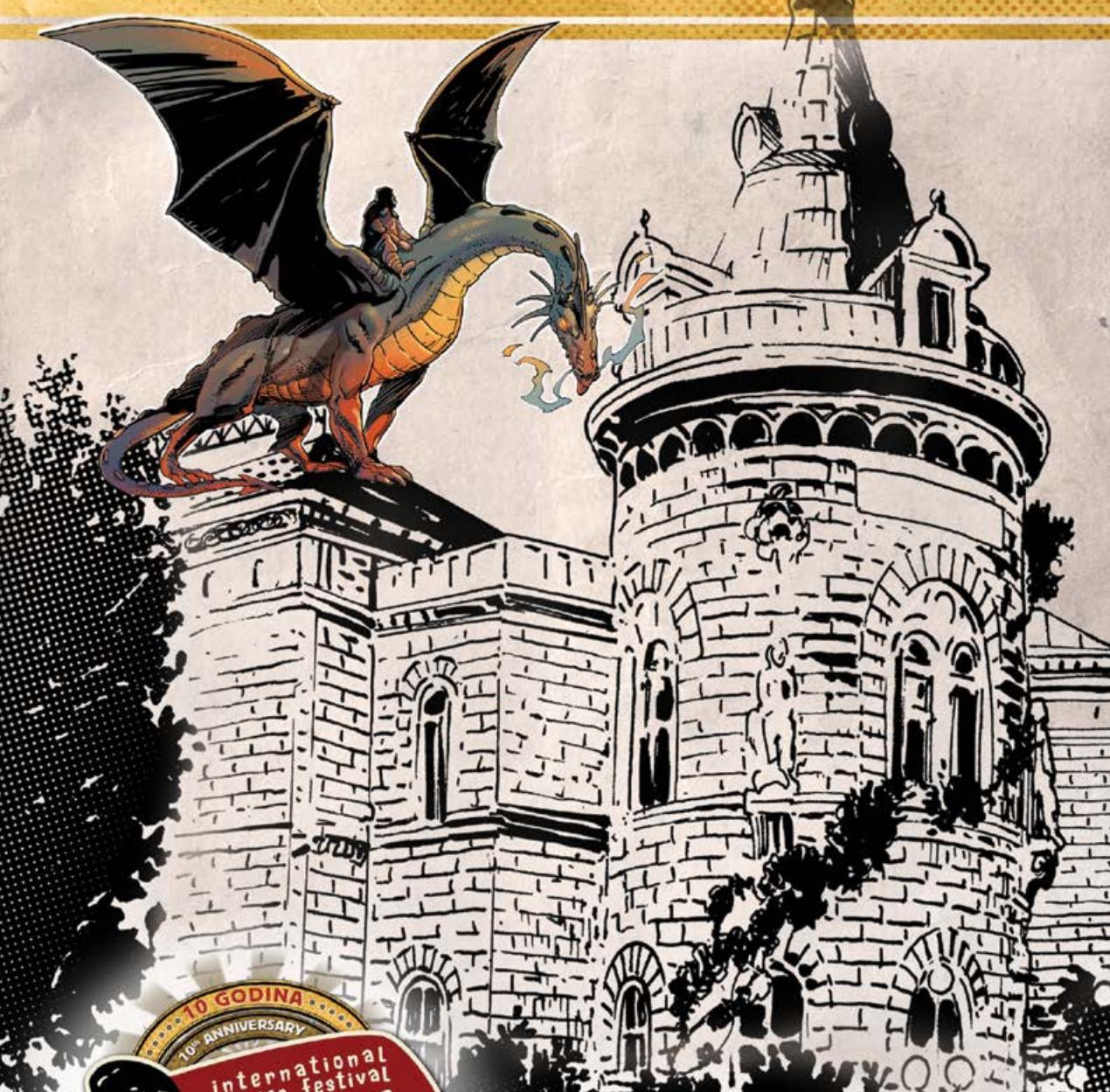


10.

**medunarodni
SALON STRIPA** 2012
international COMICS FESTIVAL



STUDENTSKI KULTURNI CENTAR BEOGRAD
STUDENT CULTURAL CENTER BELGRADE
SREĆNA GALERIJA / HAPPY GALLERY

 SKC



GRAND PRIX
1.
SALON STRIPE

Nebojša Cvetković
Beograd, Srbija, 2003.



GRAND PRIX
2.
SALON STRIPE

Maja Veselinović
Beograd, Srbija, 2004.



GRAND PRIX
3.
SALON STRIPE

Mijat Mijatović
G. Milanović, Srbija, 2005.



GRAND PRIX
4.
SALON STRIPE

Miroslav Marić
Cačak, Srbija, 2006.



GRAND PRIX
5.
SALON STRIPE

Siniša Banović / Dejan Vujić
Beograd, Srbija, 2007.



GRAND PRIX
6.
SALON STRIPE

Alem Ćurin
Split, Hrvatska, 2008.



GRAND PRIX
7.
SALON STRIPE

Marijan Miresku / Kristijan Joan Pakuraru
Romunija, 2009.



GRAND PRIX
8.
SALON STRIPE

Tihomir Čelanović
Srbija, 2010.



GRAND PRIX
9.
SALON STRIPE

Jovan Ukropina / Marko Stojanović
Srbija, 2011.



GRAND PRIX
10.
SALON STRIPE

Aleksa Gajic
Beograd, Srbija, 2012.

10.

international
comics festival



SALON STRIPA

SKC Belgrade

05 - 09. 09.
27 - 30. 2012.

Urednik Salona / Editor of the Festival
Milosav Miki Pješić

Program domaćih autora / Program of Domestic Authors
Vladimir Vesović

Koordinator međunarodnog programa / Review of the International Program
Aleksandar Uzelac

Moderator međunarodnog programa / Moderator of the International Program
Bojan M. Đukić

Program "U susret jubileju" / "Approaching the Anniversary" Program
Vuk Marković

Program gostovanja **Sylvaina Cordurié** / Program of **Sylvain Cordurié**
Marko Stojanović

Program gostovanja **Roberta Disa** / Program of **Roberto Diso**
Ana Marija Zaklan, Goran Zečević

Program gostovanja **Antonia Altarribe** / Program of **Antonio Altarriba**
Institut Servantes Beograd / Cervantes Institute, Belgrade

Stručni konsultant / Professional Consultant
Zdravko Zupan

Tehnički saradnik / Technical Assistant
Filip Janković

Likovna i dizajnerska rešenja / Art and Design
Predrag Mladenović

Vizuelni identitet 10. Salona / Visual Identity of the 10th Festival
"Ispisnici" / "Old Friends"- Marko Stojanović, Jovan Ukropina

Vizuelni identitet Salona stripa / Visual Identity of the Festival
"Reskjumen - spasitelj, izbavitelj" / "Rescuereman" – Mijat Mijatović



U PRVIH 10 GODINA...

Nakon niza pokušaja da se strip, kao jedna od najplodonosnijih umetničkih disciplina u srpskoj kulturi, na veliku vrata uvede na oficijelnu likovnu i umetničku scenu, Srećna galerija Beogradskog SKC-a, 2001. godine uvođi sve pojedine oblike izražavanja devete umetnosti u svoj redovni godišnji program. Kao strategijsku ideju svoje kulturne politike pokreće projekat koji će, kao tradicionalni i najsveobuhvatniji program, da čuva, revitalizuje i afirmiše bazične vrednosti likovne umetnosti, pismenosti i književne kulture. Tako će, posle niza međunarodnih strip konvencija u SKC-u, 2003. godine biti održan 1. Međunarodni salon stripa, kao takmičenje po međunarodnom konkursu mlađih autora, zamišljen kao mali ali svesni gest humanizma koji može da donese renesansu. Od tada pa u narednih deset godina, po predlozima trojice njegovih pionira Dejana Nikolaja Kraljačića, Vladimira Vesovića i Mikića Pješića, Međunarodni salon stripa će biti konceptualski zasnovan na takmičenju po međunarodnom konkursu autora svih uzrasta iz svih zemalja sveta, gostovanju najrelevantnijih svetskih strip autora, revalorizaciji domaćeg strip stvaralaštva od njegovih početaka do danas, afirmaciji mlađih, popularizaciji stripa i srodnih izraza poput animiranog filma i ilustracije.

U prvih deset godina na Međunarodnom salonu stripa takmičilo se preko 1500 strip autora iz preko 50 zemalja sveta. Od njih oko 500 u kategoriji takmičara do 15 godina starosti. Salon je tako postao najmasovniji i najveći strip dogadjaj u Srbiji, i jedan od najznačajnijih festivala devete umetnosti u regionu. Popularizujući umetnost vizuelne naracije posredno je uticao na porast domaćeg izdavaštva, ohrabrujući izdavače, čitaoce i aktere strip scene na kojoj, po njegovom uzoru, u okruženju počinju da se osnivaju slične tradicionalne manifestacije.

Na Međunarodnom salonu stripa gostovali su i najeminentniji svetski autori kao što su Brian Bolland, David Lloyd, Igor Kordey, John Higgins, Esad T. Ribić, Matt Hollingsworth, Enrique Sanchez Abuli, Marco Nizzoli, Paul Gravett, Robert Crumb, Gilbert Shelton, Roberto DiSo... Najznačajniji domaći autori i pioniri stripa, eminencije strip umetnosti kako kod nas tako i u svetskim okvirima dobijali su Specijalno priznanje Salona za životno delo: Zoran Janjetov, Aleksandar Zografi, Branislav Kerac, Željko Pahek, Žika Bogdanović, Srećko Jovanović, Rajko Milošević Gera, Novica Đukić, Novica Kruljević, Petar Radičević.

Uz ne male organizacione napore i značajna finansijska ulaganja u poslednje četiri godine, aktuelna uprava SKC-a je uspela i da održi i da unapredi festival, u želji da na međunarodnom nivou, na jednom mestu sabere neoporne kvalitete stripa, i kroz ovakav dogadjaj, devetu umetnost udostoji elitističkog nivoa što ona sama po sebi i zasljužuje.

Miki Pješić, urednik Festivala

THE FIRST DECADE...

After numerous attempts to introduce the comic art – one of the most prolific disciplines in the Serbian culture, to official art scene, in 2001 Happy Gallery of Student Cultural Center included all of its forms and appearances in its regular annual program. As a strategic concept of its cultural policy it initiated a project, the traditional and most comprehensive program, whose aim was to preserve, revitalize and affirm the basic values of art, literacy and literary culture. Thus, after a series of comics conventions, in 2003 the Student Cultural Center became the host of the First International comics festival. It was conceived as an international competition of young artists, a small but conscious gesture of humanism that can bring renaissance. Since then, over the next ten years, according to the proposals of its three pioneers Dejan Nikolaj Kraljačić, Vladimir Vesović and Miki Pješić, the International comics festival became conceptually based on open competition of all comics artists regardless of their age, the guest appearances of the most relevant international artists, revaluation of the domestic comic scene from its beginnings to the contemporary times, promotion and encouragement of young authors, as well as popularization of comics and related artistic expressions, such as animation and illustration.

In the first ten years, over 1500 comics' artists from over 50 countries worldwide competed at the festival. Of these, about one-third was under 15 years of age. The Festival became the most attended and the biggest comics event in Serbia, also one of the most important conventions of the ninth art in the region. By popularizing the art of the visual narrative and by encouraging publishers, readers and comics artists, it indirectly influenced the growth of local publishing; soon, similar conventions, modeled by the festival, appeared in the region.

The International comic festival hosted many eminent authors, such as Brian Bolland, David Lloyd, Igor Kordey, John Higgins, Esad T. Ribić, Matt Hollingsworth, Enrique Sanchez Abuli, Marco Nizzoli, Paul Gravett, Robert Crumb, Gilbert Shelton, Roberto DiSo... The most prominent domestic artists and comics pioneers were presented with the Lifetime achievement award: Zoran Janjetov, Aleksandar Zografi, Branislav Kerac, Željko Pahek, Žika Bogdanović, Srećko Jovanović, Rajko Milošević Gera, Novica Đukić, Novica Kruljević and Petar Radičević.

In the last four years, the current administration of Student Cultural center with its organizational efforts and significant financial support managed to preserve and to improve the festival, in order to gather the internationally recognized indisputable qualities of comic art in one place and to raise the ninth art at the elitist level which it deserves by itself.

Miki Pješić, Editor of the Festival

REČ ŽIRIJA

Na ovogodišnjem konkursu bilo je čak 287 učesnika iz 29 zemalja. Posebnu dragocenost predstavlja prisustvo mladih ženskih autora što je na neki način kuriozitet. Žene su unele poseban senzibilitet i otvorile su nove teme koje su muškim autorima strane. To je od veoma velikog značaja, jer pored umetničkog doprinosa one otvaraju novi prostor u kome bi se mogle nadalje pojaviti inovativnosti u strip umetnosti i na taj način dokazuju da strip nije nužno muški medij i sa pravom zauzimaju mesto koje zaslužuju.

Ove godine konkurs ima najveći odziv umetnika iz inostranstva što pre svega govori o rastu samog Salona i logičnom rasporedu nagrada, kao i o bliskosti i zajedništvu strip-bratstva. Dogodilo se da na konkursu najviše poena zavredi rad koji je jedinstven primer „brutalnog“ sjedinjavanja forme i sadržaja: strip koji se čita premotavanjem i govori o čoveku koji premotava film svog života.

Neki novi klinci, mladi od petnaest godina, šarmiraju svojim slikovanim pričama i zrelošću kapiranja ovog medija, a neki pak stari klinci iznova dokazuju svoju inovativnost i raskoš talenta. I onda, sve nas to zajedno vraća na ono što je prošle godine, u svom tekstu ove iste namene, napisao dr Aleksandar S. Janković: „...strip nije na samrnom ropcu u Srbiji...“ On, istina, nije od one dece koja imaju svu pažnju i mažnju roditelja, te njihovu bezrezervnu podršku. On je više od one druge sorte, one žilave, samoočeličene. I nije mu to loše, jer malo šta može tako da te upropasti kao stalna podrška i tetošenje.

Jubilarni 10. Međunarodni Salon stripa i ove godine poručuje: „Strip živi!“.

A WORD FROM THE JURY

This year's contest included 287 participants from 29 countries. A special treasure is the presence of young female artists, the curiosity of a sort. The women introduced a special sensitivity and created new topics, foreign to the male authors. It is of great importance, because in addition to artistic contributions they are opening a space where new innovations in the comic art might appear, thus proving that comic is not necessarily medium for males. They rightly take the place they deserve.

This year the competition had the largest turnout of artists from abroad, which is the evidence of the growth of the Festival, as well as the closeness and togetherness of comics fraternity. It happened that a comic, which is unique "brutal" fusion of form and content, won the contest; a comic that is read by rewind and tells the story about the man who rewinds the movie of his life.

Some new kids below fifteen charmed with their stories in pictures and their maturity, some old kids again proven their rich talent and innovation. And then, we all have to return to what was written by dr. Aleksandar S. Janković in the article with the same purpose last year: "comic art is not in death bed". The truth is, comic art is not one of those children who have the caring attention of their parents and their unconditional support; it belongs to the other sort: tough and vigorous. This is not bad by itself, for too much support and pampering might lead to failure.

The International Comic Festival on its 10th anniversary bespeaks: "The comic art lives!"

KONKURS

10. Međunarodnog Salona stripa

10th International Comics Festival CONTEST

Broj pristiglih radova na konkurs / Total number of works submitted to the contest: 259

Broj učesnika / Total number of participants: 287

Broj zemalja iz kojih su radovi stigli / Total number of countries: 29

Zemlje učesnice / Countries: Argentina (3), Austria (2), Belarus (1), Bosnia and Herzegovina (14), Brazil (2), Bulgaria(4), Canada (1), China (4), Colombia (1), Croatia (17), Czech Republic (1), Hungary (9), India(1) Iran (13), Ireland (1), Macedonia (6), Montenegro (4), Poland (4), Romania (5), Serbia (175) Slovakia (2), Slovenia (1) Spain (3), Sweden (1), Ukraine (2), United Kingdom (2), Uruguay (1), USA (2), Uzbekistan (5)

Žiri / Jury:

Svetozar Obradović, strip scenarista (predsednik žirija) / comics writer (chairman)

Vladimir Krstić Laci, strip autor / comics artist

Siniša Radović, strip autor / comics artist

Dejan Stojiljković, pisac, strip scenarista / novelist, comics writer

Marko Šelić Marčelo, urednik strip edicije *Dylan Dog* / editor of *Dylan Dog*, Serbian edition



KONKURS 2012. | učesnici

Argentina: Nicolas Alessandro, Nicolas Perfetto, Julian Rocha **Austria:** Hannelore Greinecker-Morocutti, Klaus Pinter **Belarus:** Marina Gorelova **Bosnia and Herzegovina:** Damir Ruvić, Dejan Marković, Emir Durmišević, Emir Pašanović, Enis Čišić, Esmir Prlja, Filip Andronik, Haris Varajić, Matea Stević, Milan Glamčak, Milorad Vicanović, Miralem Brkić, Nemanja Kuridža, Viktor Stević **Brazil:** Érico Junqueira Ayres, Nilo Trovo **Bulgaria:** Iva Grueva, Milena Simeonova, Petar Stanimirov, Vladimir Nedyalkov **Canada:** David Lester **China:** Bingling, Hao Yanpeng, Jia Ruijun, Jing Shan **Colombia:** Daniel Ramírez **Croatia:** Andrije Jurković, Ante Vlašić, Davor Radoja, Denis Ćerimagić, Helena Klakočar-Vukšić, Ivica Matić, Katarina Badainac, Lino Srčnik, Luka Čargonja, Marija Čenić, Mario Vrandečić, Marko Dješka, Marta Stražičić, Nika Gvozden, Sonja Gašperov, Tea Stražičić, Valentina Briški **Czech Republic:** Tomáš Prokupek **Hungary:** Adam Padar, András Szunyoghy, Gábor Molnár, Imre Papp, Mate Vadas, Noemi Varnai, Róbert Sándor, Szabolcs Puskás, Zsolt Halmi **Iran:** Ali Shafei, Ehsan Cheraghi Iranshahi, Hamid Soufi, Hosein Rakhimkhani, Hossein Vaghari, Javad Abdulhosseini, Mohammad Saleh Hosseini, Mohsen Asadi, Mostafa Hosseinnia, Nima Shahmiri, Reza Jangi, Reza Mokhtar Jozani, Samaneh Nahardani **India:** Pantangi Umamahendarnadh **Ireland:** Stephen Cheung **Macedonia:** Damjan Mihailov, Darko Bogdanov, Igor Jovčevski, Jordan Kocevski, Slobodan Spasenovski, Stefan Kocevski **Montenegro:** Darko Držić, Marko Zečević, Miloš Filipović, Mišo Joskić **Poland:** Danuta Markiewicz, Jarosław Wojtasinski, Monika Fratczak-Rodak, Pamela Javorska **Romania:** Constantin Daniel Popa, Istvan David, Laurentiu Butuc, Marian Mirescu, Mihai Danielescu **Serbia:** Adam Randelović, Aleksa Gajić, Aleksa Kišić, Aleksa Simović, Aleksandar Andelković, Aleksandar Božić, Aleksandar Ljubić, Aleksandar Obradović, Aleksandar Petrikanović, Aleksandar Rituper, Aleksandra Antonijević, Alisa Dinjaški, Alisa Goleš, Ana Delić, Ana Milojković, Andrea Tesla, Andela Avramović, Angelina Lazić, Anita Jelić, Anja Spirković, Anja Tanović, Anja Tončić, Anja Vukmirović, Boban Spirković, Bojan Brukner, Bojana Alavanja, Bojana Panić, Bojana Živković, Branislav Crvenković, Branko Tarabić, Danijela Kužet, Darko Dišić, Dejan Delić, Dejan Mandić, Dejan Popović, Dobrosav Obradović, Dragan Bosnić, Dragan Paunović, Dragana Kuprešanin, Dunja Gugl, Dušan Božić, Dušan Gadanski, Đorđe Lukić, Dordije Nikitović, Emilija Jeremić, Filip Boškov, Filip Stanković,

CONTEST 2012 | participants

Filip Uzelac, Filip Videnović, Franja Straka, Gavrilo Stojković, Gojko Mrković, Goran Čeličanin, Goran Rakić, Igor Kovačević, Ilija Vojinović, Iva Bogdanović, Iva Trkulja, Ivan Roganović, Ivan Tokin, Ivan Arsić, Ivana Petrović, Jakša Lakičević, Jakša Vlahović, Jana Adamović, Jana Trajković, Janko Tešović, Jelena Glasnović, Jelena Đorđević, Jelena Radovančević, Jelena Seničić Vilimanović, Jovan Bulat, Jovan Joković, Jovan Jovanović, Jovan Marković, Jovan Marković, Jugoslav Vlahović, Katarina Trbojević, Kristina Grčić, Lana Gugl, Lazar Milovanović, Lazar Rakonjac, Lidija Kancel, Luka Kurjački, Ljubica Marković, Magdalena Nenadović, Maja Kovačević, Maja Veselinović, Mario Đurić, Marija Draškić, Marija Nikolić, Marina Stefanović, Marica Kićušić, Marija Đeranović, Marko "Malk" Drliča, Marko Đuričić, Marko Marinković, Marko Pavlović, Marko Savić, Marko Stojanović, Marko Šerer, Marko Utješanović, Mihaela Radonjić, Milan Đorđević, Milan Jovanović, Milica Lapčić, Milica Lesić, Milica Mastelica, Milivoj Kostić, Milivoje Đorđević, Miloš Jakovljević, Miloš Jović, Miloš Vujić, Milovan Bulatović, Milovan Radovanović, Mina Kamenic, Nada Kostić, Nebojša Antonijević, Nebojša Popović, Nemanja Dojković, Nemanja Marić, Nemanja Radovanović, Nenad Cvitičanin, Nenad Vulić, Nevena Đurđević, Nevena Marković, Nevena Mitrović, Nevena Žujović, Nikola Banić, Nikola Bogojević, Nikola Gocić, Nikola Gotić, Nikola Matković, Nikola Metikoš, Nikola Radošavljević, Nikola Stevanović, Nikola Vujačić, Nina Cupać, Nina Radovanović, Ognjen Simić, Olivia Nes, Pavle Kostić, Pavle Zelić, Petar Kujučev, Predrag Kostić, Ranko Jordanov, Sara Spirković, Sara Trkulja, Saša Arsenić, Severin Šikanja, Slaviša Ševrt, Slobodan Jovanović, Stefan Antonijević, Stefan Bajić, Stefan Nastić, Stevan Kovačević, Stevan Subić, Šandor Gogoljak, Teodora Mitrović, Tijana Cvetković, Tijana Stojković, Uroš Maksimović, Uroš Stevin, Velibor Stanojević, Violeta Maksimović, Vladimir Bošković, Vladimir Kuzmanov, Vladimir Matić-Kurlijov, Vladimir Pribiračević, Vlastimir Mandić, Vukašin Brković, Zdravko Milić, Zoran Savković – Jerry, Zvezdan Farkaš, Zvezdana Zorana Božović **Slovakia:** Daniel Mihálik, Radoslav Repický **Slovenia:** Anka Kočevar Spain: Antonio Casais Olmo, David Braña, Laura Tejedor Fuentes **Sweden:** Olivia Skjöld **Ukraine:** Oleg Gutsol, Vladimir Kazanevsky **United Kingdom:** Mark Harfield, Martin Simpson **Uruguay:** Fernando Guzman **USA:** Katie Woznicki, Sean Higgins **Uzbekistan:** Farrukh Teshayev, Makhmudjon Eshonkulov, Mirsait Gaziev, Nikolay Popov, Nikolay Sviridenko



