, Sarajevo 1960; Azra Begić, *Vrijeme odlazaka u: Umjetnost Bosne i Hercegovine 1925-1945*. Umjetnička galerija BiH, Sarajevo 1985; Irfan Hošić, *Pitanje konteksta u: Alem Korkut. Skulpture*. Gradska galerija Bihać 2012.

2 “Boja ne samo da je u slici tada počela dobivati nemimetičko svojstvo, da se više nije referirala na konkretan predmet iz stvarnosti koji označava, već se njezina funkcija mijenjala i u prostornom smislu.” Zvonko Maković, *Monokromi*, Umjetnički paviljon, Zagreb, 2002, str. 6.

2 “Color not only started to gain unmimetic characteristic, not referring any more to certain object that signifies in reality, but its function changed in spatial sense.” Zvonko Maković, *Monokromi / Monochromes*, Art Pavillion, Zagreb, 2002, p. 6.

VOJO DIMITRIJEVIĆ  
NAŠA MUSLIMANKA /  
OUR MUSLEM WOMAN, 1939.  
ULJE NA PLATNU / OIL ON CANVAS;  
56 X 40 CM  
PRIVATNA KOLEKCIJA / PRIVAT  
COLLECTION, SARAJEVO

tektonskom smislu, reducira na najnužnije. Navedenom umjetničkom praksom i promišljanjem umjetnik je uspio pronaći suštinu boje i materijala, zaobilazeći svjesno imitaciju podražaja vanjskog svijeta. Studioznim ali formalno siromašnim radovima on progovara o zapostavljenim fasetama prostora u odnosu na način kako ga čovjek kao njegov najaktivniji konzument neizostavno konzumira.

Korisno je ponoviti, historijsko-umjetnička rekonstrukcija fenomena reduktivnosti i apstrahiranja viđenog započinje sa Claude Monetom u drugoj polovini 19. stoljeća. Svoj puni oblik doživljava sa povratkom Moneta (*Monet Revival*) na njujorškoj umjetničkoj sceni neposredno iza Drugog svjetskog rata sa umjetnicima američkog apstraktnog ekspresionizma. Na koncu, redefinirano slikarstvo nanovo se vraća u Evropu kroz konceptualizirane slikarske prakse radikalnog i monohromnog slikarstva u periodu sedme decenije 20. stoljeća.

Osim usamljenog intrigantnog platna Paula Bilhauda (1854-1933) *Borba crnaca u tunelu* iz 1882. godine koje je u potpunosti "prefarbano" crnom bojom, sistematsku razgradnju slike i njeno svođenje na primarne likovne elemente započeo je Claude Monet (1840-1926). U njegovim kasnim slikama je motiv, tj. priroda kao polazište potisnuta u drugi plan, pri čemu je boja kao apstraktna kvaliteta ukazivala na novi značaj i autonomiju umjetničkih sredstava.<sup>3</sup> Monetov postupak dekonstrukcije sa sobom je vukao ponavljanje jednog te istog motiva, što je kasnije valorizirano kao fenomen repeticije.<sup>4</sup> Repeticija će tokom 20. stoljeća postati obilježje avangardi na svim poljima umjetničkog stvaralaštva, u čije okvire se može smjestiti i rad Spomenka Škrbića.<sup>5</sup> Razgradnja slike, koja polazište nalazi kod figurativnog predloška, i njena repetitivnost, pronalaze se u primjeru Claude Moneta u prizoru Katedrala u Rouenu krajem 19. stoljeća. Takav slikarski postupak omogućio je apstrahiranje viđenog predloška do krajnjih granica

experienced its full form with the return of Monet (*Monet Revival*) on the New York art scene, immediately after the Second World War with the American abstract expressionist artists. Finally, the redefined painting newly returns to Europe through conceptualized painting practice of radical and monochromous painting during the seventh decade of the 20<sup>th</sup> century.

Besides the lonely intriguing canvas by Paul Bilhaud (1854-1933) *Negroes Fighting in a Tunnel at Night* from 1882, that is completely "painted" in black, the systematic degradation of the painting and its reduction to the primary visual elements was started by Claude Monet (1840-1926). In his late paintings the motif, i.e. nature as a starting point is suppressed in other plan, with color as an abstract quality indicating the new importance and autonomy of the artistic means.<sup>3</sup> Monet's process of deconstruction dragged along the repetition of the same motif that was later evaluated as a phenomenon of repetition.<sup>4</sup> Repetition will become in the 20<sup>th</sup> century the characteristic of the avant-gardes in all fields of artistic expression, in which frames the work of Spomenko Škrbić can be placed.<sup>5</sup> Degradation of the image, which finds the starting point in the figurative template, and its repetitiveness, can be found in the example of Claude Monet in the scene of Rouen Cathedral in the 19<sup>th</sup> century. This procedure allowed the abstraction of the template to the limits beyond recognition, which ultimately led to abstract and objectless painting.

In the development of non-figurative painting there is an important contribution by Paul Cezanne (1839-1906). Monet *along with Cezanne, at the end of the 19th century, smashed the myth of the illusion of three-dimensional space, a sort of space-scene, which in the western painting was considered the superior standard of early*

3 Karin Sagner-Düchting, "Monets Spätwerk im Blick der Moderne" u: *Claude Monet und die Moderne*, Prestel, München, London, New York, 2001, str. 21.  
4 Irfan Hošić, "Pet pejzaža Behaudina Selmanovića" u: *Vizura*, broj 1-2, Sarajevo 2008. Str. 195-199.  
5 Više o tome vidi: Katharine Sykora, *Das Phänomen des Seriellen in der Kunst*. Würzburg, 1983.

3 Karin Sagner-Düchting, "Monets Spätwerk im Blick der Moderne" in: *Claude Monet und die Moderne*, Prestel, München, London, New York, 2001, p. 21.  
4 Irfan Hošić, "Pet pejzaža Behaudina Selmanovića" / "Five landscapes by Behaudin Selmanovic" in: *Vizura*, No. 1-2, Sarajevo 2008. p. p. 195-199.  
5 See more about it: Katharine Sykora, *Das Phänomen des Seriellen in der Kunst*. Würzburg, 1983.

neprepoznatljivosti, što je u konačnici vodilo ka apstraktnom i bespredmetnom slikarstvu.

U razvoju nefigurativnog slikarstva važan doprinos dao je i Paul Cézanne (1839-1906). Monet je, zajedno sa Cézanneom, krajem 19. stoljeća razbijao mit o iluziji trodimenzionalnog prostora, o svojevrsnom prostoru-sceni koji je u zapadnom slikarstvu smatran vrhunskom normom od ranog trecenta.<sup>6</sup> Studiozna analiza konkretnog figurativnog predloška poništila je ideale trodimenzionalnosti, afirmirajući time plohu kao novu slikarsku viziju. Uspostavljen je važan ideal novog slikarstva – umjesto forme, u prvi plan je istaknuta struktura farbe, što, dakako, predstavlja premisu na kojoj su se razvijale drugačije slikarske prakse druge polovine 20. stoljeća.

Premda je prva avangarda sa Kazimirom Malevičem (1879-1935) i Alexandrom Rodtschenkom (1891-1956) i njihovim monohromima na početku 20. stoljeća bila na neki način samostalna i izdvojena, ono što će se desiti na njujorškoj umjetničkoj sceni poslije Drugog svjetskog rata izravno se referira na Claudea Moneta i njegovo novo otkriće među umjetnicima i likovnim kritičarima.<sup>7</sup> Uz Roberta Rosenbluma, jednog od najranijih kritičara koji je javno promišljao Monetov značaj, na sceni je djelovao značajan broj umjetnika, a neki od najznačajnijih su Barnett Newman (1905-1970), Jackson Pollock (1912-1956), Mark Rothko (1903-1970), Ad Reinhardt (1913-1967), Frank Stella (1936), Clyfford Still (1904-1980), Ellsworth Kelly (1923).<sup>8</sup> Izmještanje umjetničkih zbivanja iz Evrope u Ameriku poslije Drugog svjetskog rata popraćeno je novom kreativnom energijom. Formiranjem umjetničke struje koja je isključivim korištenjem boje gradila slikarsku formu omogućen je ponovni povratak umjetničkim



*Trecento*.<sup>6</sup> Comprehensive analysis of a concrete figurative template annulled the ideals of three dimensions, thus affirming a plane as a new artistic vision. The important ideal of new painting was established – instead of form, structure of paint was now in the foreground, which of course was the premise on which different painting practices evolved in the second half of 20<sup>th</sup> century.

6 Zvonko Maković, *Monokromi*, Umjetnički paviljon, Zagreb, 2002, str. 6.

7 Važna djela u tom pogledu su *Crni kvadrat* iz 1915. godine Kazimira Maleviča, *Kompozicija 64-68* iz 1918. godine te *Čista crvena*, *čista žuta*, *čista plava* iz 1921. godine Alexandra Rodtschenka, kao i *Photo Noir* Mana Raya iz 1930. godine.

8 Stephanie Rosenthal, *Black Paintings – Robert Rauschenberg, Ad Reinhardt, Mark Rothko, Frank Stella*, Haus der Kunst, Hatje Cantz, München/Ostfildern 2006. Vidi također: Stephanie Rosenthal, "Crno u umjetnosti – umjetnost u Njujorku", *Odjek*, br. 1, Sarajevo 2007; Irfan Hošić, "Crne slike američkog apstraktnog ekspresionizma", *Odjek*, br. 1, Sarajevo 2007.

6 Zvonko Maković, *Monokromi / Monochromes*, Art Pavillion, Zagreb, 2002, p. 6.



korijenima. Američki apstraktni ekspresionizam poslužit će kao razvojna karika koju će u Evropi tokom sedamdesetih godina 20. stoljeća slijediti “novo slikarstvo”.<sup>9</sup> Slikarstvo je, u konačnici, shvaćeno kao sredstvo koje opisuje samo sebe, a ne kao do tada, sredstvo koje opisuje druge stvari. Slikarstvo prestaje biti “jezik” i dokida bilo kakvo značenje. U tom procesu demontaže, i kritike su bile oprečne – jedni su govorili o fenomenološkoj redukciji, a drugi o novom početku.<sup>10</sup>

#### MONOHROMIJA U BOSANSKOHERCEGOVAČKOJ UMJETNOSTI

Premda je Spomenko Škrbić kao umjetnik stasao izvan Bosne i Hercegovine – u jednoj sredini koja već stoljećima njeguje umjetnički pluralizam i različitost, moguće ga je svrstati u razvojnu liniju bosanskohercegovačkog slikarstva – tačnije, onu struju naših umjetnika koji se specifičnim i originalnim likovnim jezikom nalaze na njegovoj najisturenijoj poziciji. Korektno je podvući da se Škrbićev rad, zbog svoje osobenosti, teško uklapa

9 Klaus Honnef, “Die geplante und Analytische, fundamentale und elementare Malerei – bevor sie radikal wurde: Die siebziger Jahre” u: *Kunstforum International*, broj 88, mart-april 1987. Str. 127-133.

10 Giulio Carlo Argan, *Bilder ohne Bilder*, Bonn-Köln, 1978. Str. 34.

Although the first avant-garde, with Kazimir Malevich (1879-1935) and Alexander Rodtschenko (1891-1956) and their monochromes in the early 20<sup>th</sup> century, was in some ways independent and separate, what happened in the New York art scene after World War II would directly refer to Claude Monet and his new discovery among artists and critics.<sup>7</sup> Along with Robert Rosenblum, one of the earliest critics who publicly pondered the significance of Monet, a significant number of artists was active on the art scene, and some of the most notable are Barnett Newman (1905-1970), Jackson Pollock (1912-1956), Mark Rothko (1903-1970), Ad Reinhardt (1913-1967), Frank Stella (1936), Clyfford Still (1904-1980), Ellsworth Kelly (1923).<sup>8</sup> Relocation of the artistic events from Europe to America after World War II was accompanied by a new creative energy. By forming the art movement, that created a painting form using only color, a re-return to artistic roots was enabled. American abstract expressionism would serve as a developmental link which, in Europe in the seventies of the 20<sup>th</sup> century, would be followed by the “new painting”.<sup>9</sup> Painting is, ultimately, understood as a means describing itself, not like before, the means describing other things. Painting ceased to be “language” and superseded any meaning. In this process of dismantling, the critics have been conflicting – some spoke of phenomenological reduction, and the other of a new beginning.<sup>10</sup>

#### MONOCHROMY IN BOSNIAN HERZEGOVINIAN ART

Although Spomenko Škrbić as an artist developed out of B&H borders – in the environment that has for centuries nurtured artistic pluralism and diver-

7 Important works in this aspect are *Black Square* from 1915 by Kazimir Malevich, *Composition 64-68* from 1918, and *Pure red, pure yellow, pure blue* from 1921 by Alexander Rodtschenko, as well as *Photo Noir* by Man Ray from 1930.

8 Stephanie Rosenthal, *Black Paintings – Robert Rauschenberg, Ad Reinhardt, Mark Rothko, Frank Stella*, Haus der Kunst, Hatje Cantz, München/Ostfildern 2006. See also: Stephanie Rosenthal, “Crno u umjetnosti – umjetnost u Njujorku” / “Black in art – art in New York”, *Odjek*, No. 1, Sarajevo 2007; Irfan Hošić, “Crne slike američkog apstraktnog ekspresionizma” / “Black paintings of American abstract expressionism”, *Odjek*, No. 1, Sarajevo 2007.

9 Klaus Honnef, “Die geplante und Analytische, fundamentale und elementare Malerei – bevor sie radikal wurde: Die siebziger Jahre” u: *Kunstforum International*, No. 88, March-April 1987. p. p. 127-133.

10 Giulio Carlo Argan, *Bilder ohne Bilder*, Bonn-Köln, 1978. p. 34.

u klasične obrasce i nije ga lako tipologizirati. S druge strane, korisno je načiniti svojevrsni osvrt na razvoj monohromije i likovne reduktivnosti među bh. umjetnicima tokom 20. stoljeća, jer predstavljaju solidan oslonac za bolje pozicioniranje, valorizaciju i kontekstualizaciju opusa Spomenka Škrbića. Isto tako, navedena djela predstavljaju solidan oslonac u praćenju razvoja umjetničke moderne u Bosni i Hercegovini.

