



UMJETNIČKA GALERIJA  
BOSNE I HERCEGOVINE

Nebojša Dimovski  
MAJKE

N. Dimovski  
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## Majka hrabrost

Prof. Andrea Volo

U sređenom haosu učionice 317 Likovne akademije u Rimu, održavala su se moja predavanja iz slikarstva. Sve učestalije sanjam kako, dok držim predavanja između štafelaja mnogobrojnih mladih umetnika, pričam sa njima o filmu, pozorištu, slikarstvu, psihoanalizi, muzici i jednom mogućem "suncu budućnosti". Nakon toga, san se naglo prekida, a ja počinjem da se sjećam.

Među najživljim i najsimpatičnijim sjećanjima, zbog samog slikarskog kvaliteta i odlučnosti izraza, jasno vidim ispred sebe rane radove Nebojše Dimovskog. Njegovi su radovi imali onu tipičnu tehničku čvrstinu studenata tradicionalne istočnoevropske škole. Na istočnoevropskim akademijama zavodljivost ideje vodilje, istančanost duha, britkost ideje sljedbenika Duchamp-a, još uvijek nisu doprinijeli totalnoj banalizaciji slikarske tehnike, ograničavajući je na nešto krajnje banalno, drugorazredno i umjetnički zanemarujuće. Da pojednostavim, Nebojša je još tada, na samim počecima školovanja na Akademiji, bio neko na koga se moglo osloniti, siguran, tehnički potkovan, reljefski koloritnog i lijepog figurativnog izraza.

Sada nam se predstavlja serijom slika ekstremne dosljednosti posvećenih svim majkama, uzimajući vlastitu majku kao polazište i ideju vodilju. U pitanju su relativno skorija Nebojšina djela, rađena između boravka u Mostaru i čestih putovanja u Španiju, nam se predstavljaju u pojednostavljenim slikama briljantnog likovnog poteza, novinarski sažetog rukopisa, bez prevelikih premissljanja. Ostale njegove slike imaju daleko kompleksniju strukturu, sa suživotom jedne ili više slika u jednoj slici, nalik otvorenim prozorima koji gledaju na sjećanja i tragedije iz nedavne prošlosti Mostara i bivše Jugoslavije. Slika u slici je jedno od onih mjesta u slikarstvu koje služi da bismo se nagnuli nad nekom vrstom "mise en abyme", jedna vrsta priče u priči, u kojoj ispričanu priču u unutrašnjoj slici same slike možemo iskoristiti kao nešto što sažima i obuhvata dijelove priče koja je uramljuje.

U jednoj od slika unutar druge slike je predstavljen i Stari most, uništen 1993. godine tokom ratnih dejstava i razaranja koji su doprinijeli i prekidu suživota različitih narodnosti i kultura. Znakovi kolektivnog i individualnog cijepanja koji su duboko potresli te prostore. Ali oko tragedija uzrokovanih samim ratom, ipak se nazire rješenje problema, izražen u svakodnevnim aktivnostima ljudi, nježnosti i privrženosti u svakodnevnom životu.

Majka (za sve majke) čita, radi, kreće se između zidova kuće. Sobe istrošenih nadrealnih boja podsjećaju na scenografije iz filmova Akia Kaurismakia, reditelja kojeg Nebojša veoma voli.

Za kraj jedno zapažanje u vezi samouvjerenog i sažetog jezičkog izraza Nebojšinog slikarstva – radi se o kontinuiranoj količini poteza takozvane "inteligente ruke", koja uočava i kopa unutar same slikarske materije, bore majčinske mudrosti dobijene od teškog životnog iskustva. Jedna igra, drama u muzici između Brechta i Kurt Weila, za jednu novu, po ko zna koji put "majku hrabrost" naših dana. Dana, koji su još uvijek i ponovo ispunjeni banalnošću zla i ratovima koji prave nove brazde na licima naših majki.

