

MIROSLAV PAVLOVIĆ



2004

D-works
Dimensioni radovi



By Stevan Vuković

The Dimension of Optical and Contextual Displacement (Couple of Short Notes on Miroslav Pavlović's D-Works)

Reading the visual language of Miroslav Pavlović's *D-works*, an impression might be that they are made in a purely formalist manner, focused on the precise, intuitively calculated arrangement of visual forms and shapes as their essential problem. Their quite manifest abstract and minimalist features, which one can refer back to practices of constructivism and concretism, as well as to the experiences of primary and analytic painting, indicate a strategy of avoiding representation, as if stating that the visual forms which they consist of are fully 'independent', not representing any other reality but of their own presentness.

But, in fact, a work is always an indexical sign denominating where a particular artist is at a specific point on the timeline of development of his practices in art in sets of local and global contexts, and it inevitably refers to decisions and actions that affect choices, perceptions, ways of working and positionings of that artist in the artworld of the times. Therefore, even this abstract/formalist work has to be interpreted as a collection of signs in a system of representation which discursively relates itself to the specific paradigms of art that are recognised by a society and treated as normative for a certain cultural milieu.

On one hand, these *D-works* by Pavlović, in their representational inclination, existing despite of wide spread theses on the *amnesia of modernist abstraction*, do relate to the history of disputes on the plastic and constructive position of form in abstract painting, in an act of countering the Greenbergian myth on painting's endgame and essential identity in the two-dimensional surface. By introducing a spatial vector, these works displace the viewer from the luxury position of the bearer of the gaze that fully apprehends the image from a fixed position. They fuse form and space, cutting down the illusion of optical eye.

On the other hand, in the framework of visual art as a knowledge production system, that is based on constant experiential encounters with the new and non-standardized types of relations to the established retinal regimes, this work insists on the production of such an experience that would be generated through constantly moving away from the expected simultaneity of a painting, from pure optical pattern, to a subtle game of spatial repetition and recombination, reflection and opacity. It tends to merge the poetic and visceral nature of the aesthetic experience with the logic of the controlled process of spatial construction.

Miroslav Pavlović - Curriculum Vitae

Miroslav Pavlović was born in Vršac, Yugoslavia, 1952. He graduated from the Institute of Fine Arts "Nicolae Grigorescu" in Bucharest (Romania) 1974-78. in the class of Prof. Constantin Blendea. Post-graduated studies at the same Institute he had finished 1980. He is exhibiting since 1978 in Romania, Yugoslavia/Serbia, Scandinavia, Canada, France, Hungary and United States. He took part at many collective exhibitions in Yugoslavia/Serbia and abroad. His works are making part of vast number of collections in Romania, Serbia, Denmark, Sweden, Norway, Bulgaria, Greece, United States, Japan...

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Dimenzija optičkog i kontekstualnog izmeštenja (kratke crte o D-radovima Miroslava Pavlovića)

Iščitavajući vizuelni jezik *D-radova* Miroslava Pavlovića, može se doći do utiska da su oni načinjeni u čisto formalističkom vidu, sa fokusom na precizne, intuitivno kalkulirane aranžmane vizuelnih formi i oblika, kao svojim sržnim problemom. Njihove prilično manifestne apstraktne i minimalističke odlike, koje se mogu povezati sa praksama konstruktivizma i konkretizma, kao i sa iskustvima primarnog i analitičkog slikarstva, daju indicaciju strategije izbegavanja predstavljačkog, koja kao da ispoljava stav da su vizuelne forme iz kojih se sastoje potpuno nezavisne, ne predstavljajući bilo kakvu drugu realnost osim realnosti svoga sopstvenog prisustva.