Uzimajući u obzir specifične historijske društveno-političke prilike s kraja 19. i početkom 20. stoljeća, razvoj nove umjetnosti u Bosni i Hercegovini bio je težak i spor.<sup>11</sup> Stvarni početak domaće umjetničke moderne zbiva se nakon prvih dolazaka/povrataka bosanskohercegovačkih studenata umjetničkih studija iz inozemstva, ali i uspostavljanjem prvih muzejsko-galerijskih institucija. U tom periodu pripremljene su i prve izložbe domaćih umjetnika u Sarajevu, koje se danas s punim pravom mogu smatrati kulturno-umjetničkim događajima od epohalnog značaja za razvoj kulture na prostoru Bosne i Hercegovine. Tada nastaju i prva platna koja se s pravom smatraju začecem slikarske monohromije i minimalizma na prostoru BiH. *Otok smrti* iz 1905. ili *Mjesečina na moru* iz 1913. godine Gabrijela Jurkića (1886-1974) se, zbog svoje kolorne radikalnosti, smatraju pretečama monohromnog slikarstva, koje će svoj razvoj i razumijevanje u Bosni i Hercegovini dobiti tek nekoliko desetljeća poslije Drugog svjetskog rata. Relativizacijom viđenog i redukcijom na čisto likovni znak, Jurkić je doveo u pitanje tradiciju likovne predmetnosti, a slikarstvu u Bosni i Hercegovini dao je snažan pečat modernosti. Dakako, veoma značajno mjesto na toj liniji zauzima neočekivano radikalna slika Voje Dimitrijevića (1910-1981) *Naša Muslimanka* iz 1939. godine.<sup>12</sup> Ovo platno je anikonični prikaz jedne pojave koja se prepoznaje samo u naslovu djela. Radi se o monohromnoj slici na kojoj je raspon crne ili tamnoplave boje

ity, it is possible to classify him in the developmental line of B&H painting – namely, that movement of artists, who by the specific and original visual language are at its most protruding position. It is correct to emphasize that Škrbić's work, due to its characteristics, hardly fits in the classic patterns and is difficult to be typologized. On the other hand, it is useful to make a sort of overview on the development of art monochromy and art reduction among B&H artists in the 20<sup>th</sup> century, as a solid support for better positioning, valorization and contextualization of Spomenko Škrbić's work. Also, these works represent a solid foundation in the monitoring of the development of modern art in Bosnia and Herzegovina.

Taking into account the specific historical socio-political situation of the late 19<sup>th</sup> and early 20<sup>th</sup> century, development of new art in Bosnia and Herzegovina was heavy and slow.<sup>11</sup> The real beginning of homemade modern art started after the first arrivals/returns of B&H art students from abroad, but also with establishment of the first museum and gallery institutions. In this period, the first exhibitions of local artists were prepared in Sarajevo, which now can rightly be regarded as the cultural and artistic events of epochal significance for the development of culture in Bosnia and Herzegovina. Then, the first canvases were made that are rightly considered as the conception of painting and monochrome minimalism in B&H. *Island of Death* from 1905 or *Moonlight on the Sea* from 1913 by Gabriel Jurkić (1886-1974), because of their color radicalism, are considered forerunners of monochrome painting, which would gain development and understanding in Bosnia and Herzegovina only a few decades after the Second World War. By relativization of that being seen and reduction to a purely visual character, Jurkić questioned the tradition of fine art objectivity, and for the painting in Bosnia and Herzegovina has made a strong mark of modernity. Certainly, a very im-

BEHAUDIN SELMANOVIĆ  
**CRVENA MRTVA PRIRODA /**  
**RED STILL LIFE, 1962.**  
ULJE NA PLATNU / OIL ON CANVAS;  
59 X 79 CM  
UMJETNIČKA GALERIJA BOSNE I  
HERCEGOVINE / ART GALLERY OF BOSNIA  
AND HERZEGOVINA, SARAJEVO

11 "U globalu, čitav austrougarski period može se podijeliti u dvije faze: u prvoj, koja traje gotovo tri decenije, dominira strana likovna produkcija sa domaćom tematikom; u drugoj, vodstvo preuzimaju domaći umjetnici nadmašujući strance brojnošću, kvalitetom i savremenijom orijentacijom u radu." Azra Begić, *Umjetnost Bosne i Hercegovine 1894.–1923.*, Umjetnička galerija Bosne i Hercegovine, Sarajevo 1978, bez paginacije.

12 Irfan Hošić, "Revolucionar koji je izdao revoluciju", *Dani*, broj 705, 17.12.2010., str. 66-68.

11 "In global, complete Austro-Hungarian period can be divided in two phases: in the first that lasts almost three decades, painting production with local themes is dominating; in the second, the lead is taken by our artists beating the foreigners in number, quality and more modern orientation in work." Azra Begić, *Umjetnost Bosne i Hercegovine 1894.–1923.* / *Art of Bosnia and Herzegovina 1894–1923*, Art Gallery of Bosnia and Herzegovina, Sarajevo 1978, no pagination.

sužen tek na nekoliko valerskih vrijednosti. Slika je u potpunosti zatvorena, bez deskriptivnog uvida u ono što je sadržano u naslovu. Prikaz tamnih gama odvija se na površini platna, tako da je prostorna dubina slike zamijenjena simboličkim značenjem tamnog i crnog. Ovo Dimitrijevićevo platno predstavlja važnu kariku koja Jurkićevu *Mjesečina na moru* veže s poslijeratnom monokromijom i onim što će svoj vrhunac u bosanskohercegovačkom slikarstvu, preko Behaudina Selmanovića (1915-1972), dostići s Franjom Likarom (1928), Radoslavom Tadićem (1945), Edinom Numankadićem (1948) i Bekirom Misirlićem (1931-2001) krajem šezdesetih i početkom sedamdesetih godina 20. stoljeća.<sup>13</sup>

### REDUKCIONIZAM SPOMENKA ŠKRBIĆA

Premda je riječ o slikarstvu minimalizma i monohromije, sa snažnom prisutnošću elemenata naglašene ideje i umjetničkog misaonog koncepta, slike i objekte Spomenka Škrbića moguće je promatrati i u prizmi realizma kako je to tumačio američki slikar Robert Ryman.<sup>14</sup> Radi se o predmetima iz svakodnevnog okruženja koje Škrbić transformira u jezik umjetnosti. I dok Ryman ističe *ja nisam slikar slika*, Škrbić se u svojim kreativnim promišljanjima vodi pitanjem *šta je to slika?* te joj sistematski oduzima sve ono što joj tradicionalno pripada. S druge strane, u novijim radovima Škrbić, u nevažnim detaljima svoje životne sredine, prepoznaje elemente onoga što bi umjetničku sliku moglo činiti slikom i na tome istrajava. U takvom, naglašeno perceptivnom odnosu, koji u određenim trenucima djeluje kao sociološki eksperiment analize nebitnih i manje primjetnih stvari, ili kroz kontinuirani postupak samoprofitivanja *šta to vidi moje oko?*, Škrbić je došao do određenih rezultata na polju slikarstva, kojih se neće tako lako odreći. Na slikama koje nastaju u rasponu od 1999. do 2009. godine, umjetnik se služio tradicionalnim slikarskim procedom, istraživajući slikarski akt i odnose podloge i boje. Tragajući za rezultatima kroz tautologiju i uporno ponavljanje istih postupaka, on se donekle služio i herostratskom meto-

portant position on this line takes the unexpectedly radical painting of Vojo Dimitrijević (1910-1981) *Our Muslim Woman* from 1939.<sup>12</sup> This canvas is aniconic presentation of a phenomenon which has been recognized only in the title of the work. This is monochrome painting, on which the range of black or dark blue is narrowed to only some valeric values. The painting is completely closed, with no descriptive insight of what is contained in the title. Presentation of dark gamma takes place on the canvas, so that the spatial depth of the painting is replaced with symbolic meaning of dark and black. This Dimitrijević's canvas represents an important link that connects Jurkić's *Moonlight on the Water* with postwar monochromes and that which would in terms of the peak in the B&H painting art, from Behaudin Selmanović (1915-1972), achieve it with Franjo Likar (1928), Radoslav Tadić (1945), Edin Numankadić (1948) and Bekir Misirlić (1931-2001) in the late 60s and early 70s of the 20<sup>th</sup> century.<sup>13</sup>

### REDUCTIONISM OF SPOMENKO ŠKRBIĆ

Although this is a monochrome and minimalism painting, with a strong presence of the elements of a highlighted idea and artistic thinking concept, paintings and objects of Spomenko Škrbić can be observed in the prism of realism, like it was explained by American painter Robert Ryman.<sup>14</sup> These are the objects from everyday environment that Škrbić transforms into language of art. While Ryman points out *I am not a picture painter*, Škrbić in his creative thinking is led by the question *What is a painting?*, and systematically takes all that traditionally belongs to it. On the other hand, Škrbić in the recent works, in the irrelevant details in his environment, recognizes the elements of what could make a painting and he persists on that. In such, pronounced perceptual relation, which at times acts as a sociological experiment of analysis of minor and less noticeable things, or through

13 Tomaž Brejc, Ješa Denegri, Vlastimir Kusik, *Primjeri primarnog i analitičkog slikarstva u Jugoslaviji 1974-1980*. Galerija likovnih umjetnosti Osijek, 1982.

14 John Yau, "Robert Ryman: Large-small, thick-thin, light reflecting, light absorbing", *The Brooklyn Rail*, mart 2010.

12 Irfan Hošić, "Revolucionar koji je izdao revoluciju" / "A revolutionary who betrayed the revolution", *Dani*, No. 705, 17<sup>th</sup> Dec 2010, p. p. 66-68.

13 Tomaž Brejc, Ješa Denegri, Vlastimir Kusik, *Primjeri primarnog i analitičkog slikarstva u Jugoslaviji 1974-1980 / Examples of primary and analytical painting in Yugoslavia 1974-1980*. Gallery of Painting Art Osijek, 1982.

14 John Yau, "Robert Ryman: Large-small, thick-thin, light reflecting, light absorbing", *The Brooklyn Rail*, March 2010.

dom afirmiranja uništenog. Gotovu sliku često bi izokretao, čime bi ulogu naličja slike preuzimala njegova poledina. Dobijajući sofisticirane vizualne informacije postupkom destrukcije, umjetnik je prokrčio prolaz poimanju slike kao objekta – ne samo u konceptualnom smislu posredstvom slikarskog akta, već i po liniji njene trodimenzionalne egzistencijalnosti. Otuda nastaje njegova potreba da načini potrebni iskorak u treću dimenziju.

U tom periodu nastaju i novi radovi kao slijedeći korak istraživanja odnosa bojene linije i bojene podloge. No ovaj put linija je od letve, a podloga od drvene ploče ili od papira, dok se postupak, tj. slikarski akt, može uslovno nazvati farbanje/bojenje. U tom istraživačkom poduhvatu nastaju radovi u kojima umjetnik aplicira komad letve na podlogu; premazuje je određenom bojom, te boji pozadinu. Najradiklaniji od tih postupaka je lazurno premazivanje neobrađene drvene ploče, pri čemu nastaje tek dodatna vrijednost – uz već prethodno aplicirane letve i njihovo farbanje. Primjećuje se evolutivni korak: Škrbićeva nedotjerana slikana linija prerasla je sada u liniju od letve, a njihov međuprostor postaje dodatna mogućnost za dalja istraživanja.

S novim slikama i objektima Škrbić ide korak dalje. Radikalizirajući osobne stavove o ionako labilnoj pretpostavci šta je to umjetnost, on je otvorio novo polje djelovanja poigravajući se svjesno s poljuljanim konvencijama štafelajne slike. U jednoj sredini koja itekako trpi umjetnički eksperiment i istraživanja, a baveći se već navedenim pitanjem *šta je to slika?*, Škrbić se približio rubnim granicama sopstvenog umjetničkog identiteta sa intencijom da ga uruši ili barem dovede u pitanje. Vođen odlučnošću u potrazi za odgovorima i spoznajom da svaki detalj (pa čak i neobrađeno platno) posjeduje kredibilitet da bude slika, Škrbić se izmjestio u novi prostor ispunjen kreativnim nabojem koji mu je omogućio nepresušni izvor slobode i bezgraničnog umjetničkog djelovanja. No, da bi se umjetnik oslobodio okova tradicije, bilo je potrebno da apsolvira izvjesno slikarsko iskustvo koje se razvijalo od 1999. do 2009. godine.

U slikama koje nastaju u tom periodu, sa sadašnjeg gledišta moguće je prepoznati suvišni akademizam i referentnost na slikarsku tradiciju koja datira u sedamdesete godine prošlog stoljeća. No, ipak,



a continuous process of self-reflection *What does my eye see?*, Škrbić has come to certain results in the field of painting, which he is not so easy to give up. On the pictures that occurred from 1999 to 2009, the artist used the traditional painting procédés, exploring painting act and relation between surface and color. Searching for results through tautology and persistent repeating of the same procedures, he partly used the herocratic method of affirming the destroyed. He would often turn around a finished painting, and thus a role of front of the painting would assume the back of the canvas backing. Gaining sophisticated visual information through destruction process, the artist has made a passage for comprehension of a painting as an object – not only in the conceptual sense through the act of painting, but also on the line of three-dimensional existentiality. Consequently,





one predstavljaju važnu sponu u Škrbićevom formativnom smislu i sondiraju umjetnikov opus, ukazujući na porijeklo njegovog slikarskog identiteta. Te “prve” slike su, dakako, interesantne, jer svjedoče o jednom ključnom problemu umjetnikovog odnosa naspram provincijske sredine iz koje je došao, i kozmopolitske sredine u kojoj se našao. Reklo bi se da se ta bipolarnost cijelu deceniju razvijala na relaciji kritičkog odnosa prema pitanjima emotivnog i racionalnog – tipičnoj problematici koja je svojstvena kod osoba sa migracijskom pozadinom. Osim toga, Škrbićevo pozicioniranje u novoj minhenskoj sredini određeno je njegovim porijeklom. Opterećen duhom bosanske provincije, Škrbić upisuje Akademiju likovnih umjetnosti u Minhenu kod profesora Jerryja Zeniuka. Omeđen iskustvima amaterskog crteža tokom ranih devedesetih, i kasnijih analitičkih i komparativnih opservacija istočnih i zapadnih ikona, Škrbić se uskoro našao na poziciji promišljanja kako s minimalnim sredstvima učiniti maksimalno. Već tada, mladom umjetniku se nametnulo intrigantno ali produktivno pitanje: *šta je to slikarstvo?* U “prvim” radovima Škrbić će definirati polje svog slikarskog istraživanja na relaciji polova: linija-ugao, topl hladno, svijetlo-tamno, horizontalno-vertikalno, na čemu će, manje-više, istrajavati cijelu deceniju. U takvoj idejnoj konstelaciji nastaje gruba slikarska estetika koja svjesno izostavlja usavršavanje, popravke i dotjerivanje. Potezi su nerafinirani, a kompozicija rigidna i tektonična. Umjetnik se svjesno ograničava na tek nekoliko čistih boja, pri čemu apstinira od naknadnog popravljivanja slike *i upravo ta direktnost i otvorenost određuje njegovo slikarstvo*.<sup>15</sup> U tom periodu umjetnik će začeti ideju o procesualnosti slikarskog postupka, pri čemu će svjesno izdiferencirati nekoliko doista sličnih postupaka: slikanje, preslikavanje, farbanje, prefarbanje, mazanje, premazivanje. Kritičkim osvrtom na Škrbićeve radove iz ove faze, Arnulf Appel je zapazio da njegovi radovi *ne oduzimaju dah niti su spektakularni, nisu ni efektni niti senzacionalni, a nisu ni genijalni niti veličanstveni. Oni su jednostavno tu, kako bi bili primijećeni ili neuvaženi. Oni su napravljeni, ali nisu inscenirani. Sa njihovim prvim javljanjem kao da su već postali*

this caused a need to make the necessary breakthrough into the third dimension.