KONKURS 2012. | izložba

Adam Padar, Hungary (script) / Noemi Varnai, Hungary (art) / Mate Vadas, Hungary (color),
"Dream Team Rescue"
Aleksa Gajić, Serbia, "Premotavanje" / "Rewind"
Aleksandar Božić, Serbia, "Friends"
Aleksandar Petrikanović, Serbia, "Odvratan pejzaž" / "Discusting Landscape"
Ali Shafei, Iran, Untitled
Alisa Goleš (2007), Serbia, "Priča o malom piletu" / "The story about a little chick"
Ana Delić (2001), Serbia, "Mia i sakrivena soubina" / "Mia and the Hidden Destiny"
Andela Avramović (2000), Serbia, "Moja i prikanova srečna avantura" /
"Mine and Buddy's Happy Adventure"
Anka Kočevar, Slovenia, "Želje" / "Wishes"
Anja Spirković (2002), Serbia, "Tom i Džeri – velika krada mačića" /
"Tom & Jerry: Great Robbery of Kittens"
Anja Tanović (1999), Serbia, "Budućnost će ionako doći" / "The Future will come anyway"
Anja Tončić, Serbia, "Žmurke" / "Hide & Seek"
Anja Vukmirović (2006), Serbia, "Mala veštica" / "Little Witch"
Boban Spirković, Serbia (script) / Saša Arsenić, Serbia (art), "M(i)st(e)orija" / "M(i)sth(e)ory"
Bojan Brukner, Serbia (script) / Jelena Seničić Vilimanović, Serbia (art & color),
"Neko dete u piščevom bloku" / "A Kid in a Writer's Notebook"
Bojana Alavanja, Serbia (script) / Mihajlo Čurčić, Serbia (art), "Dinar"
Branko Tarabić, Serbia, "Plać Majke božije" / "Cries of the Mother of God"
Daniel Ramirez, Colombia, "Black Hole Yeah"
Danijela Kužet, Serbia, "Zmaj iz Kupinova" / "Dragon from Kupinovo"
Danuta Markiewicz, Poland (script) / Pamela Javorska, Poland (art), "Tank"
Dejan Mandić, Serbia, "Sloboda govora" / "Freedom of Speach"
Dobrosav Obradović, Serbia, "Ujutro" / "In the Morning"
Dragan Bosnić, Serbia, "Ekonomika Robinzona Krusoa: pouka iz slobodne trgovine" /
"Economics of Robinson Crusoe: Lessons of Free trade"
Dragan Paunović, Serbia, Untitled
Dragana Kuprešanin, Serbia, "Bajka o kruški i zecu" / "The Tale about Pear and Rabbit"
Dušan Božić, Serbia, "I tako..." / "And so on..."
Đorđe Lukić, Serbia, "Živa" / "Alive"
Emir Durmišević, Bosnia and Herzegovina, "Druga strana historije" /
"The Other Side of History"
Emir Pašanović, Bosnia and Herzegovina (script) / Filip Andronik, Bosnia and Herzegovina (art),
Untitled
Enis Čisić, Bosnia and Herzegovina, "Život kojim živim" / "The Life I Live"
Érico Junqueira Ayres, Brazil, "High Tech"
Fernando Guzman, Uruguay, "Psychoanalist of Super Hero"
Filip Boškov, Serbia, "Svoje dece heroji" / "Heroes of their Children"
Franja Straka, Serbia, "Vatra" / "Fire"
Gábor Molnár, Hungary, "Perfect Timing!"
Gojko Mrković, Serbia, "Ustanak" / "Uprising"
Goran Ćeličanin, Serbia, Untitled
Goran Rakić, Serbia, "Nerotkinja i ptica" / "A Childless woman and a Bird"
Hamid Soufi, Iran, Untitled
Hannelore Greinecker - Morocutti, Austria, "Save the Sea"
Haris Varajić, Bosnia and Herzegovina, "The Fridge"
Helena Klakočar - Vukšić, Croatia, "Pilgrimage"
Imre Papp, Hungary, "Tunnel of Darkness"
Istvan David, Romania, "A Letter to Mother"
Iva Trkulja (2006), Serbia, "Strip deca" / "Comics Kids"
Ivan Tokin, Serbia (script) / Milivoj Kostić, Serbia (art), "Dobiti recept" / "Get a Recipe"
Jakša Vlahović, Serbia, "Twentieth Century Soul"
Jarosław Wojtasinski, Poland, "Ink"
Jelena Đorđević, Serbia, "Uliks" / "Ulix"

CONTEST 2012 | exhibition

Jordan Kocevski, Macedonia (script) / Darko Bogdanov, Macedonia (art) / Stefan Kocevski, Macedonia (color), "Bestrašen" / "Fearless"
Jordan Kocevski, Macedonia (script) / Igor Jovčevski, Macedonia (art), "The Boogieman"
Jugoslav Vlahović, Serbia, "Lucky man"
Katarina Trbojević (1999), Serbia, "Put srca, ne uma" / "The way of Heart, not of Mind"
Katie Woznicki, USA, "Lunkheads"
Lidija Kancel (1999), Serbia, "Deset malih zečeva" / "Ten Little Rabbits"
Lino Srčnik, Croatia (script) / Ivan Medugorac, Croatia (art), "Blind Date"
Luka Kurjački, Serbia (script) / Jana Adamović, Serbia (art), "Susret" / "Encounter"
Luka Kurjački, Serbia (script) / Marija Đeranović, Serbia (art), "Poslednji dan" / "The Last Day"
Ljubica Marković (1999), Serbia, "Čika Slavko" / "Uncle Slavko"
Maja Veselinović, Serbia, "Ah, Ribizle" / "Oh, Currants"
Makhmudjon Eshonkulov, Uzbekistan, "Slowness"
Marian Mirescu, Romania (script) / Laurentiu Butuc, Romania (art & color), "Eskopade"
Marija Nikolić, Serbia, "Slep čovek i slep pas" / "A Blind Man and Blind Dog"
Marina Gorelova, Belarus, "Sculptor"
Marina Stefanović (2000), Serbia, "Konj i ptica" / "The Horse and the Bird"
Marko Dješka, Croatia, "Tis'ga" / "Here Yaw Arr"
Marko Marinković, Serbia, "1-7"
Marko Stojanović, Serbia (script) / Danko Dikić, Serbia (art) / Nikola Matković, Serbia (color), "Time and Tide"
Marko Stojanović, Serbia (script) / Mario Vrandečić, Croatia (art) / Damjan Mihailov, Macedonia (color), "Najamnik" / "Mercenary"
Marko Stojanović, Serbia (script) / Milorad Vicanović, Bosnia and Herzegovina (art), "Kula" / "Tower"
Marko Šerer (1997), Serbia, "Ekograd", "Ecocity"
Marta Stražičić, Croatia, "You offended me"
Martin Simpson, United Kingdom, "A Carnival for the Lost"
Mihaela Radonjić, Serbia (script) / Dejan Delić, Serbia (art & color), "Valravn"
Milan Jovanović, Serbia, "God is busy, may I help you"
Milena Simeonova, Bulgaria, "Job and Hobby"
Nemanja Dojković, Serbia, "A Bunny and his Icecream"
Nemanja Radovanović, Serbia, "Za _____ je potrebno dvoje" / "For _____ two are needed"
Nevena Mitrović, Serbia, "Marko Kraljević" / "Prince Marko"
Nicolas Alessandro, Argentina (script) / Julian Rocha, Argentina (art & color), "Another Day"
Nicolás Perfetto, Argentina, "Anything else?"
Nika Gvozden, Croatia, "Tramping"
Nikola Banić (1999), Serbia, "Čarobnjakova propast" / "Sorcerer's Downfall"
Nikola Radosavljević, Serbia, "Heavy (my dirty little package)"
Nikola Stevanović (2003), Serbia, "Boks meč - Hogar Strašni" / "Box Match - Hagar the Horrible"
Nilo Trovo, Brazil, "What a Mess?"
Olivia Skjöld, Sweden, "Bristol - Paris"
Pavle Zelić, Serbia (script) / Milica Mastelica, Serbia (art), "Osveta posmatrača" / "Revenge of the Spectator"
Petar Kujučev (2001), Serbia, "Čarobni dan (ili san)" / "Marvelous Day (or Dream)"
Petar Stanimirov, Bulgaria, "The Mark"
Radoslav Repický, Slovakia, "One Love, One Ride"
Sara Spirković (2006), Serbia, "Ausin: Lov na meduze" / "Ausin: Medusa Hunt"
Slaviša Ševrt, Serbia, "Reincarnation of G.M."
Slobodan Jovanović, Serbia, "Musa"
Sonja Gašperov, Croatia, "Vučine: vreća puna metaka" / "Wolves: a Bag full of Bullets"
Stevan Subić, Serbia, "Tragovi" / "Traces"
Szabolcs Puskás, Hungary (script) / Zsolt Halmi, Hungary (art), "Whisper"
Tea Stražičić, Croatia, "Radio Isus" / "Radio Jesus"
Tomáš Prokupek, Czech Republic (script) / Daniel Mihálik, Slovakia (art), "Zoran i ruka diva" / "Zoran and the Hand of a Giant"
Velibor Stanojević, Serbia, "Mono"
Vladimir Kuzmanov, Serbia, "Gospodar buke" / "Master of the Noise"
Vladimir Matić-Kuriljov, Serbia, "Uspon" / "Ascent"
Vlastimir Mandić, Serbia, "U rukama sudbine" / "In the Hands of Destiny"

KONKURS 2012. | nagrade CONTEST 2012 | awards & prizes

NAGRADE / AWARDS AND PRIZES: NAGRADE ŽIRIJA / JURY AWARDS

GRAND PRIX:

Aleksa Gajić, Serbia, "Premotavanje" / "Rewind"

NAJBOLJE OSTVARENJE U DOMENU KLASIČNOG STRIP JEZIKA/ AWARD FOR THE BEST TRADITIONAL STYLE COMIC:

Petar Stanimirov, Bulgaria, "The Mark"

NAJBOLJE OSTVARENJE U DOMENU ALTERNATIVNOG STRIP JEZIKA / AWARD FOR THE BEST ALTERNATIVE COMIC:

Marija Nikolić, Serbia, "Slep čovek i slep pas" /
"A Blind Man and Blind Dog"

NAJBOLJI SCENARIO/ AWARD FOR THE BEST SCRIPT:

Aleksa Gajić, Serbia, "Premotavanje" / "Rewind"

NAJBOLJI CRTEŽ / AWARD FOR THE BEST GRAPHICS:

Julian Rocha, Argentina, "Another Day"

SPECIJALNA NAGRADA ŽIRIJA ZA INOVACIJU U STRIP UMETNOSTI / SPECIAL JURY AWARD FOR INVENTIVENESS:

Aleksa Gajić, Serbia, "Premotavanje" / "Rewind"

NAGRADE ŽIRIJA U KATEGORIJI TAKMIČARA DO 15 GODINA / JURY AWARDS FOR THE AUTHORS UP TO 15 YEARS OF AGE

MLADI LAV / YOUNG LION SPECIAL AWARD:

Anja Tanović (1999), Serbia, "Budućnost će ionako doći" /
"The Future will come anyway"

SPECIJALNA NAGRADA ŽIRIJA ZA NAJBOLJU IDEJU / SPECIAL JURY AWARD FOR THE BEST IDEA:

Marko Šerer (1997), Serbia, "Ekograd", "Ecocity"

SPECIJALNA NAGRADA ŽIRIJA ZA ZREO I MAŠTOVIT IZRAZ / SPECIAL JURY AWARD FOR MATURITY AND IMAGINATION:

Anja Tanović (1999), Serbia, "Budućnost će ionako doći" /
"The Future will come anyway"

SPECIJALNA NAGRADA ŽIRIJA ZA NAJMLAĐEG UČESNIKA / SPECIAL JURY AWARD FOR THE YOUNG- EST CONTESTANT:

Alisa Goleš (DoB: March 21, 2007), Serbia,
"Priča o malom piletu" / "The story about a little chick"

NAGRADE SPONZORA I PRIJATELJA SALONA / AWARDS OF THE SPONSORS AND FRIENDS OF THE FESTIVAL

NAGRADE FIRME COMPUTER LAND BEOGRAD / COMPUTER LAND d.o.o. AWARDS:

1. Boban Spirković, Serbia (script) / Saša Arsenić, Serbia (art),
"M(i)st(e)oriјa" / "M(i)sth(e)ory"
2. Goran Rakić, Serbia,
"Nerotkinja i ptica" / "A Childless woman and a Bird"
3. Vlastimir Mandić, Serbia,
"U rukama sudbine" / "In the Hands of Destiny"

NAGRADA STRIPOTEKE / STRIPOTEKA MAGAZINE AWARD:

Branko Tarabić, Serbia, "Plać Majke božije" /
"Cries of the Mother of God"

NAGRADA IZDAVAČKE KUĆE SYSTEM COMICS / SYSTEM COMICS PUBLISHING HOUSE AWARD:

Mihaela Radonjić, Serbia (script) / Dejan Delić, Serbia (art & color),
"Valravn"

NAGRADA IZDAVAČKE KUĆE DARKWOOD / DARKWOOD PUBLISHING HOUSE AWARDS:

Bojan Brukner, Serbia (script)/ Jelena Seničić Vilimanović, Serbia
(art & color), "Neko dete u piščevom bloku" /
"A Kid in a Writer's Notebook"

Nikola Radosavljević, Serbia, "Heavy (my dirty little package)"

NAGRADE KNJIŽARE DELFI / DELFI BOOKSTORE AWARDS:

Dobrosav Obradović, Serbia, "Ujutro" / "In the Morning"

Katarina Trbojević (1999), Serbia, "Put srca, ne uma" /
"The way of Heart, not of Mind"

NAGRADE ČASOPISA THINK-TANK / THINK-THANK MAGAZINE AWARDS:

Stevan Subić, Serbia, "Tragovi" / "Traces"

Luka Kurjački, Serbia (script) / Jana Adamović, Serbia (art), "Susret" /
"Encounter"

NAGRADA ČASOPISA STRIPOLIS / STRIPOLIS MAGAZINE AWARD:

Martin Simpson, United Kingdom, "A Carnival for the Lost"

NAGRADA STRIP MAGAZINA MUNJA STRIP / MUNJA STRIP MAGAZINE AWARD:

Petar Kujučev (2001), Serbia, "Čarobni dan (ili san)" /
"Marvelous Day (or Dream)"

NAGRADA FIRME NEW LOOK ENTERTAINMENT / NEW LOOK ENTERTAINMENT AWARD:

Marko Stojanović, Serbia (script) / Mario Vrandečić, Croatia (art) /
Damjan Mihailov, Macedonia (color), "Najamnik" / "Mercenary"

GRAND PRIX OF THE FESTIVAL

Aleksa GAJIĆ

Roden je u Beogradu 1974. Diplomirao je na FPUD u klasi prof. Rastka Ćirića, kolor strip albumom *Technotise*. Od 1996 stalni je saradnik Politikinog Zabavnika. Od 2000. radi za izdavačku kuću Soleil iz Francuske i od tada objavio 6 kolor albuma (objavljenih u još 8 zemalja). U Jugoslaviji je osim ovih albuma objavio i album *Technotise*, kao i kolekciju kratkih stripova U Šrafovima. Ilustrovao više knjiga u saradnji sa raznim izdavačima. Saradivao je takođe sa brojnim časopisima i magazinima kao ilustrator.

Autor je nekolicine ekonomsko propagandnih spotova, kao i više muzičkih video spotova, kao i niza reklamnih pamfleta, flajera, novinskih oglasa i reklama, kalendara, plakata ... Učesnik je više kolektivnih izložbi i autor tri samostalne (najznačajnija 2005 u Muzeju primenjene umetnosti). Od 2006. do 2009. radio na svom prvom dugometražnom animiranom filmu *Technotise - Edit i ja*.

Trenutno živi sa porodicom u Zemunu i radi na novom strip serijalu Drakko za izdavačku kuću Quadrantes, kao i na kratkim "terapijskim free style" stripovima *Skrep buk i Pljosnati strip*.

Born in Belgrade in 1974, he graduated from the Faculty of Applied Arts in the class of prof. Rastko Ćirić with color comic book *Technotise*. Since 1996, he is a regular contributor of *Politikin Zabavnik*. In 2000, he started cooperation with French publishing house Soleil, for whom he released six color albums (published in another eight countries). In Yugoslavia, in addition to these novels he also released *Technotise*, as well as a collection of short comics *U šrafovima*. He illustrated several books in collaboration with various publishers. Also, he collaborated with a number of journals and magazines as an illustrator.

He is the author of several commercial clips, music videos, series of pamphlets, flyers, newspaper ads and commercials, calendars, posters... He participated in several group exhibitions and he had three solo exhibitions (the most significant was in 2005, in the Museum of Applied Arts, Belgrade). In 2006-2009 he worked on his first feature-length animated film *Technotise - Edit & I.*

He is currently living with his family in Zemun and he is working on a new comic series Drakko for the label Quadrantes, as well as on short "therapeutic free style" comics *Scrapbook* and *Pljosnati strip* ("Flat comics").



GRAND PRIX

Aleksa Gajić, Serbia

"Premotavanje" / "Rewind"

SPECIJALNA NAGRADA ŽIRIJA ZA INOVACIJU U STRIP UMETNOSTI /
SPECIAL JURY AWARD FOR INVENTIVENESS
Aleksa Gajić, Serbia "Premotavanje" / "Rewind"

NAJBOLJI SCENARIO/AWARD FOR THE BEST SCRIPT
Aleksa Gajić, Serbia "Premotavanje" / "Rewind"





NAJBOLJE OSTVARENJE U DOMENU KLASIČNOG STRIP JEZIKA/
AWARD FOR THE BEST TRADITIONAL STYLE COMIC
Petar Stanimirov, Bulgaria, "The Mark"

THE MARK

SCRIPT: MARIN TROSHANOV AND EVGENI PROIKOV
ARTIST: PETER STANIMIROV

THE FREEZING WIND CARRIED THE SOUNDS OF A FEROCIOUS BATTLE. WHEN I WALKED OUT INTO THE CLEARING, COLD STEEL IN HAND, IT WAS ALL OVER. A SINGLE MAN WAS LEFT STANDING. HE WAS LOOMING OVER A FRIGHTENED YOUNG GIRL AND AN ELDERLY MAN WITH A WOUNDED LEG. I HAD TO INTERVENE.

YOU'D BETTER STAY AWAY, STRANGER!

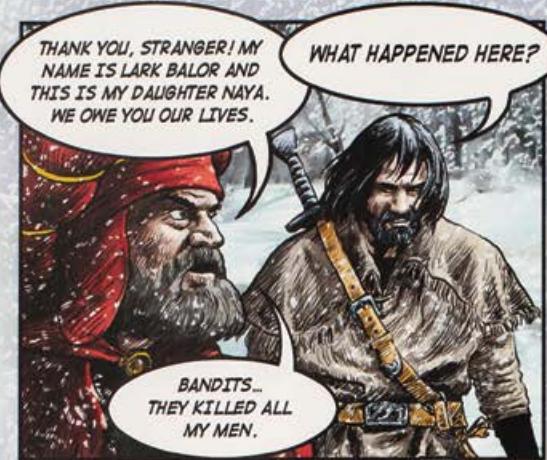
SWOOSH!

ENRAGED I PULLED THE WHIP WITH ALL MY STRENGTH AND PIERCED THE MAN'S BODY.

AAAHH!

YOU FOOL!
YOU DON'T KNOW WHAT YOU'VE DONE! THEY ARE NOT WHAT THEY SEEM. I WAS THE LAST ONE... I COULD HAVE FINISHED IT... NOW YOU HAVE TO TAKE THE BURDEN!

BLINDING PAIN STREAMED THROUGH MY ENTIRE BODY.



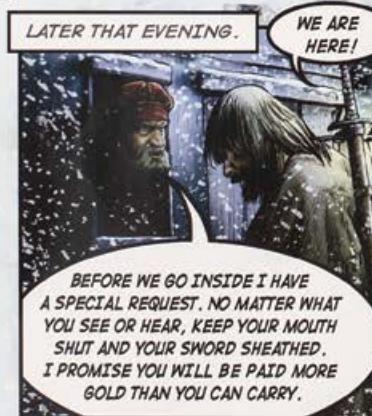
THE MANSION WASN'T FAR AWAY SO IT WAS EASY MONEY. THE PAIN FROM THE BRANDING WAS STILL BURNING MY ARM BUT I WASN'T ABOUT TO SHOW WEAKNESS. I DIDN'T TRUST THESE PEOPLE. WHOEVER ATTACKED THEM WERE NO ORDINARY BANDITS.

MUST PICK UP THE PACE! IT IS IMPERATIVE THAT WE REACH THE MANSION BEFORE SUNSET.

THE SNOW IS THICK AND YOUR HORSES ARE FREEZING. I ASSURE YOU WE ARE MOVING AS FAST AS WE CAN.

MY SUSPICION WAS RISING. WHAT WAS GOING TO HAPPEN AFTER SUNSET?

TEER STAN
2012



THE TRINKETS YOU GAVE ME WILL BE MORE THAN ENOUGH TO PAY FOR MY SERVICES. BUT I'M NOT GOING INSIDE WITH YOU. NOT WITHOUT KNOWING WHO YOU REALLY ARE AND WHO WERE THOSE MEN TRYING TO MURDER YOU.

YOU DON'T UNDERSTAND, GELAR! WE NEED TO GET HER INSIDE IMMEDIATELY! I'LL EXPLAIN LATER...

SOMETHING'S WRONG, FATHER! I FEEL WEAK! I CAN'T HOLD IT ANYMORE!

NO, NAYA!
YOU MUST FIGHT IT! IT'S
NOT SAFE HERE...

DIE-E-E-E-E-E!



AARGH!



IN ITS LAST MOMENTS,
THE BEAST TURNED
HUMAN AGAIN.