## A Mother Courage

Prof. Andrea Volo

In the orderly bedlam of Room 317 of the Academy of Fine Arts in Rome my painting classes were taking place – in early 2000. And it is a recurring dream of mine to find myself lecturing among the easels of so many young artists and talking with them about cinema, theater, painting, psychoanalysis, music and a possible “sun of the future.” Then the dream breaks and we move on to memories.

Among the most vivid and sympathetic memories, because of the immediacy of the pictorial quality, I have very well in mind the works of Nebojša Dimovski from that time. His works had that typical technical solidity of traditionally trained students from Eastern European art schools. In the Eastern Academies the seductions of the “motto di spirito” of Duchamp’s epigones had not (yet) contributed to the trivialization of painting technique, confining it to a secondary and residual aspect of art. Put more simply, Nebojša was already-at the time of his attendance at the Accademia di Roma-a technically solid and reliable painter, with a plastically and coloristically beautiful figurative line.

Now he presents himself with a series of extremely consistent paintings dedicated to all “Mothers,” taking as his immediate subject the figure of his own Mother.

These are recent works, executed between a presence in Mostar and frequent trips to Spain, and are presented with images that are sometimes quick and simplified and by the brilliant gesture of an unthinking cursive writing. Other paintings have a more complex structure involving the coexistence of one or more paintings within the painting, like open windows onto past and recent memories and tragedies in the history of Mostar and the former Yugoslavia.

The picture within the picture is one of the places of painting that serves to overlook a kind of “Mise en abyme.” A particular kind of “story within a story,” in which the story told-in the painting within the painting-can be used to summarize or encapsulate some aspect of the story that frames it.

In one of the paintings within another painting, Stari most is depicted. The bridge in Mostar destroyed in 1993 during the conflict that ended the coexistence of different ethnic groups and cultures. Certainly a sign of the collective and individual tears that marked those regions.

But around the tragedies caused by conflict. However, the skein of affections and memories and gestures of daily life unravels. And the Mother (for all Mothers) reads, works, moves within the walls of her home. Rooms with worn and surreal colors that are so reminiscent of the sets of the films of Aki Kaurismäki, a director whom Nebojša Dimovski loves very much.

Finally: a remark on the swaggering, abbreviated stroke of the language of Nebojša’s painting. It is a continuous flow of movement of the painter’s “intelligent hand,” which identifies and digs into the pictorial material the wrinkles of maternal wisdom left by the harshest experiences. A ballad, a drama in music, between Brecht and Kurt Weil, for a new, yet another “Mutter Courage” of our days. Days that again and again are marked by the banality of evil. And by wars that dig more furrows in the faces of Mothers.















