Ali, zapravo, rad uvek jeste indeksni znak koji određuje gde se dati umetnik nalazi u tom specifičnom momentu na vremenskoj skali razvoja svojih umetničkih praksi, u okviru brojnih lokalnih i globalnih konteksta, i neizbežno referiše na odluke i akcije koje utiču na izbore, opažanja, načine rada i pozicioniranja koja on zauzima u svetu umetnosti tog vremena. Stoga se čak i ovaj apstraktni/formalistički rad mora interpretirati kao skup znakova u sistemu predstavljanja koji se diskurzivno odnosi spram specifičnih paradigmi umetnosti, koje su društveno priznate i u određenom kulturnom miljeu tretirane kao normativne.

Sa jedne strane, ovi Pavlovićevi *D-radovi*, u svojim predstavljačkim inklinacijama, koje postoje uprkos veoma raširene teze o *amneziji u modernističkoj apstrakciji*, zaista imaju odnos spram istorijskih rasprava o plastičkoj i konstruktivnoj poziciji forme u apstraktnoj slici, u činu suprotstavljanja grinbergijanskom mitu o završetku slike i njenom suštinskom identitetu u dvodimenzionalnoj površini. Uvođenjem prostornog vektora, ovi radovi pomeraju posmatrača iz lagodnog položaja nosioca pogleda koji u potpunosti zahvata sliku iz jedne ustanovljene pozicije. Oni sažimaju formu sa prostorom, uklanjajući iluziju optičkog oka.

Sa druge strane, u okviru vizuelne umetnosti kao sistema proizvodnje znanja koje je zasnovano na eksperimentalnim susretanjima sa novim i nestandardizovanim tipovima odnosa spram ustanovljenih retinalnih režima, ovaj rad insistira na proizvodnji takvog tipa iskustva koje bi bilo generisano putem stalnog uzmicanja od očekivane simultanosti slike, od pukog optičkog paterna, spram suptilne igre prostornih ponavljanja i rekombinacija, odraza i neprozirnosti. On teži da međusobno sažme poetsku i visceralnu prirodu estetskog iskustva sa kontrolisanim procesom prostornog konstruisanja.

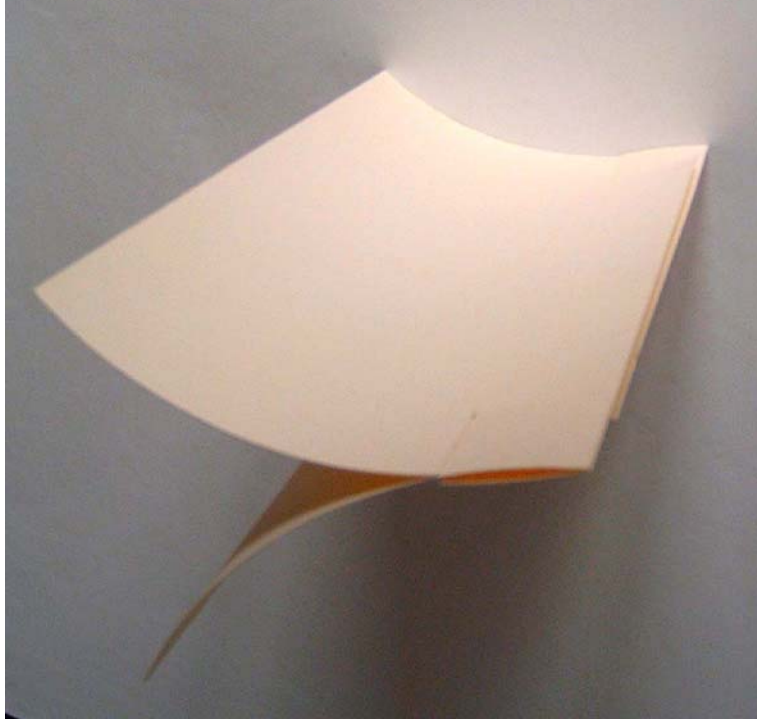
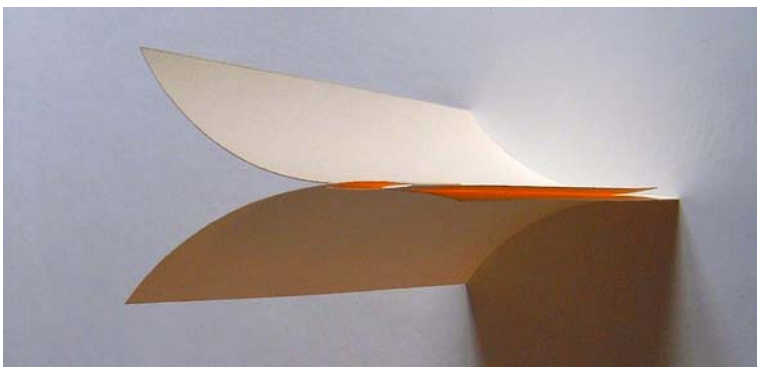
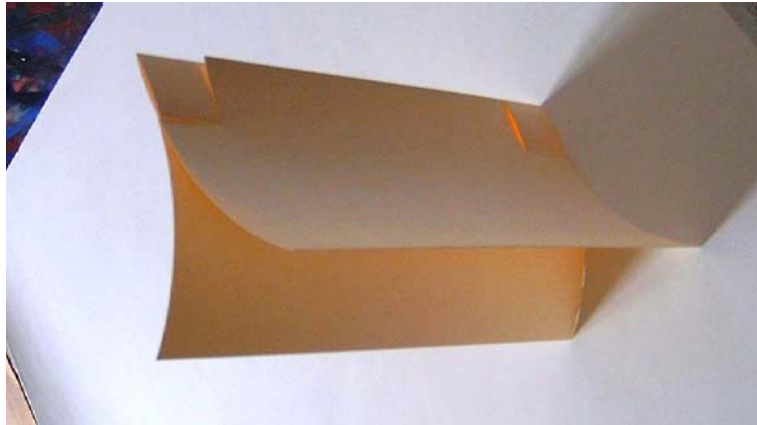
Miroslav Pavlović - Biografija