I GOT AWAY BEFORE THE GUARDS FROM THE MANSION COULD CAPTURE ME, LEAVING TWO CORPSES IN THE SNOW. THE MARK ON MY ARM WAS NO LONGER BLAZING IN ITS FIERY GLOW AND THE AGONY HAD FADED. BUT THE PAINFUL RADIANCE AND THE BURNING RAGE WOULD BE BACK ONCE MY PATH LED ME TO THE SHAPESHIFTERS AGAIN. THE DUTY INHERITED FROM THE MAN I KILLED, HUNG AS A HEAVY BURDEN FROM MY NECK. THE WELCOMING DARKNESS THAT FELL OVER ME, THE FOREST AND THE WHOLE WORLD TOOK ME SOFTLY INTO ITS WHISPERING GRASP.





NAJBOLJE OSTVARENJE U DOMENU
ALTERNATIVNOG STRIP JEZIKA /
AWARD FOR THE BEST ALTERNATIVE COMIC
Marija Nikolić, Serbia, "Slep čovek i slep pas"/
"A Blind Man and Blind Dog"



MONDAY.



EHH... I... MISTER...
EEHHH... I WAS...

GO TO WORK IMMEDIATELY. WHOEVER
IS IN DISAGREE CAN GO HOME AND
IT'S FIRED. BAND OF IDLERS.

NAJBOLJI CRTEŽ /
AWARD FOR THE BEST GRAPHICS
Julian Rocha, Argentina, "Another Day"

SO I CAN SEE HER...
SOME DAY I'D TALK TO HER.

ONE OF THE FEW THINGS
THAT MAKES ME...

...FEEL BETTER IS GO
TO MY JOB ON FOOT.

"Another day"

TUESDAY.



NO... EH...
I... ERROORR...

I HAVE TO ASK FINCHER TO FINISH
THOSE REPORTS...

WHY DID I
SAY NOT?

WELL... TOMORROW
IS ANOTHER DAY...

I HAVE TO TALK TO
HER AND SHOW
SOME INTEREST.





EXCUSE ME...
MISS...

YES?

OHH...?

AAARRRRGGH...oo

BILE SMO TRI NAJBOLJE DRUGARICE.

ANDA12



Ana



Ja



Sara

SARA JE VOLELA TELEVIZIJU I PUTOVANJA. ŽELELA JE DA BUDE TV VODITELJKA.



NAGRADA ŽIRIJA U KATEGORIJI TAKMIČARA DO 15 GODINA / JURY AWARDS FOR THE AUTHORS UP TO 15 YEARS OF AGE

MLADI LAV / YOUNG LION SPECIAL AWARD

Anja Tanović (1999), Serbia,
"Budućnost će ionako doći" / "The Future will come anyway"



A
T
m
o
d

JA SAM VOLELA DA CRTAM I ŽELELA SAM DA SE BAVIM DIZAJNOM.



ANA JE VOLELA MODU I HTELA JE DA POSTANE MANEKENKA.



MAŠTALE SMO O SVADBI ŠARE I LUKE NA KOJOJ SMO ANA I JA KUME.



ZEZALE SMO ANU JER JE VOLELA NIKOLU KOJI JE BIO SKORO DVE GLAVE VIŠI OD NJE.



SMIŠLJALE SMO PLANOVE KAKO DA OSVOJIMO MARKA, MOJU TRENTUNU SIMPATIJU.

SPECIJALNA NAGRADA ŽIRIJA ZA ZREO I MAŠTOVIT IZRAZ / SPECIAL JURY AWARD FOR Maturity AND IMAGINATION

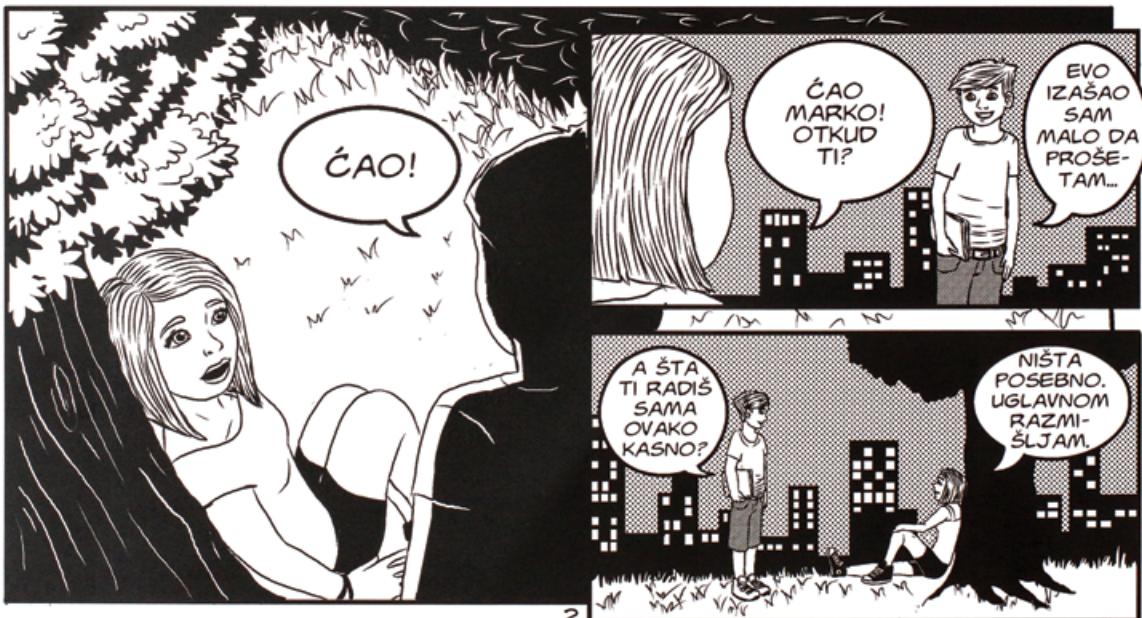
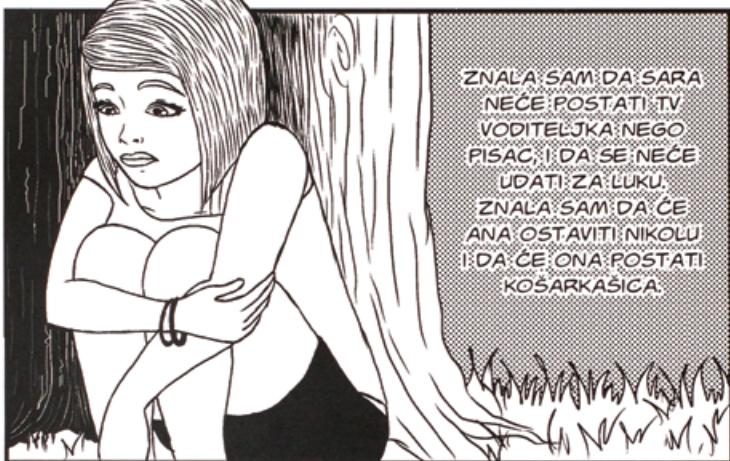
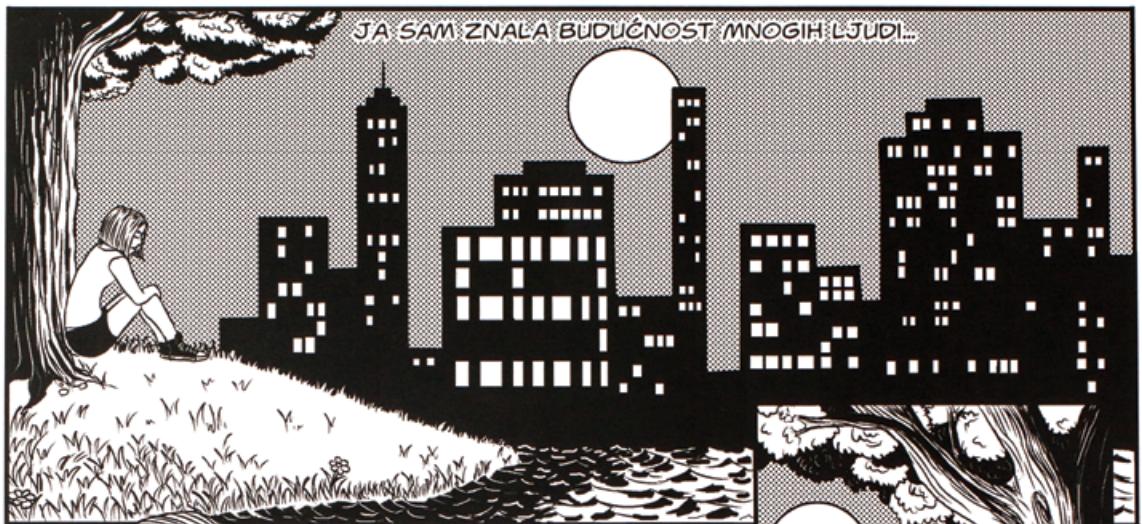
Anja Tanović (1999), Serbia,
"Budućnost će ionako doći" / "The Future will come anyway"

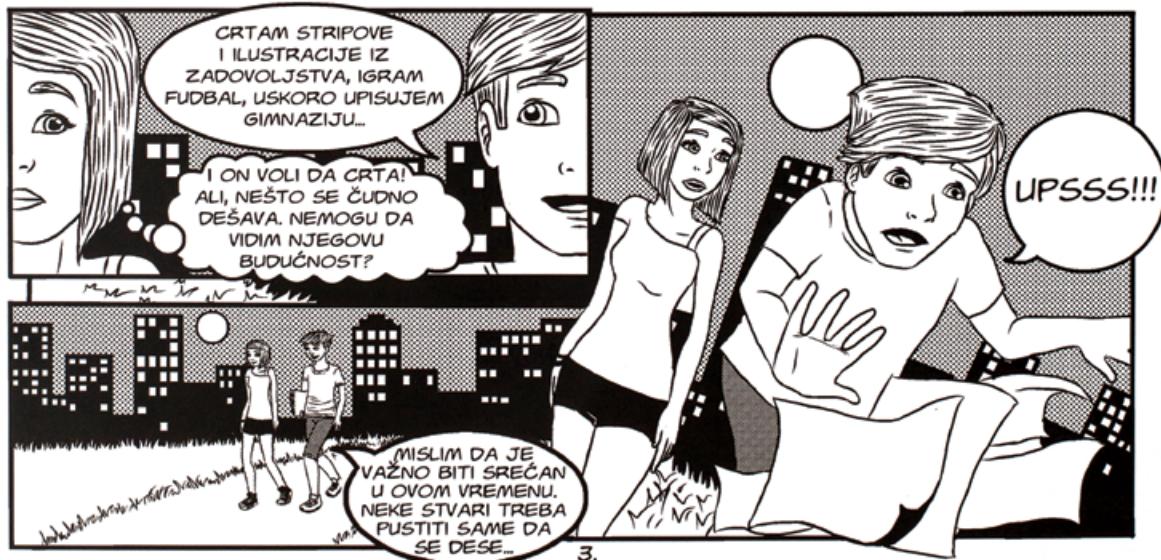


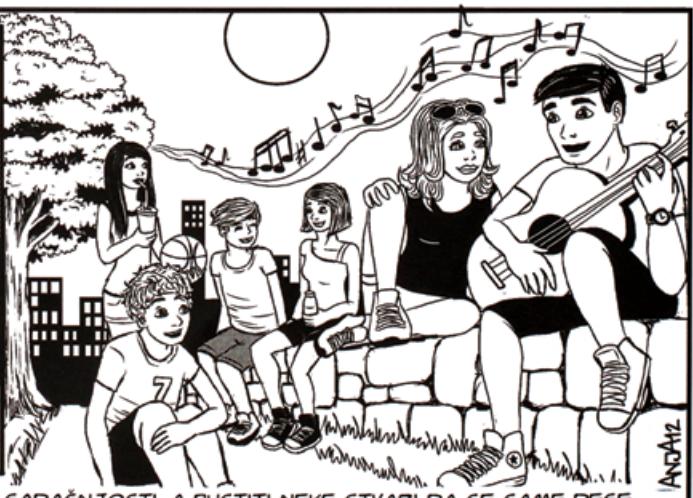
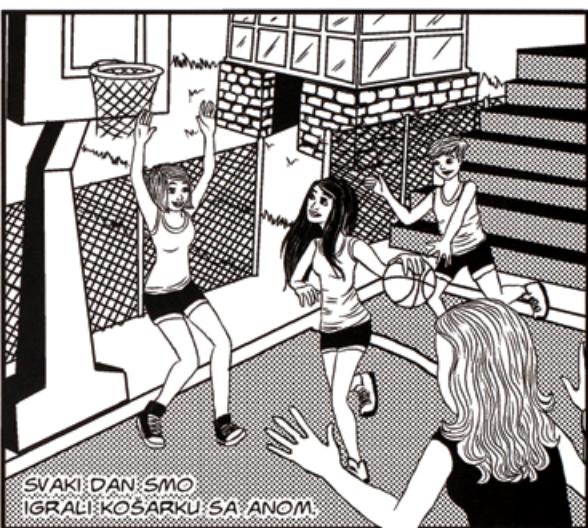
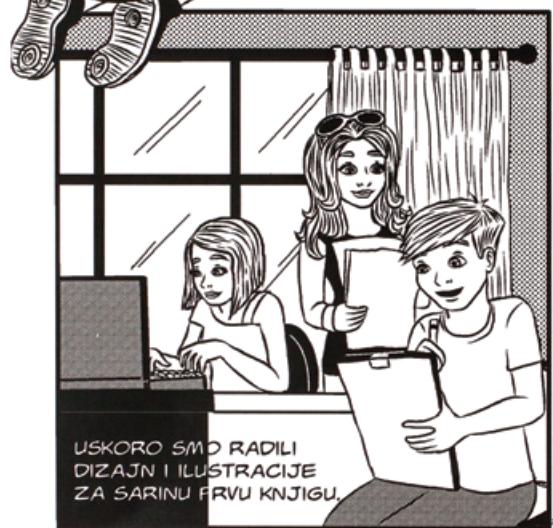
MEDU NAMA NIJE BILO TAJNI...



OSIM JEDNE... MOJE TAJNE...







I STVARNO NAJLEPŠE JE UŽIVATI U SADAŠNOSTI, A PUSTITI NEKE STVARI DA SE SAME DESE...

U EKOGRADU, NAJČISTIJEM I NAJSAVREMENIJEM NASELJU, ŽIVELI SU SREĆNI LJUDI, SA DŽINOM DOBRICOM NA ČELU. ONI SU KORISTILI JEDNU OGROMNU KUGLU ENERGIJE ZA SVE ŠVOJE POTREBE.



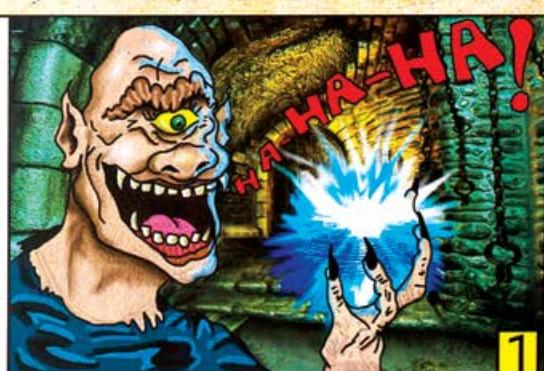
NA SUPROTNOJ STRANI SVETA ŽIVEO JE KIKLOP KOJI JE BIO OLIČENJE ZLA I NESREĆE. NJEGOVO NASELJE JE KORISTILO ISKLJUČIVO NEOBNOVLJIVE IZVORE ENERGIJE I SKORO SU SVE POTROŠILI. IŠAO JE U POTRAGU...

NAGRADA ŽIRIJA U KATEGORIJI TAKMIČARA DO 15 GODINA /
JURY AWARDS FOR THE AUTHORS UP TO 15 YEARS OF AGE

SPECIJALNA NAGRADA ŽIRIJA ZA NAJBOLJU IDEJU /
SPECIAL JURY AWARD FOR THE BEST IDEA
Marko Šerer (1997), Serbia, "Ekograd", "Ecocity"



NA SVOM PUTU, NAIŠAO JE NA EKOGRAD. NJEGOVA VOJSKA POKUPILA JE SVU ENERGIJU TOG GRADA. POTOM SE ZLI KIKLOP VRATIO U SVOJE MRAČNE ODAJE GDE SE SMEJAO MISLEĆI DA JE NAJJAČI I NAJPAMETNIJI.



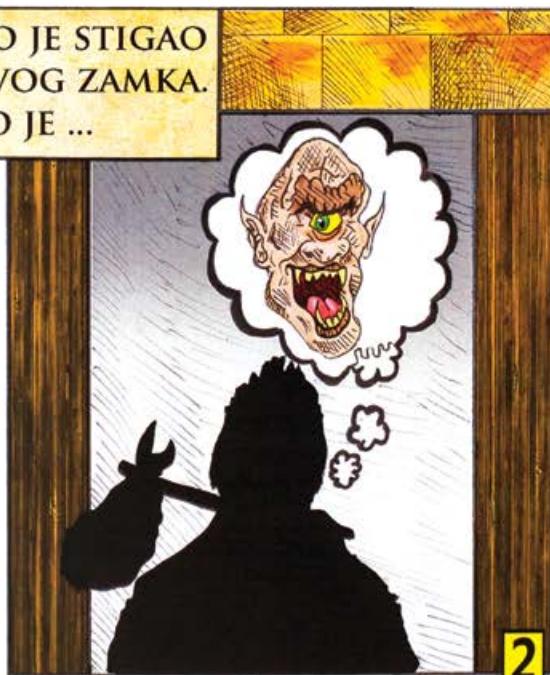
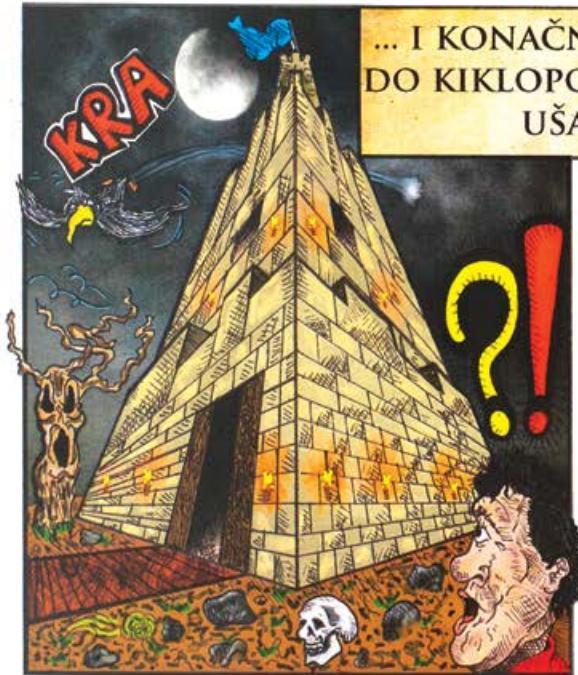
OJAĐENI I RAZOČARANI GRAĐANI EKOGRADA NISU MOGLI DA ŽIVE BEZ
SVOJIH IZVORA ENERGIJE, PA SU POSLALI DŽINA DOBRICU U MISIJU DA
IM Povrati UKRADENO.



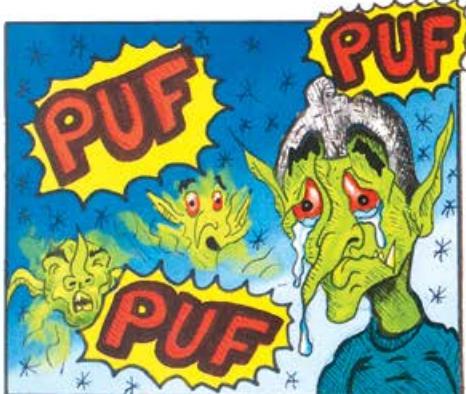
...PREŠAO JE SEDAM MORA I
SEDAM GORA, PEŠAČIO
DEVET DANA I DEVET NOĆI...



... I KONAČNO JE STIGAO
DO KIKLOPOVOG ZAMKA.
UŠAO JE ...



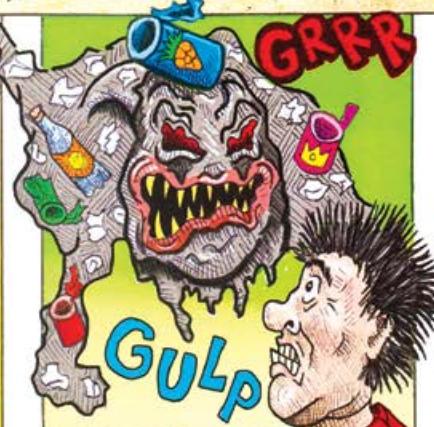
... ZAUSTAVILA GA JE STRAŽA. RAZMIŠLJAO JE I DOBIO JE IDEJU.
IZVADIO JE SOLARNI KOLEKTOR KOJI JE ISTOPIO NEPRIJATELJE,
JER NISU PODNOSILI SUNČEVU ENERGIJU.

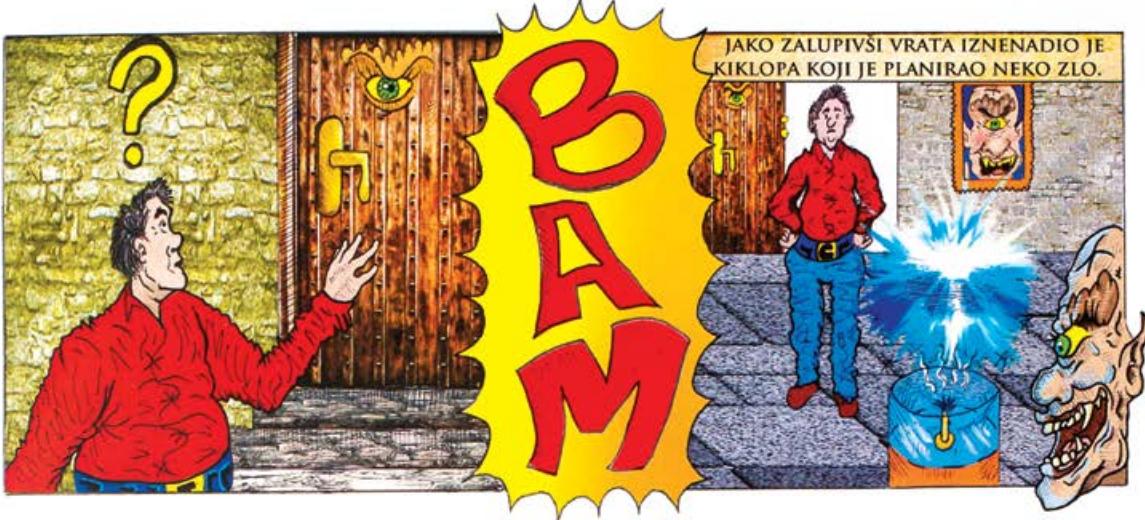


DA BI DOŠAO DO KIKLOPA, MORAO JE DA SAVLADA 1001 STEPENIK I LAVIRINT.