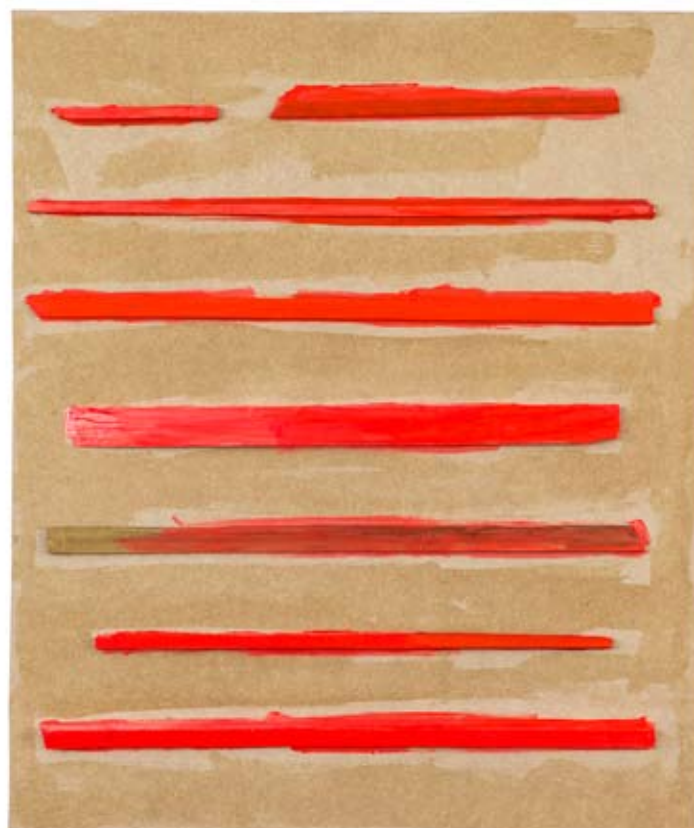
During this period, the new works were created as the next step in research of relation between a painted line and painted surface. But this time the line is made of rails, and the surface of the wooden panels or paper, while the procedure, i.e. painting act, can conditionally be named painting/staining. In this research project, the works are created in which the artist applies a piece of rails on the surface; coated with a certain color, and coloring the background. The most radical of these procedures is a stain coating of raw wooden board, which produces just an extra value – besides the previously applied rails and their coloring. The evolutionary step is noticed: Škrbić’s untrimmed painted line has grown now in the rail line, and the gap between them becomes an optional for further research.

With new paintings and objects Škrbić takes a step further. Radicalizing personal views on the already unstable assumption what is art, he opened a new field of action consciously toying with shattered conventions of easel painting. In an environment, that indeed is influenced by artistic experiment and research, and while addressing the question *What is a painting?*, Škrbić approached the boundary limits of his own artistic identity with the intention to collapse it or at least question it. Guided by determination in the quest for answers and the knowledge that every detail (even a rough canvas) owns credibility to be a painting, Škrbić relocated himself to a new space filled with creative charge that enabled him with an inexhaustible source of freedom and boundless artistic activity. But for an artist to be free of the shackles of tradition, it was necessary to gain a certain artistic experience that developed from 1999 to 2009.

In the paintings created during this period, from the present point of view it is possible to identify redundant academicism and reference of the artistic tradition that dates back to the 70s of the last century. Still, they represent an important link in Škrbić’s formative sense and probe the artist’s oeuvre, pointing to the origin of his artistic identity. These “first” paintings are, of course, interesting, because they witness the crucial problem of the artist’s attitude towards the provincial milieu from which he came, and cosmopolitan environ-

SPOMENKO ŠKRBIĆ  
**REST I**, 2010.  
 66 X 56 CM; AKRIL, DRVO / ACRYLIC, WOOD

15 Markus Zehentbauer, “Altes Blech, Hartfaserplatten und Packpapier”, *Süddeutsche Zeitung*, 20.7.2003.



*bezvremeni.*<sup>16</sup> Time oni prestaju biti slike, te postaju *specifični objekt, a nipošto mjesto na kojem se vrši transpozicija ili formalizacija podataka vanjske realnosti.*<sup>17</sup>

Opterećen historijsko-umjetničkim naslijeđem i akademizmom, na koje su se slike iz tog perioda referirale, Škrbić je težio proboju u novo i neistraženo područje. Inficiran potrebom da demistificira umjetnički objekta vođen polemičkim pitanjima *šta predstavlja jednu sliku*, on je svjesni autorski čin doveo do krajnjih granica apsurdna. Osvrćući se na njegov rad, likovni kritičari zapazili su da je *vizualizacija misaonog procesa stvarno jezgro Škrbićevog rada.*<sup>18</sup> Auru estetske posebnosti umjetnik će sve više pronalaziti u banalitetima utjelovljenim u određenom predmetu iz svakodnevice. Studioznim opservacijama devastiranog urbanog pejzaža pri posjetama rodnom mjestu, poslužiti će kao poticaj

ment in which he found himself. It could be said that this bipolarity developed the entire decade on the relation of a critical attitude towards the issues of emotion and reason – a typical issue inherent to people with immigrant background. In addition, Škrbić's positioning in the new Munich environment is defined by his origin. Burdened with spirit of the Bosnian province, Škrbić enrolled the Academy of Fine Arts in Munich in class of professor Jerry Zeniuk. Bounded by experiences of amateur drawings during the early 90s, and subsequent analytical and comparative observations of the eastern and western icons, Škrbić soon found himself in the position of thinking that with minimal resources he has to do the maximum. Even then, the young artist was imposed by intriguing but productive question: *What is art?* In the "early" works Škrbić will define its field of artistic research between the poles: a line-an angle, hot-cold, light-dark, horizontal-vertical, on which will he, more or less, persist the entire decade. In this constellation of ideas a rough painting aesthetic is created, that deliberately omits training, repairs and polishing. The moves are not refined, and the composition is rigid and tectonic. The artist is deliberately limited to only a few pure colors, while abstaining from subsequent restoration of a painting and *this*

16 Arnulf Appel, *Spomenko Škrbić. Arbeiten 1999 – 2009*, Verlag für Moderne Kunst, Nürnberg 2009. Bez paginacije.

17 Ješa Denegri, "Primarno – analitičko: modusi slikarske prakse 70-ih godina" u: *Primjeri primarnog i analitičkog slikarstva u Jugoslaviji 1974-1980*. Galerija likovnih umjetnosti Osijek, 1982. Str. 4.

18 Anke Humpeneder, "Zwei malerische Positionen", *Süddeutsche Zeitung*, 1.5.2002.

za uspostavljanje novog umjetničkog procedea. Taj trenutak bio je važan da se oslobodi skučenosti te da krene korak dalje. Analizom lokalne bosanske arhitekture u nastajanju ili nestajanju, formira se nova umjetnička spoznaja koja svoj oblik pronalazi u vidu trodimenzionalnog objekta. Preuzimanjen nekoliko tipičnih elemenata građevinske prakse u Bosni, a uslovljene trenutnim socioekonomskim stanjem, Škrbić unutar svoga izražajnog vokabulara definira novi estetski poredak. Najlon i letva, sastavni elementi novih radova koji nastaju od 2009. godine – dva materijala koja izvan galerije djeluju kao otpad. Bila je to spontana reakcija umjetnika na svakodnevnu okolinu na koju je nailazio u prolazu. U tom naletu nastaju i nove kategorije umjetničkog motrenja, a to su “ostavljeno”, “naslonjeno”, “odloženo”, “prekršteno”, ili pak, jednostavno, “ostatak”. One su rezultat konsekvantnog i analitičkog gledanja, tj. *radi se o psihozi gledanja – pogleda – i sa njim povezanog osećajnog doživljaja*.<sup>19</sup> U svakom slučaju, Škrbić jeste estetičar usmjeren čulnim podražajima, ipak, zaobilazi hedonizam i pretjeranu radost, kako je to tumačio Kierkegaard.<sup>20</sup> Odnos racionalnog i emotivnog kod Škrbića je usklađen u prirodnom omjeru – po modelu kako se bez prestanka, a od početka svijeta, harmonično izmjenjuju sunce i mjesec. Sve navedeno logičan je slijed umjetnikovog odnosa prema grubom i neobrađenom materijalu. Škrbićeva djela svjedoče o izvjesnoj hrabrosti da se kreće po samom rubu mogućeg i očekivanog.

### CRTEŽ SPOMENKA ŠKRBIĆA

U Škrbićevim radovima od samog početka bavljenja sa umjetnošću moguće je slijediti jedan dominirajući crtački element. On se suvereno i snažno provlači kroz sve umjetnikove faze – kada je sa crtežima konkurirao na prijemni ispit min-henske Akademije likovnih umjetnosti, preko slikarskog istraživanja kroz linije (1999 – 2009), pa sve do novih radova i iskoraka u trodimenzionalni prostor. U svim Škrbićevim radovima ističe se i provlači karakter skeleta koji je, na izvjestan

*directness and openness defines his painting*.<sup>15</sup> In this period, the artist will conceive the idea of processing of painting procedure, whereby he would intentionally differentiate some similar procedures: painting, mapping, coloring, re-coloring, lubricating, coating. In the critical view on Škrbić's works from this phase, Arnulf Appel noted that his works *were not breathtaking or spectacular, they are not very effective nor sensational, they are neither brilliant nor magnificent. They are simply there to be noticed or unappreciated. They are made, but they are not staged. With their first occurrence seems they have become timeless*.<sup>16</sup> Thus it ceases to be a painting, and becomes a specific object, and not at all a place where transposition or formalization of external reality data are being performed.<sup>17</sup>

Burdened by the historical and artistic heritage and academicism, on which the paintings from that period referred to, Škrbić aimed to breakthrough into a new and uncharted territory. Infected with the need to demystify an art object, guided by polemical questions *what represents a painting*, he brought a conscious act of an author to the limits of absurdity. Commenting on his work, critics have noted that *visualization of thought process is the real core of Škrbić's work*.<sup>18</sup> The artist started to find an aura of aesthetic particularity in banal things embodied in a particular object from everyday life. Thorough observations of the devastated urban landscape during his visits to the native village, will serve as an impetus for the establishment of a new art procédé. That moment was important to get rid of uneasiness and take a step further. The analysis of the local Bosnian architecture emerging or disappearing, a new artistic understanding is formed which finds its form in a three-dimensional object. Taking up several typical elements of construction practice in Bosnia, conditioned with the current socio-economic status,

SPOMENKO ŠKRBIĆ  
BEZ NAZIVA / UNTITLED, 1999.  
30 X 30 CM; ULJE NA KARTONU / OIL ON  
CARDBOARD

SPOMENKO ŠKRBIĆ  
BEZ NAZIVA / UNTITLED, 2013.  
96 X 80 CM; DRVO, AKRIL NA DRVENOJ  
PLOČI / WOOD, ACRYLIC ON WOODBOARD

15 Markus Zehentbauer, “Altes Blech, Hartfaserplatten und Packpapier”, *Süddeutsche Zeitung*, 20<sup>th</sup> July 2003.

16 Arnulf Appel, *Spomenko Škrbić. Arbeiten 1999 – 2009*, Verlag für Moderne Kunst, Nürnberg 2009. No pagination.

17 Ješa Denegri, “Primarno – analitičko: modusi slikarske prakse 70-ih godina” / “Primary – analytical: modules of painting practice in 1970s” in: *Primjeri primarnog i analitičkog slikarstva u Jugoslaviji 1974-1980 / Examples of primary and analytical painting in Yugoslavia 1974-1980*. Gallery of Painting Art Osijek, 1982., p. 4

18 Anke Humpeneder, “Zwei malerische Positionen”, *Süddeutsche Zeitung*, 1<sup>st</sup> May 2002.

19 Andrej Medved, *Edin Numankadić. Slike & risbe 1973-88*. Obalne galerije, Piran, 1988. Bez paginacije.

20 “Uživaj u životu (...) živi za sopstvenu slast.” Sören Kierkegaard, *Entweder-Oder* (dio 2/2). *Gesammelte Werke*, ur. E. Hirsch i H. Gerdes, Gütersloh 1957. Str. 195.



način, odraz crtačkog promišljanja. Ponekad je taj skelet formiran grafitnom olovkom u vidu simplificiranog crteža, a ponekad je riječ o crtežu koji nastaje nekonvencionalnim elementima kao što su letva, pojednostavljeni potez kista, spoj različitih ili pak istih materijala. I dok bi crtež u jednom od tih oblika kod drugih slikara služio kao polazište, tj. konstrukcija na kojoj će se tek razvijati slikarski događaj, kod Škrbića je obrnuto. Tektonska skeleta, načinjena elementima crteža bez potrebe da se apsolviraju i posluži kao oslonac za dalje slikarsko istraživanje, karakteristikum je Škrbićevog oevvra. Otuda nastaje razgoličena i oskudna estetska zabilješka koja svojom čistoćom usmjerava promatrača na suštinu. Metodološki, Škrbićev rad nalikuje jednom deduktivnom postupku razlaganja uopćenih zaključaka, sa ciljem svodenja na osnovne činjenice, a crtež je najbolji indikator njihovog pravog stanja. Škrbićev crtež moguće je porediti i s brojnim i beznačajnim crtežima iz svakodnevice, a koji imaju opisnu funkciju i stoje u vezi s verbalnim kontekstima.<sup>21</sup> Naime, njegov crtež tek je pokušaj opisa teško razjašnjivih vizualnih i misaonih sadržaja koje promišlja. U radikalnim primjerima, njegov crtež nastaje kao susret različitih stanja uključenih materijala. Takav slijed dobiva smisao sagledavanjem kulturalne logike na koju se umjetnik oslanja. Škrbićeva individualna produkcija veže se uz određenu socijalnu okolinu. Ona sadrži zapadnjačku sistematičnost, ali i balkanski rukopisni kôd, kojeg je moguće opisati kao nerafiniran i nesavršen i grub.