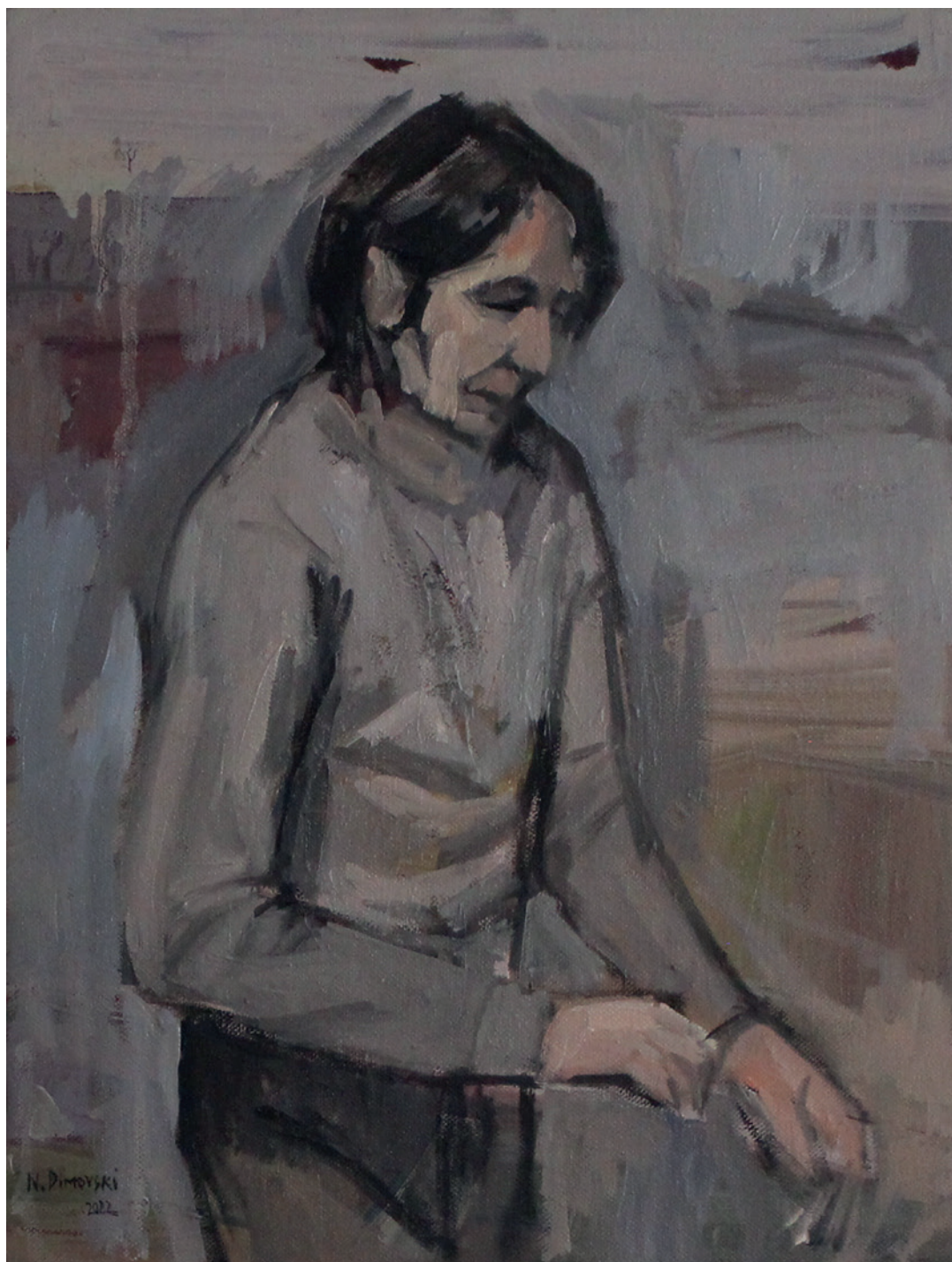


























































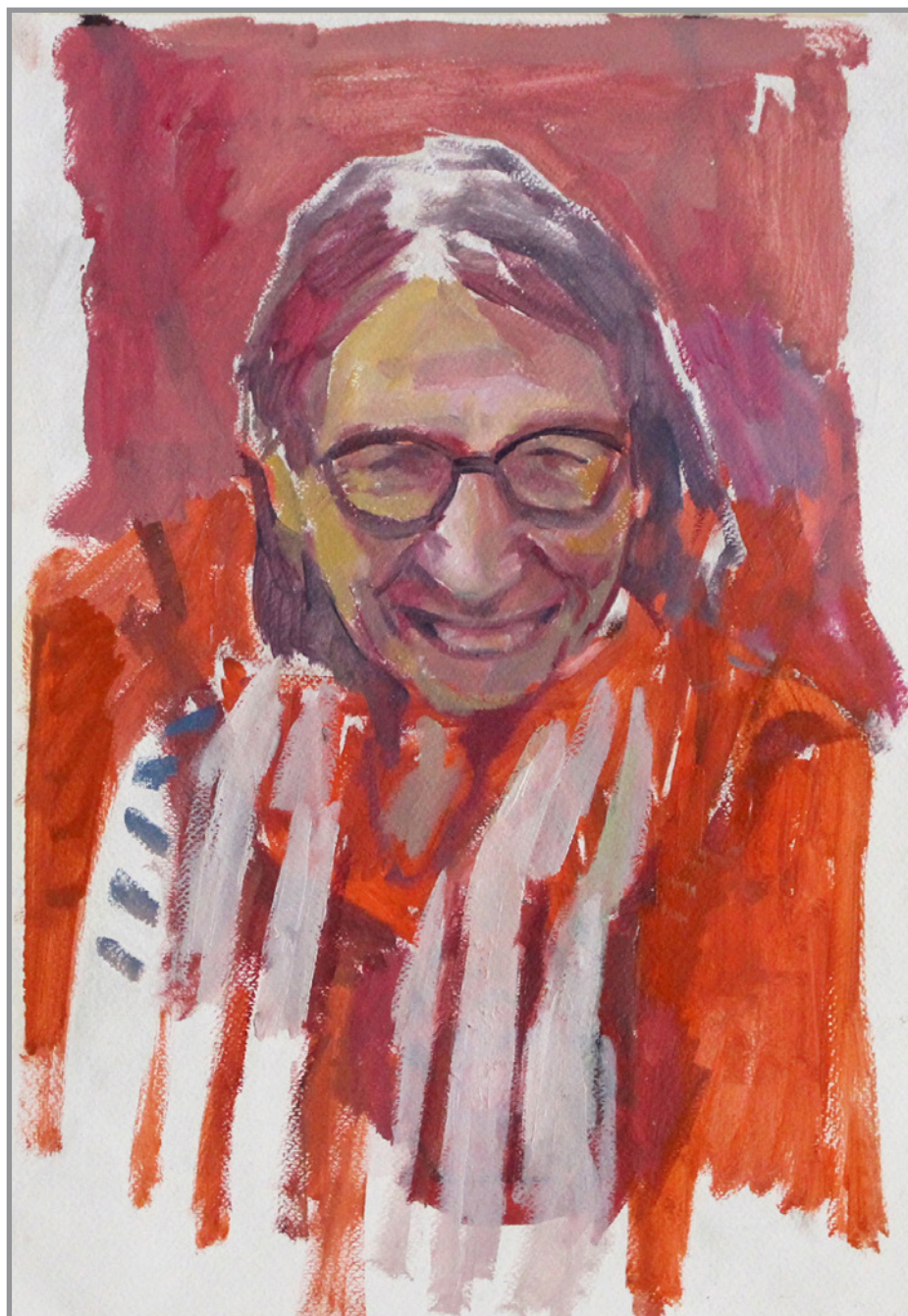








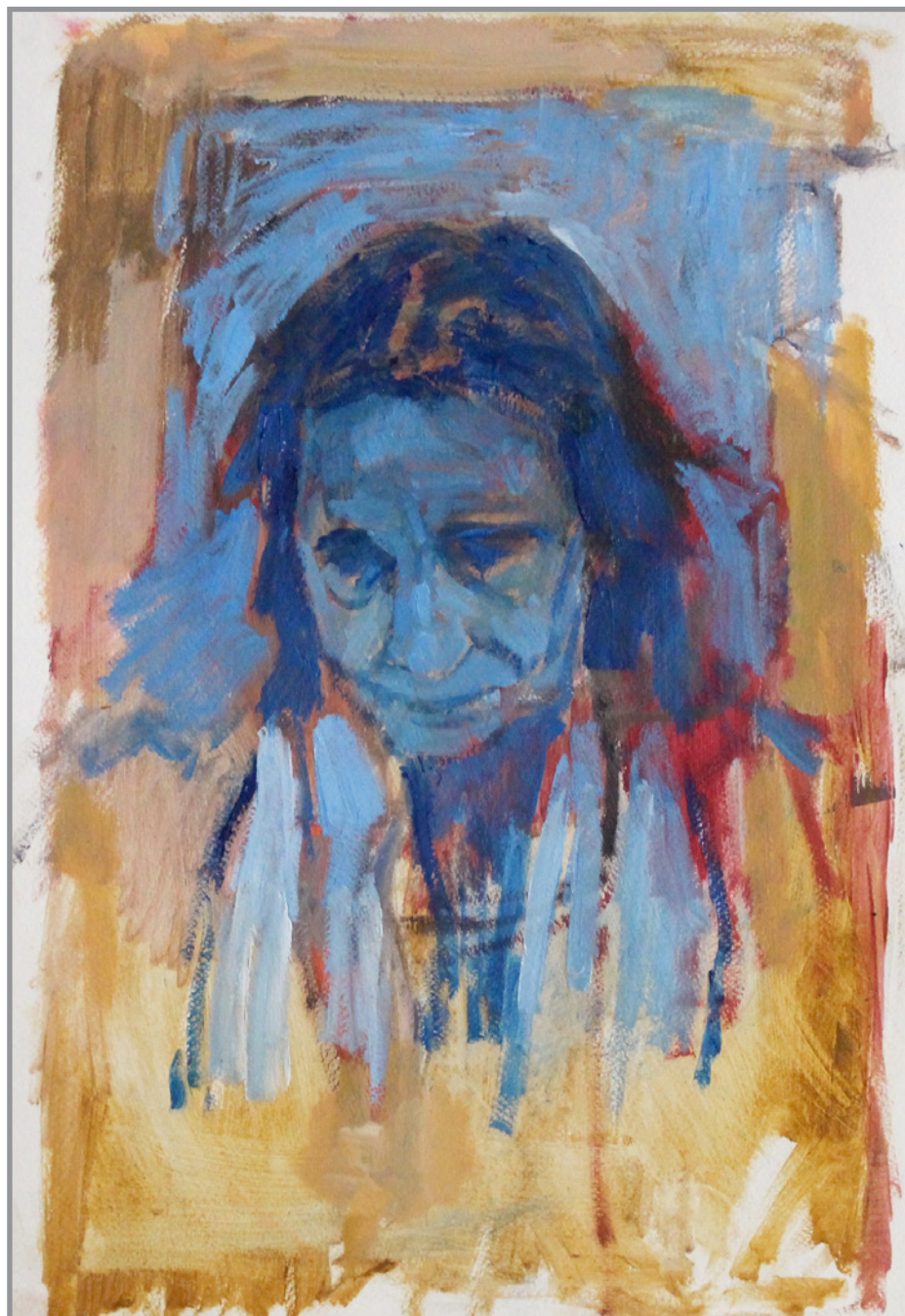


















































**Biografija:**

Nebojša Dimovski je rođen u Mostaru 1988. godine, srednju umjetničku školu završava u Sarajevu nakon čega odlazi u Italiju te upisuje Accademia di Belle Arti di Roma, pri sveučilištu La Sapienza. Završava slikarstvo u klasi profesora Andrea Vola i Constantina Blandina. Tokom studija jedan od njegovih radova je izabran za finale prestižne nagrade Premio Nazionale delle Arti u Napulju. Nakon završetka studija odlazi u Holandiju, gdje vrijeme provodi u