DOK JE PRELAZIO PREPREKE, NAPAO GA JE SAV OTPAD I ŠKART GRADA.
ALI, POŠTO UVEK PORED SEBE IMA RECIKLAŽNE KESE, SA OVOM NEMANI
JE BRZO IZAŠAO NA KRAJ.

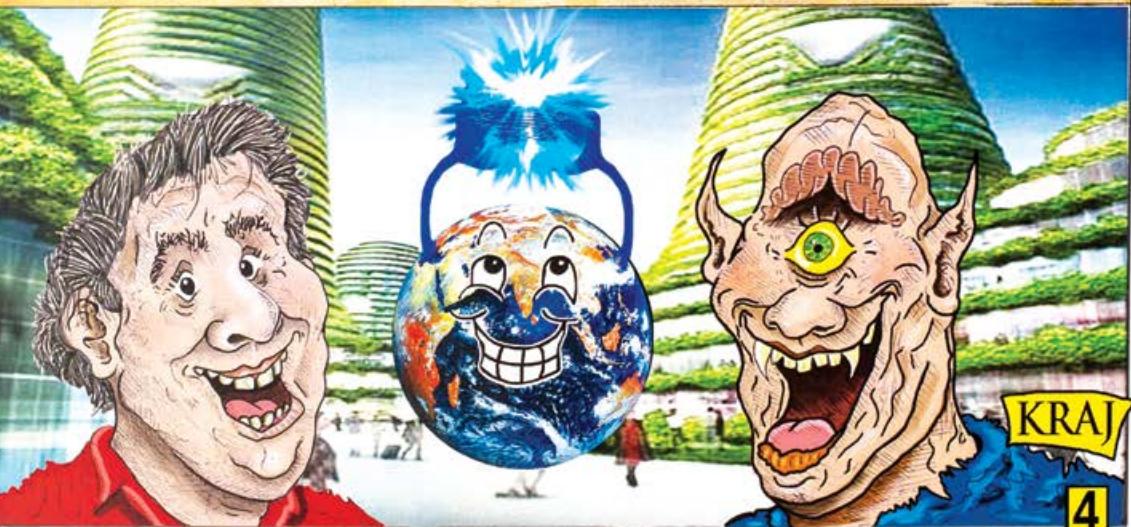




BRZO JE IZVADIO SVOJU ČAROBNU SPRAVU ZA UKLANJANJE SVEGA NEČISTOG I ZLOG. POSLE PAR POKUŠAJA USPEO JE DA SA TELA I IZ DUŠE KIKLOPA OTKLONI SVE ŠTO GA JE ČINILO ZLIM.



PODAREN NOVIM POGLEDOM NA ZDRAV ŽIVOT, KIKLOP SE TOLIKO PROMENIO DA JE CEO SVOJ GRAD OČISTIO I POČEO DA KORISTI SVE OBNOVLJIVE IZVORE ENERGIJE (SUNCE, VODU, VETAR ...). UDRUŽENIM SNAGAMA, DŽIN DOBRICA I ON RADILI SU NA POBOLJŠANJU USLOVA ŽIVOTA ZA SADAŠNJE I BUDUĆE GENERACIJE.



Priča o malom piletu

Crtež i scenario: Alisa Goleš (4,5 god)

Pripremila za štampu: mama

Bilo jednom jedno malo pile...



... šetalo ono tako,
šetalo,
pa ogladnelo...

- * + • X ~
krrr krrrrr
Jp...er&c

... i krenulo da traži pšenicu

Kornjačo, imaš li malo pšenice ?
Mnogo sam gladan



Majmune, imaš li malo
pšenice?



Nemam

SPECIJALNA NAGRADA ŽIRIJA ZA NAJMLAĐEG UČESNIKA /

SPECIAL JURY AWARD FOR THE YOUNGEST CONTESTANT

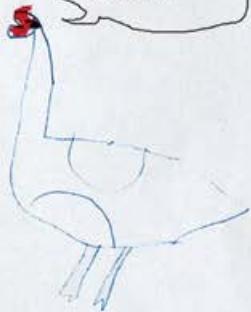
Alisa Goleš (21.03.2007), Serbia, "Priča o malom piletu" /
"The story about a little chick"

Labude, imaš li ti
možda malo
pšenice?

... i krenulo da traži pšenicu

"The story about a little chick"

Ne, ali pogledaj
u klaviru



Pile je došlo do klavira i ...



Naše pilence
se nabokalo...

... i bilo je srećno

Jupiiiiiiiiiiiiii !!!



SPECIJALNO PRIZNANJE ZA DOPRINOS SRPSKOM STRIPU SPECIAL AWARD FOR GENERAL CONTRIBUTION TO SERBIAN COMIC STRIP

Petar RADIČEVIĆ

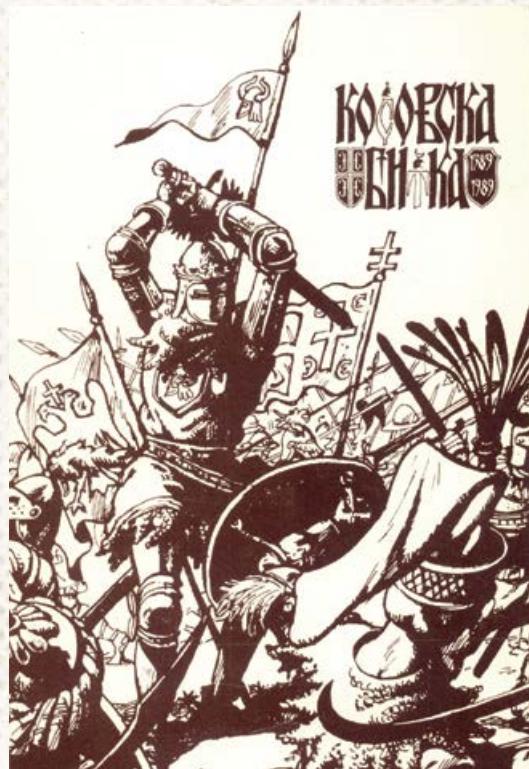
Petar Radičević, slikar, publicista i strip autor rođen je 1931. godine u Topoli. Školu za primenjenu umetnost pohađao je u Beogradu i Novom Sadu, a Akademiju likovnih umetnosti u Beogradu.

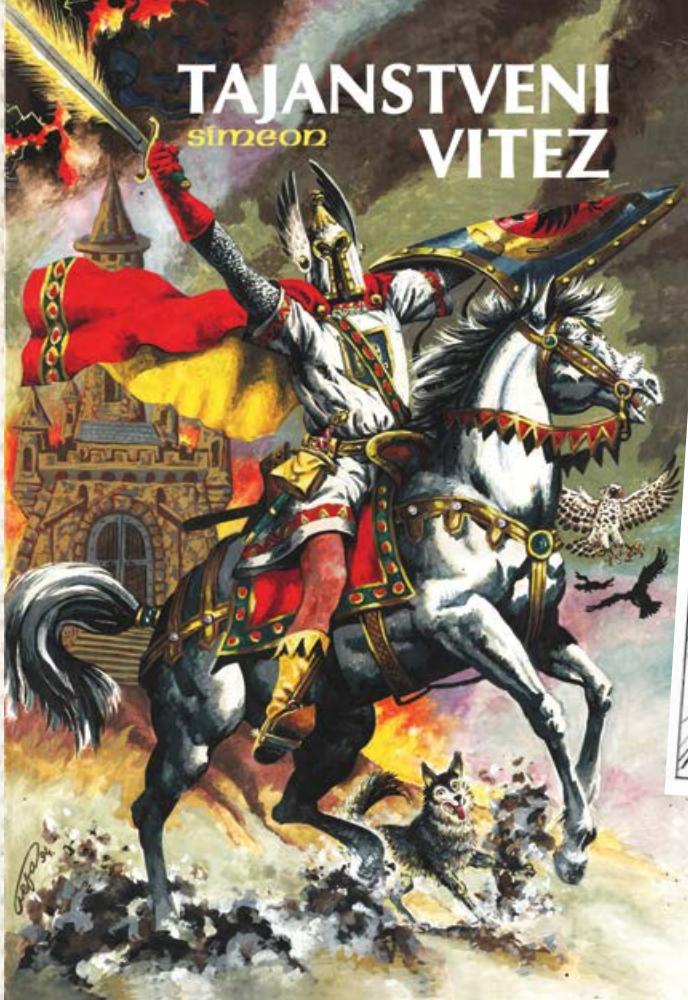
Saradnja sa Dečjim novinama iz Gornjeg Milanovca omogućila je Radičeviću da kroz strip iskaže svoje interesovanje za istoriju. Za ediciju *Nikad robom* realizovao je više stripova prema tekstovima drugih scenarista, kao što su: *Potera je stigla, Baltazar, Braća, Tragovi slobode, U plamenu ustanka, Prvi diplomata i Osveta nepobedenog*. Ipak, kod ljubitelja stripa je ostao upamćen, pre svega, po serijalu *Tajanstveni vitez* čija se radnja odvija u drugoj polovini XIV veka i prati doživljaje hrabrog viteza koji, tragači za svojim poreklom, štiti slabe, siromašne i potlačene. Premda se u stripu javljaju poznate istorijske ličnosti i obraduju poznati istorijski događaji, treba napomenuti da je, ipak, reč o imaginarnoj priči protkanoj fantastičnim elementima preuzetim iz srpske mitologije. Pored edicije *Nikad robom* strip o Tajanstvenom vitezu objavljuvan je u drugoj polovini šezdesetih godina u raznim izdanjima Dečjih novina: Zenit, Vanredni Zenit, Crtana škola, Kuriri i Biblioteka Lale. Godine 1989. obeležavajući šest stotina godina od boja na Kosovu, Dečje novine su izdale strip album pod naslovom *Kosovski boj* u kome se kao cent vlači Tajanstveni vitez.

U drugoj polovini šezdesetih godina Petar Radičević se u Biblioteci Lale, pored nekoliko kraćih, oglasio i kao kompletan autor stripova *Mali izviđači i Crveni konjanik*. Počev od 1973. za vojni ilustrovani list Front nacrtao je više stripova sa temom iz Drugog svetskog rata: *Crveni obaveštajac, Operacija Gvardijan, Jelenin poslednji zadatak, Vos, Herojska smrt i druge*. Poslednji strip sa istorijskom tematikom, *Bedem Evrope*, odštampan mu je polovinom devedesetih godina u listu Đačko doba. Objavio je i veliki broj ilustrovanih tema iz nacionalne istorije, kao i istorije drugih naroda, u listovima Politikin zabavnik, Front i Ratne novine.

Kao rezultat njegovog dugogodišnjeg bavljenja heraldikom, kostimima, i veksilologijom nastala je građa koja je 2000. godine sistematizovana u kapitalnoj knjizi o simbolima srpskoga pod naslovom *Znamenja bogova i vladara*.

Zdravko Zupan





Petar Radičević, painter, writer and comics artist, was born in 1931 in Topola. He attended School of Applied Arts in Belgrade and Novi Sad, and the Academy of Fine Arts in Belgrade.

Cooperation with Dečje Novine ("Children's newspaper") from Gornji Milanovac enabled Radičević to express his interest in history through comics. For the edition *Nikad Robom ("Never Surrender") he has done several comics scripted by other writers, such as: *Potera je stigla*, *Baltazar*, *Braća*, *Tragovi slobode*, *U plamenu ustanka*, *Prvi diplomata* and *Osveta nepobedenog*. However, fans of comics remember him primarily for the series *Tajanstveni vitez* ("Mysterious Knight"), which is set in the second half of the fourteenth century and follows the experiences of the brave knight, who in search of his origins, protects the weak, the poor and the oppressed. Although well-known historical persons and historical events appear in this comic, it should be noted that this is an imaginary story interwoven with fantastic elements taken from the Serbian mythology. Besides the edition *Nikad robom*, during the second half of the sixties the comic about a mysterious knight was published in various other editions of Dečje Novine: *Zenit*, *Vanredni Zenit*, *Crtana škola*, *Kuriri* and *Biblioteka Lale*. In 1989, marking the six centuries of the Battle of Kosovo, Dečje Novine issued graphic novel titled *Kosovski boj* ("Battle of Kosovo") in which Mysterious Knight appears as a central character.*

In the second half of the sixties, in *Biblioteka Lale* and in the role of artist and script writer, Radičević published several short comics as well as titles *Mali izviđači* and *Crveni konjanik*. Since 1973, for the military illustrated paper *Front* he did several comics related to the WWII theatics: *Crveni obaveštajac*, *Operacija Gvardijan*, *Jelenin poslednji zadatak*, *Vos*, *Herojska smrt* and others. His last historically inspired comic was *Bedem Evrope* ("The Rampart of Europe"), published in the mid nineties in the paper *Đačko doba*. Besides, he published a number of illustrations related to Serbian history and history of other nations in journals *Politikin zabavnik*, *Front* and *Ratne novine*.

As a result of long-held interest in heraldry, costumes and vexillology, his capital book on symbols of Serbdom was published in 2000, titled *Znamenja bogova i vladara* ("Symbols of gods and rulers").

Zdravko Zupan

NAGRADA I PRIZNANJA ZA STRIP IZDAVAŠTVO U SRBIJI AWARDS & PRIZES FOR COMICS PUBLISHING IN SERBIA

"SREĆKO JOVANOVIĆ"

Nagrada izdavačke kuće Dečje novine Dositej i opštine Gornji Milanovac za izdavaštvo u oblasti stripa
Award of Dečje novine Dositej publishing house and Gornji Milanovac municipality for comics publishing

Vladimir VESOVIĆ

Vladimir Vesović (rođen 1956. u Beogradu) je srpski likovni umetnik, scenarista, urednik i pedagog. Diplomirao je Višu pedagošku školu u Beogradu, likovni odsek, a zatim Akademiju umetnosti u Novom Sadu, odsek grafika. Član je Udruženja likovnih i primenjenih umetnika Srbije.

Profesionalno je debitovao u stripu 1980. godine u beogradskim časopisima Student i Mladost, a od tada neprekidno objavljuje i izlaže u zemljama bivše Jugoslavije i inostranstvu. Pored stripova u najbitnijim jugoslovenskim izdanjima kao što su Yu strip, Kekec i RS magazin, dosta se bavio i knjiškom i novinskom ilustracijom - za srpske narodne bajke, Luisa Kerola, Dž. R. R. Tolkiena, Dragana Orlovića, Jovu Kneževića, kao i za savremenu naučnu fantastiku u časopisima Sirius, Emitor i Alef. Koautor je stripskog serijala *Točak* sa Goranom Skrobonjom i Draženom Kovačevićem, ostvarenja koje je 2000. pobjedilo

na međunarodnom takmičenju izdavačke kuće Glena iz Francuskoj i postalo tamošnji serijal *La Roue*. Deo je tima prvog srpskog dugometražnog animiranog filma za odrasle, Alekse Gajića *Technotise: Edit i ja*.

Suosnivač je stripske grupe Beogradski krug 2 (1978), Društva ljubitelja fantastike "Lazar Komarić" (1981), osnivač Škole stripa i ilustracije "Đorđe Lobačev" (1992) i suosnivač Međunarodnog salona stripa pri Studentskom kulturnom centru u Beogradu (2003). Bio je pokretač specijalizovanog striporskog časopisa Tron (1992), osnivač i glavni urednik časopisa Stripmania (1996). Kao pedagog, urednik i mentor, Vesović je uticao na obrazovanje i opuse oko 200 autora Srbije i bivše Jugoslavije.

Među važnijim nagradama i priznanjima ističu se: *Zlatno pero Beograda*, Beograd, 1988; Dva puta nagrada za najboljeg pedagoga na Dečjem oktobarskom salonu, Beograd; Prva nagrada na međunarodnom stripском takmičenju kuće "Glena", koautorski sa Skrobonjom i Kovačevićem (2000); Nagrada Lazar Komarić za najbolju domaću novelu objavljenu 2003. (*Beli vitez*, koautorski

sa Vladimirom Lazovićem. Vesović je dobitnik životne nagrade za doprinos srpskom stripu na balkanskoj smotri stripa u Leskovcu 2006.

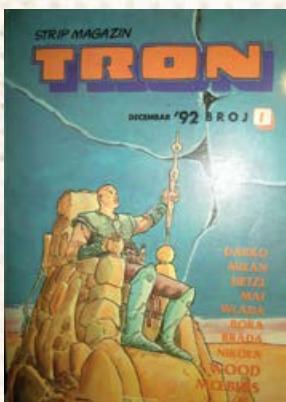
Vladimir Vesović (born in 1956, in Belgrade) is Serbian artist, writer, editor and educator. He graduated from the High Pedagogical School in Belgrade, department of arts, and the Academy of Arts in Novi Sad, department of graphics. He is a member of the Association of applied artists and designers of Serbia.



His professional debut in comics was in 1980, in Belgrade magazines Student and Mladost; since then, he continuously publishes and exhibits in the former Yugoslavia and abroad. In addition to comics publications in the most important Yugoslav editions such as Yu strip, Kekec and RS magazine, he published a great number of illustrations in books and newspapers - for Serbian folk tales, Lewis Carroll, J.R.R. Tolkien, books of Dragan Orlović, Jovan Knežević, as well as contemporary science fiction magazines Sirius, Emitor and Alef. With Goran Skrobonja and Dražen Kovačević, he was the co-author of the comics series *Točak* ("the Wheel"), which in 2000 won the international competition of the French label Glenat and later became the series *La Roue*. He was member of the team who worked on the first Serbian animated film for adults *Technotise: Edit & I*, by Aleksa Gajić.

He is the co-founder of the comics association Beogradski krug 2 (1978); co-founder of the Science fiction society "Lazar Komarić" (1981); founder of the comics school "Đorđe Lobačev" (1992) and co-founder of the International Comics Festival, organized by Student Cultural Center Belgrade (2003). He created a specialized comics magazine Tron (1992) and he was founder and chief editor of the Stripmania magazine (1996). As an educator, editor and mentor, Vesović influenced the work of about 200 authors from Serbia and the former Yugoslavia.

Vesović won many awards and recognitions. Among them are: *Golden Pen of Belgrade*, 1988; award for best teacher in the Children's October Salon, Belgrade (won two times); the first prize in the international competition of the Glenat company, with Skrobonja and Kovačević (2000); Award *Lazar Komarić* for the best domestic novel published in 2003. (*Beli vitez*, "White knight"), co-authorship with Vladimir Lazović. In 2006, he was also awarded with the life achievement award for the contribution to Serbian comics at Balkan festival in Leskovac.



**PRIZNANJE ZA NAJBOLJEG IZDAVAČA DOMAĆEG STRIPA 2011/2012.
AWARD FOR THE BEST PUBLISHER OF DOMESTICALLY ORIGINATED COMICS 2011/2012**

Kulturni centar Pančeva

Izдаваštvo Kulturnog centra Pančeva fokusirano je pre svega na dokumentovanje aktivnosti ove ustanove, pa većina od tridesetak do sada objavljenih publikacija predstavlja svedočanstvo o realizovanim programima i manifestacijama iz oblasti pozorišta, filma i vizuelnih umetnosti. S obzirom na dugogodišnju saradnju sa strip autorom Aleksandrom Zograforem, ostvarenu kroz Grrr! festival stripa i kasnije Grrr! program, javila se ideja da se jedan segment izdavačke delatnosti posveti istoriji stripa u Srbiji, pre svega zbog njegovog nejasnog položaja u okvirima date tradicije i kulture i brojnog do sada naobradenog arhivskog materijala. Ključni akter u ovom izdavačkom poduhvatu svakako je Zdravko Zupan, naš najznačajniji istoričar stripa, takođe aktivan i kao crtač i urednik strip izdanja, koji je i priredivač do sada objavljenih publikacija. *Vek stripa u Srbiji*, objavljen 2007. godine, nastao je kao kompleksan katalog prireden za istoimenu izložbu u Galeriji savremene umetnosti u Pančevu, u kome su u širem istorijskom i kulturnom kontekstu obrađeni autori i izdanja od druge polovine XIX veka pa do početka dvehiljaditih. *Veljko Kockar – strip, život i smrt*, izdanje iz 2009. godine, pored strip tabli jednog od najznačajnijih jugoslovenskih crtača iz perioda uoči i za vreme Drugog svetskog rata, sadrži i tekstove koji govore o tragičnoj sudbini talentovanog i zaboravljenog strip autora. *Zigomar – maskirani pravednik*, objavljen 2011. godine, izdanje je posvećeno junaku koji je u stripu zaživeo u vreme kada i Fantom i Betmen, i koji predstavlja autentično ostvarenje u ovom žanru i značajan doprinos domaće scene svetskoj popularnoj kulturi.

Navedene publikacije su pored svog individualnog značaja bitne i zbog toga što su trasirale put kojim izdavaštvo Kulturnog centra Pančeva i dalje namerava da se kreće, objavljujući i druge reprints iz istorije domaćeg stripa.

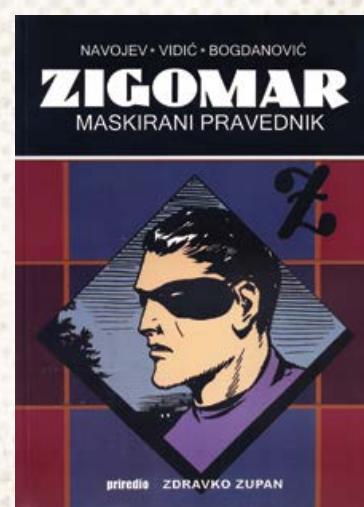
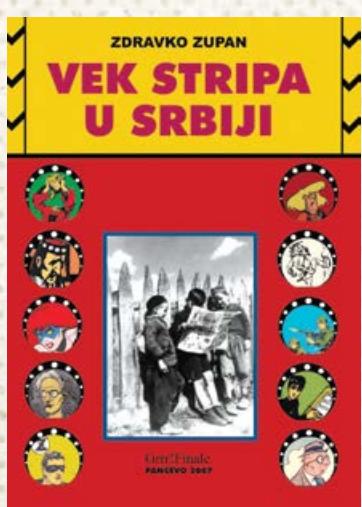
Marija Samardžić, urednica izdavaštva
Kulturnog centra Pančeva

Cultural Center Pančevo

Publishing activities of Cultural Center Pančevo are focused on documenting the activities of this institution. Most of the thirty publications issued so far are a testimony of the implemented programs and events in the domain of theater, film and visual arts. Given the long-standing collaboration with comics artist Aleksandar Zograf, achieved through the Grrr! Comics festival and later Grrr! Program, an idea occurred to devote a segment of the publishing to the history of comics in Serbia, primarily because of its ambiguous position in the local tradition and culture and rich unedited archival materials. A key player in this enterprise is certainly Zdravko Zupan, our most important historian of comic art, active as a cartoonist and editor, and who is also the editor of our publications. The book *Vek stripa u Srbiji* ("A Century of Comics in Serbia"), released in 2007, originated as a voluminous catalog, prepared for the eponymous exhibition at the Gallery for contemporary art, Pančevo. In it, the authors and editions from the second half of the XIX to the beginning of the XXI century were analyzed in wide cultural and historical context. Second book *Veljko Kockar – strip, život i smrt* ("Veljko Kockar – Comics, Life and Death"), published in 2009, includes comic panels of one of the most important Yugoslav artist from the period before and during WWII and texts about his tragical destiny. Edition *Zigomar – maskirani pravednik*, ("Zigomar – The Masked Righteous") is issued in 2011. It is dedicated to the graphic novel hero who came to life at the same time as Phantom and Batman. A genuine achievement in the genre, it also represents a significant contribution of the domestic scene to the global popular culture.

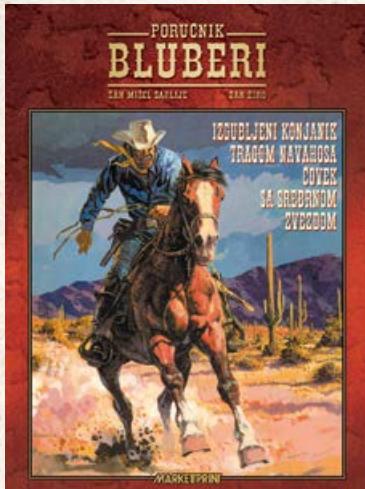
Besides their individual significance, these publications are important because they paved the way which the Cultural Center Pančevo intends to follow, by publishing other reprints from the history of domestic comics.

Marija Samardžić, Publishing editor
of Cultural Center, Pančevo



PRIZNANJE ZA NAJBOLJE INOSTRANO IZDANJE U SRBIJI 2011/2012.

AWARD FOR THE BEST PUBLICATION OF THE FOREIGN MATERIAL IN SERBIA 2011/2012



Poručnik Bluberi Marketprint, Novi Sad

Poručnik Bluberi je po opštem i objektivnom uverenju najbolji evropski western svih vremena. Kao što je poznato, njegovi kreatori su Žan Mišel Šarlije, scenarista, i Žan Žiro, crtač, francuski umetnici koji su početkom 60-ih godina prošlog veka kreirali lik neposlušnog i avanturama sklonog poručnika američke vojske. U 29 regularnih epizoda, situiranih u doba po završetku Američkog građanskog rata, Bluberijeva životna putanja se menjala, bio je u vojsci i napuštao je, postajao je šerif i pregovarač s indijanskim poglavicama, „dogurao“ je i do državnog neprijatelja broj 1, ali je vazda njegov lik podsećao na Žan Pol Belmonda, a neki kažu i njegovo svojeglavno ponašanje. Složene Šarlijeove priče, Žan Žiro crtao je s majstorstvom kakvo teško da će iko ikad doстиći, čak i kada se ne bi računala njegova alternativna karijera pod pseudonimom Mebijus, gde se bavio sasvim drugačijim žanrom, sa velikim uspehom preusmeravajući sudbinu stripa kao umetnosti.

Kod nas je *Poručnik Bluberi* premijerno krenuo u Kekecu, u drugoj polovini 60-ih, ali je njegov dolazak u Panoramu (29. april 1971., broj 289), označio početak „jednog velikog prijateljstva“, prijateljstva sa jugoslovenskim čitaocima, koje traje preko četrdeset godina. Sem Stripoteku, u koju je „prešao“ posle gašenja Panorame, *Poručnik Bluberi* je izlazio i u Strip artu, Caku, Spunku, Biseru, Superu, Politikinu zabavniku, Comic stripu... Dečje novine su objavile 6 kolornih epizoda u albumima, a zagrebački Bookglobe reizdaje *Bluberija* ovog časa.

Postoji večita neslagost među ljubiteljima i poštovaocima Žiroovog crtačkog stila da li je *Bluberi* bolji u koloru ili crno-beo, s obzirom na detaljističko i svako drugo majstorstvo francuskog crtačkog genija. Pripadam drugoj grupi čitalaca – stoga me neobično raduje poduhvat Marketprinta, gde se u okviru integralnih, crno-belih albuma, sa po tri epizode u knjizi, *Bluberi* pojavljuje poslednjih nekoliko godina. Ukusno i značački dizajnirana ova edicija će čitaocima u relativno kratkom vremenskom roku, prezentirati ceo Žirov crtački opus na serijalu o *Bluberiju*, zadržujući nas, pri svakom novom čitanju i gledanju ovog stripa, besmrtnom atmosferom vesterna s plemenitim evropskim žigom.

Drugim rečima: Majkl S. *Bluberi* će uvek jahati kroz južnjačke planine i pustinje Amerike, povremeno s Mek Lurom i Red Nekom do sebe, i vazda sa svima nama uz sebe.

Vasa Pavković

Blueberry Marketprint, Novi Sad

According to the general and objective belief, *Blueberry* is the best European Western of all time. Its creators are French scriptwriter Jean-Michel Charlier and artist Jean Jiraud who, in the early sixties created the character of rebellious lieutenant of American army, prone to adventures. In 29 regular episodes, placed in after the American Civil War, *Blueberry*'s life path has changed. He was in and out of the army, he became sheriff and negotiator with Indian chiefs, he even became the public enemy number one, but his character will always remind of Jean-Paul Belmondo and, as some would say, his obstinate behavior. Jiraud depicted Charlier's complex stories with such a mastery, that it will be hardly achieved by anyone, even if one excludes his alternative career under the pseudonym Moebius, when he worked on quite a different genre, successfully diverting the fate of comics as art.

In our country, *Blueberry*'s premiere was in the second half of the sixties, in *Kekec* magazine, but his appearance on the pages of *Panorama* (April 29, 1971, issue no. 289), marked the beginning "of a great friendship" with Yugoslav readers, which lasts over forty years. After *Panorama* ceased to exist, *Blueberry* was published in *Stripoteka*, as well as in the following magazines: *Strip Art*, *Cak*, *Spunk*, *Biser*, *Super*, *Politikin zabavnik*, *Comic strip...* Dečje novine ("Children's newspaper") published six graphic novels in color, and now, *Blueberry* is being reissued by Bookglobe from Zagreb.

There exists eternal disagreement among the admirers and fans of Jiraud's style, with regard to his genius' mastership for details: is *Blueberry* better in color or in black and white. I belong to the other group of readers; hence I am extremely happy with the undertaking of Marketprint, which in the last several years publishes integral black and white albums with three episodes in every issue. Delicious and expertly designed, this edition will, in a relatively short period of time, present the whole *Blueberry* artistic opus of Jiraud; upon every new reading and watching of this comic we are amazed with immortal western atmosphere with noble European trademark.

In other words: Michael S. *Blueberry* will always ride through the southern mountains and deserts of America, occasionally in a company of Mac Lure and Red Neck, and with all of us.

Vasa Pavković

Robert CRUMB



Robert Kramb je rođen 1943. godine u Filadelfiji. Još kao dete, počeo je da sa svojim bratom Čarlsem crta kod kuće stripove, radi svoje i razonode svoje porodice. Jedan od likova koje je još tada stvorio bio je mačak Fred, koji je dobio ime po porodičnom kućnom ljubimcu. Kasnije je Fred postao mačak Fric, jedan od Krambovih najpoznatijih heroja.

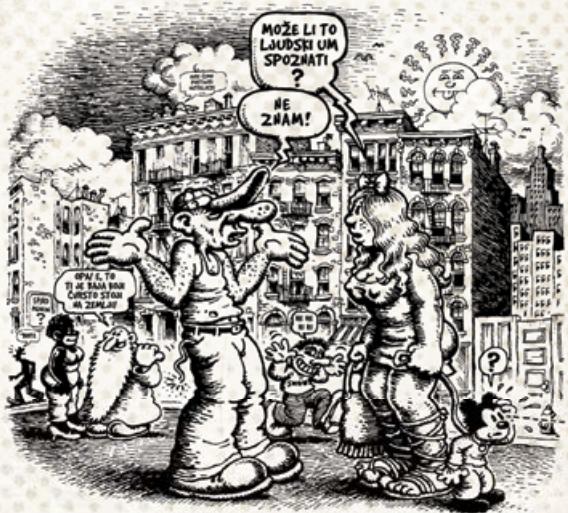
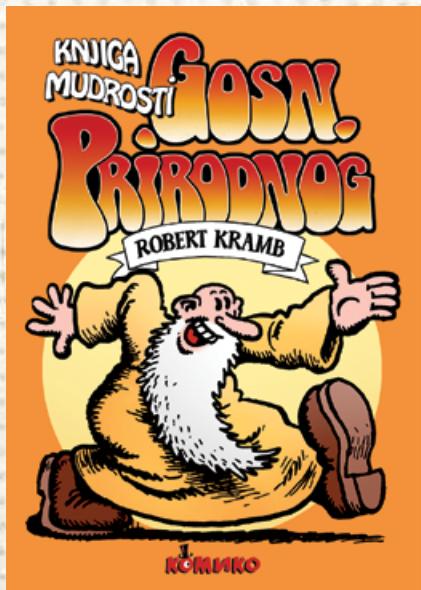
Kramb je 1962. godine napustio rodni dom i dobio posao u Klivlendu, Ohajo, kao dizajner čestitki. U isto vreme, nastavio je da crta stripove, poslavši jedan u odeljak magazina *Help!* Harvija Kurcmana, gde su objavljivani radovi čitalaca. Ohrabren od Kurcmana, Kramb se potom preselio u Njujork i počeo da radi za *Help!*. Nažalost, ovaj časopis se ugasio neposredno



nakon što se Kramb vratio sa osmomesečnog boravka u Evropi. Neko vreme je ostao u Njujorku, praveći između ostalog strip sličice za *Topps Gum*, a potom se vratio u Klivlend.

Januara 1967. seli se u Kaliforniju gde je nacrtao nekoliko stripova za časopis po imenu *Yarrowstalks*.

Njegovi radovi su bili tako dobro primljeni, da su zatražili da uradi ceo strip-album i uskoro je prvo izdanje *Zapa* bilo gotovo. Međutim, izdavač je nestao sa svim originalnim tablama. Kramb je sačuvao svoje kopije i već je radio na sledećem broju *Zapa*. Don Donahju i Čarls Plimel su bili voljni da ga obave. Tako je materijal za drugo izdanje *Zapa* objavljen kao br. 1, dok je stariji materijal za prvo izdanje objavljen kao *Zap* br. 0. Oba su veoma traženi od kolekcionara.



Ilustracija za naslovnu stranu trećeg broja „The East Village Other“ (4. oktobar 1968.)

R. CRUMB

Teraj dalje...



TERAJ SVOJIM PUTEM...



HEJ HEJ HEJ...



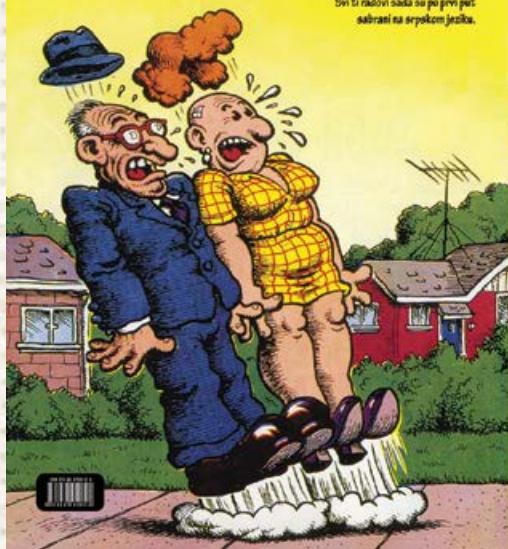
KAŽEM TERAJ DALJE...



OTERAJ MOJ BLUZI



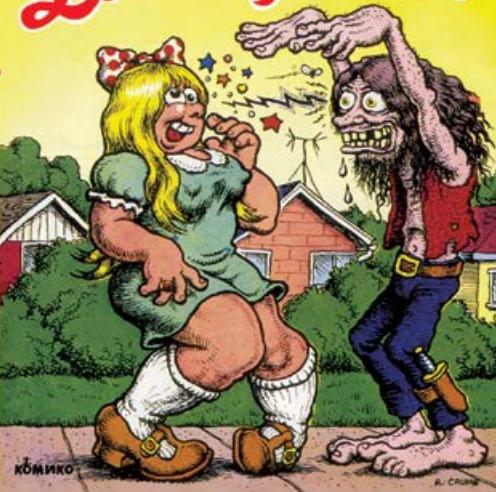
U ovaj kajal objavljeni su stripovi Roberta Kramba iz njegovog najproduktivnijeg perioda, između 1967. i 1975. godine. U to vreme Kramb pokreće časopis "Zap koji će imati bljačni uticaj na čitav pokret underground stripa. Upravo na stranicama ovog lista Kramb će objaviti antologije stripova sa svojim najpoznatijim likovima kao što su Gosen, Prirodni, Jaja Rica, Karnevoja, Homani Šuman, Pro Junior i Medojeva Kamenički. Do Božićki i drugi. Svi ti radovi sada su po prvi put sabrani na srpskom jeziku.



Lude Godine

ROBERT KRAMB

ROBERT KRAMB
Lude Godine



Zap je predstavljao uspeh i uskoro su i drugi autori, poput Roka Grifina, Viktora Moskosoa i S. Kleja Vilsona počeli da se pojavljuju sa svojim radovima. Interesovanje za Krambom opus dovelo je do nastanka Head Comix, kolekcije njegovih stripova koju je objavio Viking Pres, kao i albuma Maćak Fric koji je izdavao Balantajn. Kada je animator Ralf Bakši ponudio Krambu da pretvore Maćka Frice u crtani film, on je posle nekog vremena dao svoj pristanak. Međutim, pritisnut iscrpljenšću ostavio je posao svojoj supruzi Alini Kominski, koja je potpisala ugovor. Kramb je tolike mrzeo film da je zauvek ubio Frica u jednom stripu objavljenom u *The People's Comics*.

Kramb se potom sa porodicom preselio u Francusku, gde žive i danas. Tvorac nezaboravnih heroja kao što su Gosen, Prirodni, Snoid, Jaja Rica, Bebura još uvek je veoma produktivan. Njegovi radovi sakupljeni su u niz albuma. Posebno vredne spomena jesu njegova izuzetna stripovska biografija, kao i serijal *Kompletni Kramb (The Complete Crumb)* koji je objavio Fantagraphics, a uvod za svaki broj napisao je sam autor. Ilustrovana verzija Knjige postanja u obliku grafičke novele Kramb je objavio 2009.

Poslednjih godina nastali su mnogi biografski i bibliografski radovi o Krambu. On je sebe učvrstio kao veliko ime na underground strip sceni.

tekst preuzet sa lambiek.net

ŽIVOT I SMRT MAČKA FRICA

ROBERT KRAMB



KOKLJKO

Robert Crumb was born in Philadelphia in 1943. As a kid, he started drawing homemade comic books, together with his brother Charles, for the amusement of himself and his family. One of the characters he invented back then was Fred the Cat, named after the family's pet. Eventually, Fred became Fritz the Cat, one of Crumb's best-known characters.

Crumb left home in 1962, getting a job as a greeting card artist in Cleveland, Ohio. At the same time, he continued his comics, sending one to the public gallery section of Harvey Kurtzman's *Help!* Magazine. Encouraged by Kurtzman, Crumb moved to New York to work for *Help!* Unfortunately, this magazine folded just after Crumb returned from an eight-month stay in Europe. Crumb stayed in New York for a while, making comics trading cards for *Topps Gum*, among other things, and then returned to Cleveland.

In January 1967, Crumb moved to California, where he did some comics for a magazine called *Yarrowstalks*. His work was so well received they asked him to do a whole comic book, and soon the first issue of *Zap* was ready. The publisher however disappeared with all of the original artwork. Crumb, who had not only saved xeroxes of his work, but was already halfway with the next issue of *Zap*, found Don Donahue and Charles Plymell willing to publish it. So it is that the material for the second *Zap* comic was published as *Zap* #1, after which the older material for the first issue was printed as *Zap* #0. All of these have become collector's items.

Zap Comix became a success, and soon other artists, like Rick Griffin, Victor Moscoso and S. Clay Wilson, started contributing their work. Interest in Crumb's work resulted in *Head Comix*, a collection of his comics published by Viking Press, and a *Fritz the Cat* book by Ballantine. When animator Ralph Bakshi turned to Crumb to make *Fritz the Cat* into an animated movie, Crumb eventually agreed, but soon became exhausted with the pressure and left it to his wife, Aline Kominsky, who signed the contract. Crumb hated the film so much that he killed off *Fritz* once and for all in a strip in *The People's Comics*.

Eventually, Robert Crumb and his family moved to France, where they still live today. The creator of unforgettable characters such as Mr. Natural, Mr. Snoid, Angelfood MacSpade and Devil Girl still has a tremendous production, which has been collected in many albums. Especially worth mentioning is his outstanding comics biography, as well as *The Complete Crumb* series by Fantagraphics, with each volume introduced by the artist himself. In 2009, he published his illustrated graphic novel version of the 'Book of Genesis'.

In recent years, Crumb has been the subject of many biographical and bibliographical works and has established himself as the great name in the underground comix scene.

(lambiek.net)



Aline KOMINSKY-CRUMB

Alina Kominski Kramb, američki undergraund strip umetnik i supruga Roberta Kramba, rođena je kao Alina Goldsmith u Long Biču, Njujork, 1948. godine..

Studirala je na Univerzitetu Arizona gde je 1971. godine i diplomirala. Preko bivšeg bubnjara Njujorškog benda *Fugs*, Kena Vivera koji je u to vreme takođe živeo u Taksonusu, upoznala je Spejna Rodrigesa i Kima Dajča. Oni su je uveli u svet undergraund stripa, ohrabrili je da i sama počne da ih crta, kao i da se preseli u San Francisko.

Nedugo nakon dolaska u San Francisko, upoznala je Roberta Kramba preko zajedničkih prijatelja koji su primetili zapanjujuću sličnost između nje i Krambovog lika *Slatkice Kaminski* ("Honeybunch Kaminski") koja je sasvim slučajno nosila isto ime. Njihova veza je prerasla u ozbiljnu i oni su nedugo zatim počeli da žive zajedno. Pre nego što je upoznala Roberta, Alina je saradivala i sa udruženjem *Wimmen's Comix* dajući svoj doprinos u prvih nekoliko brojeva ovog serijala.

Alina se udala za Roberta 1978. godine. Njihova čerka Sofi rodila se tri godine kasnije. Počev od sredine sedamdesetih, ona i Robert su uradili niz zajedničkih stripova, nazvan *Prljavi veš* ("Dirty Laundry"), serijal o porodičnom životu Krambovih. Svako od njih je crtao svoje likove. U kasnijim izdanjima *Prljavog veša* učestvovala je i Sofi koja je počela da crta stripove u tinejdžerskom uzrastu.

Početkom devedesetih, Krambovi su se presečili u malo selo u južnoj Francuskoj, gde je Alina nastavila da crta stripove, slika i drži časove joge. Početkom devedesetih objavljena je i zbirka *Love That Bunch* koja je sadržavala sve njene rade do tada. Februara 2007 objavila je memoarsko delo naslovljeno *Need More Love: A Graphic Memoir*, zbirku njenih stripova i slika, zajedno sa fotografijama i autobiografskim spisima.

Zajednički radovi Krambovih objavljuvani su u časopisu *The New Yorker*, a novi strip *Alina i Bob* (*Aline & Bob*) trenutno izlazi na stranicama francuske revije *Causette*. Zbornik zajedničkih stripova Krambovih, pod nazivom *Drawn Together*, biće objavljen oktobra 2012. Ovo delo se oktobra 2011. već pojavilo u francuskoj pod naslovom *Parle-Moi d'Amour*.



Aline Kominsky-Crumb, née Aline Goldsmith, born in 1948, in Long Beach, New York, is an American underground comics artist and wife of cartoonist R. Crumb.

She attended the University of Arizona, graduating with a BFA in 1971. She was also introduced to Spain Rodriguez and Kim Deitch by former *Fugs* drummer Ken Weaver, who was living in Tucson at the time. Spain and Deitch introduced her to underground comics, inspiring her to begin writing underground comics herself and to relocate to San Francisco.

Soon after arriving in San Francisco, she was introduced to Robert Crumb by mutual friends, who noted an uncanny resemblance between her and the coincidentally-named Crumb character *Honeybunch Kaminski*. Their relationship soon became serious and they began living together not long after. Before meeting Robert, she fell in with the *Wimmen's Comix* collective, and contributed to the first few issues of that series.

Aline married Robert Crumb in 1978. Their daughter Sophie Crumb was born in 1981. Since the mid-1970s, she and Robert have produced a series of collaborative comics called *Dirty Laundry*, a comic about the Crumb family life. Each of them draws his or her own characters for the comic. Later installments of *Dirty Laundry* feature contributions by Sophie, who also began producing comics in her teens.

In the early '90s, the Crumbs moved to a small village in southern France, where Aline continues to work as a comics artist, painter and yoga teacher. The early '90s also saw the publication of *Love That Bunch*, a compilation of all her work to date. Then in February 2007 she released a memoir entitled *Need More Love: A Graphic Memoir*, a collection of her comics and paintings, along with photographs and autobiographical writings.

The Crumb's collaborations have appeared in *The New Yorker* magazine, and a new strip, *Aline & Bob*, is currently featured in the French review *Causette*. *Drawn Together*, a collection of the Crumbs' collaborative comics, will be published in October 2012. The book appeared in France in October 2011 under the title *Parle-Moi d'Amour*.

Za Gilberta Šeltona, rođenog 1940. godine u Dalasu, prvi ulazak u stripovski svet bio je crtanje stripova za publikacije mlađih izviđača u školskom uzrastu. Na Teksaškom univerzitetu u Ostinu, postao je urednik zvaničnog studentskog lista *Teksaški rendžer*, sa platom od sto dolara po broju. Ispostavilo se da je to bio poslednji "pravi" Šeltonov posao. Naime, nakon što je 1968. počeo saradnju sa raznim andergraund strip magazinima predstavljajući svog heroja *Čudesnog bradavičastog vepra* (*Wonder Warthog*) i izrade postera za rok koncerte, Šelton je stvorio i *Braću Frik*.

Sa nekolicinom prijatelja, Šelton se 1969. godine preselio u San Francisko, gde su osnovali Rip off Press, odakle su Braću Frik distribuirali, pozajmljivali (ili krali!) čitav niz američkih andergraund listova i časopisa, kao i evropskih, među kojima je bio i francuski magazin *Actuel*. Prva zbirka priča *Braće Frik* objavljena je 1971, a od tada je izdato još trinaest njihovih dogodovština.

Mačak debelog Fredija, svetski mačor broj jedan, počeo je kao usputni strip uz Braću Frik, ali je nakon 1975 i on započeo nezavisni život, krunisan uspehom. Njegovi dozivljaji su uzastopno dokazivali Fredijevu intelektualnu nadmoć nad ljudskim pratiocima.



Gilbert SHELTON

U saradnji sa francuskim crtačem Pikom, Šelton je 1993. stvorio nove likove: *Ne sasvim mrtve* ("Not Quite Dead"), najneuspešniji svetski rok bend, koji se od tada pojavljivao u nizu zasebnih stripova.

Danas, više od četiri decenije kasnije i za razliku od mnogih kulturnih likova šezdesetih koji su odavno izbledeli, *Braća Frik* su sačuvali svoju snagu i stalno osvajaju nove fanove. Objavljuju se na četrnaest jezika, a prodaja u svetu je premašila trideset miliona primeraka.

Šelton od 1985. godine živi u Francuskoj, zajedno sa svojom suprugom, agentom Lorom Fauntin, kao i sa tri mačke.



Born in Dallas in 1940, Gilbert Shelton's unlikely first venture into the world of comic art was doing strips for Boy Scout publications when he was in the Explorer Scouts at school. At the University of Texas in Austin, he became editor of the official student magazine, *The Texas Ranger*, for \$100 per issue. This was to prove Shelton's last 'real' job. For in 1968, after contributing to various underground comix with his earliest character, *Wonder Warthog*, and designing posters for rock concerts, Shelton created *The Fabulous Furry Freak Brothers*.

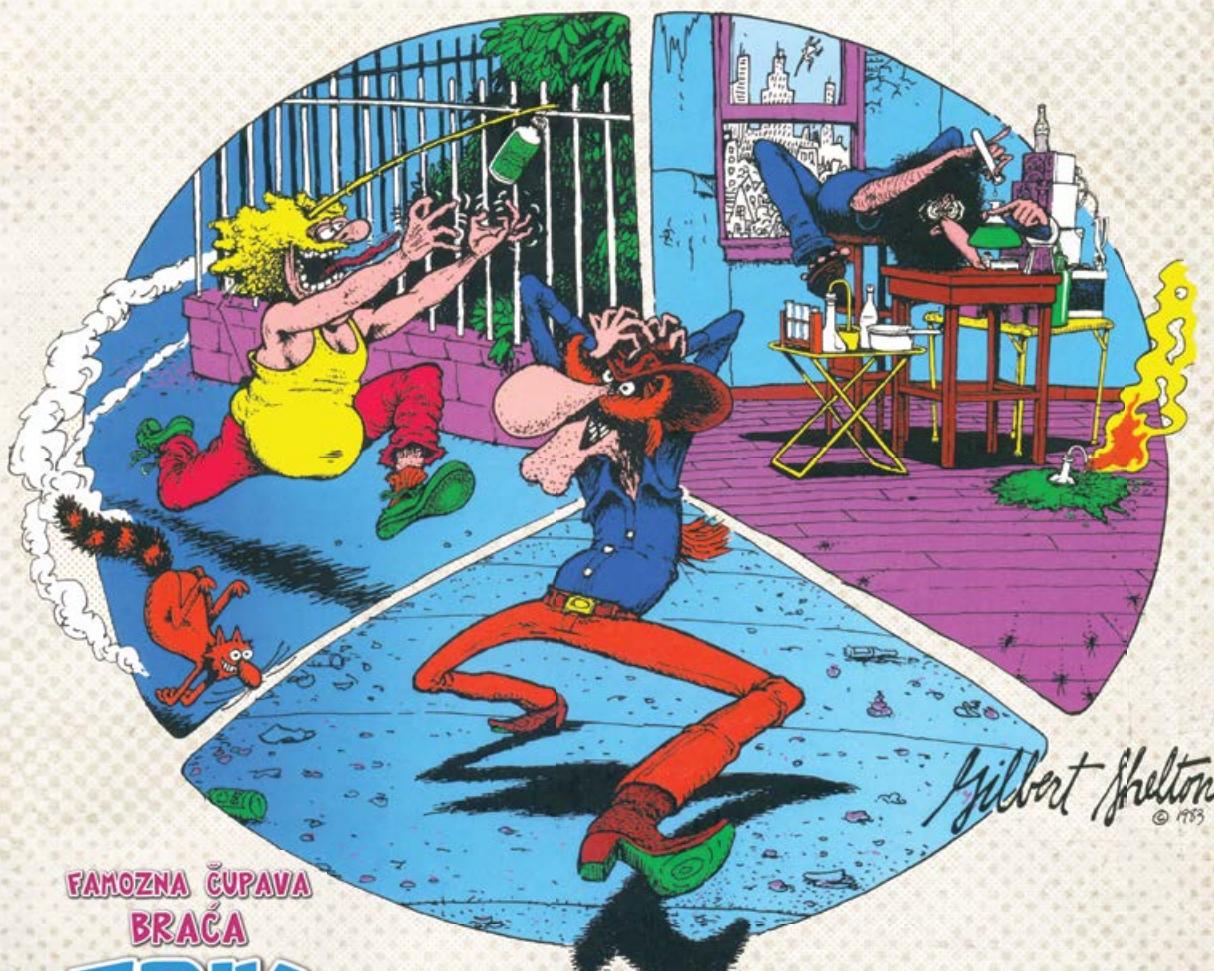
In 1969 Shelton and some friends from Texas moved to San Francisco to set up Rip Off Press, from where *Freak Brothers* strips were soon syndicated, borrowed (or stolen!) by a host of American underground newspapers and magazines - and European ones as well, including the legendary French magazine, *Actuel*. The first collection of *Fabulous Furry Freak Brothers* stories, published in 1971, has since been joined by thirteen further *Freak Brothers* adventures.

Fat Freddy's Cat, the feline world's number one cat, started out as a footnote strip to the *Freak Brothers* but has led an independent - and very successful - life since 1975. His adventures have proved over and over again that he is more intelligent than his human companions.

In 1993, in collaboration with French artist Pic, Shelton introduced the new characters, *Not Quite Dead*, the world's least successful rock band, who have since appeared in a series of comics of their own.

Now more than 40 years later, and unlike many cults from the sixties which have long since faded away, *The Freak Brothers* are still going from strength to strength and acquiring new fans all the time. They are published in 14 languages and worldwide sales are now over 30 million copies.

Since 1985, Shelton has lived in France, with his wife, the literary agent Lora Fountain, and three cats.



Gilbert Shelton
© 1983

FAMOZNA ČUPAVA
BRACA
FRIK



Lora FOUNTAIN

Lora Fauntin je odrasla u Alabami, ali je zahvaljući svojim irskim korenima sa majčine strane, od malena bila bila otvorena prema evropskim pogledima. Nakon studija na više različitih univerziteta, došla je u Los Andeles, gde je stekla master diplomu. Tamo je, kao student, upoznala Gilberta Šeltona. Oni su se 1971. godine preselili u San Francisko.

Počela je da i sama crta stripove, a bila je jedan od prvih članova zajednice *Wimmen's Comix*. Koristeći lično iskustvo volonterskog rada u klinici za mlade u Los Andelesu, počela je da uređuje i izdaje strip posvećen seksualnom vaspitanju, po imenu *Facts o' Life Funnies*, ubedivši mnoge prijatelje crtače, među kojima i Šeltona i Kramba da doprinesu svojim radovima. Strip je prodat u više od sto hiljada primeraka i bio je jedna od retkih publikacija tog vremena koja je zaista bila isplativa svojim autorima.

Lora i Gilbert su se 1979. godine otisnuli iz San Franciska na šestomesecni put po Evropi. On je potrajan tri godine, nakon čega je Lora promenila zanimanje. Po povratku u San Francisko postala je jedan od osnivača agencije za izdavaštvo *InterLicense*. Ona i Šelton su se 1985. preselili u Pariz, a iste jeseni osnovala je novu agenciju koja se bavila pravima za dela prevodena sa engleskog na francuski i druge evropske jezike. Nakon što su se Kramb i njegova porodica preselili 1991. godine na jug Francuske, ona je postala njegov i Alinin agent. To je i danas.

Agencija je 2002. godine prerasla u *Agence Littéraire Lora Fountain & Associates* koja i dalje prvenstveno zastupa izdavače za decu i odrasle na engleskom jeziku, ne izostavljajući ni one koji objavljaju grafičke novele za sve uzraste.



Lora Fountain grew up in Alabama but, thanks to her mother's Irish roots, was exposed to a European perspective from a very young age. After studying at several different universities, she ended up in Los Angeles, where she earned a masters' degree. It was there, while a student, that she met Gilbert Shelton, and in 1971, they moved north to San Francisco.

She began drawing comics herself and was one of the first members of the *Wimmen's Comix* collective. Drawing on her experience working as a volunteer in youth clinics in Los Angeles, she went on to edit and produce the sex education comic, *Facts o' Life Funnies*, having coerced many of her cartoonist friends, including Gilbert Shelton and Robert Crumb, to contribute stories. The comic went on to sell over 100,000 copies and was one of the rare publications at the time to actually pay the artists.

In 1979, Lora and Gilbert left San Francisco to travel around in Europe for six months – a visit that lasted three years and which led to a change of profession for Lora. Upon her return to San Francisco she co-founded the literary agency, *InterLicense*. In 1985, she and Gilbert emigrated to Paris, and that autumn she founded a new literary agency to represent publishers and agents for translation rights for books in English into French and other European languages. When Robert Crumb and his family moved to the south of France in 1991, she took on the task of being the primary literary agent for Robert and Aline Kominsky-Crumb, a job that continues to this day.

In 2002, the agency became a limited partnership, *Agence Littéraire Lora Fountain & Associates*, still representing primarily English-language publishers and agents, for adults and children - fiction, non-fiction and, of course, with a strong complement of graphic novels for adults and children alike.

Sylvain CORDURIÉ

Rođen je 1968. godine. Nakon pet godina provedenih u Školi lepih umetnosti u Anžeru, Silvan Kordurije je svoje prvo uredničko iskustvo stekao u Oriflam-u, specijalizovanom projektu za RPG. U svet stripa je ušao 2001. godine, zajedno sa Stefanom Kretijem i Sandrinom Kordurije, radeći na serijalu *Sälem La Noire*. Nakon ove fantastične priče u stripu, tim je počeo da radi na projektu *Acriboréa*, naučno-fantastičnom serijalu u pet epizoda. U isto vreme, Kordurije se oprobava u kriminalističkom žanru, ktuluvskom svetu Lavkrafta, potom na jednom fantastičnom putovanju u Bretanju 19. veka, koje ga vodi u svet Tristana i Izolde, kao i u jednom geopolitičkom trileru. Kasnije se vraća u svet strip fantastike, zajedno sa Kretijem. Tih dana radi i na *Sherlok Holmsu* sa Lacijem, njegovom nastavku sa Alessandrom Nespolinom, serijalu *La Mandragore* sa Markom Santuccijem. Učestvuje i u serijalima *Ravermoon* zajedno sa Leom Pilipovićem, *Sword* sa Lacijem, *Walkyrie* sa Draženom Kovačevićem, kao i na jednom sajberpunk naslovu sa Živoradom Radivojevićem.



He was born in 1968. After five years spent in the School of Fine Arts of Angers, Sylvain Cordurié has his first experience of the edition joining Oriflam, a specialized enterprise in role playing games. He comes to comics in 2001 with Stéphane Crétay and Sandrine Cordurié on *Sälem La Noire*. After this light fantasy, the team moves on *Acriboréa*, a five-issues SCI-FI. At the same time, Cordurié tries the police genre, cthulhien universe, a fantastic journey in the Brittany of the 19th, a variation around Tristan and Yseult, and a geopolitics thriller. After *Acriboréa*, he signs a return to light fantasy with Stéphane Crétay. These days, he works on *Sherlock Holmes* with Laci, *La Mandragore* with Marco Santucci, a *Sherlock Holmes* spin off with Alessandro Nespolino. He's too on *Ravermoon* with Leo Pilipović, *Sword* with Laci, *Walkyrie* with Drazen Kovačević and a cyberpunk title with Živorad Radivojević.



Vladimir KRSTIĆ LACI

Vladimir Krstić Laci je grafički dizajner. Roden je 1959. godine u Nišu. U izdavaštvu je najviše vremena proveo kao umetnički direktor književnog magazina *Gradina*. Njegove ilustracije objavljivalo je više izdavačkih kuća, među kojima su Kreativni centar iz Beograda i novosadski Dnevnik-Pan Art, za koga je objavio i dve epizode licencnog *Velikog Bleka*. Njegov prvi strip *Bili skitnica* objavljen je u Yu-strip magazinu, a za istog izdavača je u Eks almanahu uradio i strip *Nindža protiv yakuza*. Nakon toga, više od dve decenije nije radio na stripovima. Tek 2006. započeo je saradnju sa francuskim izdavačima. Za Delcourt je objavio album *Celeste noir* po scenariju Silvana Kordurije, čiji je urednik bio Olivije Vatan, a agent Čaba Kopecki. Potom je, sa Kordurijem, Žan-Lik Istom i Čabom Kopeckim, objavio dve epizode *Sherloka Holmesa* za izdavačku kuću Solej, sa kojom trenutno proširuje saradnju.

Vladimir Krstić Laci is graphic designer. He was born on 1959 in Niš, Serbia. The longest period in publishing he spent as an art editor of *Gradina* literary magazine. His illustrations were published in several publishing houses, some of which are Kreativni centar in Belgrade and Dnevnik-Pan Art in Novi Sad, with whom he released two episodes of the Italian comic book licensing *Il grande Blek*. His first comic *Billy Wanderer* was published in the Yu-strip magazine, and for the same publisher he published *Ninja against the yakuza* in Eks almanah magazine. After that, he didn't work on comics for more than two decades. It was only in 2006 that he began cooperation with the French publisher. For Delcourt he realized an album *Celeste noir* from the script of Sylvain Cordurie and edited by Olivier Vatin, with Csaba Copeczky as an agent. Then he published two volumes of *Sherlock Holmes* with Sylvain Cordurie, Jean Luc Istin and Csaba Kopeczky for the publisher Soleil, with which he's expanding the cooperation.



Živorad RADIVOJEVIĆ

Stripom se bavi od 1981. godine.

Učestvovao je na strip konkursima u Sarajevu, za strip magazin C.F.S. gde je osvojio prvo mesto na konkursu za western strip *Apaci*. Od 1985 godine se bavio profesionalno slikarstvom. Ilustrova je mnoge knjige pesnika iz Srbije i bivše Jugoslavije. Za časopis Vitez likovno oprema, crta mnoge ilustracije i stripove za decu. Učestvovao je u drugom albumu serijala *Beskrvni*. Objavio je tri toma stripa *One*, izdavačke kuće Le Lombard. Učestvovao je na više strip festivala u Francuskoj. Trenutno radi na novom serijalu *Cyber* u saradnji sa scenaristom, Silvanom Kordurijeom i izdavačkom kućom Soleil, iz Francuske.



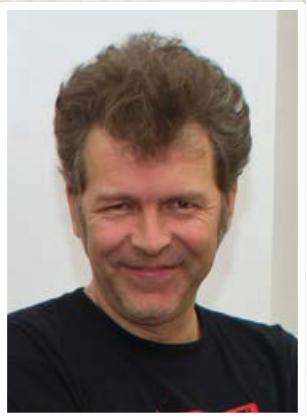
He deals with comics since 1981. He participated in the comic contests in Sarajevo, for the comic magazine C.F.S. where he won the first prize with his Western *Apaches*. Since 1985 he is also a professional painter. He illustrated many books of poetry from Serbia and former Yugoslavia. He did many illustrations and comics for children in the magazine *Vitez*. He participated in the second issue of the comic series *Beskrvni* ("Bloodless"). He published three volumes of the graphic novel *One* for Le Lombard. He participated in many comics festivals in France. Currently, he is working on a new series, titled *Cyber*, in cooperation with Sylvain Cordurié and publishing house Soleil.

Dražen KOVAČEVIĆ

Dražen Kovačević je rođen 1974. godine u Zagrebu. Fakultet primenjenih umetnosti, završio je 1999. godine u Beogradu. Autor je strip albuma *La Roue: La prophétie de Korot*, *La Roue: Les sept combattants de Korot I-III*, *La Meute de l'enfer: Le secret de la Sibille*, *La Meute de l'enfer: La tanière du mal*, *L'Epee de Feu: La malediction de Garlath* i *L'Epee de Feu: La faiblesse de la chair* za francuske izdavače Glena, „Humanoides Associes“ i Solej. Za potonjeg izdavača privodi kraju album *Asgard* po scenariju Silvana Kordurijeja. Autor je brojnih ilustracija za autore u Belgiji, Holandiji i Srbiji. Sa scenaristom Goranom Skrobonjom dobitnik je prve nagrade za debitantski strip na konkursu izdavačke kuće Glenat povodom njihove tridesete godišnjice, u Angulemu 2000 godine.

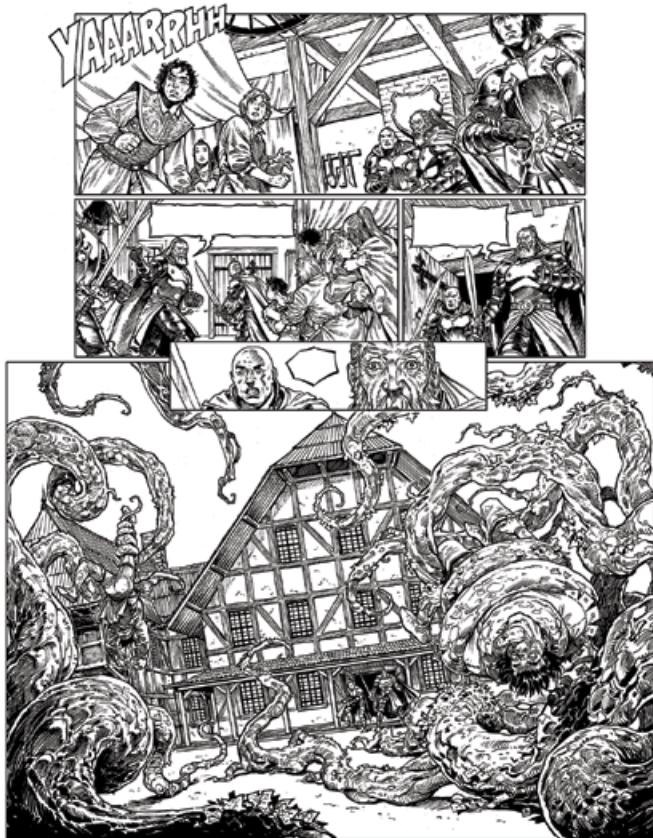


Dražen Kovačević was born in 1974, in Zagreb. He graduated from the Faculty of Applied Arts in 1999 in Belgrade. He is the author of the following graphic novels: *La Roue: La prophétie de Korot*, *La Roue: Les sept combattants de Korot I-III*, *La Meute de l'enfer: Le secret de la Sibylle*, *La Meute de l'enfer: La taniere du mal*, *L'Epee de Feu: La malediction de Garlath i L'Epee de Feu: La faiblesse de la chair*, published by Glenat, Humanoides Associes and Soleil. For the latter, he is finishing the series *Asgard*, scripted by Sylvain Cordurié. He is the author of numerous illustrations for Belgian, Dutch and Serbian authors. Together with writer Goran Skrobonja, in Angoulême 2000 he won the first prize for the best newcomer in the contest sponsored by Glenat, on the occasion of its 30th anniversary.



Leonid PILIPOVIĆ, alias Leo fon Punkerstein

Roden je 1969. u Subotici. Diplomirao je na Fakultetu primenjenih umetnosti i dizajna u Beogradu. Stripom je počeo da se bavi još u osnovnoj i srednjoj školi. Zajedno sa Darkom Kovačevićem (Kowalsky), autor je kulturnog strip kaiša *What's New In Da Zoo?* koji je izlazio u popularnom subotičkom *Flash-u*. Za francusku izdavačku kuću Guy Delcourt nacrtao je dve epizode serijala *L'Histoire Secrète* scenariste Žan-Pjera Pekoa. Takođe, radio je na dve epizode serijala *Le Grande Jeu* istog scenariste. Uporedo, za Solej je završio epizodu serijala *Ravermoon*, scenariste Silvana Kordurije. Učestvovao je i u prvom albumu serijala *Beskrvni*. Ilustrovao je cd omote za albulme muzičkih bendova Džukeli, Goblini, Električni Orgazam, Partibrejkers, Iskon. Bio je gitarista Džukela (1992 - 2002) i Goblina (*U magnovenju*, 1995), a sa Partibrejkersima je učestvovao na projektu *Iznad Istoka i Zapada*.



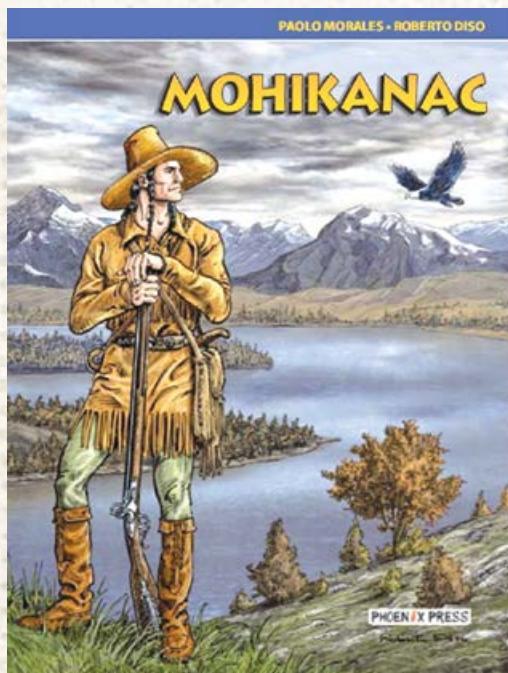
He was born in 1969 in Subotica. He graduated from the Faculty of Applied Arts and Design in Belgrade. His involvement in comics began in primary and secondary school. Together with Darko Kovačević (Kowalsky), he was the author of the cult short comic *What's New In Da Zoo?*, published in *Flash*, a popular paper from Subotica. For the French publishing house Guy Delcourt he did two episodes of the series *L'Histoire Secrète*, with scriptwriter Jean Pierre Pecau. Also, he worked on two episodes of *Le Grande Jeu*, authored by the same writer. Simultaneously, he finished an episode of *Ravermoon*, scripted by Sylvain Cordurié, for Soleil. He participated in the first album of the series *Beskrvni* ("Bloodless"). He illustrated CD covers for popular Serbian rock bands Džukeli, Goblini, Električni Orgazam, Partibrejkers and Iskon. He was guitarist of Džukeli (1992 - 2002) and Goblini (CD: *U magnovenju*, 1995); he also participated in the music project *Iznad Istoka i Zapada*, ("Above the East and the West") with Partibrejkers.

Roberto DISO

Roberto Dizo je rođen 16. aprila 1932. godine u Rimu. Sa 22 godine počinje da radi za izdavačku kuću Vittorioso, a potom dobija ponudu da prede u studio Đoliti, gde za britansko tržište crta ratne serijale *Rat na moru*, *Bitka i Zip Nolan*. Nakon toga sa francuskog izdavača Editions Aventures et Voyages radi na *Lancelotu* i *Diku Panteru*.

Od 1960. godine povremeno radi i za nemačko tržište, mahom crtajući stripove za odrasle. Sredinom sedamdesetih godina XX veka, izdavačka kuća Serdo Boneli Editore pokreće serijal *Mister No*, priču o američkom pilotu koji se nakon Drugog svetskog rata povlači u Amazoniju. Prva priča koju je Dizo radio je *Čovek iz Gvajane* (brojevi 6 i 7), a kasnije je uradio ukupno još 44 priče. Pored rada na redovnoj seriji, nacrtao je i osam specijalnih brojeva (1-7 i 9), kao i almanah koji je izrađao 1998.

Nakon što je Galijeno Feri prestao da crta naslovne strane *Mister Noa*, Dizo preuzima na sebe taj zadatak, a prva naslovna strana koju je nacrtao jeste broj 116, *Dolina mrtvih*. S obzirom na to da je završetak *Mister Noa* bio praktično pitanje trenutka, Dizo uz izradu naslovnih strana za poslednje epizode prelazi u crtačku ekipu najpoznatijeg serijala kuće Serdo Boneli Editore - *Teksa Vilera*. Njegov debi za *Teksa* predstavlja Maxi izdanje iz 2003. godine, *Sin vatra*, a u narednim godinama crta almanah *Na zemlji Klamata* i Maxije *Fort Sahara* i *Ljudska zver*. U međuvremenu je za mini-serijal *Skriveno lice* uradio jednu epizodu, po scenariju Gianfranca Manfredija. Poslednje što je do sada uradio je album *Mohikanac*, koji je u Italiji izrađao krajem 2010. godine.



Roberto Diso was born on April 16, 1932 in Rome. At the age of 22 he started working for publisher Vittorioso. Later on, he was affiliated with the Giolitti studios, where he produced mainly war stories for the British Fleetway Agency, such as *War at sea*, *The battle*, *Zip Nolan*. For the French market, he provided artwork to *Lancelot* and *Dan Panther* for Éditions Aventures et Voyages.



From 1960 he occasionally worked for the German market, mostly on adult strips. In the mid-seventies of the twentieth century, publisher Sergio Bonelli Editore started new series *Mister No*, the story of an American pilot who withdraws to the heart of Amazon rainforest after the World War II. The first *Mister No* story Diso did was *The man from Guyana* (issues 6 and 7). Afterwards he did a total of 44 stories. Beside his work on regular series, he drew eight special issues (1-7 and 9), along with almanac in 1998.

After Galiano Ferri stopped doing covers of *Mister No*, Diso took over that assignment. The first cover he did was issue number 116, *Valley of the dead*. Knowing that completion of the *Mister No* was a matter of time, Diso switched to the staff of the most successful 'Sergio Bonelli Editore' series - *Tex Willer*. His debut for Tex was 2003 maxi edition, *Son of the wind*, and in next few years he drew 110 page story *The Klamath land* and another pair of maxis, *Fort Sahara* and *Human beast*. In the meantime he did one issue for the mini-series *The hidden face*, for the Gianfranco Manfredi's script. Last thing he did was one-shot *Mohican*, at the end of 2010.

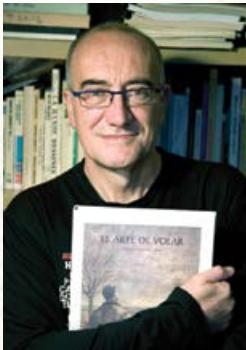


Antonio ALTARRIBA

Gost Instituta Servantes, Beograd



Guest of the Cervantes Institute, Belgrade

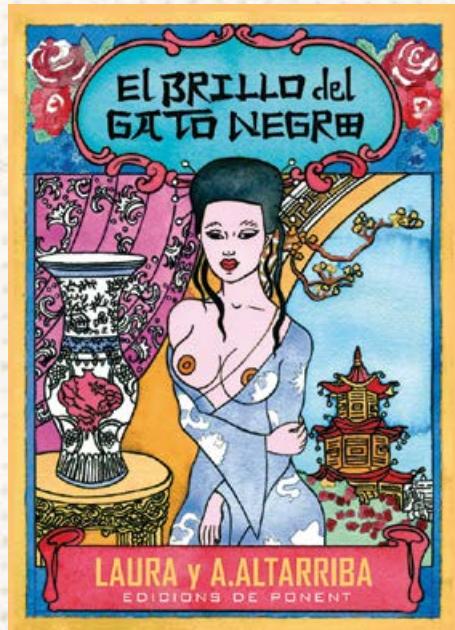


Antonio Altariba je profesor francuske književnosti na Baskijskom univerzitetu. Posebno ga zanimaju vizuelni aspekti pisanja i narativne mogućnosti slike, kao i eworka književnost. Na ove teme napisao je više knjiga: „Strip u Španiji“/ *La España del tebeo* (2001), „Tintin i roze lotus“/ *Tintín y el loto rosa* (2007), „Stripovi u tranziciji“/ *Los tebeos de la transición* (2008) i „Paradoks libertinca“/ *La paradoja del libertino* (2008). Autor je i strip albuma „Lude ljubavi“/ *Amores locos* (2005), „Sjaj crne mačke“/ *El brillo del gato negro* (2008), „Umetnost letenja“/ *El arte de volar* (2009), „Tok vremena“/ *El paso del tiempo* (2011), kao i fotografске serije objavljene u „Plavom slonu“/ *Elefante rubio* (2007) i „Divljem životu“/ *La vida salvaje* (2008). Kao pisac, objavio je dela: „Oštrica meseca“/ *El filo de la luna* (1993), „Upletrena tela“/ *Cuerpos entrelazados* (1996), „Sećanje snega“/ *La memoria de la nieve* (2002) i „Čudo u zemlji Alisa“/ *Maravilla en el país de las Alicias* (2010). Altariba je i autor grafičkog romana *Umetnost letenja* za koji je dobio Nacionalnu nagradu za strip 2010, zajedno sa crtačem Kimom. *Umetnost letenja* je dobitnik tri najznačajnije nagrade na 28. Salonu stripa u Barseloni 2009. godine: za najbolje špansko delo, najbolje napisano delo i za najbolje crteže.



Antonio Altariba is a professor of French literature at the Basque University. He is particularly interested in visual aspects of writing and in the narrative possibilities of images, as well as erotic literature. On these subjects he wrote several books: *La España del tebeo* ("Comics in Spain", 2001), *Tintín y el loto rosa* ("Tintin and the Pink Lotus", 2007), *Los tebeos de la transición* ("Comics in Transition", 2008) and *La paradoja del libertino* ("The Paradox of a Libertine", 2008). He is the author of graphic novels: *Amores locos* ("Crazy Loves", 2005), *El brillo del gato negro* ("The Brightness of the Black Cat", 2008), *El arte de volar* ("The Art of Flying", 2009), *El paso*

del tiempo ("The Passing of Time" 2011), as well as the photo series published in *Elefante rubio* (2007) and *La vida salvaje* (2008). As a writer, he published works: *El filo de la luna* ("The Blade of Moon" 1993), *Cuerpos entrelazados* ("Interwoven Bodies", 1996), *La memoria de la nieve* ("The Memory of Snow", 2002) and *Maravilla en el país de las Alicias* ("Wanders in the land of Alice", 2010). Altariba is also the author of the graphic novel *The Art of Flying* for which he received the National Award for comics in 2010, together with artist Kim. *The Art of Flying* won three major awards at the 28th Comics Festival in Barcelona (2009): the best work in Spanish, the best script and the best illustration.



JUBILEJI | ANNIVERSARIES

80 GODINA OD POKRETANJA DEČJEG ILUSTROVANOG LISTA VESELI ČETVRTAK

U Beogradu se 7. januara 1932. godine pojavio ilustrovani dečji list *Veseli četvrtak*. Ovaj nedeljnik predstavlja je značajnu novost u dotadašnjoj izdavačkoj praksi, jer je odvojio neobičajeno veliki prostor za stripovane priloge. Pored Mikija Mauša u *Veselom četvrtku* su se pojavili i Adamson (kao čika Toša), Bim i Bum pod imenima Tića i Mića, Mačak Feliks koji je nazvan Macan Marko i dr. Pomenuti stripovi preuzimani su iz sličnih evropskih listova. Izuzetak je predstavljao strip o Mikiju Maušu *Doživljaji Mike - Miša* koji su otpočeli Božidar Kovačević i Ivan Šenšin. Premda *Veseli četvrtak* nije bio dugog veka, (ugasio se 28. septembra 1933. godine) on je odigrao važnu ulogu, jer je trasirao put budućim izdavačima stripovanih listova.

80 YEARS SINCE THE LAUNCH OF VESELI ČETVRTAK, THE ILLUSTRATED JOURNAL FOR CHILDREN

In Belgrade, on January 7, 1932, the illustrated children's newspaper named *Veseli četvrtak* ("Happy Thursday") appeared. This weekly was an important novelty in the publishing practice; it gave unusually vast space for comics contributions. In addition to Mickey Mouse, in *Veseli četvrtak* also appeared Adamson, Katzenjammer Kids, Felix the Cat and others, under the Serbian names. These comics were taken from similar European newspapers. The exception was the comic about Mickey Mouse titled *Avanture Mike Miša*, started by Božidar Kovačević and Ivan Šenšin. Although *Veseli četvrtak* stopped on September 28, 1933, it played an important role, for it paved the way for future publishers of comics papers.

60 GODINA OD PONOVNOG POKRETANJA POLITIKINOG ZABAVNIKA

Pred sam kraj 1951. godine tadašnji direktor Politike Vladislav Ribnikar kupio je nekoliko novinara i naložio im da ponovo pokrenu *Politikin zabavnik*. Novi *Politikin zabavnik* pušten je u prodaju 5. januara u istom novinskom formatu i istoj tehniči štampe kao pre rata. Poslednji broj *Politikinog zabavnika* na novinskom formatu bio je 835, a od narednog, 836. broja, od 6. januara 1968. godine list izlazi u magazinskoj formi, štampa se u četiri boje, na finom papiru i na trideset dve strane. U sličnom obliku i obimu izlazi i danas.

60TH ANNIVERSARY OF THE NEW EDITION OF POLITIKIN ZABAVNIK

At the end of 1951, Vladislav Ribnikar, director of Politika publishing, gathered several journalists and instructed them to re-launch *Politikin zabavnik* ("Politika's Funny paper"). The new *Politikin zabavnik* appeared on January 5, in the same newspaper format and printed in the same technique as before the war. The last issue of the *Politikin zabavnik* in that format was issue no. 835; the next issue, no. 836 which appeared on January 6, 1968 was published as journal, in four colors, on fine paper and with thirty-two pages. In a similar form and volume it is published even today.

20 GODINA OD POKRETANJA STRIP MAGAZINA TRON

Decembra 1992. godine u izdanju Orbisa pojavio se prvi broj strip magazina *Tron*. On je objavlјivan u tiražu od 5.000 primjeraka. Od svog pojavljivanja, pa sve do juna 1995. godine, kada je izdat poslednji, deveti broj *Trona*, ovaj magazin je obezbedio dragoceni prostor novoj generaciji domaćih autora stripa i na taj način delimično popunio prazninu nastalu gašenjem *YU strip magazina*, *Stripoteka*, i *Eks almanaha*.

20 YEARS SINCE THE LAUNCH OF TRON COMICS MAGAZINE

In December 1992 Orbis published the first issue of the comics magazine *Tron* ("Throne"). Circulation of the Tron was 5000 copies. Since its appearance, until June 1995, when the last, ninth issue of the *Tron* was printed, the magazine provided valuable space to a new generation of domestic comics artists. Thus, it partially filled the void left by the disappearance of *YU strip magazin*, *Stripoteka* and *Eks almanah*.

20 GODINA ŠKOLE STRIPA I ILUSTRACIJE "DORDE LOBAČEV" (10 GODINA RADA U SKCU)

Škola stripa i ilustracije pod upravom našeg proslavljenog strip autora i teoretičara Vladimira Vesovića, osnovana je i počela sa radom 1992. godine. Od 1996. godine radi pod imenom doajena ove umetnosti, Đorda Lobačeva. Njena aktivnost je zasnovana na edukaciji, izlagачkom programu i stimulaciji najtalentovanijih polaznika. Od Septembra 2002. godine škola se uključuje u strip program Srećne Galerije SKC-a. Njena aktivnost je tada proširena i na otvorenu radionicu koju posećuju mlađi, već oformljeni strip autori, ponikli u školi, i mlađi autori aktuelne domaće strip scene. Kroz ovaj i ovakav segment rada se sprovodi strategija afirmacije najtalentovanijih mlađih strip autora kod nas.

20TH ANNIVERSARY OF COMICS SCHOOL "DORDE LOBAČEV" (10 YEARS OF ITS WORK IN STUDENT CULTURAL CENTER)

The school was established and started its activities in 1992, under the management of our celebrated comic artist and theorist Vladimir Vesović. Since 1996 it exists under the name of renowned artist Đorđe Lobačev. Its activity is based on education, exhibition program and the encouragement of the most talented students. In 2002, the school was included in the comics program of Happy Gallery of Student Cultural Center. Its activity was then expanded to open workshop, visited by young, but already established comics artists who attended the school and others who belong to the current domestic comics scene. Through this segment of the work, affirmation of the most talented young comics creators is implemented.

5 GODINA OD POKRETANJA STRIP SERIJALA VEKOVNICI

System Comics Beograd je pre 5 godina pokrenuo serijal *Vekovnici* čiji je scenarista Marko Stojanović, istaknuti strip stvaralač iz Leskovca. Ovaj projekat okuplja više od 30 autora i to ne samo iz Srbije i regiona.

5TH ANNIVERSARY OF VEKOVNICI COMICS SERIES

The series *Vekovnici* started five years ago by System Comics publishing, Belgrade. The script-writer is Marko Stojanović, prominent comics artist from Leskovac. The project gathers more than thirty authors, and not only from Serbia and the region.

PROMOCIJE I PREDAVANJA | PROMOTIONS & LECTURES

OMNIBUS, Beograd



Izdavačka kuća Omnibus izdala je u junu 2011. godine svoje kapatitalno delo *Stripovi koje smo voleli*, kritički leksikon o stripovima i autorima sa područja bivše Jugoslavije u XX veku. Knjiga je doživela brojne promocije i pozitivne recenzije, a na Sajmu knjiga u Beogradu, oktobra 2011. godine, proglašena je za izdavački poduhvat godine.

Ohrabren ovim uspehom, Omnibus je odlučio da nastavi sa izdavanjem strip knjiga, u želji da našoj strip sceni predstavi neke stripove koje drugi izdavači ne pokrivaju, kao što su svetski i ex-YU stripovi nastali posle 1990, reprinti stripova domaćih majstora iz XX veka i kritike i monografije o stripovima. Do sada su izšле knjige: *Migelančo Prado - Manuel Montano, Tangente i Trag kredom*, *Tomaž Lavrič - Nova vremena*, *Đorđe Milović - Drugim očima*, *Nina Bunjevac - Hladna kao led*, *Iztok Sitar - Dnevnik Ane Tank, Stripovi iz Nikad robom* od Brane Jovanovića i *Stripovi koje smo voleli*, autora Živojina Tamburića, Zdravka Zupana i Zorana Stefanovića.

OMNIBUS, Belgrade

Omnibus Publishing House issued in June 2011 its major opus *Stripovi koje smo voleli* ("The comics we loved"), a critical lexicon about comic books and authors of the former Yugoslavia in the Twentieth century. It had numerous promotions and positive reviews, and at the Belgrade book fair, in October 2011, was awarded as a publication of the year.

Encouraged by this success, Omnibus decided to continue comic books publishing, in desire to present to our comics scene some works not covered by other publishers, such as worldwide and ex-YU comics comic books created after 1990, reprints of Twentieth century domestic comics artists, as well as critics and monographs about comics. Published titles so far are: *Migelanxo Prado - Manuel Montano, Venins de femmes, Trait de craie*, *Tomaž Lavrič - Nova vremena*, *Đorđe Milović - Drugim očima*, *Nina Bunjevac - Hladna kao led*, *Iztok Sitar - Dnevnik Ane Tank, Stripovi iz Nikad robom* by Brana Jovanović and *Stripovi koje smo voleli* by Živojin Tamburić, Zdravko Zupan and Zoran Stefanović.



Filmovi Johna i Faith Hubley, predavanje Andriane Ružić

projekcija filmova:

The Adventures of an Asterisk (1957), The Tender Game (1958), Moonbird (1959) i Windy Day (1968).

John Hubley (1914-1977) i Faith Hubley (1924-2001) pravili su nezavisne animirane filmove tokom pedesetih, šezdesetih i sedamdesetih godina prošlog veka u svom Storyboard/Hubley Studio u New Yorku. John je svoju karijeru započeo tridesetih godina u studiju Disney, prešavši potom u UPA (United Productions of America) gde je napravio film *Rooty Toot Toot* (1952), jedan od dragulja iz riznice tog studija. U mračnom periodu američke istorije, tzv. "lova na vestice" prognan je iz Kalifornije, te osniva studio u New York-u i ženi se Faith Hubley, saradnicom na projektu animirane verzije nikada ostvarenog mjuzikla *Finneganovo budjenje*. Faith je prihvatala ulogu producenta studija dok je istovremeno učila od Johna umetnost animacije. Sa njihovim studiom su godinama saradivali najveći umetnici animiranog filma: Bill Melendez, Earl Klein, Gene Deitch, Bill Hurtz, Shamus Culhane, Michael Sporn, zatim jazz muzičari Dizzie Gillespie, Benny Carter, DD Bridgewater. Bračni par Hubley su dobili tri Oskara u kategoriji za najboljni animirani film, za ostvarenja *Moonbird* (1959), *The Hole* (1962) i *Tijuana Brass Double Feature* (1965).

PROMOCIJE I PREDAVANJA | PROMOTIONS & LECTURES

Filmovi Johna i Faith Hubley ostaju klasici nezavisne animirane produkcije jer su umetnost slikarstva i muzike znali da na sasvim osoben način pretoče u animirane priče, postigavši vrhunce u filmovima sa tematikom detinjstva i socijalnog angažovanja.

Andriana Ružić (Beograd, 1972) diplomirala je istoriju i kritiku umetnosti na Università Statale u Milanu, kod profesora Giannalberta Bendazzija. Specijalizovala se za istoriju animiranog filma i odbranila tezu na temu stvaralaštva Hubleyevih. Živi i radi u Milansu.



Films of John and Faith Hubley, lecture by Andriana Ružić screening:

The Adventures of an Asterisk (1957), The Tender Game (1958), Moonbird (1959) i Windy Day (1968).

During the fifties, sixties and seventies, John Hubley (1914-1977) and Faith Hubley (1924-2001) were making independent animated films in their Storyboard / Hubley Studio in New York. John began his career in Disney studio. He later went to UPA (United Productions of America) where he made the film *Rooty Toot Toot* (1952), one of the gems from the studio treasury. In the dark period of American history called "the witch hunt", he was banished from California. He established a studio in New York and married Faith Hubley, collaborator on the never realized project – animated musical version of *Finnegan's wake*. Faith has accepted the role of producer, while at the same time she was learning the art of animation from John. The greatest artists of animated film, such as Bill Melendez, Earl Klein, Gene Deitch, Bill Hurtz, Shamus Culhan, Michael Sporn, as well as jazz musicians Dizzie Gillespie, Benny Carter and DD Bridgewater collaborated with their studio. Hubleys won three Oscars for best animated film: *Moonbird* (1959), *The Hole* (1962) and *Tijuana Brass Double Feature* (1965). Films of John and Faith Hubley are classics of independent animated production. In a quite distinctive manner, they managed to transform the art and the music into the animated stories. Their peaks were the films dealing with the subject of childhood and social engagement.

Andriana Ružić (Belgrade, 1972) graduated the history and criticism of art from the Università Statale in Milan, under Professor Giannalberto Bendazzi. She specialized in the history of animated film. The subject of her thesis was the opus of John and Faith Hubley. She lives and works in Milan.

DE PROFUNDIS, projekcija filma Program Instituta Servantes, Beograd

Režija i scenario: Miguelanxo Prado (Miguelanxo Prado); Producija: Pancho Casal; Muzika: Nani Garsija; Španija (2006); Žanr: Animacija, drama; Trajanje: 75 min.



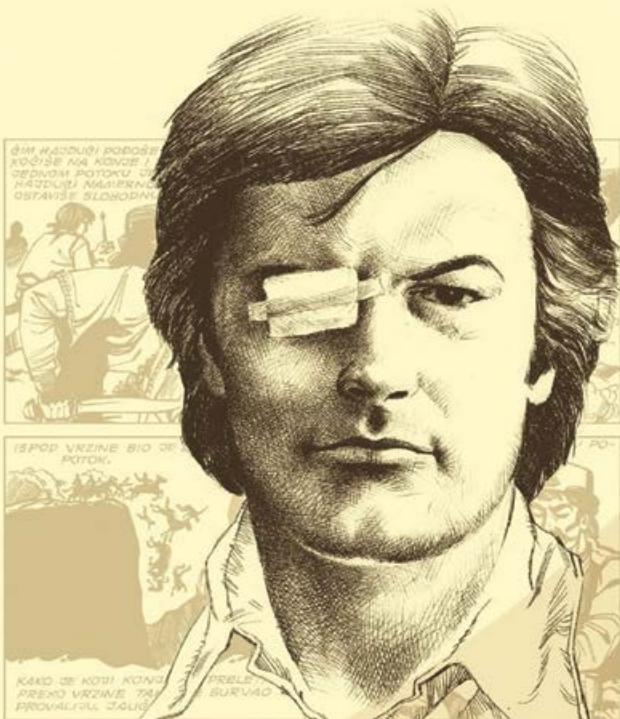
DE PROFUNDIS, screening Program of the Cervantes Institute, Belgrade

Directed and written by: Miguelanxo Prado; Produced by: Pancho Casal; Music: Nani Garcia; Spain (2006); Genre: Animation, Drama; Duration: 75 min.



Branko PLAVŠIĆ

(1949 - 2011.)



Brando koji je, na žalost ostao samo na pilot epizodi objavljenoj u magazinu Zenit.

U želji da ne ograniči svoje stvaralaštvo samo na izdanja Dečjih novina (preko 3000 tabli stripa), Branko prihvata poziv Valtera Nojgebaueru, umetničkog direktora studija za strip i izdavaštvo Rolf Kauka i 1972. godine odlazi na studijsko putovanje u Minhen. Tamo je Branko, radeći stripove *Fix und Foxy* i *Piccollo Steiners*, ispekaoo zanat, a svog mentora Valtera i dan danas naziva svojim likovnim ocem.

Do 1979. godine, Plavšić je u stalnom raskoraku između Minhen i Gornjeg Milanovca. Priliku da se skrasi na jednom mestu pružio mu je novosadski Dnevnik koji je ambiciozno krenuo u proširivanje strip izdavaštva. Uvažavajući Brankov talent i profesionalizam, ustanovili su radno mesto "crtać stripa" i zaposlili ga kao stalnog člana strip redakcije. Do 1983. godine, radio je na serijalu *Veliki Blek*, a onda, u stilu "fudbalskih" transfera i uz medijsku galamu, Plavšić prelazi u Forumov Marketprint da bi sa Branislavom Kerćem oformio crtački tim koji će realizovati najduži serijal u istoriji jugoslovenskog stripa, *Tarzan*. Novi posao je zahtevao i drugaćiju raspodelu dužnosti, pa je Branko preuzeo na sebe tuširanje olovkiranih strana koje su radili ostali članovi timova. U punom stvaralačkom zamahu, Plavšić uspešno realizuje i serijale *Balkan Ekspres* po scenariju Gordana Mihića i *Nindza* scenariste Ace Kostića.

Ratovi devedesetih godina su prekinuli zlatno doba jugoslovenskog stripa. Izdavaštvo se gotovo ugasilo i jedini izlaz za strip autore je bilo "slobodno streljaštvo" i eventualna saradnja sa stranim izdavačima. Nesigurna egzistencija je većinu crtača odvukla na poslove koji nisu imali dodir sa stripom što nije ni Plavšića zaobišlo. Stripu se vratio tek 2010. godine kada je započeo saradnju sa izdavačkom kućom Lavirint.

Umro je u njegovom voljenom Baču, 9. novembra 2011.

"Zasigurno jedan od najboljih, ako ne i najbolji tušer u Evropi... Ustvari, mislim da bi se u Marvelu vrlo radovali da ga dobiju." Ovim rečima je, svojevremeno, Svetozar Tomić, urednik našeg najznačajnijeg strip magazina Stripoteka, prokomentarisao radeve Branka Plavšića.

Branko je rođen 1949. godine u Maloj Novskoj Ruiški u kojoj je proveo detinjstvo. Šest godina kasnije se sa porodicom doselio u Bač i tu završio osnovnu školu. Upisao se u Školu za primenjenu umetnost, ali je u njoj proveo samo tri meseca jer mu porodične prilike nisu dozvolile da svoj talent za crtanje, koji je pokazivao još kao dete, nastavi da razvija pod stručnim nadzorom.

U ekspanziji strip izdavaštva šezdesetih godina, Plavšić je video svoju šansu i uredništvo Dečjih novina iz Gornjeg Milanovca poslao jednu kolorno naslovnu stranu za strip *Tarzan* i jednu probnu tablu uradenu u olovci. Na osnovu samo ta dva rada, Dečje novine su 1966. godine angažovalle Plavšića na serijalima *Mirko i Slavko i Blaža i Jelica* iz edicije *Nikad Robom*. U tom periodu je započeo i svoj sopstveni serijal *Keli*

Branko PLAVŠIĆ

(1949 - 2011)

"Certainly one of the best, if not the best inker in Europe... In fact, I think Marvel would be very glad to get him." With these words, Svetozar Tomić, editor of our most prominent comic magazine Stripoteka once commented on the work of Branko Plavšić.

Branko was born in 1949, in Mala Novska Rujiška where he spent his childhood. Six years later, he moved to Bač with his family, where he finished elementary school. He enrolled in the School of Applied Arts, but he spent there only three months because his family situation did not allow him to develop his talent for drawing, which he showed as a child, under the expert supervision.

In the expansion of comics publishing in the sixties, Plavšić saw his chance and he sent a color front page and one draft table of *Tarzan* in ink to the editorial board of Dečje Novine from Gornji Milanovac. Thanks to only these two sheets, Dečje Novine in 1966 employed Plavšić to work on serials *Mirko and Slavko* and *Blaža and Jelica*, published in the edition *Nikad Robom*. During this period, he began his own series *Kelly Brando*; unfortunately only a pilot episode was published in the Zenit magazine.

Determined not to limit his creativity only on editions of Dečje Novine (for which he did over 3000 tables), Branko accepted the invitation of Walter Neugebauer, artistic director of Rolf Kauka Publishing and in 1972 he went on a study trip to Munich. While working on the comics *Fix und Foxy* and *Piccolo Steiners*, Branko learned his trade and from then he called Neugebauer his artistic father.

Until 1979 Plavšić was constantly between Munich and Gornji Milanovac. However, Novi Sad daily *Dnevnik* started ambitious expansion in comics publishing and gave him the opportunity to settle down in one place. Recognizing his talent and professionalism, they hired him as comics artist and as a permanent member of the comics editorial. Until 1983, he worked on the serial *Il Grande Black*, and then, in the style of "football" transfer and with media fuss, Plavšić went to Marketprint, part of the Forum Publishing. With Bane Kerac he formed artistic team which carried out the longest series in the history of Yugoslav comics - *Tarzan*. The new job demanded different distribution of duties and Branko took over the inking of the sketched pages drawn by other team members. In the full creative swing, Plavšić successfully works on serials *Balkan Express*, scripted by Gordan Mihić, and *Ninja*, written by Aca Kostić.

Wars of the nineties ended the golden age of Yugoslav comics. Publishing was all but extinguished and the only way out for comics artist was freelancing and cooperation with foreign publishers. The precarious situation dragged most of the artists to works that had no contact with the comics, which neither Plavšić could avoid. He returned to comics only in 2010 when he began collaboration with Lavorint publishing house.

He died in his beloved town of Bač, on November 9, 2011.



10.

međunarodni **SALON STRIPA**

SKC Belgrade

**international
COMICS FESTIVAL**

05 - 09.
27 - 30. 09. 2012.

PROGRAM SALONA

**10 GODINA MEĐUNARODNOG SALONA STRIPA
U SUSRET JUBILEJU
SPECIJALNI PROGRAM SALONA**

05 - 08. 09. 2012:

**Robert CRUMB, Aline KOMINSKY-CRUMB,
Gilbert SHELTON, Lora FOUNTAIN**

05. septembar, sreda

13:00, **Happy Centar SKC**: PRESS KONFERENCIJA SA SPECIJALNIM GOSTIMA SALONA: Robert CRUMB, Aline KOMINSKY-CRUMB, Gilbert SHELTON, Lora FOUNTAIN

06. septembar, četvrtak

19:00, **Velika sala SKC**: SUSRET SA SPECIJALNIM GOSTIMA SALONA: Robert CRUMB, Aline KOMINSKY-CRUMB, Gilbert SHELTON, Lora FOUNTAIN

07. septembar, petak

19:00, **Velika sala SKC**: Robert CRUMB – VELIKA KNJIGA ROBERTA KRAMBA („KOMIKO“, Novi Sad) PREDSTAVLJANJE KNJIGE I EDICIJE „STRIPPOVI ROBERTA KRAMBA“, RAZGOVOR SA AUTOROM, POTPISIVANJE

08. septembar, subota

17:00, **Velika sala SKC**: Gilbert SHELTON – FAMOZNA ČUPAVA BRAĆA FRIK („KOMIKO“, Novi Sad) - PREDSTAVLJANJE KNJIGE, RAZGOVOR SA AUTOROM, POTPISIVANJE

05-09. septembar

16:00-19:00, **Novi prostor SKC**: OTVORENA RADIONICA STRIPA I ILUSTRACIJE

**REDOVNI TAKMIČARSKI I FESTIVALSKI
PROGRAM
27-30. 09. 2012.**

**SVEČANO OTVARANJE SALONA / DODELA
NAGRADA
ČETVRTAK, 27. 09. 2012. (19:00)**

GOSTI SALONA:

**Roberto DISO (Italija),
Sylvain CORDURIÉ (Francuska),
Dražen KOVAČEVIĆ (Srbija),
Leonid PILIPOVIĆ (Srbija),
Živorad RADIVOJEVIĆ (Srbija),
Vladimir KRSTIĆ LACI (Srbija),
Antonio ALTARRIBA (Španija),
gost Instituta Servantes Beograd,
Andriana RUŽIĆ (Srbija),
Zoran ĐUKANOVIĆ (Srbija)**

PROGRAM OF THE FESTIVAL

**10 YEARS
OF THE INTERNATIONAL COMICS FESTIVAL
APPROACHING THE ANNIVERSARY
SPECIAL PROGRAM OF THE FESTIVAL
SEPTEMBER 5-9th, 2012**

**Robert CRUMB, Aline KOMINSKY-CRUMB,
Gilbert SHELTON, Lora FOUNTAIN**

September 5th, Wednesday

13:00, **Happy Center**: PRESS CONFERENCE WITH THE SPECIAL GUESTS OF THE FESTIVAL: Robert CRUMB, Aline KOMINSKY-CRUMB, Gilbert SHELTON, Lora FOUNTAIN

September 6th, Thursday

19:00, **Main Hall**: MEETING WITH THE SPECIAL GUESTS OF THE FESTIVAL: Robert CRUMB, Aline KOMINSKY-CRUMB, Gilbert SHELTON, Lora FOUNTAIN

September 7th, Friday

19:00, **Main Hall**: Robert CRUMB – THE BIG BOOK OF ROBERT CRUMB („KOMIKO“, Novi Sad) – BOOK LAUNCH AND PRESENTATION OF “THE ROBERT CRUMB COMICS LIBRARY” („KOMIKO“, Novi Sad), TALK WITH THE AUTHOR, BOOK SIGNING

September 8th, Saturday

17:00, **Main Hall**: Gilbert SHELTON – THE FABULOUS FURRY FREAK BROTHERS („KOMIKO“, Novi Sad) – BOOK LAUNCH, TALK WITH THE AUTHOR, BOOK SIGNING

September 5-9th

16:00-19:00, **New Hall**: OPEN COMICS AND ILLUSTRATION WORKSHOP

**COMPETITION AND FESTIVAL PROGRAM
SEPTEMBER 27-30th, 2012**

**OPENING AND AWARDS CEREMONY OF THE
10th INTERNATIONAL COMICS FESTIVAL:**

September 27th, 2012 (19:00)

GUESTS OF THE FESTIVAL :

**Roberto DISO (Italija),
Sylvain CORDURIÉ (Francuska),
Dražen KOVAČEVIĆ (Srbija),
Leonid PILIPOVIĆ (Srbija),
Živorad RADIVOJEVIĆ (Srbija),
Vladimir KRSTIĆ LACI (Srbija),
Antonio ALTARRIBA (Španija),
gost Instituta Servantes Beograd,
Andriana RUŽIĆ (Srbija),
Zoran ĐUKANOVIĆ (Srbija)**

10.

međunarodni **SALON STRIPA**

SKC Beograd

27 - 30. 09. 2012.

PROGRAM SALONA

27. septembar, četvrtak

15:00 – 22:00, Happy Centar SKC: BERZA STRIPA

19:00, OTVARANJE IZLOŽBI SALONA 2012:

Srećna Galerija: KONKURS 2012 – IZLOŽBA NAGRAĐENIH RADOVA

Mala sala: KONKURS 2012 – IZLOŽBA NAJUSPELIJIH RADOVA

Galerija SKC: Sylvain CORDURIÉ, SARADNJA SA SRPSKIM AUTORIMA: Dražen KOVACHEVIĆ,

Leonid PILIPOVIĆ, Živorad RADIVOJEVIĆ, Vladimir KRSTIĆ LACI, selektor izložbe Marko STOJANOVIĆ

Velika sala: Roberto DISO, izbor iz serijala MOHIKANAC (Paolo Morales, Roberto Diso)

Galerija Cirkus: Petar RADIČEVIĆ – dobitnik priznanja za doprinos srpskom stripu, dokumentarna izložba, priredio Zdravko Zupan

Galerija Art@Art: 20 godina ŠKOLE STRIPA I ILUSTARCije „DORDE LOBAČEV”, dokumentarna izložba

19:30, **Velika sala:** muzički hepening

20:00, **Velika sala:** CEREMONIJA SVEČANOG OTVARANJA SALONA I DODELA NAGRADA

28. septembar, petak

11:00 – 22:00, Happy Centar SKC: BERZA STRIPA

16:00, **Velika sala:** KOMIKO Novi Sad, promocija izdavača

16:30, **Velika sala:** JUBILEJ: 20 godina rada ŠKOLE STRIPA I ILUSTARCije „DORDE LOBAČEV” /

20 godina od pokretanja strip magazina TRON / 80 godina od pokretanja ilustrovanog dečjeg lista VESELI ČETVRTAK

17:15, **Velika sala:** JUBILEJ: 5 godina od pokretanja strip serijala VEKOVNICI

18:00, **Velika sala:** JUBILEJ: 60 godina od ponovnog pokretanja POLITIKINOG ZABAVNIKA

19:00, **Velika sala:** Roberto DISO (Italija), predstavljanje gosta Salona

20:00, **Velika sala:** Sylvain CORDURIÉ (Francuska), predstavljanje gosta Salona

29. septembar, subota

11:00 – 22:00, Happy Centar SKC: BERZA STRIPA

11:00 – 14:00, **Velika sala:** CRTAČI CRTAJU ZA VAS, radionica

14:00 – 16:30, **Velika sala:** STRIP GRAFF SESSION, majstori stripa na delu, moderator Bojan M. Đukić

16:30, **Velika sala:** Promocija izdavačke kuće ROSENCRANTZ, Novi Sad

17:00, **Velika sala:** Promocija strip izdanja KULTURNOG CENTRA PANČEVA

17:30, **Velika sala:** „PORUČNIK BLUBERI“, MARKETPRINT, Novi Sad, promocija izdavača

18:00, **Velika sala:** Zoran Đukanović, „Opskurni gradovi - Benoit Peeters i Francois Schuiten“, predavanje

19:00, **Velika sala:** Promocija izdavačke kuće „OMNIBUS“, Beograd, Živojin TAMBURIĆ, Dejan VLAŠKALIĆ

20:00, **Velika sala:** Program Institut Servantes Beograd - Antonio ALTARRIBA (Španija), „Španski strip. Od stripa do grafičkog romana“, predavanje

21:00, **Velika sala:** Program Institut Servantes Beograd - DE PROFUNDIS, projekcija filma Režija i scenario: Miguelanxo Prado;

Zemlja: Španija; Godina: 2006; Trajanje: 75 min; Žanr: Animacija, drama; Producija: Pancho Casal; Muzika: Nani Garsija

30. septembar, nedelja

11:00 – 22:00, Happy Centar SKC: BERZA STRIPA

11:00 – 14:00, **Velika sala:** CRTAČI CRTAJU ZA VAS, radionica

14:00 – 16:30, **Velika sala:** STRIP GRAFF SESSION, majstori stripa na delu, moderator Bojan M. Đukić

16:30, **Velika sala:** Dragan Bosnić, LJUBITELJNIK KRATEŽ, promocija

17:00, **Velika sala:** Zlatko AHMIĆ, New Look Entertainment, „Digitalno izdavaštvo stripova“, predavanje

17:30, **Velika sala:** Promocija izdavačke kuće MAKONDO, Beograd

18:00, **Velika sala:** Aleksa Gajić, SKREPBOOK, promocija

18:30, **Velika sala:** Andriana RUŽIĆ: Filmovi Johna i Faith Hubley, predavanje/projekcija filmova: The Adventures of an Asterisk (1957), The Tender Game (1958), Moonbird (1959) i Windy Day (1968).

19:30, **Velika sala:** FILMFORUM SKC – Filmovi Miodraga MILOŠEVIĆA, razgovor / projekcija:

„BANE KERAC'S CITY CAT“, scenario i režija: Miodrag Milošević; kamera: Pal Strajnić; produkcija: RTS TV Novi Sad, 1992; trajanje 30 min.

“ZORAN JANJETOV“, scenario, kamera i režija: Miodrag Milošević; produkcija: RTS TV Novi Sad, 1992; trajanje 30 min.

(Međunarodni salon stripa zadržava pravo izmene programa)

(Radno vreme galerija tokom trajanja Salona je 10:00 – 20:00)

10th

international **COMICS FESTIVAL**

SKC Belgrade
sep. 27th - 30th 2012

PROGRAM OF THE FESTIVAL

September 27th, Thursday

15:00 – 22:00, **Happy Center SKC**: COMIC BOOK MARKETPLACE

19:00, OPENING OF THE FESTIVAL EXHIBITIONS:

Happy Gallery: CONTEST 2012 – EXHIBITION OF THE AWARDED COMICS

Small Hall: CONTEST 2012 – EXHIBITION OF THE COMICS SELECTED BY THE JURY

SKC Gallery: Sylvain CORDURIÉ - HIS COOPERATION WITH SERBIAN ARTISTS:

Dražen KOVACHEVIĆ, Leonid PILIPOVIĆ, Živorad RADIVOJEVIĆ, Vladimir KRSTIĆ LACI, selection by Marko Stojanović

Main Hall: Roberto DISO, selection from the series MOHICAN (Paolo Morales, Roberto Diso)

Circus Gallery: PETAR RADICEVIĆ – winner of the Award for general contribution to the Serbian comic strip, documentary exhibition, edited by Zdravko Zupan

Gallery Art@ Art: 20th ANNIVERSARY OF THE COMICS SCHOOL "DORDE LOBAČEV", documentary exhibition

19:30, **Main Hall**: Music event

20:00, **Main Hall**: OPENING AND AWARDS CEREMONY OF THE 10th INTERNATIONAL COMICS FESTIVAL

September 28th, Friday

11:00 – 22:00, **Happy Center SKC**: COMIC BOOK MARKETPLACE

16:00, **Main Hall**: KOMIKO Novi Sad, promotion of the publisher

16:30, **Main Hall**: ANNIVERSARIES: 20 years of COMICS SCHOOL "DORDE LOBAČEV" (1992-2012) / 20 years since the launch of TRON comics magazine / 80 years since the launch of VESELI ČETVRTAK, illustrated journal

17:15, **Main Hall**: ANNIVERSARIES: 5 years since the beginning of comics series VEKOVNICI

18:00, **Main Hall**: ANNIVERSARIES: 60 years since the launch of new edition of POLITIKIN ZABAVNIK

19:00, **Main Hall**: Roberto DISO (ITA), introducing Festival's Guest

20:00, **Main Hall**: Sylvain CORDURIÉ (FRA), introducing Festival's Guest

September 29th, Saturday

11:00 – 22:00, **Happy Center SKC**: COMIC BOOK MARKETPLACE

11:00 – 14:00, **Main Hall**: ARTISTS SKETCH FOR YOU, workshop

14:00 – 16:30, **Main Hall**: STRIP GRAFF SESSION, masters of comics at work, moderated by Bojan M. Đukić

16:30, **Main Hall**: ROSENCRANTZ, Novi Sad, promotion of the publisher

17:00, **Main Hall**: CULTURAL CENTER PANČEVO, promotion of the publisher

17:30, **Main Hall**: "Lieutenant BLUEBERRY", MARKETPRINT, Novi Sad, promotion of the publisher

18:00, **Main Hall**: Zoran Đukanović, "Cities of the Fantastic" by Benoit Peeters & Francois Schuiten, lecture from the Region of Former Yugoslavia", presentation of the comics anthology

19:00, **Main Hall**: "OMNIBUS", Belgrade, promotion of the publisher with Živojin TAMBURIĆ & Dejan VLAŠKALIĆ

20:00, **Main Hall**: Program of the Cervantes Institute Belgrade - Antonio ALTARRIBA (SPAIN), "Spanish Comics – From comic strip to the graphic novel", lecture

21:00, **Main Hall**: Program of the Cervantes Institute Belgrade –DE PROFUNDIS, screening Scripted & directed by Miguelanxo Prado;

Production: Pancho Casal; Music: Nani Garcia; Spain 2006; Genre: animation, drama; duration: 75 min.

September 30th, Sunday

11:00 – 22:00, **Happy Center SKC**: COMIC BOOK MARKETPLACE

11:00 – 14:00, **Main Hall**: ARTISTS SKETCH FOR YOU, workshop

14:00 – 16:30, **Main Hall**: STRIP GRAFF SESSION, masters of comics at work, moderated by Bojan M. Đukić

16:30, **Main Hall**: Dragan Bosnić, LJUBITELJNIK KRATEŽ, launch

17:00, **Main Hall**: Zlatko AHMIĆ, New Look Entertainment, "Digital publishing of comics", lecture

17:30, **Main Hall**: MAKONDO, Belgrade, promotion of the publisher

18:00, **Main Hall**: Aleksa Gajic, SCRAPBOOK, launch

18:30, **Main Hall**: Andriana RUŽIĆ: The films of John and Faith Hubley, lecture and screening: The Adventures of an Asterisk (1957), The Tender Game (1958), Moonbird (1959), Windy Day (1968).

19:30, **Main Hall**: FILMFORUM of SKC – The films of Miodrag MILOŠEVIĆ, discussion / screening „BANE KERAC'S CITY CAT"; scripted and directed by Miodrag Milosevic; cameraman: Pal Strajnić; production: RTS TV Novi Sad, 1992; duration: 30 min.

"ZORAN JANJETOV"; scripted, filmed and directed by Miodrag Milošević; production: RTS TV Novi Sad, 1992; duration: 30 min.

(International Comics Festival reserves the right to modify the program)
(Exhibitions are open from 10:00 to 20:00)

IMPRESSUM

10. MEĐUNARODNI SALON STRIPA, Beograd, 2012.

10th INTERNATIONAL COMICS FESTIVAL, Belgrade, 2012

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2004.



DOBITNICI SPECIJALNOG
PRIZNANJA SALONA
**ZA DOPRINOS
SRPSKOM STRIPU**



Bane Kerac
2005.



Željko Pahek
2006.



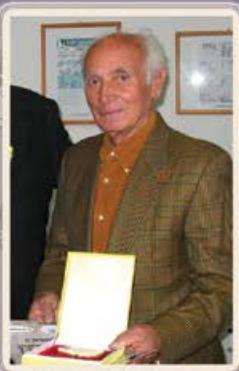
Žika Bogdanović
2007.



Srećko Jovanović
2008.



Rajko Milošević Gera
2009.



Novica Đukić
2010.



Novica Krujjević
2011.



Petar Radicević
2012.