Miroslav Pavlović je rođen u Vršcu 1952. godine. Studirao na Institutu za likovne umetnosti "Nikolae Grigoresku" u Bukureštu (Rumunija) 1974-78. u klasi profesora Konstantina Blende. Postdiplomske studije završio na istoj akademiji 1980. godine. Izlaže od 1978. godine u Rumuniji, Jugoslaviji/Srbiji, Skandinaviji, Kanadi, Francuskoj, Mađarskoj i Sjedinjenim Državama. Učestvovao je na brojnim kolektivnim izložbama u zemlji i inostranstvu. Radovi mu se nalaze u kolekcijama u Rumuniji, Danskoj, Švedskoj, Norveškoj, Bugarskoj, Grčkoj, Sjedinjenim Državama, Japanu...

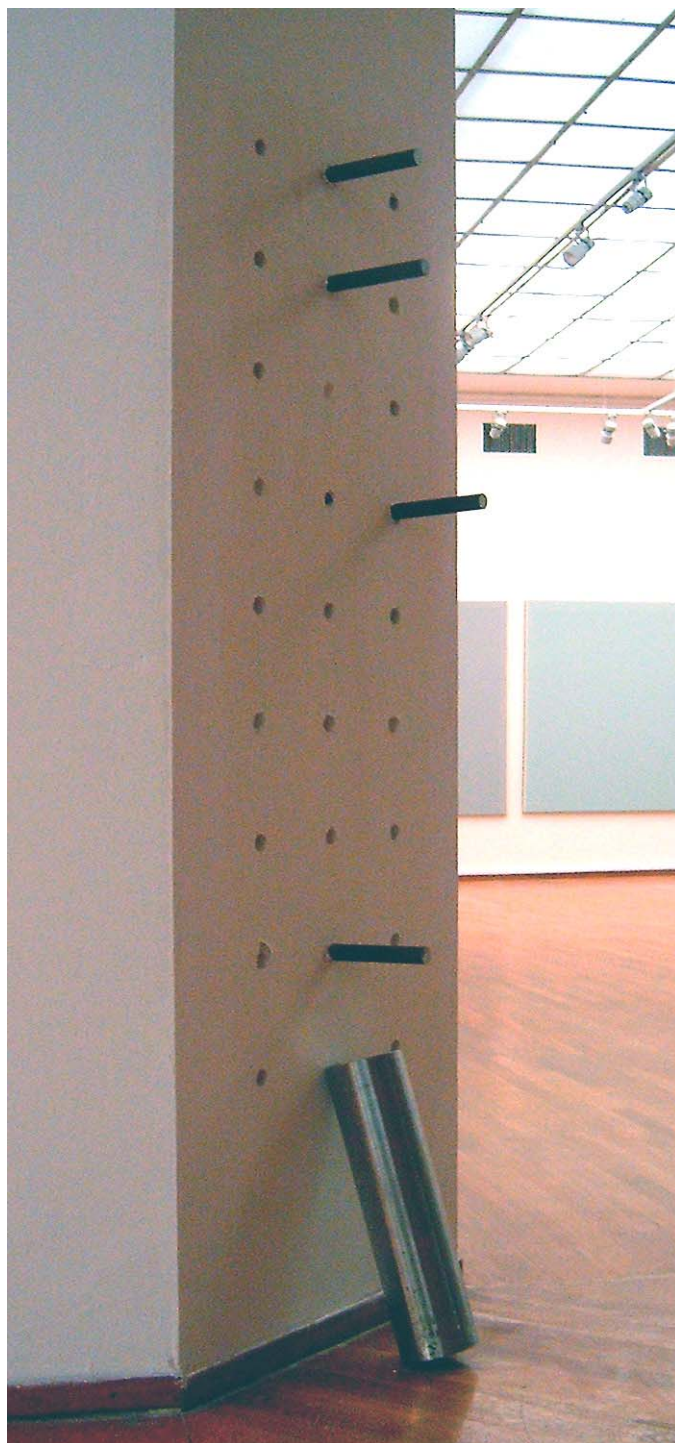
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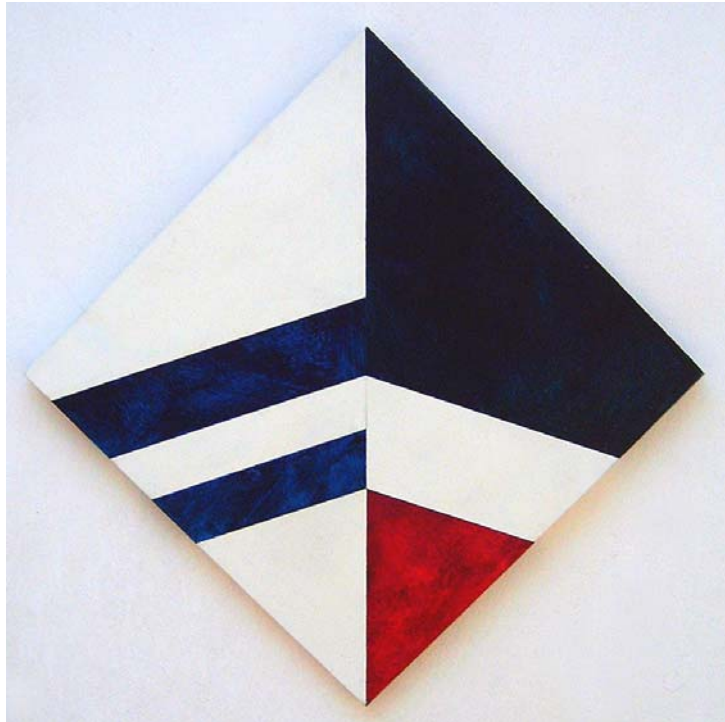
Dimenzioni rad br 3 & 4, 2004 /76 x 76 x 5cm/ Drvo, metal, platno, ulje ...
Dimensional Work no 3 & 4, 2004 /76 x 76 x 5cm/ Wood, Metal, Canvas and Oil paint



Bez naziva, 2004 /30 x 15 x 10cm/ Sečen papir - Untitled, 2004 /30 x 15 x 10cm/ Cut paper



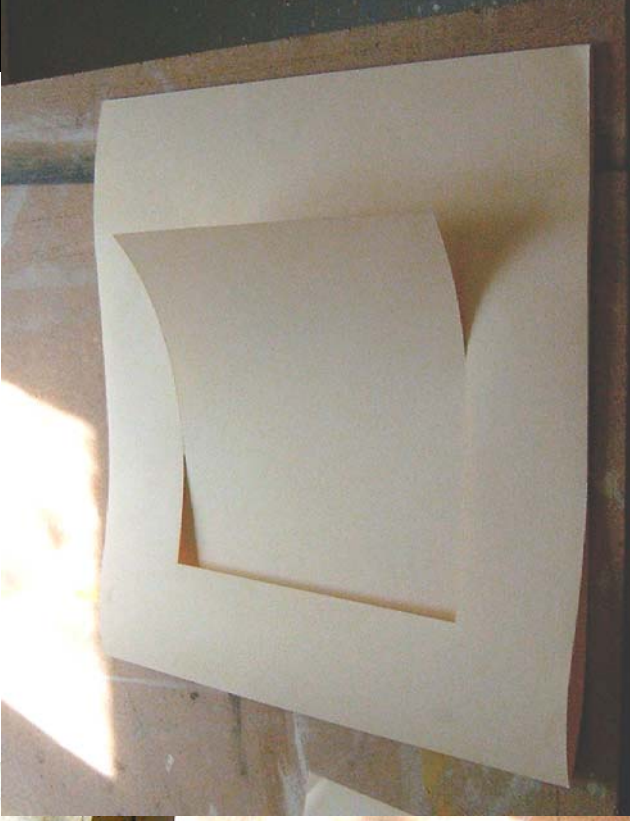
Bez naziva, 2004 /210 x 40 x 30cm/ Čelik i zid
Untitled, 2004 /210 x 40 x 30cm/ Steel and Wall



Bez naziva, 2004 /46 x 46cm/ Akrilik na sečenom platnu
Untitled, 2004 /46 x 46cm/ Akrylik on cut canvas



Na ogledalu, 2004 /40 x 40cm, dužina 1m/ Drvo, čelik i ogledalo
On the mirror, 2004 /40 x 40cm, long 1m/ Wood, Steel and Mirror



Selected Exhibitions / **Personal:**

Center for Cultural Exchange with Foreign Countries, **Dimensional Works**, Bucharest, Romania, 1980
Gallery Sct. Agnes, **Dimensional Works**, Roskilde, Denmark, 1983
Concordia, Center for Contemporary Culture, **Symmetry and Space**, Vršac, Yugoslavia, 1997
Golden Eye, Gallery, **Dimensional Works and Works of Paper**, Novi Sad, Yugoslavia, 1998
Center for Cultural Decontamination, **Dimensional Works and Works of Paper**, Belgrade, Yugoslavia, 1998
Museum of Contemporary Arts, Salon, **Symmetry and Space**, Belgrade, Yugoslavia, 2000
Gallery '73, **Dimensional Works, New Works**, Belgrade, Yugoslavia, 2001 .
Concordia, Center for Contemporary Culture, **Definitions**, Vršac, Yugoslavia, 2001
Center for Cultural Decontamination, **Communiqué**, Belgrade, Yugoslavia, 2001
Concordia, Center for Contemporary Culture, **Issue of the Painting**, Vršac, Serbia, 2003

Group:

House of Culture Grigore Preoteasa, **Young Artists from Yugoslavia**, Bucharest, Romania, 1978
Dalles Hall, **Annual Exhibition of Art in Romania**, Bucharest, Romania, 1980
SKC, **Art Workshop**, Young Artists/Belgrade-Düsseldorf, Class of Klaus Rinke in SKC, Belgrade/Yugoslavia, 1980
Gallery "Gammelgard", **Six Sculptors and One Painter** (Ib Braun, Pipin Henderson, Steffan Herrik, Anton Linnet, Anders Tinsbo, Yan and Miroslav Pavlović), Herlev, Denmark, 1986
Gallery Hansen, **Artists from Chicago**, Chicago, United States, 1987
Concordia, Center for Contemporary Culture, **Fourteen Artists from Vršac**, Vršac, Yugoslavia, 1999
Art of Nineties in Vojvodina, **Resistance and Confrontations** , Novi Sad, Pančevo, Yugoslavia, 2001
French Cultural Center, **Art in Vršac, Belgrade**, S&MN, 2002
A Space Gallery, **Construction/Deconstruction**, Toronto, Canada, 2004
Cultural Center of S&MN, **Factory & Sculpture**, Paris, France, 2004
Museum of Contemporary Arts, **10 Years of Concordia**, Belgrade, Serbia & Montenegro, 2004

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Samostalne izložbe, izbor

Centar za kulturnu razmenu sa inostranstvom, **Dimenzioni radovi**, Bukurešt, Rumunija 1980.
Galerija Falsted, **Analiza slike**, Kopenhagen, Danska 1981.
Galerija Sct. Agnes, **Dimenzioni radovi**, Roskilde, Danska 1983.
Centar za savremenu kulturu Konkordija, **Simetrija i prostor**, Vršac 1997.
Galerija Zlatno oko, **Dimenzioni radovi i radovi od papira**, Novi Sad 1998.
Centar za kulturnu dekontaminaciju, **Dimenzioni radovi i radovi od papira**, Beograd 1998.
Muzej savremene umetnosti (Salon), **Simetrija i prostor**, Beograd 2000.
Galerija '73, **Novi radovi (dimenzioni radovi)**, Beograd 2001.
Centar za savremenu kulturu Konkordija, **Definicije**, Vršac 2001.
Centar za kulturnu dekontaminaciju, **Communiqué**, Beograd 2001.
Centar za savremenu kulturu Konkordija, **Ishodište slike**, Vršac 2003.

Kolektivne izložbe, izbor

Dom kulture Grigore Preoteasa, **Mladi umetnici iz Jugoslavije**, Bukurešt, Rumunija 1978.
Sala Dalles, **Godišnja izložba umetnosti u Rumuniji**, Bukurešt, Rumunija 1980.
SKC, **Umetnička radionica**, Mladi umetnici Beograd-Düsseldorf, Beograd 1980.
Galerija Gammelgard, **Šest vajara i jedan slikar**, (Ib Braun, Pipin Henderson, Steffan Herrik, Anton Linnet, Anders Tinsbo, Yan i Miroslav Pavlović), Herlev, Danska, 1986.
Galerija Hansen, **Umetnici iz Čikaga**, Čikago, Sjedinjene Države, 1987.
Centar za savremenu kulturu Konkordija, **Četrnaest umetnika iz Vršca**, (selekcija Sava Stepanov) Vršac 1999.
Umetnost devedesetih u Vojvodini, **Otpori i konfrontacije**, Novi Sad , Pančevo 2001.
Galerija savremene umetnosti Pančevo, 31. salon Kontinuitet, / **Pečat, Situacija** / (konceptcija Ljiljana Ćinkul) Pančevo 2001.
Francuski kulturni centar, **Vršački autori**, Beograd 2002.
Centar za savremenu kulturu Konkordija, **Pet autora**, Vršac 2002.
Galerija A Space, **Konstrukcija/Dekonstrukcija**, Toronto, Kanada, 2004.
Kulturni centar SCG, **Fabrike i Skulpture**, Pariz, Francuska, 2004.
Muzej savremene umetnosti Beograd, **10 godina Konkordije**, Beograd, SCG, 2004.

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Dimenzioni rad br 4, 2004 /76 x 76 x 5cm/ Drvo, metal, platno, ulje ...
Dimensional Work no 4, 2004 /76 x 76 x 5cm/ Wood, Metal, Canvas and Oil paint