Intenzitet linije, tonus ruke, kao i kompozicija Škrbićevog crteža, a zanemarujući koncept i ideju, najsnažnije se očituju u radovima namijenjenim prijemnom ispitu na Akademiji likovnih umjetnosti 1997. godine. Već tada, Škrbić je jasno nagovijestio da ga ne zanima figurativno oponašanje, ali ni lirski apstrakcija. Osim toga, njegovi crteži iz tog perioda svjedoče o jednoj visokorazvijenoj svijesti artikulacije idejnih polazišta u šturi jezik crteža. Doista, linija kao umjetničko sredstvo sama po sebi je apstraktna. I kao takva, ostaje biti elemen-

Škrbić within his expressive vocabulary defines a new aesthetic order. Nylon and lath, components of the new works produced since 2009 – two materials which out of the gallery are used as waste. It was a spontaneous reaction of the artist to his surroundings, which he encountered while passing by. In this rush new categories of artistic observations are created, and those are “left”, “leaning”, “delayed”, “crossed” or, simply, “the rest”. They are the result of a consequent and analytical view, i.e. this is a *psychosis of viewing – a view – and a related sensual experience*.<sup>19</sup> In any case, Škrbić is an aesthete focused on sensory stimuli, however, he bypasses hedonism and excessive joy, as interpreted by Kierkegaard.<sup>20</sup> The relation between rational and emotional Škrbić aligned in the natural ratio – by the model of how incessantly, and since the beginning of the world, harmoniously are altered the Sun and the Moon. All of the above mentioned is a logical sequence of the artist's relationship to the rough and raw material. Škrbić's works testify to certain courage to move on the edge of possible and expected.

#### DRAWING BY SPOMENKO ŠKRBIĆ

In Škrbić's works from the beginning of his art work it is possible to follow one dominating drawing element. In sovereign and powerful manner it runs through all phases of the artist – when he competed with his drawings on the enrolling exam at Munich Academy of Fine Arts, over the painting research through lines (1999 - 2009), to new works and step forward into three-dimensional space. In all Škrbić' works there is the element of skeleton that is, in a way, a presentation of his drawing reflection. Sometimes the skeleton is formed in pencil in the form of simplified drawings, and sometimes it is a drawing made of unconventional elements such as rail, simplified stroke of brush, blend of different or same materials. And while the drawing in one of these forms with other artists would serve as the starting point, i.e., a construction on which will only develop an

SPOMENKO ŠKRBIĆ  
BEZ NAZIVA / UNTITLED, 1997.  
21 X 29,5 CM; OLOVKA NA PAPIRU / PENCIL  
ON PAPER

21 “Oni se koriste za razumijevanje verbalno teško razjašnjivih sadržaja.” Hans Dieter Huber, “Draw a distinction. Ansätze zu einer Medientheorie der Handzeichnung”, u: *Zeichnen. Der deutsche Künstlerbund*, Deutscher Künstlerbund e. V. (ur.), Nürnberg 1997. Str. 8-21.

19 Andrej Medved, *Edin Numankadić. Slike & risbe 1973-88 / Edin Numankadić. Paintings & drawings 1973-88*. Coast Galleries, Piran, 1988. No pagination.

20 “Enjoy life (...) live for your own pleasure.” Sören Kierkegaard, *Entweder-Oder* (part 2/2). *Gesammelte Werke*, ur. E. Hirsch and H. Gerdes, Gütersloh 1957. Str. 195.



tarnim umjetničkim sredstvom, a pohađanje škole crtanja i nije ništa drugo već osnova promatranja i tačnog gledanja. U Škrbića crtež nije sredstvo već jedan od važnijih ciljeva likovnog izražaja. Odnos njegovog crteža i slikarskog djela ne uklapa se u klasičnu diskusiju “crtača” i “slikara”, gdje je jedno podređeno drugom. Naprotiv, Škrbić iz slikarskih utisaka generira crtež, a njegovi radovi plodno su tlo za analizu, promišljanje i konačnu artikulaciju. U Škrbićevom crtežu prepoznaje se ekspresionistički živac, koji nije sebi cilj, već služi kao sredstvo ispitivanja datih mogućnosti. Svoju ekspresivnost koja proizilazi iz rukopisa Škrbić

artistic event, it is the opposite in Škrbić's works. Tectonic scaffolding, made of the elements of drawings without the need to conquer and serve as the basis for further study of painting, is the characteristic of Škrbić's oeuvre. Consequently, a skimpy and sparse aesthetic note is made, that with its purity directs the viewer to the essence. In terms of methodology, Škrbić's work resembles a deductive process of decomposition of general conclusions, with the aim of reduction to the basic facts, and a drawing is the best indicator of their true condition. Škrbić's drawing can be compared with numerous or pointless drawings from everyday life, which have a descriptive function and are associated with verbal contexts.<sup>21</sup> Specifically, the drawing is just an attempt to describe difficult to explain visual and mental content that reflects. In the radical examples, his drawing emerges as meeting of various states of the involved materials. Such sequence makes sense by perceiving cultural logic on which the artist draws. Škrbić's individual production is associated with a specific social environment. It contains western orderliness, and Balkan handwritten code, which can be described as unrefined, imperfect and rough.

Line intensity, arm's tonus and composition of Škrbić's drawing, ignoring the concept and idea, are mostly evident in the works intended for the entrance exam at the Academy of Fine Arts in 1997. Even then, Škrbić clearly implied that he is not interested in figurative imitation, nor in lyrical abstraction. In addition, his drawings from this period witnessed one of the very developed awareness articulation of the benchmark of ideas in terse language of drawings. Indeed, a line as a means of art itself is abstract. And as such, it remains to be elementary artistic means, and attendance at school of drawing is nothing but a basis of observation and accurate viewing. Škrbić's drawing tool is not means, but one of the most important goals of artistic expression. The relationship of his drawing and painting does not fit into the classic discussion “drawer” and “painter”, where one is subjected to

21 “They are used for understanding of the contents that are difficult to verbally explain.” Hans Dieter Huber, “Draw a distinction. Ansätze zu einer Medientheorie der Handzeichnung”, in: *Zeichnen. Der deutsche Künstlerbund*, Deutscher Künstlerbund e. V. (ur.), Nürnberg 1997. p. p. 8-21.

dokida istupanjem materijala, tj. materije, u prvi plan.<sup>22</sup>

U objektima/skulpturama Škrbić je otvorio kritički stav prema tradicionalnom crtežu i principu linije kao njegovoj doktrinarnoj osnovi. Kao što je svojevremeno Paul Cézanne krajem 19. stoljeća iz bojenih doživljaja razvijao crtež kao novu umjetničku vrijednost, sličnim postupkom Škrbić razvija strukturu svoga crteža letvama i drvenim konstrukcijama. Ustvari, crtež je sve oko nas. Umjetnik prepoznaje strukturu crteža u odbačenim predmetima. U najlonu, kojeg počinje koristiti od 2010. godine, crtež je ukodiran u njegovoj specifičnoj fakturi; u letvama koje su ionako same po sebi linije u prostoru, Škrbić pronalazi dodatne mogućnosti građenja crteža kroz njihovu karakterističnu strukturu godova, procjepa i pukotina. Svaka prisutna informacija preuzima važnu ulogu nove estetike.

Možda najinteresantnije u tom pogledu čini se umjetnikovo zagledanje u porušene krovne konstrukcije njegovog zavičaja. Analiza graditeljskih (ili rušiteljskih) ostataka opustošenog kraja nije ništa drugo već crtež nastao sinergijom lokalnih graditelja, zuba vremena i zle sudbine rata iz 1990-ih.

### DJELOVANJE IZVAN KONTEKSTA

Premda se kao umjetnik formirao izvan svoje zemlje, Spomenka Škrbića korisno je analizirati i kroz prizmu kritičkog pojma “bosanskohercegovačke umjetnosti”, barem iz dva opravdana razloga. Prvi se odnosi na odveć solidno elaboriranu pojavu odlazaka umjetnika i napuštanja Bosne i Hercegovine u zadnjih stotinjak godina.<sup>23</sup> Izmjenom kulturalnih obrazaca, društvenih svjetonazora, političkih struktura, ali i usljed etno-religijskih sukoba i ekonomske nestabilnosti, Bosna i Hercegovina, već tradicionalno, na svim poljima prema vrijednim pojedincima djeluje centrifugalno. Umjetnici i naučnici, ali i obični građani, masovno napuštaju

another. On the contrary, Škrbić generates a drawing out of artistic impressions, and his works are a fertile ground for analysis, reflection and final articulation. In Škrbić's drawing an expressionism nerve is identified, which is not an end in itself, but serves as a means of testing the given possibilities. Its expressivity arising from the Škrbić's manuscript supersedes with putting forward the materials, i.e. matter, into the first place.<sup>22</sup>

In his objects/sculptures Škrbić started a critical attitude towards traditional drawing and line principle as its doctrinal basis. As Paul Cezanne, in the late 19<sup>th</sup> century, developed a drawing as a new artistic value from the experience of color, with a similar procedure Škrbić evolved the structure of his drawing with bars and wooden structures. Actually, a drawing is all around us. The artist recognizes the structure of a drawing in discarded objects. In nylon, which he began to use in 2010, a drawing is encoded in its specific invoice; in bars that are already inherently lines in space, Škrbić finds additional features of constructing a drawing through their characteristic structure of rings, crevices and cracks. Any information present assumes an important role of the new aesthetics.

Perhaps the most interesting in this regard seems to be the artist's looking deep into the ruined roofs of his native land. Analysis of construction (or demolition) remains of the devastated area is nothing but the drawing created by synergy of local builders, passing time and evil destiny of the 1990s war.

### ACTION OUTSIDE THE CONTEXT

Although he was formed as an artist outside his country, it is useful to analyze Spomenko Škrbić through the prism of critical concept of “B&H art”, at least for two justifiable reasons. The first relates to the solidly elaborated phenomenon of artists' departures and emigrating from Bosnia and Hercegovina in the last hundred years.<sup>23</sup> Through modi-

SPOMENKO ŠKRBIĆ  
BEZ NAZIVA / UNTITLED, 2004.  
127 X 70 CM; ULJE NA PLATNU / OIL ON  
CANVAS

22 “Možemo zaista govoriti o ekspresivnim osobinama stvari iz kojih on oblikuje djelo, sliku/cртеž.” Zvonko Maković, *Ljubomir Perčinlić. Slike, crteži 1959 – 1993*. Muzej suvremene umjetnosti, Zagreb, 1994. Str. 15.

23 Vidi bilješku pod brojem 1.

22 “We can truly speak about the expressive characteristics of the matter from which he creates his work, painting/drawing.” Zvonko Maković, *Ljubomir Perčinlić. Slike, crteži 1959 – 1993 / Ljubomir Perčinlić. Paintings, drawings 1959 – 1993*. Modern Art Museum Muzej, Zagreb, 1994. p. 15.

23 See note No 1.

zemlju u potrazi za boljim životom u drugim sredinama. Migracije i kretanja stanovništva predstavljaju trajnu kategoriju koja odlikuje Bosnu i Hercegovinu, a cijelu regiju čine nestabilnom. I Škrbića je vihor rata iz 1990-ih godina udaljio od njegove porodične sredine u Drvaru. Neuspjela tranzicija bosanskohercegovačkog društva, ogroman državni aparat, loša ekonomska situacija i siromaštvo dodatno otežavaju oporavak kulture i umjetnosti danas. Zapostavljenost lokalnih zajednica kao što je Drvar unosi nesigurnost i nevjericu, a nagomilanim problemima ne nazire se kraj.

Drugi razlog Škrbićeve povezanosti sa pojmom "bosanskohercegovačke umjetnosti" jeste njegova povezanost s lokalnim na idejnoj, tj. misaonoj razini. Iako banalno, najlon i letva kao osnovni građevinski elementi na području Bosne i Hercegovine, postaju nosioci nove estetike Spomenka Škrbića. Taj destruktivni ali realni trenutak bosanskog urbanog pejzaža umjetnik koristi i generira kao okosnicu svoje nove likovne poetike. Improvizirana arhitektura i graditeljska praksa krpanja i privremenosti odlikuju identitet naših gradova i sela. Povezanost umjetnika s lokalnom sredinom ovdje je interesantna jer podvlači značaj mjesta iz djetinjstva u umjetnikovom životu danas. Zsigurno da bi jedna centripetalna politika privlačenja i okupljanja naših umjetnika koji žive i rade izvan zemlje rezultirala novim kulturalnim identitetom koji bi se, možda, mogao porediti s periodom sedamdesetih i osamdesetih godina prošlog stoljeća, kada je Sarajevo ali i Bosna i Hercegovina, predstavljalo magnet za kreativce iz cijele Jugoslavije.<sup>24</sup>

### ZAKLJUČAK

Sudeći prema svemu navedenom, prva samostalna izložba Spomenka Škrbića u Bosni i Hercegovini i prezentacija njegovih radova našoj stručnoj javnosti predstavlja kulturno-umjetničku dragocjenost od velike važnosti. Koliku bitnost predstavlja otvaranje naše sredine i cirkulacija umjetnika ka vani, isto tako, od iznimne važnosti predstavlja i "vraćanje" naših umjetnika u BiH. Škrbićev opus ne samo što predstavlja dragocjen uvid u njegov gotovo dvadesetogodišnji umjetnički rad, on je mnogo

fikation of cultural patterns, social world views, political structures, but also due to the ethno-religious conflicts and economic instability, Bosnia and Herzegovina, traditionally, on all fronts towards the valuable individuals acted centrifugally. Artists and scientists, but ordinary citizens as well, massively left the country in search of a better life elsewhere. Migration and population movement represent a permanent category which characterized Bosnia and Herzegovina, and whole region was made unstable. Škrbić as well in the whirlwind of the war in 1990s was away from his family environment in Drvar. The failed transition of B&H society, the huge state apparatus, poor economic situation and poverty further hamper the recovery of culture and art at present time. Neglecting the local communities, such as Drvar, brings uncertainty and disbelief, and there is no end to the piled up problems.

Another reason for Škrbić's connection with the term "B&H Art" is his association with the local on the conceptual, i.e. reasoning level. Although trite, nylon and rail as basic building elements on the territory of Bosnia and Herzegovina, become bearers of new aesthetics of Spomenko Škrbić. This destructive, but real moment of Bosnian urban landscape, the artist uses and generates as the backbone of his new visual poetics. Improvised architecture and building practice of patching and temporary characterize the identity of our towns and villages. Connection of the artists with local environment is interesting because it underscores the importance of childhood home in the artist's life today. Surely that one centripetal policy of attracting and gathering our artists who live and work outside of the country would result in new cultural identity which, perhaps, might be comparable with the period of the seventies and eighties of the last century, when Sarajevo and Bosnia and Herzegovina, represented the magnet for creative people from all over Yugoslavia.<sup>24</sup>

24 Irfan Hošić, "Vrijeme kada smo prestali biti kulturna periferija", *Dani*, broj 765, 10. 2.2012., str. 68-71

24 Irfan Hošić, "Vrijeme kada smo prestali biti kulturna periferija" / "Time when we stopped being cultural periphery", *Dani*, No. 765, 10<sup>th</sup> Feb 2012, p. p. 68-71



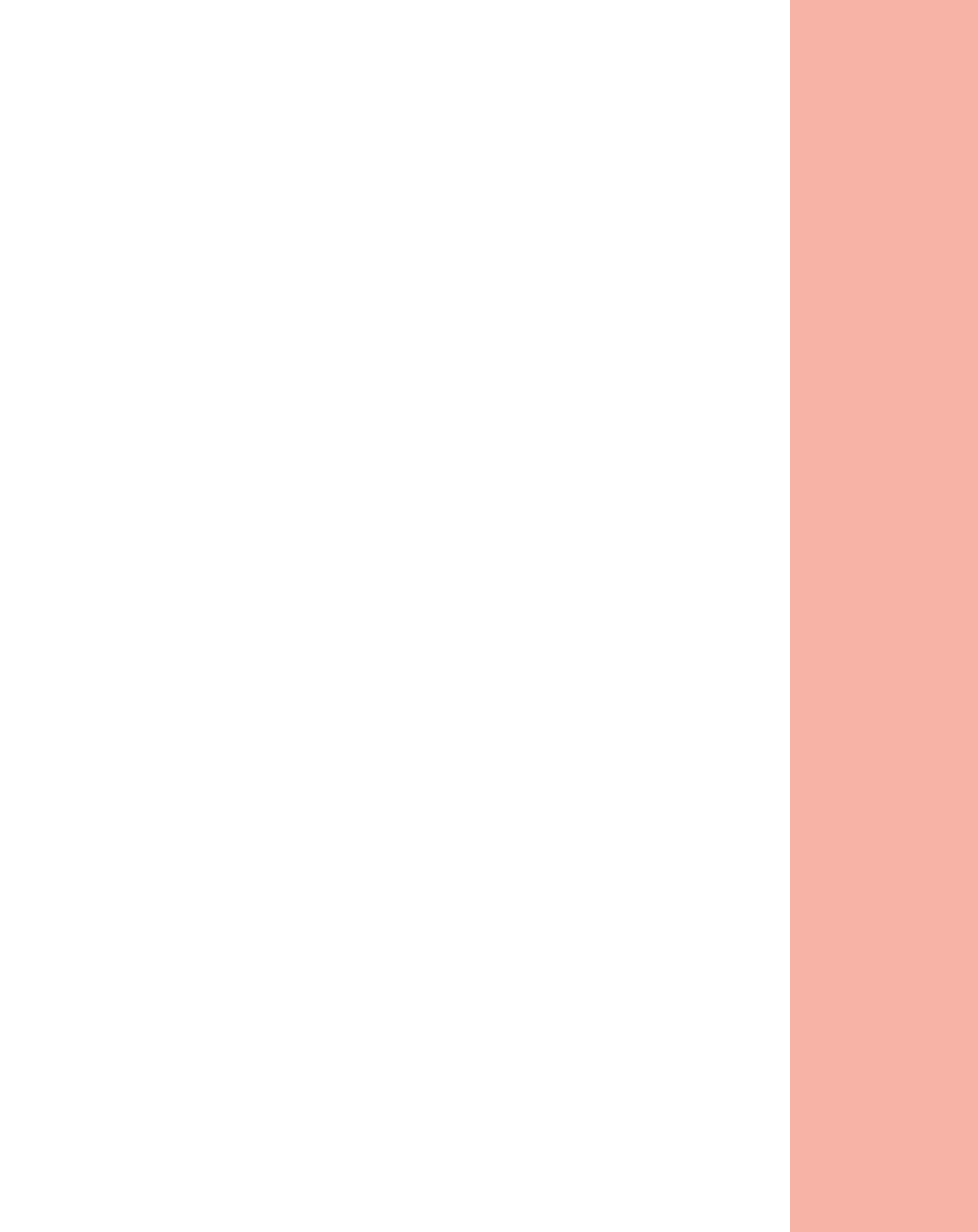
više uvid u estetske tendencije novog slikarstva na Zapadu. Njegov rad otvara vidike i naslućuje novu dinamiku na polju savremenoumjetničkih stremljenja i vremena koje tek slijedi. Riječ je o umjetnosti koja utire put novom shvatanju slikarstva i novim premisama estetike, u čijoj konstelaciji važnu ulogu zauzima psihologija i teorija recepcije. Radi se o umjetničkoj praksi koja je, koliko je poznato, nedovoljno zastupljena ne samo u našem umjetničkom kontekstu već i šire u regiji. Zbog svoje isturenosti i inventivnosti, Škrbić je nasljednik i nosilac progresivnih stremljenja u okviru bosanskohercegovačkog umjetničkog konteksta, ali i šire. Zbog svojeg karakterističnog odnosa prema slikarskom aktu, on pripada grupi umjetnika s međunarodne umjetničke scene, od kojih je korisno spomenuti tek neke – Sergej Jensen, Ian Kiaer ili Gedi Sibony. Škrbićev oevre predstavlja važan element u razumijevanju recentnih gibanja na polju savremenog slikarstva iz šireg umjetničkog konteksta.

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## CONCLUSION

By judging from the above mentioned, the first solo exhibition of Spomenko Škrbić in Bosnia and Herzegovina and presentation of his works to our professional community is a cultural-art treasure of great importance. How important is the opening of our environment and circulation of the artists towards outside, also of the utmost importance and “restoration” our artists in B&H. Škrbić’s opus is not only a valuable insight into his nearly twenty years of art work, it is much more an insight into the aesthetic tendencies of the new painting in the West. His work opens up horizons and senses new dynamics in the field of modern artistic aspirations and the time that is yet to come. It is the art that paves the way for a new understanding of painting and the new premises of aesthetics, in whose constellation psychology and theory of perception occupies an important role. It is about the art practice, which, as is well known, is not only underrepresented in our artistic context, but also in the wider region. Because of its protrusion and inventiveness, Škrbić is a successor and a head of the progressive tendencies in the B&H art context and beyond. Because of his distinctive relationship to the act of painting, he belongs to a group of the artists from the international art scene, from which it is useful to mention just a few – Sergej Jensen, Ian Kiaer or Gedi Sibony. Škrbić’s oeuvre is an important element in understanding the recent movements in modern art in the broader art context.

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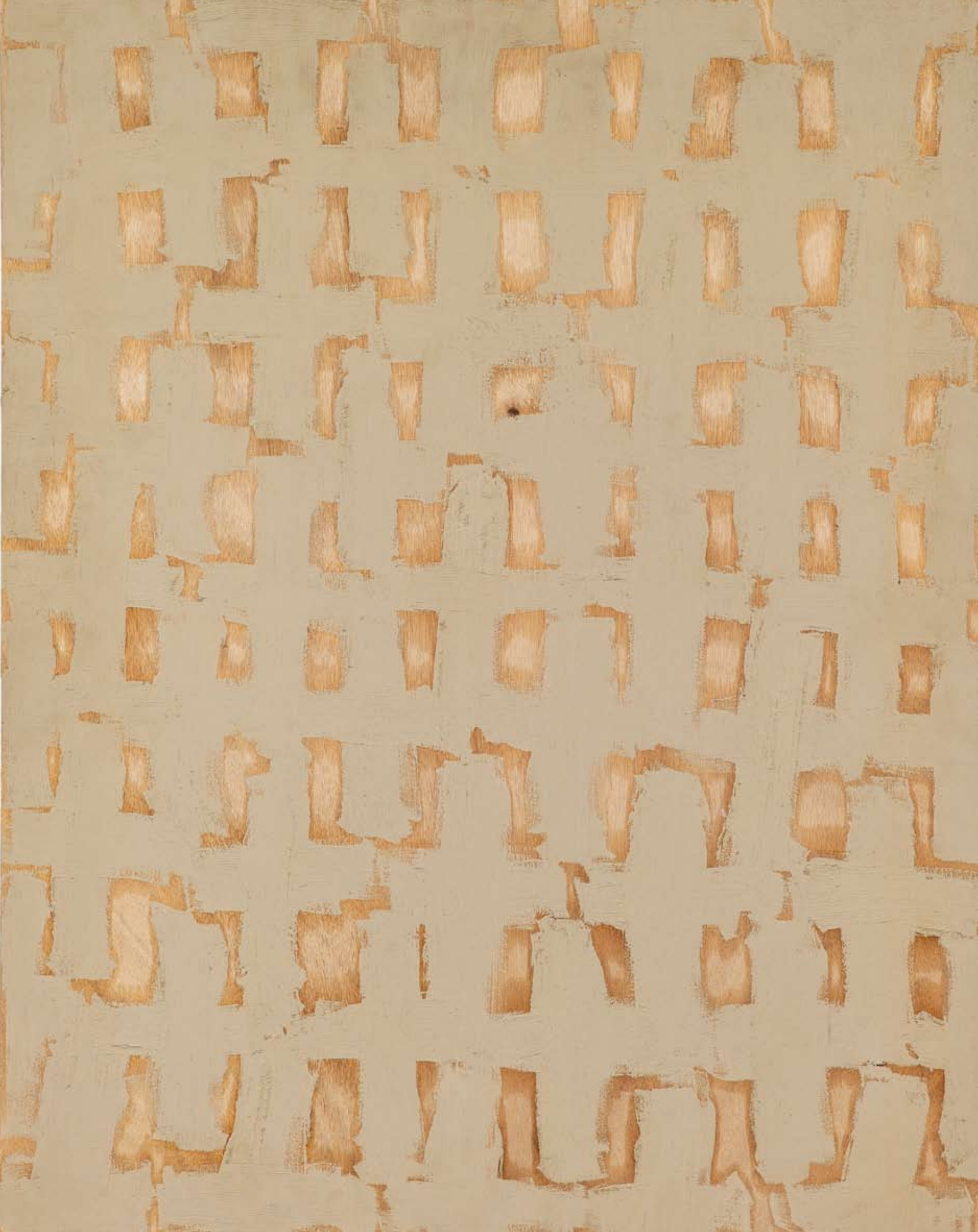


**BEZ NAZIVA / UNTITLED, 2006.**  
62 X 50 CM; ULJE NA PAPIRU / OIL ON  
PAPER

**BEZ NAZIVA / UNTITLED, 2006.**  
60 X 45 CM; ULJE NA PAPIRU / OIL ON  
PAPER

**BEZ NAZIVA / UNTITLED, 2001.**  
83 X 65,5 CM; ULJE NA DRVENOJ PLOČI /  
OIL ON WOODBOARD

STRANA / PAGE 30, 31  
POGLED NA INSTALACIJU / INSTALLATION VIEW,  
**IM LOT**, GALERIE NUSSER & BAUMGART,  
MÜNCHEN, 2010.









**BEZ NAZIVA / UNTITLED, 2010.**  
42 X 35 CM; DRVO, AKRIL, OLOVKA NA  
KARTONU / WOOD, ACRYLIC, PENCIL ON  
CARDBOARD

**BEZ NAZIVA / UNTITLED, 2010.**  
42 X 30 CM; DRVO, AKRIL, OLOVKA NA  
KARTONU / WOOD, ACRYLIC, PENCIL ON  
CARDBOARD

STRANA / PAGE 34  
**BEZ NAZIVA / UNTITLED, 2010.**  
42 X 31 CM; DRVO, AKRIL, OLOVKA NA  
KARTONU / WOOD, ACRYLIC, PENCIL ON  
CARDBOARD

STRANA / PAGE 35  
**BEZ NAZIVA / UNTITLED, 2010.**  
42 X 30 CM; DRVO, AKRIL, OLOVKA NA  
KARTONU / WOOD, ACRYLIC, PENCIL ON  
CARDBOARD







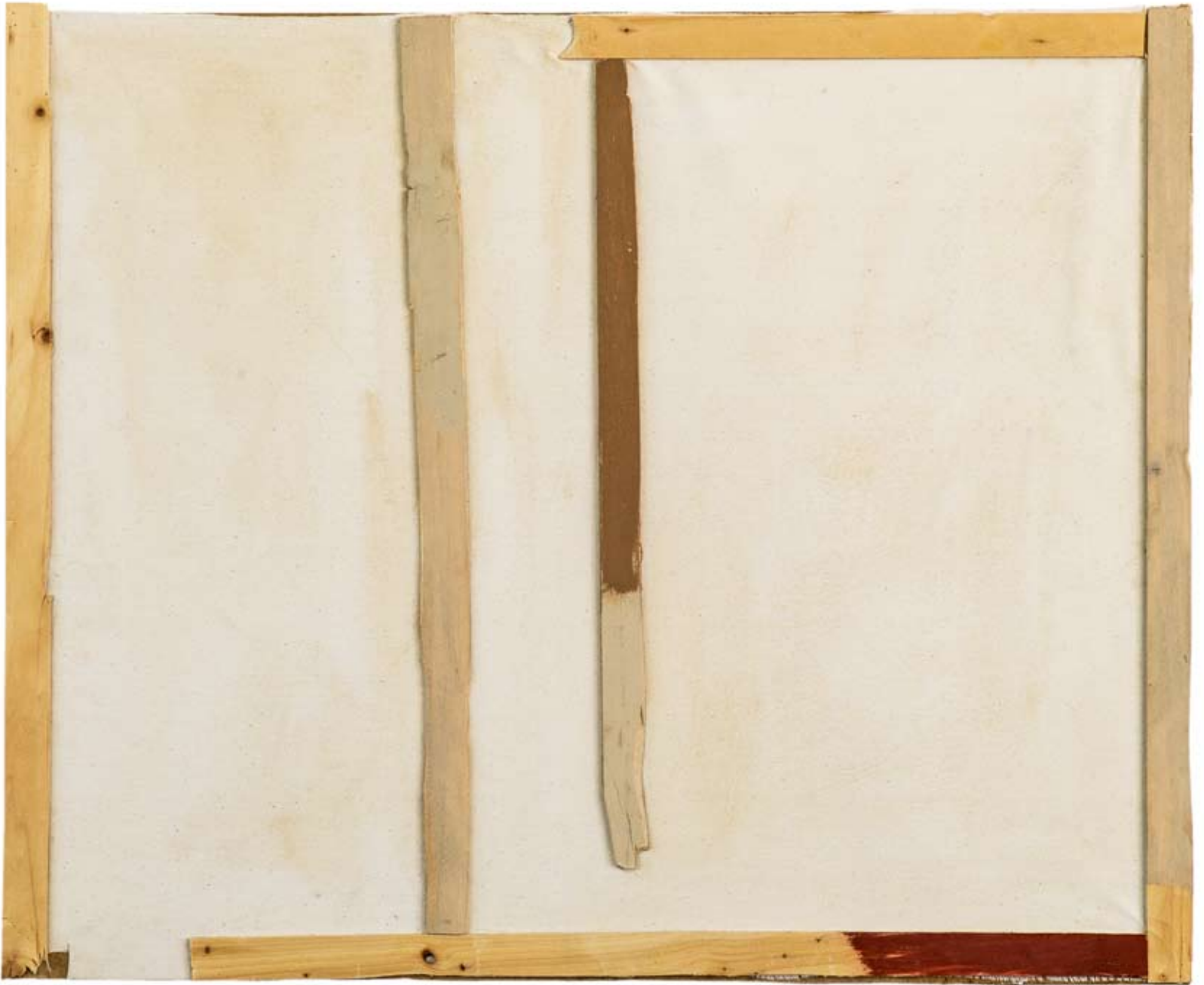






**BEZ NAZIVA / UNTITLED, 2010.**  
42 X 32 CM; DRVO, AKRIL, OLOVKA NA  
DRVENOJ PLOČI / WOOD, ACRYLIC, PENCIL  
ON WOODBOARD

**BEZ NAZIVA / UNTITLED, 2010.**  
86 X 75 CM; DRVO, AKRIL, PAPIR NA  
DRVENOJ PLOČI / WOOD, ACRYLIC, PAPER  
ON WOODBOARD



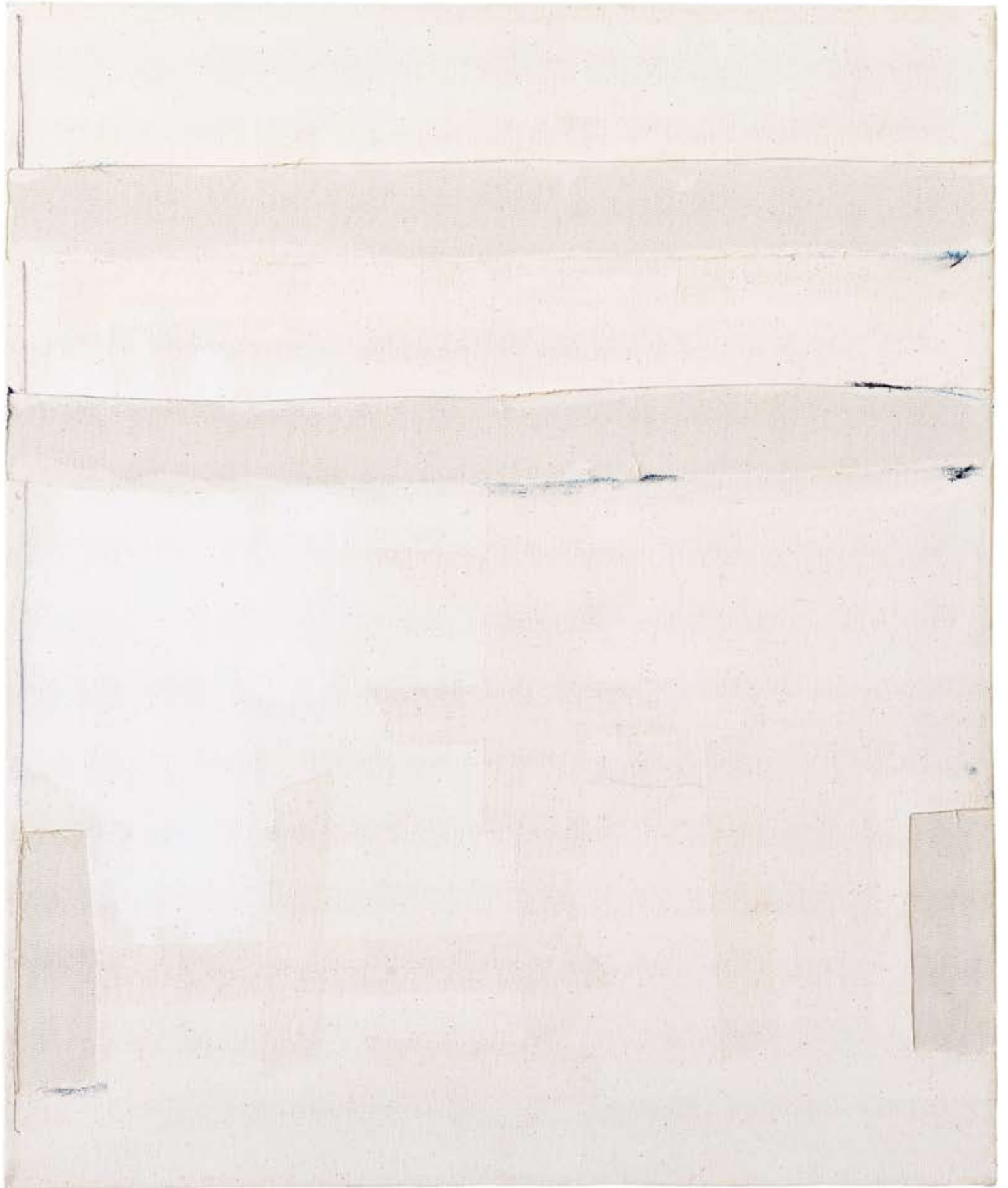
**BEZ NAZIVA / UNTITLED, 2010.**  
62 X 80 CM; DRVO, ULJE, PLATNO NA  
DRVENOJ PLOČI / WOOD, OIL, CANVAS ON  
WOODBARD

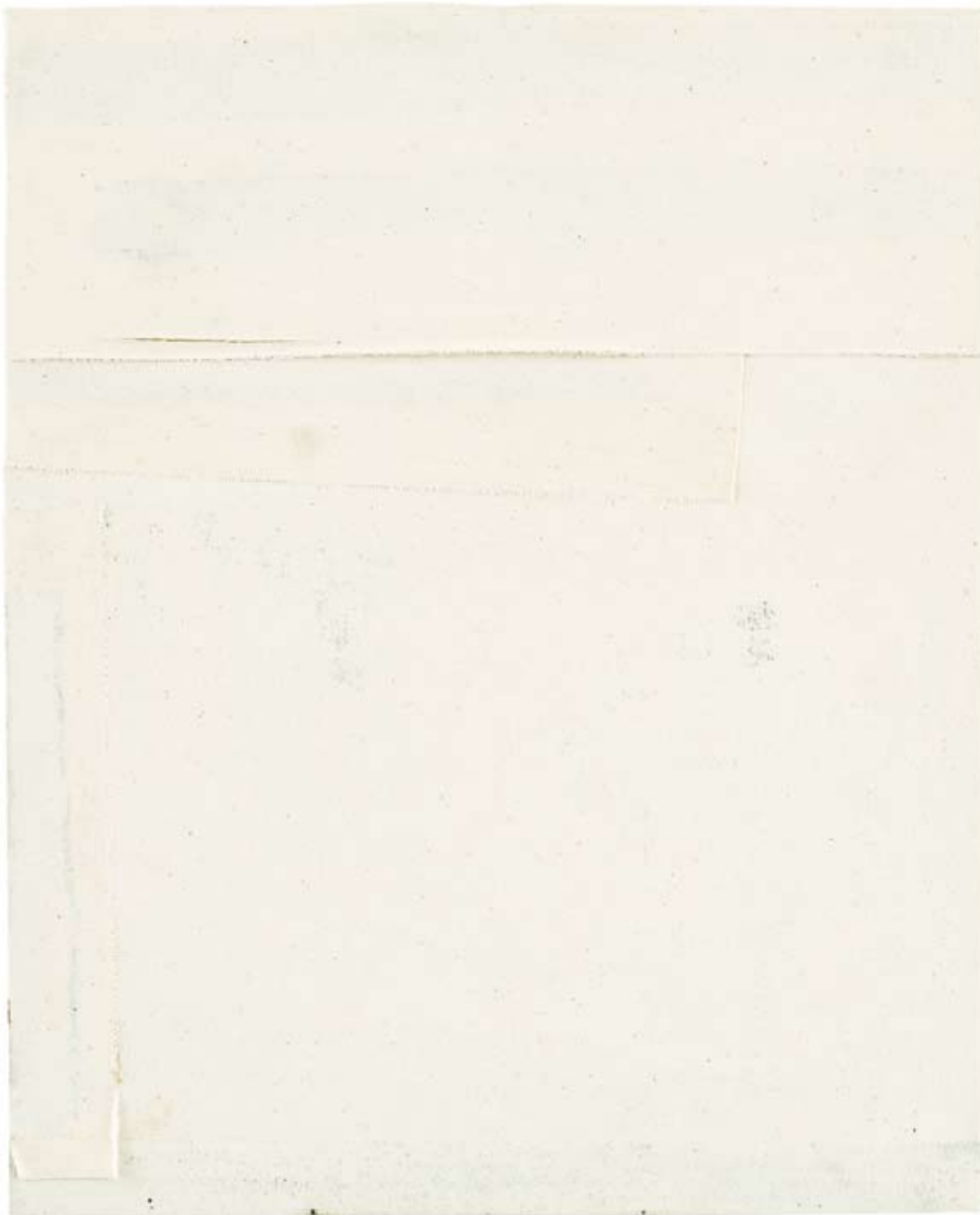


**BEZ NAZIVA / UNTITLED, 2010.**  
55 X 45 CM; AKRIL, TUŠ NA PLATNU /  
ACRYLIC, INK ON CANVAS

**BEZ NAZIVA / UNTITLED, 2010.**  
60 X 50 CM; AKRIL, OLOVKA NA PLATNU /  
ACRYLIC, PENCIL ON CANVAS

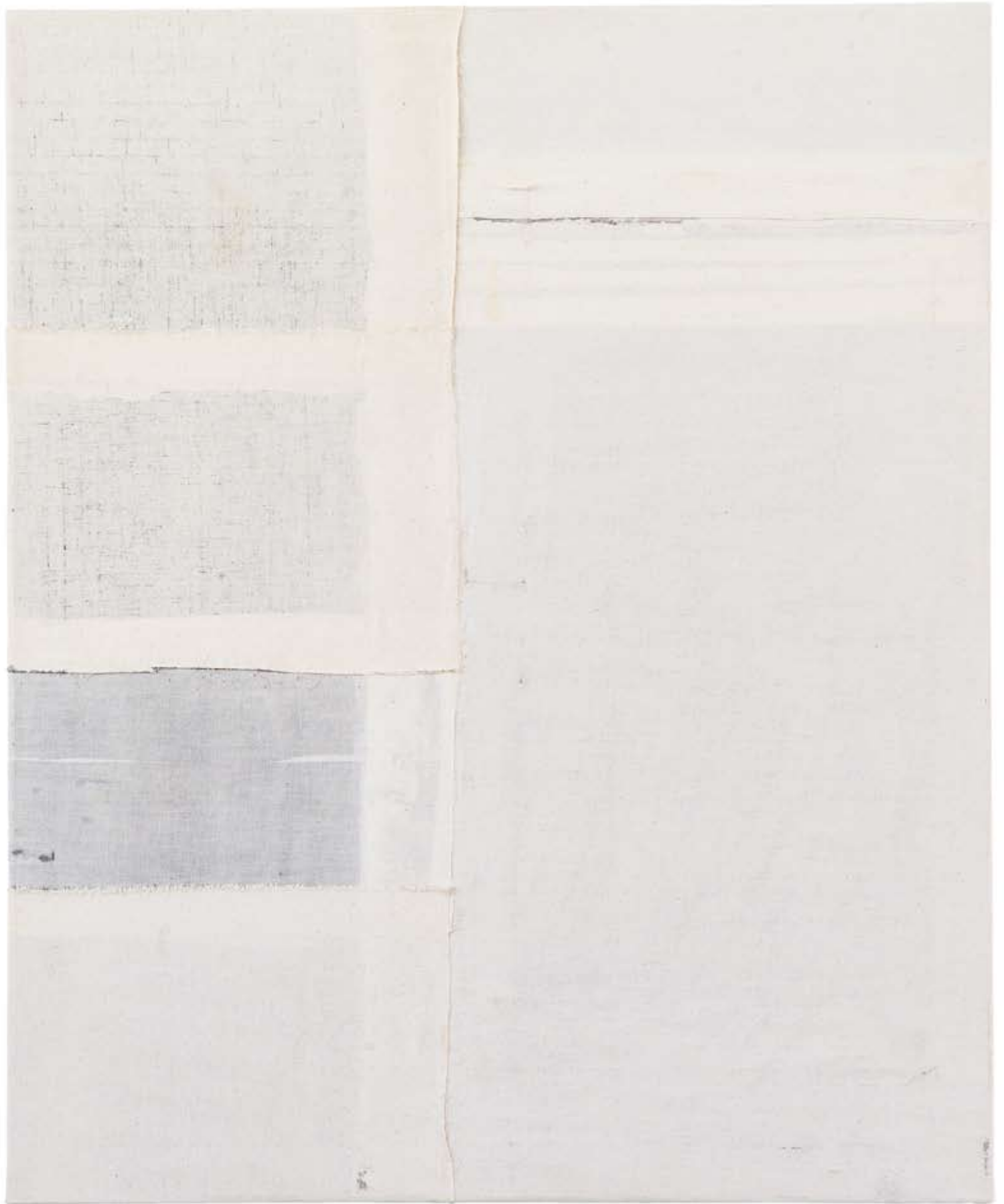


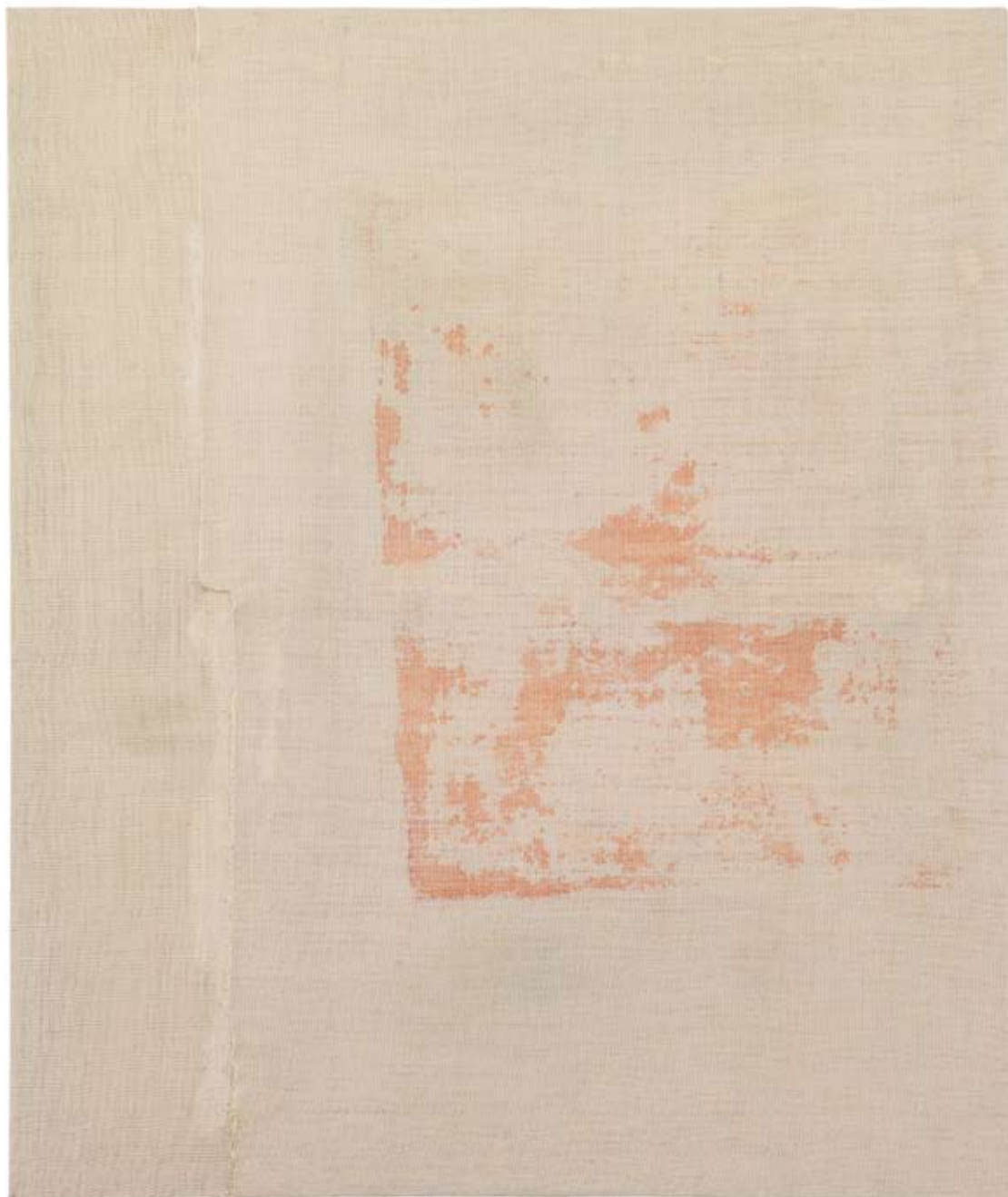




**BEZ NAZIVA / UNTITLED, 2010.**  
50 X 40 CM; PLATNO / CANVAS

**BEZ NAZIVA / UNTITLED, 2011.**  
95 X 80 CM; AKRIL NA PLATNU / ACRYLIC  
ON CANVAS

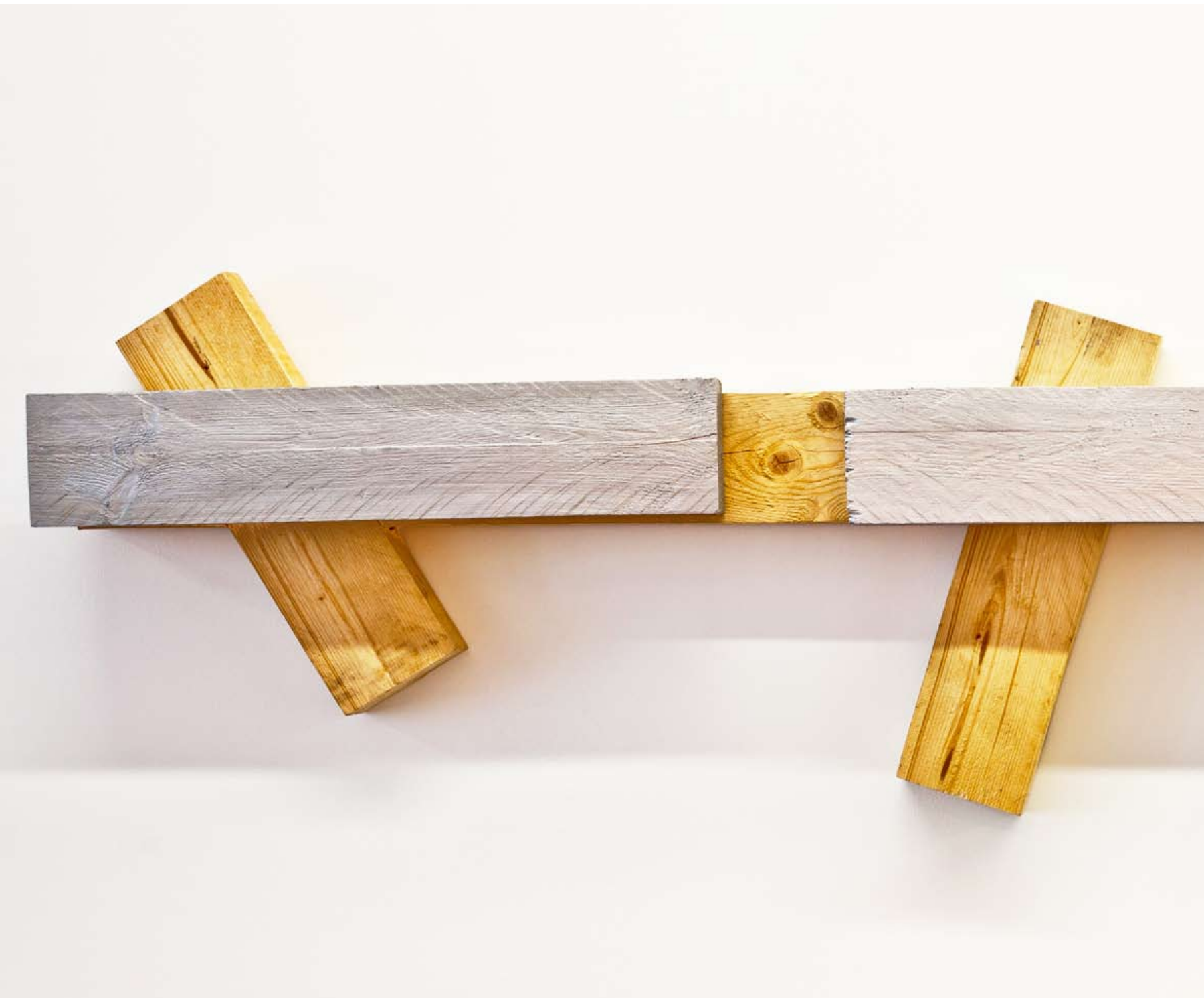




**BEZ NAZIVA / UNTITLED, 2012.**  
95 X 85 CM; AKRIL NA PLATNU / ACRYLIC  
ON CANVAS

**BEZ NAZIVA / UNTITLED, 2011.**  
150 X 115 CM; PLASTIČNA FOLIJA, DRVO,  
AKRIL NA PLATNU / PLASTIC SHEETING,  
WOOD, ACRYLIC ON CANVAS





**BEZ NAZIVA / UNTITLED, 2010.**  
45 X 200 X 12 CM; AKRIL NA DRVETU /  
ACRYLIC ON WOOD



POGLED NA INSTALACIJU / INSTALLATION VIEW,  
**IM LOT**, GALERIE NUSSER & BAUMGART,  
MÜNCHEN, 2010.

**REST II**, 2011.  
30 X 199 X 7 CM; AKRIL NA DRVETU /  
ACRYLIC ON WOOD









POGLED NA INSTALACIJU / INSTALLATION VIEW,  
**REMEMBER**, GALERIE MUELLER-ROTH, STUTTGART,  
2008.

**GE-KREUZ-T (PREKRŠTENO / FOLDED)**, 2007.  
62 X 47 X 2 CM; DRVO / WOOD





**BEZ NAZIVA / UNTITLED, 2010.**  
150 X 115 CM; PLASTIČNA FOLIJA, DRVO,  
AKRIL NA PLATNU / PLASTIC SHEETING,  
WOOD, ACRYLIC ON CANVAS

**BEZ NAZIVA / UNTITLED, 2011.**  
155 X 180 CM; PLASTIČNA FOLIJA, DRVO,  
AKRIL NA PLATNU / PLASTIC SHEETING,  
WOOD, ACRYLIC ON CANVAS

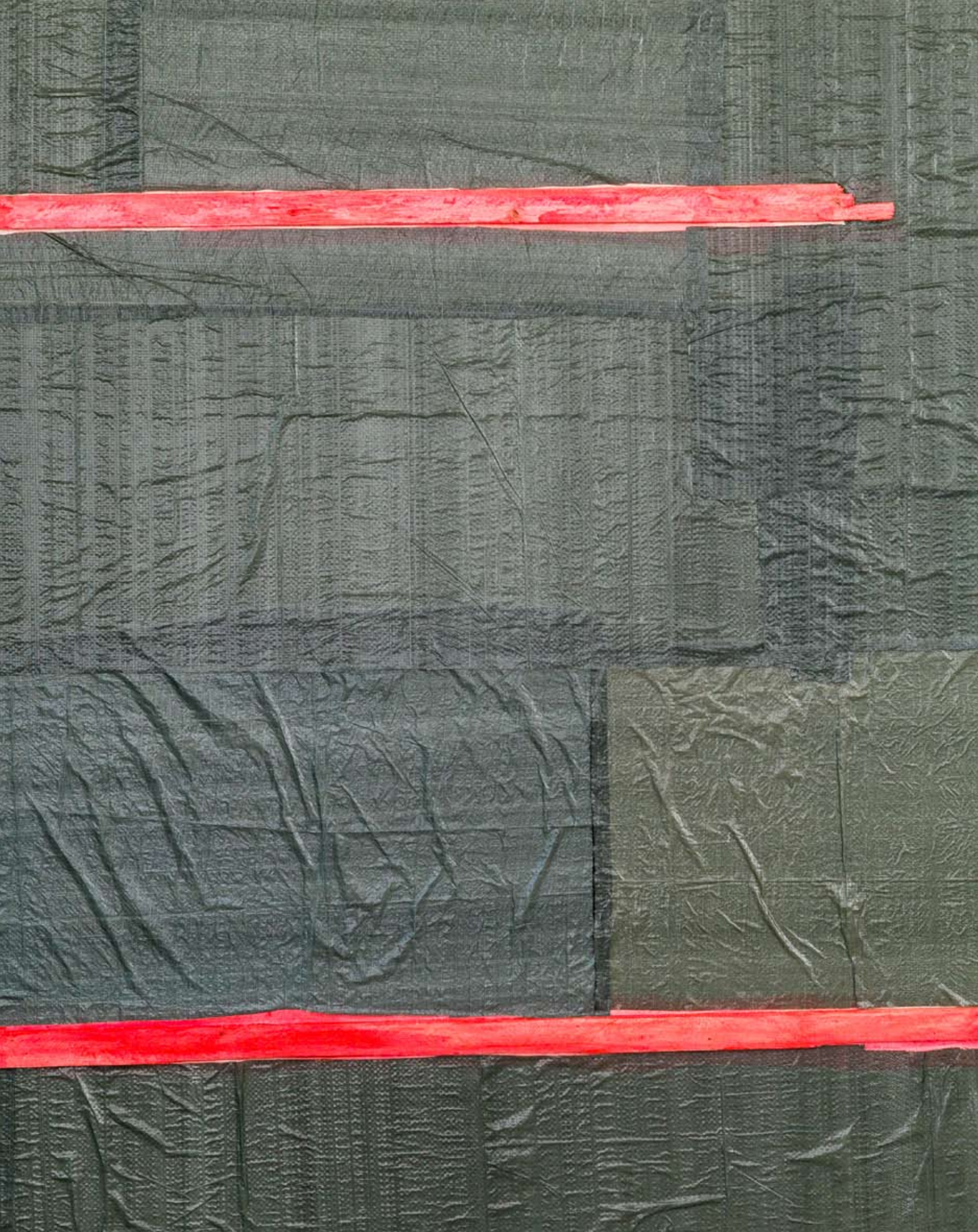




**BEZ NAZIVA / UNTITLED, 2011.**  
180 X 165 CM; PLASTIČNA FOLIJA, DRVO,  
AKRIL NA PLATNU / PLASTIC SHEETING,  
WOOD, ACRYLIC ON CANVAS

**BEZ NAZIVA / UNTITLED, 2013.**  
103 X 89 CM; PLASTIČNA FOLIJA, DRVO,  
AKRIL NA PLATNU / PLASTIC SHEETING,  
WOOD, ACRYLIC ON CANVAS









**BEZ NAZIVA / UNTITLED, 2013.**  
163 X 145 CM; PLASTIČNA FOLIJA, DRVO,  
AKRIL NA PLATNU / PLASTIC SHEETING,  
WOOD, ACRYLIC ON CANVAS





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Spomenko Škrbić rođen je 1969. godine u Drvaru (Bosna i Hercegovina). Iz Bosne i Hercegovine odlazi 1992. godine. Akademiju likovnih umjetnosti u Minhenu upisuje 1997. godine. Student generacije (Meisterschüler) u klasi prof. Jerryja Zeniuka 2002. godine. Diplomirao je na istoj akademiji 2004. godine. Živi i radi u Minhenu.

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Spomenko Škrbić was born in 1969 in Drvar (Bosnia and Herzegovina). He left Bosnia and Herzegovina in 1992. He enrolled the Academy of Fine Arts in Munich in 1997. Škrbić was the Meisterschüler in the class of professor Jerry Zeniuk in 2002. He graduated from the Academy in 2004. He lives and works in Munich.

#### **SAMOSTALNE IZLOŽBE / SOLO EXHIBITIONS**

**2010.**

*Im Lot*, Galerie Nusser & Baumgart, München

**2009.**

Art Karlsruhe, Galerie Mueller-Roth, Stuttgart

**2008.**

*Remember*, Galerie Mueller-Roth, Stuttgart

*Natural Structure*, Galerie Nusser & Baumgart, München

**2005.**

Werkstattatelier der lothringer dreizehn, München  
*Straight Ahead Painting*, Part Two, Galerie S65, Köln

**2004.**

*Straight Ahead Painting*, Part One, Galerie S65, Aalst

Galerie Mueller-Roth, Stuttgart

*Kunst+Design/Design+Kunst*, Akademie Galerie, München

**2003.**

*Dorfen 2003*, (sa / with Michael Sailstorfer), Galerie Entoderweder, Dorfen

*2x2x2*, (sa / with Stephan Fritsch), Galerie Huber Goueffon, München 2002.

*Mit dem Kopf durch die Wand*, (sa / with Michael Sailstorfer), Akademie Galerie, München

*Malerei*, Kunstverein Landshut

**2000.**

*Straight Ahead Painting*, Galerie Vogdt, München

#### **GRUPNE IZLOŽBE / GROUP EXHIBITIONS**

**2013.**

*Das Allerletzte Prof. Winkler Stipendium*, Kunstverein Weiden

**2012.**

*Private Kunstsammlungen Münster – Director's Choice*, Kunsthalle Münster

kp-projects, Galerie Klaus Lea, München

*BAuSToff*, kp-projects, München

**2011.**

*+spot\*light: Petersburg*, Galerie Nusser & Baumgart, München

*How To Paint*, Katholische Akademie, München

*Pop Hits*, Tanzschule Projects, München

*Save Japan*, Schowroom Art – München

**2009.**

*The Lord Wink Award*, Istanbul

*Continuous Perspectives I*, Galerie Nusser & Baumgart, Leipzig

**2007.**

*Zeig mir deinen Freund ...*, Kulturkirche St. Stephani, Bremen

*Who Is Afraid Of Art*, Galerie S65, Aalst, Belgien

**2005.**

*Munich School?*, Kunstverein – Aschaffenburg

*Universal Painting*, Guang Dong Art Museum, Guangzhou; Gallery of the Hubei Institute of Fine Arts, Wuhan; Duolun Museum, Shanghai

*Sechzehn Plus*, Galerie Mueller-Roth, Stuttgart





**2004.**

*Munich School?*, Kunstverein – Aichach

Arbeiten auf Papier, Galerie S65, Köln

*Quo Vadis*, Muzej savremene umjetnosti Republike Srpske, Banja Luka, BiH; Umjetnička galerija Bosne i Hercegovine, Sarajevo, BiH

**2002.**

*Zwischen Himmel und Erde ...*, Hochschule für Künste, Bremen

Galerie Bergner + Job, Mainz, Wiesbaden

Galerie S65, Belgien

**2001.**

*Ground Color*, Otto Galerie, München

*Satelliten*, Galerie von Lintel & Nusser, München

#### **STIPENDIJE I NAGRADE / GRANTS AND AWARDS**

**2013.**

Preis der Bayerische Akademie der Schönen Künste

**2004.**

Atelierförderung – Förderverein Junge Kunst e.V.

**2003.**

Stipendium des DAAD, STIBET – Programm

**2002.**

Atelierförderung, GOLART – Stiftung

**2000.**

Jubiläums Stipendium – Stiftung der Stadt München

#### **RADOVI U ZBIRKAMA / WORKS IN COLLECTIONS**

Sammlung der Versicherungskammer Bayern, München; Sammlung „Zeitgenössische Kunst“ der BMW; Group, München; KOLUMBA, Kunstmuseum des Erzbistums, Köln; Bayerische Staatsgemäldesammlungen, Pinakothek der Moderne, München; Staatliche Graphische Sammlung, München; Guangdong Museum of Art, China





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*Akademiju likovnih umjetnosti u Münchenu upisao si sa 28 godina. Da li je tvoj put u umjetnost atipičan? Kako doživljavaš svoj prvi kontakt sa umjetnošću?*

Da, atipičan je sticajem okolnosti. Početkom devedesetih napustio sam Bosnu i otišao za Njemačku, tačnije u München, gdje sam s vremenom došao do sasvim novih spoznaja po pitanju socijalnog i duhovnog života i njihovih mogućnosti. Na Akademiji likovnih umjetnosti u Münchenu sam počeo studirati 1997. godine, što je za mene ujedno bio prvi konkretniji dodir sa umjetnošću.

U tim trenucima kod mene nastaje kaos, zbog te, za mene pretjerane slobode gdje ti je, tako reći, sve dopušteno i "sve je moguće". Tek distanciranjem kao i konzumiranjem potrebnih elemenata, ali i postavljanjem pitanja *šta ja ustvari radim* i *zašto to radim*, pronalazim put iz haosa kojim se i danas krećem.

*Kako bi opisao ulogu i značaj slikarstva danas?*

Na ovo pitanje nije baš lako pronaći pravi odgovor. Mislim da uloga i značaj slikarstva danas, i pored svih medijskih i tehnoloških mogućnosti koja su nam iz dana u dan sve dostupnija, ostaje nepromijenjena u odnosu na zadnjih stotinu godina. Također, mislim da je bitno da se slikarstvo kreće u korak s vremenom tražeći nove mogućnosti svog postojanja.

*Imali li slikarstvo istu snagu i moć kakvu je imalo prije stotinjak godina?*

Posmatrajući rekordne cijene koje danas postiže na aukcijama, moglo bi se reći da savremeno slikarstvo, ne samo da ima istu snagu i moć kakvu je imalo prije stotinu godina, već da je i premašuje.

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*You enrolled at the Academy of Fine Arts in Munich when you were 28 years old. Is your path in art atypical? How do you perceive your first contact with art?*

Yes, it is atypical because of the circumstances. In the early nineties I left Bosnia and went to Germany, more precisely to Munich, where I eventually gained completely new insights regarding social and spiritual life and their capabilities. I began my studies in 1997 at the Academy of Fine Arts in Munich, which for me was also the first real contact with art.

In these moments a chaos occurred inside of me, because of too much freedom, when everything is permitted and "everything is possible". Only by distancing and consuming the required elements, but also asking questions what I actually do and why I do it, I found the way out of this chaos, and I am still moving this way.

*How would you describe the role and importance of painting today?*

It is not easy to find the right answer to this question. I think that the role and importance of painting today, despite all the media and technological capabilities that are more available each day, remained unchanged when compared to the last 100 years. Also, I think it is important that painting is moving with the times, looking for new possibilities of existence.

*Does painting have the same strength and power it had a hundred years ago?*

Considering the record prices achieved at auctions today, it could be said that modern painting, not only has the same strength and power as it had a



*Koja je osnovna poruka tvojih slika?*

Sa ovim pitanjem i nisam baš saglasan, jer mislim da kroz svoj rad posmatraču ne ostavljam direktne poruke. Prije bih rekao da su moji radovi odgovori sopstvenih razmišljanja o slici, crtežu ili objektu. To su materijalno estetska pitanja – usmjeravanje pažnje posmatrača ka procesu nastanka kao i mogućnosti rada unutar zadanog parametra.

*Kako bi opisao model, tj. šta predstavlja motiv tvojih slika?*

Motive za svoje radove pronalazim u socijalnom okruženju, tačnije rečeno, radi se o svakodnevnom zapažanju određenih predmeta, stvorenih situacija, nebitnih ili banalnih detalja. Njih bilježim kao početne ideje, i njihovom transformacijom nastaju radovi.

*Također, u tvojim radovima primjetno je naslijeđe dematerijalizacije umjetničkog djela dok sa druge strane oni (radovi) pozivaju na estetsku revalorizaciju. O kakvoj estetici je riječ?*

Mislim da se u ovom pitanju krije i odgovor. Svaka stvar oko nas posjeduje svoje estetske vrijednosti. Pitanje je, kako neko od nas vizuelno doživljava jednu te istu stvar.

*Nije li ipak slika kao reliktni kreativnog umjetničkog postupka u nešto odgovornijem položaju naspram "stvari", kako si to sada naveo u primjeru?*

Nismo smo se razumjeli, mislio sam uopšte o našem okruženju i estetici stvari koje nas okružuju. Kada govorim o "stvari" u mome slučaju, ne mislim na slike. Pojam "stvari" nastaje posmatranjem svakodnevnih predmeta gdje me mogućnosti tih

hundred years ago, but even more than that.

*What is the main message of your paintings?*

I'm not really agreeable with this question, because I think that through my work I don't leave the direct messages to a viewer. I would rather say that my works are the answers of my own thinking about a painting, a drawing or an object. These are material aesthetic questions – drawing attention of the viewer onto the process of making, as well as the opportunities to work within the given parameters.

*How would you describe the model, i.e. what is the motif of your paintings?*

I find motives for work in the social environment; actually, it is a daily observation of certain items, created situations, irrelevant or trivial details. They are recorded as initial ideas, and their transformation results in paintings.

*Also, there is a notable legacy of dematerialization of the artwork in your paintings, while on the other hand they (the paintings) call for aesthetic reevaluation. What kind of aesthetics is this?*

I think in this question lies the answer. Everything around us has its aesthetic values. The question is, how some of us visually experience the same thing.

*Is it not a painting, as a relic of creative artistic process in a more responsible position with the "fact", as you now cited in the example?*

We didn't understand each other, I thought in general about our environment and aesthetics of the

istih predmeta interesuju, iz čega nastaju moji objekti ili možde nove "stvari".

*Sa običnim i odbačenim letvama napravio si kvalitativni pomak. Nastaju radovi iritantno pojednostavljene strukture. Da li je riječ o skulpturi?*

Ono što je tim radovima zajedničko sa skulpturom, jeste činjenica što zauzimaju određeni prostor, stvaraju prostornu strukturu kao i prostorno zapažanje. U svome slučaju radije bih koristio pojam objekta.

*Sa tankim drvenim letvama, unio si i nove kompozicijske vrijednosti. Da li letve preuzimaju ulogu crteža ili je u njima moguće pronaći dodatne značenjske slojeve?*

U određenom trenutku stagnacije osjetio sam potrebu za novim elementima koji će mi pružiti mogućnost da napravim dalji pomak. Letve ili ostaci drveta preuzimaju funkciju dotadašnje linije. Činom njihovog bojenja na slikarskom platnu, drvenoj ploči ili kartonu, bivaju iz prvobitnog stanja letve transformisane i integrisane u novu cjelinu, tj. sliku.

*Kod tvojih slika primjetno je to da je svaka slika zaseban format koji se rijetko ili nikako ne ponavlja. Da li ta različitost slika u dimenzijama ima za tebe neko posebno značenje i o čemu je zapravo riječ?*

U radovima do 2009. godine često sam koristio formate iste veličine, baveći se pitanjem nanosa boje, podloge i njihove interakcije. U novijim radovima, reagujem spontanije kad je u pitanju format. Koristim ih po potrebi ili uzimam formate koji su mi pri ruci reagujući na njih. Težim da autonomija

things that surround us. When I say about "things" in my case, I do not think about the paintings. The term "things" occurs through observation of everyday items, where the capabilities of these things draw interest in me, from which my objects or maybe the new "things" are created.

*With ordinary and discarded rods you've made a positive step forward. Works with irritatingly simplified structure are created. Is this a sculpture?*

What do these works have in common with a sculpture is the fact that they occupy a certain space, creating spatial structure and spatial perception as well. In my case, I would rather use the term "object".

*With the thin wooden rods you brought in a new compositional values. Do the rods assume the role of a drawing or is it possible to find in them additional layers of meaning?*

At a certain point of stagnation, I felt the need for some new elements that will give me the opportunity to make further progress. The rods or wood residues take over the function of the former line. By coloring them on canvas, wooden board or cardboard, the rods from the original state are transformed and integrated into a new whole, i.e. painting.

*In your paintings one can notice that each painting is a separate format that is rarely or never repeated. Does this difference in size of the paintings has a special meaning and what is it all about?*

For the paintings until 2009 I often used the same size formats, addressing the issue of color coating, substrate and their interaction. In the recent

svakog pojedinačnog rada dođe do izražaja.

*Kako bi opisao svoj odnos prema zavičaju – prema Drvaru i Bosni u cjelini? U kojoj mjeri si određen tim identitetom a kada je u pitanju umjetnosti i stvaralački rad?*

Djetinstvo sam proveo u mjestima Potoci i Mrđe u okolici Drvara. Iako od 1992. godine više ne živim u Drvaru, osjećam, i imam potrebu da se vraćam u ovaj kraj jer je on još uvijek dobar dio mene. Kada me ponese tok svakodnevnice, nekoliko dana boravka u ovim, meni dobro poznatim krajevima, ispunjava me i vraća me u sopstveno “ja” od prije.

Kada je riječ o umjetnosti, rekao bih da moji radovi sadrže kombinaciju bosanskohercegovačke emotivne neispoliranosti sa jedne, i zapadnjačke racionalnosti sa druge strane.

*Živiš na Zapadu gdje je umjetničko djelo tijesno vezano uz komercijalno tržište. Kako bi opisao odnos umjetnika, njegovog umjetničkog djela i tržišta?*

Mislim da je normalno, potrebno ali i dužnost jedne zdrave i napredne sredine da podržava razvoj umjetnost. Da bi bila cjelovita, sredini je potrebno kulturno naslijeđe kao i kulturna identifikacija.

Sa Spomenkom Škrbićem u njegovom minhen-skom ateljeu razgovarao Irfan Hošić 14. i 15. februara 2013. godine.

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works, I react spontaneously when it comes to the format. I use them when needed or take the formats that are on hand and respond to them. I tend to express the autonomy of each individual work.

*How would you describe your relationship toward the homeland – toward Drvar and Bosnia as a whole? To what extent are you defined with this identity, and when it comes to art and creative work?*

I spent childhood in the villages Potoci and Mrđe near Drvar. Although since 1992 I no longer live in Drvar, I feel and need to come back in this area, because it is still a good part of me. When I get carried away by the flow of everyday life, staying for a few days in these well-known areas, it fills me up and brings me back to my own “Self” from before.

When it comes to art, I would say that my works contain the combination of B&H emotional unpolishness on the one, and Western rationality on the other side.

*You live in the West where the art work is closely related to the commercial market. How would you describe the relationship between the artist, his work of art and the market?*

I think that's normal, necessary, but also a responsibility of a healthy and prosperous environment to supports the development of art. To be complete, the environment/society needs cultural heritage and cultural identification.

*Interview with Spomenko Škrbić in his Munich studio by Irfan Hošić, 14th and 15th February 2013.*

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BIOGRAFIJA AUTORA / AUTHOR BIOGRAPHY

Irfan Hošić (1977) je historičar umjetnosti i kustos u Bihaću, Bosna i Hercegovina. Svoju master i doktorsku titulu stekao je na Filozofskom fakultetu, Univerziteta u Zagrebu. Njegova područja istraživanja uključuju savremenu umjetnost, arhitekturu i modu u konfliktnim društvenim sistemima. Hošić je autor brojnih tekstova o savremenoj umjetnosti i kulturi u bosanskohercegovačkim i hrvatskim časopisima. Od 2010. do 2012. godine redovno je pisao za sarajevski sedmični magazin DANI, a dobitnik je i nagrade BIRN (Beograd, Srbija) za umjetničku kritiku za članak objavljen u magazinu DANI. Njegovi posljednji kustoski projekti uključuju izložbe *Odjeća kao simbol identiteta* (2012), *Alem Korkut. Skulpture* (2012), *Umjetnost i terorizam. Bosanskohercegovačka umjetnost poslije 9/11* (2009) i *Šta je to apstrakcija? Umjetnost u BiH pedesetih i šezdesetih* (2007). Hošić je i ko-kustos Bosanskog paviljona na 55. Venecijanskom bijenalu (2013). Trenutno radi na Odsjeku za tekstil i dizajn na Univerzitetu u Bihaću, a predsjedavajući je naučnih konferencija *Odjeća kao simbol identiteta* (2011) i *Pažnja! Odjeća, umjetnost, identitet* (2013) u organizaciji Univerziteta u Bihaću.

Irfan Hošić (1977) is art historian and curator, based in Bihać, Bosnia and Herzegovina. He received his MA and PhD degrees at the Faculty of Humanities and Social Sciences, University of Zagreb. His research area includes Contemporary Art, Architecture and Fashion within the conflicting societies, with a special emphasis on Bosnia and Herzegovina. Hošić has authored numerous Bosnian and Croatian publications (catalogues and magazines) on contemporary art and culture. From 2010 to 2012, he wrote regularly for weekly magazine DANI and received an award in Art Criticism from BIRN (Belgrade, Serbia) for one of his articles published in DANI. His recent curatorial projects include *Clothing as a Symbol of Identity* (2012), *Alem Korkut. Sculptures* (2012), *Art and Terrorism. Bosnian-Herzegovinian Artwork Post 9/11* (2009), and *What is the Abstraction? Art in Bosnia and Herzegovina in Fifties and Sixties* (2007). Hošić is the co-curator of the Bosnian Pavilion at the 55th Venice Biennale (2013). He is currently working at the Textile Department, the University of Bihać and acts as the president of the academic conferences *Clothing as a Symbol of Identity* (2011) and *Attention! Clothing, Art, Identity* (2013) hosted by the University of Bihać.



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