istraživačkom radu, a dio tog vremena provodi u studiju američke kiparice Barbare Greenberg. Nakon Holandije odlazi u Madrid gdje ima zapažene izložbe od kojih izdvajamo Prvu nagradu na međunarodnom natječaju Valencia Kuna, finale 83. Jesenjeg salona, Casa de Vacas, Proljetni salon, Valdepenas, samostalna izložba pri asocijaciji Umjetnika i kipara Španije te mnoge skupne izložbe u Španiji, Mađarskoj, Italiji, Holandiji i Sjedinjenim Državama.

**Biography:**

Nebojša Dimovski was born in Mostar in 1988. He finished art high school in Sarajevo, after which he went to Italy and entered the Accademia di Belle Arti di Roma, at La Sapienza University. He finishes painting in the class of professors Andrea Vol and Constantin Blandino. During his studies, one of his works was selected for the final of the prestigious Premio Nazionale delle Arti in Naples. After completing his studies, he went to the Netherlands, where he spent time in research work and in the studio of the American sculptor Barbara Greenberg. After Holland, he goes to Madrid, where he has notable exhibitions, such as the final of the 83rd Autumn Salon, Casa de Vacas, the Spring Salon, Valdepenas, a solo exhibition at the Association of Artists and Sculptors of Spain and many group exhibitions in Spain, Hungary, Italy, the Netherlands and the United States. He won the First Prize at the Valencia Kuna international competition.

sponzori izložbe:

