

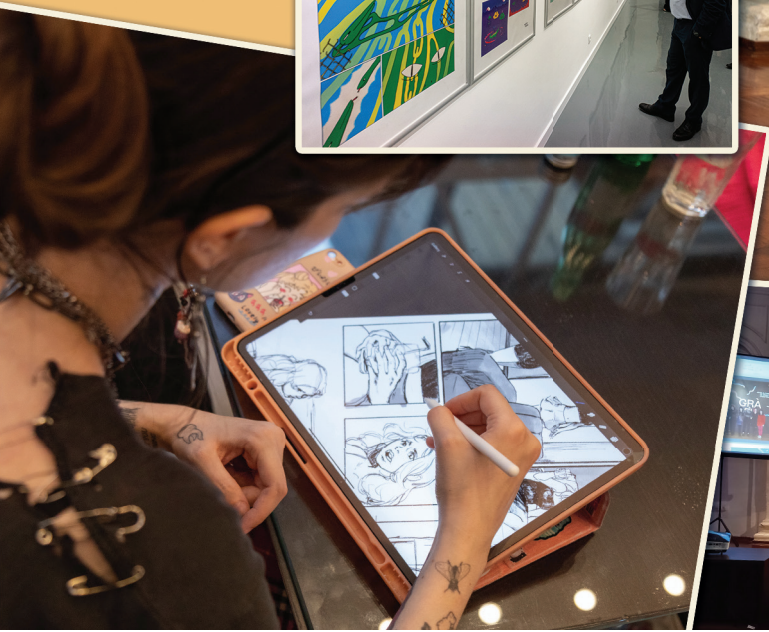
MEĐUNARODNI SALON STRIPA

INTERNATIONAL COMICS FESTIVAL 2024



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





21. MEĐUNARODNI SALON STRIPA

21ST INTERNATIONAL COMICS FESTIVAL

SKC BEOGRAD 26 - 29. 09. 2024.

Urednik Međunarodnog salona stripa / **Editor of the Festival:** Milosav Pješčić

Koordinator programa / **Program Coordinator:** Jovana Bulatović

Stručni konsultanti / **Professional Consultants:**
Andrijana Ružić, Slobodan Ivkov, Aleksandar Uzelac

Stručni saradnici / **Professional Associates:**
Nenad Avramović, Predrag Mladenović,
prof. Miloje Mitrović, prof. dr um. Miodrag Krkobabić

Tehnički saradnici / **Technical Assistants:**
Luka Ivančević, Nemanja Apostolović, Kosara Marković, Mihajlo Gak

Međunarodni program / **International program:**
Teodora Dobrosavljević, Aleksandar Uzelac, Vladimir Antonoski

Program domaćih autora / **Program of Domestic Authors:** Vladimir Vesović

Dizajn / **Design:** Matija Simović

Odnosi s javnošću / **PR:** Mina Kalezić, Jelena Dakić

Komisija za dodelu priznanja za doprinos srpskom stripu /
Jury for Award for General Contribution to Serbian Comics:
Slobodan Ivkov, Darko Perović, Milosav Pješčić

Komisija za dodelu priznanja domaćim izdavačima / **Jury for Publishers' Awards:**
Slobodan Ivkov, Pavle Zelić, Nemanja Bačković

Vizuelni identitet 21. Salona / **Visual Identity of the 21st Festival:**
Stevan Subić, „KONAN“, ilustracija, detalj / Stevan Subić, „CONAN“, illustration, detail

Vizuelni identitet Salona stripa / **Visual Identity of the Festival**
Vitez od SKC-a / The Knight of the SKC – Geto

Broj pristiglih radova na konkurs /
Total number of works submitted to the
contest: 131

Broj učesnika /
Total number of participants: 146

Broj zemalja iz kojih su radovi stigli
na konkurs /
The number of countries from which
the entries were submitted: 23

Žiri / Jury:

Jasmina Pucarević, grafički dizajner i šef
programske službe SKC-a, predsednica
žirija / **graphic designer and head of the**
program services of the Student Cultural
Center, chairwoman of the jury

Uroš Petrović, književnik / **writer**

Zemlje iz kojih su radovi stigli na
konkurs / The countries from which the
entries were submitted:

Australia, Azerbaijan, Bosnia and
Herzegovina, Bulgaria, China, Croatia,
Greece, Hungary, India, Indonesia, Iran,
Italy, Kazakhstan, Malaysia, Morocco,
Montenegro, North Macedonia, Poland,
Portugal, Romania, Russia, Serbia, Turkey

Aleksa Gajić, strip autor / **comics artist**

Nikola Dragomirović, strip teoretičar /
comics theorist

Nemanja Bačković, urednik za strip u
Politikinom Zabavniku / **comics editor in**
Politikin Zabavnik magazine

Foto / Photo: Vasilije Marinković



Uroš Petrović, Nikola Dragomirović, Aleksa Gajić, Nemanja Bačković, Jasmina Pucarević

Australia: Sarah Firth **Azerbaijan:** Soltan Soltanli **Bosnia and Herzegovina:** Milorad Vicanović Maza, Osman Hajdarević, Rešad Sultanović, Slobodan Rašić
Bulgaria: Ivan Koritarev **China:** Jia Ruijun, Lan Bo, Liu Qiang, Liu Qiu Lian, Wei Li, Yang Liangyi, Yu Shixin **Croatia:** Nenad Barinić, Željko Vujić **Greece:** Vassilis Gogtzilas **Hungary:** Dora Laborc **India:** Gautam Diwar, Himanshu Vora, Manisha Naskar **Indonesia:** Agus Eko Santoso **Iran:** Ali Ghanaat, Amirhossein Parvin, Hamid Soufi, Mohammad Saleh Razm Hosseini, Nahid Maghsoudi, Nilya Savat Mirrezaei, Yalda Hasheminezhad **Italy:** Friedrich Tasser **Kazakhstan:** Mariia Konopatova **Malaysia:** Noor Effanizah Binti Jasni **Morocco:** Jamal Sahif **Montenegro:** Darko Drljević, Sara Deranović, Silva Deranović **North Macedonia:** Aleksandar Stevanov, Canko Stefanov, Katerina Nikolovska, Ketii Radevska, Metodija Stojanovski, Tode R. Blazevski, Vojdan Andonov **Poland:** Albert Górski, Rozalia Kozub **Portugal:** Daniel Martinez **Romania:** Ingrid Dijmărescu-Epure **Russia:** Anna Klimova, Darya Konopatova, Elena Kirianova, G.K, Georgiy Gryaznov, Katya Klimova, Yury Kosarev **Serbia:** Aljoša Tomić, Ana Milojković, Ana Zdravković, Anđelija Nikčević, Andrija Trijić, Anja Petrović, Antonia Obradović, Azra Jović, Bojan Bikić, Bojan Zavišin, Dana Vukajlović, Đorđe Lukić, Dragana Kuprešanin, Dunja Lazarević, Dušan Ostojić, Dušica Jerković, Gavriilo Crnogorac, Goran Rakić, Ilija Berić, Ilija Prodanić, Ivana Lukačić, Jana Urošević, Jovan Bojčić, Jovan Krčedinac, Kalina Vlašić, Kosara Marković, Kristina Pandurović, Lana Nedeljković, Lav Georgiev, Lena Cvetković, Lenka Jovanović, Leonardo Barbi, Magdalena Miočinović Andrić, Maja Vukčević, Majda Mandić, Marija Rodić, Marko Perić, Marko Stojanović, Marta Todorović, Maša Stanić, Matea Mitrić, Mihajlo Čabarkapa, Mihajlo Gak, Milan Mišić, Milena Milovanović, Milica Macura, Milica Stanković, Milica Trujić, Mirko Krkobabić, Momčilo Odadžić, Nastasija Vrančić, Natalija Biorac, Natalija Sekulić, Nevena Berberović, Nikolina Nedeljković, Ognjen Vujić, Pavle Zelić, Petar Nedić, Polina Chernisheva, Predrag Stamenković, Sabahudin Muranović Muran, Sara Novaković, Saša Arsenić, Saša Savčić, Sava Jevtić, Sava Tegeltija, Severin Šikanja, Sofija Birčanin, Srđan Jerković, Srđan Nikolić Peka, Stefan Pješčić, Stevan Antonijević, Stevan Subić, Stribor Petrović, Tara Stošić, Taras Kordej, Teodora Marčetić, Tiberiu Beka, Valeria Veličković, Viktor Pandurski, Viktorija Marković, Vladimir Popov, Vuk Vorkapić, Vukašin Gak, Vukašin Milovanović, Yos, Željko Vujić, Zoran Jovičić
Turkey: Erdogan Basol, Halit K. Aytoslav

Šarolikost izraza svih generacija

Svaki čestiti žiri je srećan kad se nalazi pred teškim izborima. Posao žiriranja je svojevrsna porota koja donosi vrednosni sud o radovima u fokusu, stavljajući sebe u drugi plan i služeći samo u svrhu odabira umetničkog dela koje, prema zacrtanim kriterijumima, ispostavlja najbolji oblik umetničkog izražaja. Što je tih izbora više, posao njihove selekcije tim je i teži. Svi pristigli radovi na konkursu Salona stripa 2024. na svoj jedinstven način - što kvalitetom ili odabirom stila, pa do same brojnosti učesnika - žiri ovogodišnjeg salona stavili su na ozbiljno iskušenje.

Generalije o pristiglim radovima mogu se pročitati na drugom mestu u ovom katalogu. Dovoljno je reći da 131 strip iz 23 zemlje dovoljno govori koliko je Salon stripa relevantan činilac na stripskoj sceni. I ta relevantnost ogleda se u skupu pristiglih radova čiji su autori - u ovom slučaju kandidati za ponuđena priznanja - izložili sebe kritičkom sudu kako bi poneli neko od priznanja.

Treba li istaći demografsku strukturu učesnika, ako već govorimo o samom broju stripova iz pomenutog broja zemalja? Svakako, jer je od izuzetne važnosti to što je trećina stripova (46) rad dece uzrasta do 15 godina! U današnje vreme kada se kao društvo sve više brinemo zbog po-

tencijalnog sunovrata kulture, predstojećem, ako ne već i prisutnom, koji pritom najviše pogađa najmlađe, veliko je zadovoljstvo primetiti da se baš te generacije trude da potiru sve negativne posledice antikulture. Mladi su ti koji nam poručuju da ne brinemo i uzimaju aktivno učešće da održe strip kulturu aktivnom i živopisnom. Pod velikim uticajem svetskog mejnstrima - pri tom mislimo pre svega na danas dominantni japanski strip - veliki broj radova mlađih učesnika oslanja se na mangu. Ali, ne samo na nju, već i na druge činioce pop-kulture današnje scene. To je stvar za pohvalu, ne za brigu, jer pokazuju koliko aktivno prate scenu i trendove. A pri tom se usuđuju, i to veoma uspešno, da smelo i sa žarom direktno kritikuju ono što vide kao pogubne aspekte današnjeg društva.

Oni stariji, koji su već stasali nosioci strip kulture - kao priznati autori ili debitanti - nastavljaju svoju misiju građenja devete umetnosti. Primetno je da se odvija prirodan proces stvaralaštva, evolucija stilova i narativnih bravura, a tu su i oni koji se drže ustaljenih obrazaca, ali ih izvode umešno i tradicionalno kao i do sada. Ali, u bogatstvu stilova i umetničkih izraza, za žiri je najlepši utisak ostavila unikatnost velikog dela prispelih radova. A ta unikatnost, uz već pomenut kvalitet radova mlađih učesnika, najveći je pobednik ovogodišnjeg Salona stripa u Beogradu.

Nikola Dragomirović,
teoretičar stripa

The Diversity of Expression Across all Generations

Every honorable jury is happy when faced with difficult choices. The job of judging is a kind of jury duty that delivers a value judgment on the works in focus, putting itself in the background and serving only to select the artwork that, according to established criteria, presents the best form of artistic expression. The more choices there are, the harder the job of selection becomes. All the works submitted to the 2024 Comics Festival competition, each in its unique way – be it through quality or style choice, or simply the number of participants – have seriously challenged this year's jury.

Details about the submitted works can be read elsewhere in this catalog. It is enough to say that 131 comics from 23 countries speak volumes about how relevant the Festival is in the comics scene. This relevance is reflected in the collection of submitted works, whose authors – in this case, candidates for the offered prizes – have exposed themselves to critical judgment to win one of the awards.

Should we highlight the demographic structure of the participants, given the number of comics from the mentioned countries? Absolutely. It is extremely important to note that one-third of the comics (46) are works by children up to 15 years old! In today's society, where we are increasingly concerned about the potential,

if not already present, cultural decline that predominantly affects the youngest, it is gratifying to see that these very generations are striving to counteract all the negative consequences of anti-culture. The youth are the ones who tell us not to worry and who take an active role in keeping comics culture vibrant and alive. Under the significant influence of the global mainstream – primarily referring to the currently dominant Japanese comics – a large number of younger participants' entries rely on manga. But not just manga; they also draw from other elements of today's pop culture scene. This is commendable, not worrisome, as it shows how actively they follow the scene and trends. They also dare, very successfully, to boldly and passionately critique what they see as the detrimental aspects of today's society.

The older participants, who are already established as the bearers of comic culture, whether as recognized authors or newcomers, continue their mission of building the ninth art. A natural process of creation, the evolution of styles, and narrative flourishes are noticeable, as are those who adhere to established patterns but execute them skillfully and traditionally as before. However, in the richness of styles and artistic expressions, the jury was most impressed by the uniqueness of a large portion of the submitted works. This uniqueness, along with the already mentioned quality of the works by younger participants, is the biggest winner of this year's Comics Festival in Belgrade.

Nikola Dragomirović,
comics theorist

Aleksandar Stevanov, North Macedonia (script), **Katerina Nikolovska**, North Macedonia (art & color), *A story about the colorless bear cub*

Ana Milojković, Serbia, *Muke vaskolike / Torments of all kinds*

Andrija Trijić (2010), Serbia, *Henge iz Čačka / Henge from Čačak*

Anna Klimova, Russia (script), **Katya Klimova**, Russia (art), *Count MacAllister visiting William Shakespeare*

Azra Jović (2010), Serbia, *Odrazi / Reflections*

Bojan Zavišin, Serbia, *Zlatni cirkus / Golden Circus*

Dana Vukajlović, Serbia, *Olakšanje / Relief*

Darya Konopatova, Russia, *Stargazer - 256: Astra*

Dora Laborc, Hungary, *The Dream Break*

Dorđe Lukić, Serbia, *Delo / Deed*

Dragana Kuprešanin, Serbia, *Put od žute opeke / Yellow Brick Road*

Dunja Lazarević (2010), Serbia, *Demonz I*

Dušan Ostojić, Serbia (script), **Ilija Berić**, Serbia (art), *Medaljon sudbine / Medallion of Destiny*

Elena Kirianova, Russia, *Teavent Sketches*

Friedrich Tasser, Italy, *Barkeeper*

G.K. Russia (script), **Georgiy Gryaznov**, Russia, (art & color), *Droll Dolls: Red Box*

Goran Rakić, Serbia, (art & color), po pesmi Sv. vladike Nikolaja Žičkog, *Makarijeve jagode* / based on the poem of St. Bishop Nikolaj of Žiča, *Strawberries of Macarius*

Himanshu Vora, India (script), **Manisha Naskar**, India (art), *Fenêtre*

Ingrid Dijmărescu-Epure (2014), Romania, **Gojko Mitić and the Romanians**

Ivana Lukačić (2010), Serbia, *Zla biljka / Evil Plant*

Jana Urošević (2012), Serbia, *Untitled*

Jovan Bojčić, Serbia, *Cor solis*

Jovana Krčedinac, (2009), Serbia, *Prijatelji / Friends*

Kalina Vlašić (2009), Serbia, *Divlja Koma / Wild Coma*

Kosara Marković, Serbia, *Najbolja drugarica / Best Friend*

Kristina Pandurović, Serbia, *Reunited*

Lav Georgiev (2009), Serbia, *Drug / Friend*

Leonardo Barbi, Serbia, *Povratak maršala / Return of the Marshal*

Magdalena Miočinović Andrić, Serbia, *Raskorak / Gap*

Maja Vukčević (2011), Serbia, *Odrasli u očima deteta / Adults in the eyes of a child*

Mariia Konopatova, Kazakstan, *Bruxelles 3000*

Marija Rodić, Serbia, *Kadar / Frame*

Marko Stojanović, Serbia (script), **Ivan Koritarev**, Bulgaria, (art & color), *Beskrajna priča / Endless Story*

Marko Stojanović, Serbia (script), **Milorad Vicanović Maza**, BiH (art), **Aljoša Tomić**, Serbia (color), *Pig Out*

Marko Stojanović, Serbia (script), **Osman Hajdarević**, BiH (art), *Četiri pucnja za Sema Karsona / Four shots for Sam Carson*

Marko Stojanović, Serbia (Script), **Sabahudin Muranović Muran**, Serbia (art), *Tiberiu*

Beka, Serbia (color), *Jeftino i skupo / Cheap and Expensive*
 Marko Stojanović, Serbia (script), Vassilis Gogtzilas, Greece (art), *Morality play*
 Marta Todorović, Serbia, *Crystal Rush*
 Maša Stanić (2012), Serbia, *Ravno-okrugla pa na čošē / Flat-round and on the Corner*
 Metodija Stojanovski, North Macedonia, *Čovek: Tačka u vremenu / Man: A point in time*
 Mihajlo Čabarkapa (2011), Serbia (art), po pesmi Božidara Đuranovića, *Smrt popa Mila Jovovića / based on the poem by Božidar Đuranović, Death of Priest Milo Jovović*
 Mihajlo Gak, Serbia, *Pandora's Brilliant Idea*
 Milena Milovanović (2010), Serbia, *Mrak / Darkness*
 Milica Stanković (2010), Serbia, *Dragon at hair salon*
 Milica Trujić, Serbia, *Sve se vraća sve se plaća / What goes around comes around*
 Mirko Krkobabić (2010), Serbia, *Prosećan dan tinejdžera / An Ordinary day for a Teenager*
 Momčilo Odadžić, Serbia, *Avanture Grega i Gricka / Adventures of Greg and Nibbler*
 Nastasija Vrančić, Serbia, *Popodnevna dremka / Afternoon nap*
 Nikolina Nedeljković (2011), Serbia, *Kimetsu Kasane*
 Pavle Zelić, Serbia (script), Milan Mišić, Serbia (art), *I vampiri plaču zar ne? / Vampires cry, don't they?*
 Pavle Zelić, Serbia (script), Saša Arsenić, Serbia (art & color), *Ljubav se kaže drvo / Love is Called a tree*
 Polina Chernisheva (2010), Serbia, *Vatrena veštica / Fire Witch*
 Predrag Stamenković, Serbia, *HOB0-A day of...*
 Sara Dervanović & Silva Dervanović, Montenegro, *Metamorphosis*
 Sara Novaković, Serbia, *Utabanim stazama / Off the Beaten path*
 Sarah Firth, Australia, *What makes a me*
 Sava Jevtić (2019), Serbia, *Sava i heroji / Sava and the Heroes*
 Sava Tegeltija (2010), Serbia, *Sedmaci / Seventh-Graders*
 Sofija Birčanin (2012), Serbia, *Priča o pravom prijateljstvu / A story about true friendship*
 Srđan Nikolić Peka, Serbia, *Spens*
 Stefan Pješčić (2013), Serbia, *BFF Adventure 2*
 Stevan Antonijević, Serbia, *New Hair Style*
 Stevan Subić, Serbia (script), Majda Mandić, Serbia (art & color), *Prvi korak / First step*
 Taras Kordej (2014), Serbia, *Priča o maloj gladnoj mutiranoj gusenici / The Story of a Little Hungry Mutated Caterpillar*
 Teodora Marčetić (2012), Serbia, *Hikaru and the ice friendship*
 Tiberiu Beka, Serbia, *Kazna / Punishment*
 Valeria Veličković, Serbia, *Zvezda / Star*
 Vladimir Popov, Serbia, (script & color), Yos (art), *Rapsodija imaginarijuma metamilenijumske transcencije / Rhapsody of the Imaginary of Metamillennial Transcendence*
 Vuk Vorkapić (2009), Serbia, *Dinamično druženje / Dynamic Socializing*
 Vukašin Gak, Serbia, *The Skies Can Wait*
 Željko Vujić, Croatia (script), Nenad Barinić, Croatia (art), *Tišina 2 / Silence 2*
 Zoran Jovičić, Serbia (art), po pesmi Duška Trifunovića, *Grešio sam mnogo / based on the poem by Duško Trifunović I Wronged a lot*

NAGRADE ŽIRIJA / JURY AWARDS

GRAND PRIX:

Pavle Zelić, Serbia (script), Saša Arsenić, Serbia (art & color), *Ljubav se kaže drvo / Love is Called a tree*

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

Marko Stojanović, Serbia (script), Osman Hajdarević, BiH (art), *Četiri pucnja za Sema Karsona / Four shots for Sam Carson*

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

Predrag Stamenković, Serbia, *HOBO-A day of...*

NAJBOLJI SCENARIO /
AWARD FOR THE BEST SCRIPT:

Marko Stojanović, Serbia (script), *Morality play* (art: Vassilis Gogtzilas, Greece)

NAJBOLJI CRTEŽ /
AWARD FOR THE BEST GRAPHICS:

Ivan Koritarev, Bulgaria (art & color), *Beskrajna priča / Endless Story*, (script: Marko Stojanović, Serbia)

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

Magdalena Miočinović Andrić, Serbia, *Raskorak / Gap*

NAGRADE PRIJATELJA SALONA /
AWARDS OF THE FRIENDS OF THE
FESTIVAL

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

Pavle Zelić, Serbia (script), Milan Mišić, Serbia (art), *I vampiri plaču zar ne? / Vampires cry, don't they?*

NAGRAĐA IZDAVAČKE KUĆE LOKOMOTIVA /
LOKOMOTIVA PUBLISHING HOUSE AWARD:

Zoran Jovičić, Serbia (art), po pesmi Duška Trifunovića, *Grešio sam mnogo / based on the poem by Duško Trifunović, I Wronged a lot*

NAGRAĐE IZDAVAČKE KUĆE DARKWOOD /
DARKWOOD PUBLISHING HOUSE AWARDS:

Mariia Konopatova, Kazakstan, *Bruxelles 3000*

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

SPECIJALNA NAGRAĐA ŽIRIJA ZA NAJBOLJI
RAD U KATEGORIJI DO 15 GODINA / SPECIAL
JURY AWARD FOR THE BEST WORK IN THE
UNDER 15 CATEGORY:

Maša Stanić (2012), Serbia, *Ravno-okrugla pa na čoške / Flat-round and on the Corner*

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

Kalina Vlašić (2009), Serbia, *Divlja Koma / Wild Coma*

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

Stefan Pješčić (2013), Serbia, *BFF Adventure 2*

SPECIJALNA NAGRAĐA ŽIRIJA ZA NAJMLAĐEG
STRIP AUTORA / SPECIAL JURY AWARD FOR
THE YOUNGEST COMICS AUTHOR:

Sava Jevtić (2019), Serbia, *Sava i heroji / Sava and the Heroes*

NAGRAĐA IZDAVAČKIH KUĆA MAKONDO I
BELI PUT / AWARD OF MAKONDO & BELI PUT
PUBLISHING HOUSES:

Marko Stojanović, Serbia (Script), Sabahudin Muranović Muran, Serbia (art), Tiberiu Beka, Serbia (color), *Jeftino i skupo / Cheap and Expensive*

NAGRAĐA IZDAVAČKE KUĆE BESNA KOBILA /
BESNA KOBILA PUBLISHING HOUSE AWARD:

Bojan Zavišin, Serbia, *Zlatni cirkus / Golden Circus*

NAGRAĐA STRIPARNICE KEN STRIPOVI /
AWARD OF "KEN STRIPOVI" COMICS STORE:

Mihajlo Čabarkapa (2011), Serbia (art), po pesmi Božidara Đuranovića, *Smrt popa Mila Jovovića / based on the poem by Božidar Đuranović, Death of Priest Milo Jovović*

NAGRAĐA AKADEMIJE BAPUSS, KATEDRE ZA
UMETNOST / AWARD OF BAPUSS ACADEMY, ART
DEPARTMENT:

Marija Rodić, Serbia, *Kadar / Frame*



Photo: Marija Krstić

Pavle Zelić (1979, Beograd), pisac, scenarista, esejista, kritičar, kustos, farmaceut i međunarodno priznati zdravstveni ekspert. Objavio 50+ priča u zemlji i regionu, roman i dve zbirke pripovedaka. Scenarista mnoštva publikovanih i izlaganih kratkih stripova, strip serijala *Družina Dardaneli* (crtež - Dragan Paunović, *System Comics*, 2011, 2016) i edukativnih stripova *Lana Tafti*, *Otvoreni umovi*, *slobodni umovi* i *Dosta je sa ćutanjem*. Napisao i više dugometražnih i kratkometražnih igranih filmova. Dela su mu prevedena na preko deset svetskih jezika. Nagrađen više puta za umetnički i javno-zdravstveni rad.

Pavle Zelić (1979, Belgrade) is a writer, scriptwriter, essayist, critic, curator, pharmacist, and internationally recognized health expert. He has published over 50 stories in the country and region, one novel, and two short story collections. He is the scriptwriter of numerous published and exhibited short comics, the comics series *Družina Dardaneli* (The Dardanelles Company, illustrated by Dragan Paunović, *System Comics*, 2011, 2016), and educational comics *Lana Tafti*, *Otvoreni umovi*, *slobodni umovi* (Open Minds, Free Minds), and *Dosta je sa ćutanjem* (No more silence). He has also written several feature-length and short films. His works have been translated into over ten languages. He has been awarded multiple times for his artistic and public health work.

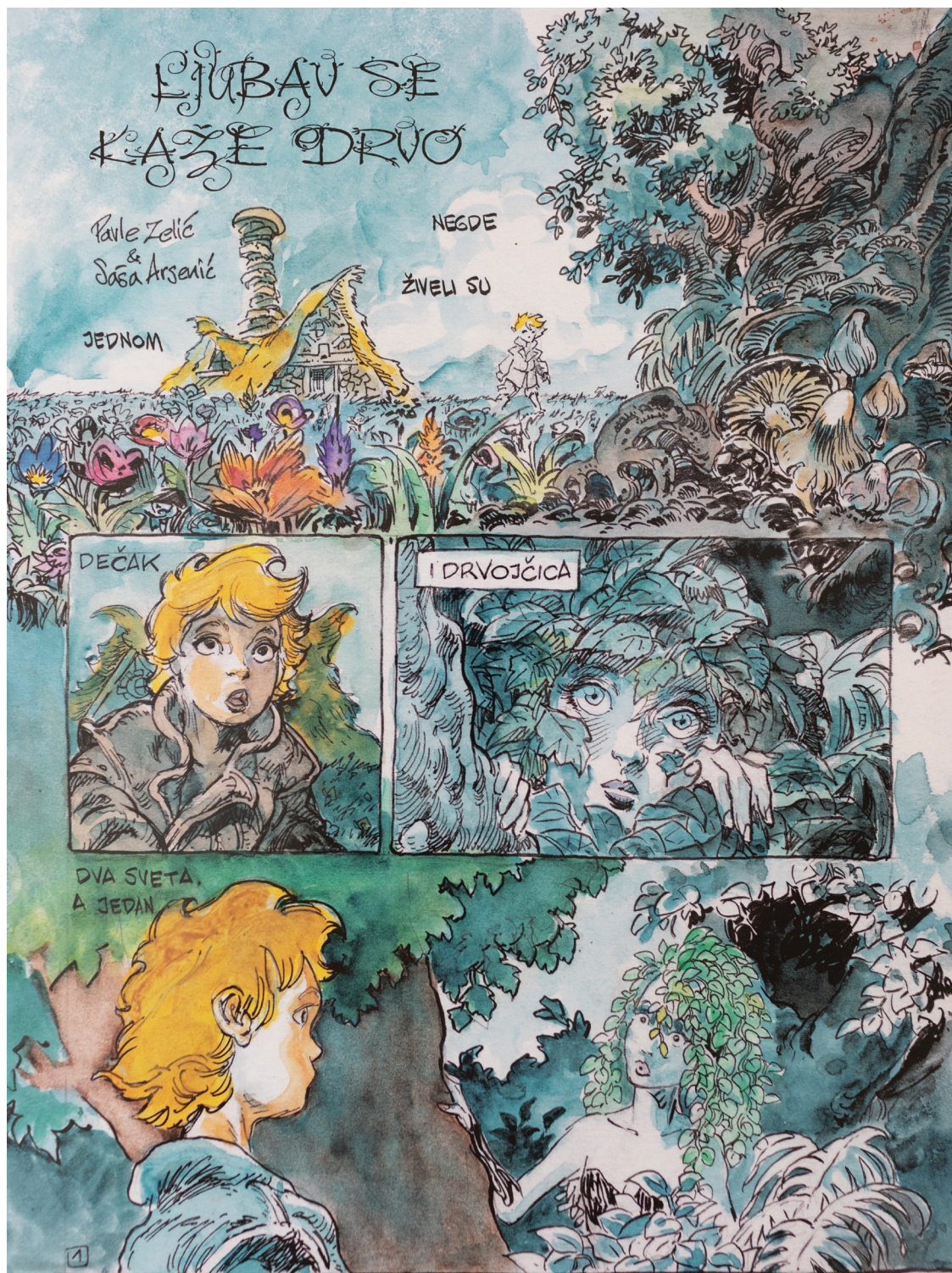
Saša Arsenić (1978. Zagreb) u svet profesionalnog bavljenja stripom i ilustracijom ulazi 1992. kroz školu *Đorđe Lobačev*. Diplomirao je na stripu na FPU Beograd. Objavljivao u magazinima: *Strip Vilajet*, *Parabellum*, *Strip Presing*, *Bager*, *Eon*, itd. Svojim stripom o vidri – kauboju Repatom Džimu, bio je jedan od autora okupljenih oko projekta strip magazina *Dinamit*. Radio na realizaciji desetak svezaka stripa o mačku tajnom agentu Iziju. Osvojio *Grand Prix* na konkursu *Pozorište i strip*, 1997. u organizaciji *Bitef teatra*, a za ilustraciju nagradu *Politikinog Zabavnika* na *Zlatnom peru* za koautorski rad sa Darkom Pajčinom.

Saša Arsenić (1978, Zagreb) entered the world of professional comics and illustration in 1992 through *Đorđe Lobačev* school. He graduated in comics from the Faculty of Applied Arts in Belgrade. He has published in magazines such as *Strip Vilajet*, *Parabellum*, *Strip Pressing*, *Bager*, *Eon*, etc. He was one of the authors involved in the comic magazine project *Dynamite*, with his comic about the otter-cowboy, Tailed Jim. He worked on the realization of about ten volumes of the comics about the secret agent cat Izzy. He won the Grand Prix at the *Theater and Comics* competition in 1997, organized by the *Bitef Theater*, and received the *Politikin Zabavnik* award for illustration at the *Golden Pen*, for his co-authored work with Darko Pajčin.



GRAND PRIX:

PAVLE ZELIĆ, SERBIA (SCRIPT), SAŠA ARSENIĆ, SERBIA (ART & COLOR), „LJUBAV SE KAŽE DRVO” / “LOVE IS CALLED A TREE”





DRUGOVA-
LI SU.



ZAJEDNO PORASLI

MLADIĆ I
DRVOŠKA.



UŠLI
SU
U
EPIKU

PROTIV HORDI
TERMINATORA
MEHA
NACIJE
I NEBRO-
JENIH DRUGIH -
BORILI SU
SE.



I VOLELI PODJEDNAKO
ŽESTOKO.



POSTALA JE DRVENA,
TRAŽILA JE OD
ČOVEKA DA SE I
ON UKORENI



ON JE
OTIŠAO
ZA AVANTU-
RAMA.

OSTAVIŃI JE
DA SPORO RO-
NI SMOLNE SULE



VRATIO
SE
PREKASNO

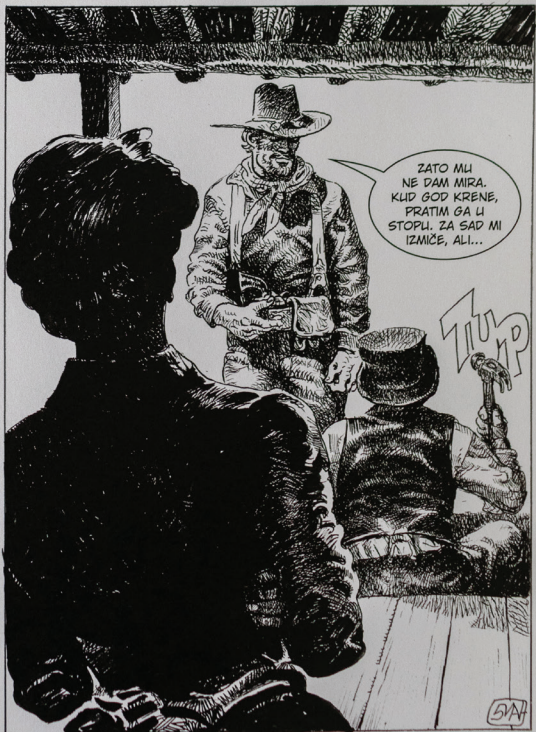


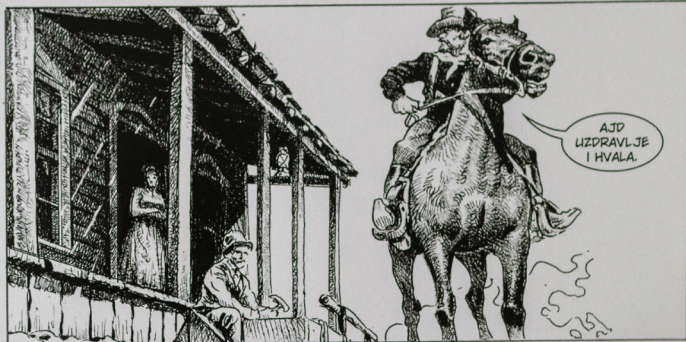
IPAK,
OSTALI
SU... ..PLODAILI

1 NAJZAD I
KORENJE MOŽE DA 4



SE PUSTI





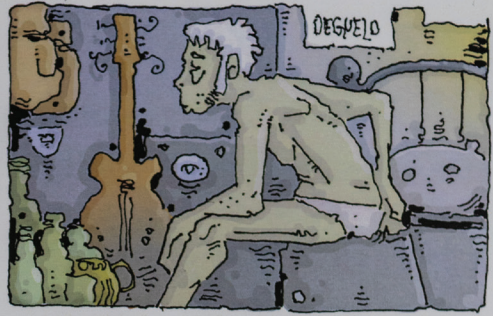
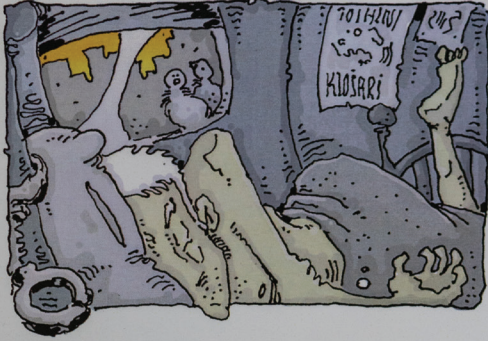


NAJBOLJE OSTVARENJE U DOMENU ALTERNATIVNOG STRIP JEZIKA / AWARD FOR THE BEST ALTERNATIVE COMICS:
PREDRAG STAMENKOVIĆ, SERBIA, "HOBO-A DAY OF..."

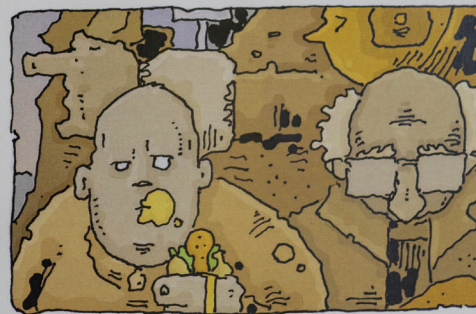
HOB

A day of a









NAJBOLJI SCENARIO / AWARD FOR THE BEST SCRIPT:

MARKO STOJANOVIĆ, SERBIA (SCRIPT), "MORALITY PLAY" (ART: VASSILIS GOGTZILAS, GREECE)





HAVING READ ALL THE BOOKS HE COULD FIND, ONE DAY HE DECIDED TO VENTURE INTO THE WIDE WORLD OUTSIDE OF HIS COTTAGE, FAR FROM HIS FAMILY.

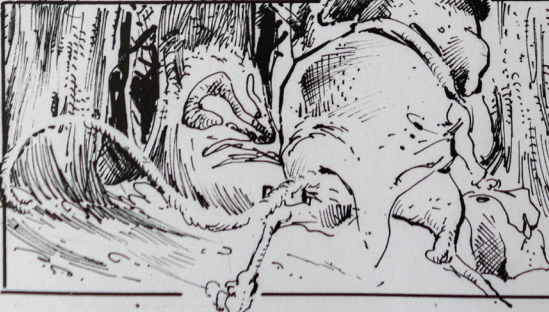
YOU COULD SAY HE WAS A BRAVE MOUSE (AS ONLY SOMEONE WHO HAS AMASSED SO MUCH KNOWLEDGE FROM THE BOOKS COULD BE)...

...OR YOU COULD SAY HE WAS A FOOLISH ONE (AS ONLY SOMEONE WHO HAS AMASSED SO MUCH KNOWLEDGE FROM THE BOOKS COULD BE)...

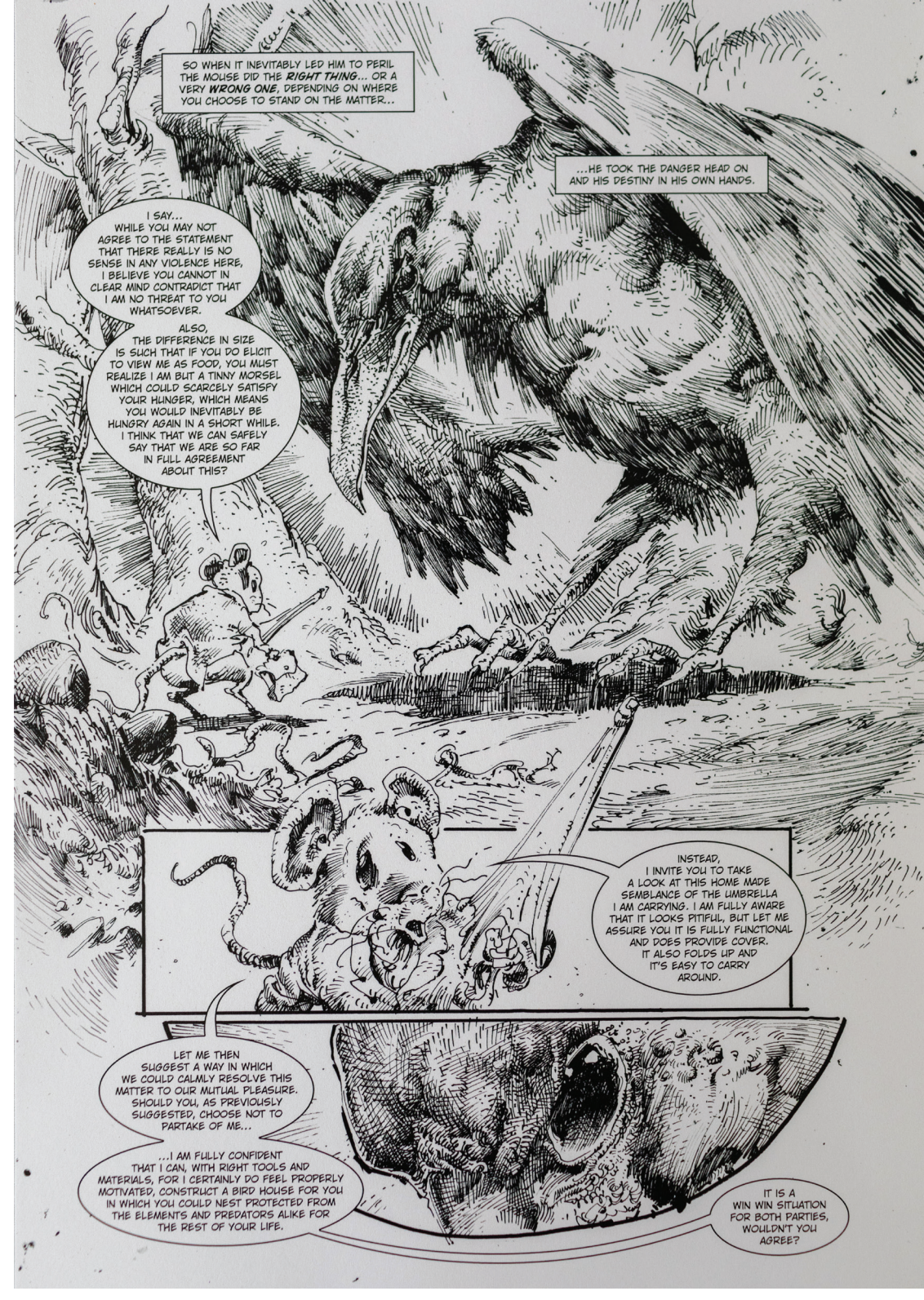
AND YOU WOULD BE EQUALLY RIGHT...



...AND EQUALLY WRONG.



THE TRUTH OF THE MATTER IS THE MOUSE DID NOT CARE WHAT YOU OR ANYONE ELSE SAID. HE HAD CHOSEN HIS PATH AND HE WOULD FOLLOW IT WHEREVER IT MAY LEAD.



SO WHEN IT INEVITABLY LED HIM TO PERIL
THE MOUSE DID THE *RIGHT THING*... OR A
VERY *WRONG ONE*, DEPENDING ON WHERE
YOU CHOOSE TO STAND ON THE MATTER...

...HE TOOK THE DANGER HEAD ON
AND HIS DESTINY IN HIS OWN HANDS.

I SAY...
WHILE YOU MAY NOT
AGREE TO THE STATEMENT
THAT THERE REALLY IS NO
SENSE IN ANY VIOLENCE HERE,
I BELIEVE YOU CANNOT IN
CLEAR MIND CONTRADICT THAT
I AM NO THREAT TO YOU
WHATSOEVER.

ALSO,
THE DIFFERENCE IN SIZE
IS SUCH THAT IF YOU DO ELICIT
TO VIEW ME AS FOOD, YOU MUST
REALIZE I AM BUT A TINY MORSEL
WHICH COULD SCARCELY SATISFY
YOUR HUNGER, WHICH MEANS
YOU WOULD INEVITABLY BE
HUNGRY AGAIN IN A SHORT WHILE.
I THINK THAT WE CAN SAFELY
SAY THAT WE ARE SO FAR
IN FULL AGREEMENT
ABOUT THIS?

INSTEAD,
I INVITE YOU TO TAKE
A LOOK AT THIS HOME MADE
SEMBLANCE OF THE UMBRELLA
I AM CARRYING. I AM FULLY AWARE
THAT IT LOOKS PITIFUL, BUT LET ME
ASSURE YOU IT IS FULLY FUNCTIONAL
AND DOES PROVIDE COVER.
IT ALSO FOLDS UP AND
IT'S EASY TO CARRY
AROUND.

LET ME THEN
SUGGEST A WAY IN WHICH
WE COULD CALMLY RESOLVE THIS
MATTER TO OUR MUTUAL PLEASURE.
SHOULD YOU, AS PREVIOUSLY
SUGGESTED, CHOOSE NOT TO
PARTAKE OF ME...

...I AM FULLY CONFIDENT
THAT I CAN, WITH RIGHT TOOLS AND
MATERIALS, FOR I CERTAINLY DO FEEL PROPERLY
MOTIVATED, CONSTRUCT A BIRD HOUSE FOR YOU
IN WHICH YOU COULD NEST PROTECTED FROM
THE ELEMENTS AND PREDATORS ALIKE FOR
THE REST OF YOUR LIFE.

IT IS A
WIN WIN SITUATION
FOR BOTH PARTIES,
WOULDN'T YOU
AGREE?



OH, DEAR.
IT SEEMS WHAT
WE'VE GOT HERE IS
A FAILURE TO
COMMUNICATE.

YOU COULD SAY THAT
THE MORAL OF
THE STORY IS THAT
COMMUNICATION EITHER
WORKS BOTH WAYS
OR NOT AT ALL.



OR YOU COULD CLAIM THAT THE MORAL
IS THAT THERE ARE CERTAIN MESSAGES
THAT YOU CAN GET ACROSS REGARDLESS OF
HOW BAD OF A COMMUNICATOR YOU ARE.

YOU COULD ARGUE THE POINT IS THAT WHILE
TALKING THE TALK HAS BETTERED THE
CIVILIZATION GREATLY, WALKING THE WALK,
IN THE PROVERBIAL FORM OF RUNNING
FOR YOUR LIFE, HAS DONE MIRACLES
FOR THE SURVIVAL OF THE SPECIES.

PERHAPS THE MORAL
MIGHT BE THAT
WHILE PAPER BEARS
ANYTHING THE SAME
CANNOT BE SAID
OF THE FLESH.



OR THAT SINCE THE
BIG AND STRONG CAN
ENFORCE THEIR WILL
THEY DO NOT ACTUALLY
NEED THE ABILITY
TO COMMUNICATE.

YOU COULD SAY ALL
THAT, AND YOU WOULD
BE EQUALLY RIGHT...

...AND EQUALLY WRONG.

THE MORAL OF THE STORY, WHICH
YOU MAY PERCEIVE AS GOOD OR BAD
FOR YOUR OWN MORAL, DEPENDING
ON WHERE YOU CHOOSE TO STAND...

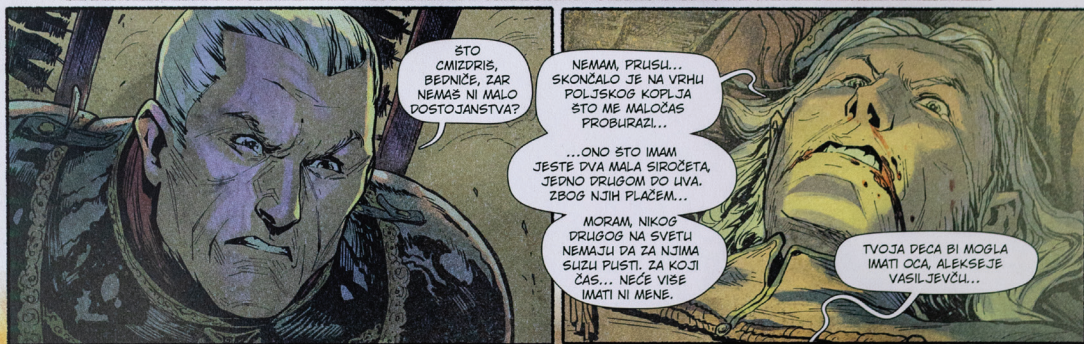
... IS THAT YOU CAN SAY WHATEVER
YOU WANT AND THE MOUSE
CAN'T SAY ANYTHING ANYMORE.

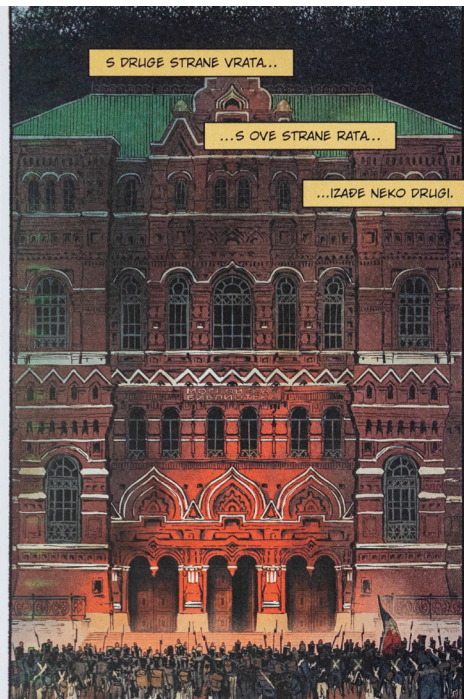
SO, CHOOSE CAREFULLY.

THE END

NAJBOLJI CRTEŽ / AWARD FOR THE BEST GRAPHICS:

IVAN KORITAREV, BULGARIA (ART & COLOR), „BESKRAJNA PRIČA“ / "ENDLESS STORY", (SCRIPT: MARKO STOJANOVIĆ, SERBIA)







OVDE
DIVLJAJU
VETROVI
RATA.

TRNI SE,
ČOVEČE...



U RATNOM VIHORU, U HUCI
I HALABUCI TESKO JE
RAZMISLJATI KAKO TREBA...

PROBUDI
SE!



MORAMO DA
SE VRATIMO U
RAAAAAAGH!

...GOTOVO NEMOGUĆE SHVATITI DA JE
JEDINO STRASNIJE OD TOGA ŠTO ZA RAT
NE POSTOJE DOVOLJNO DOBRI RAZLOZI...

...ČINJENICA DA SU LJUDI OKO
TEBE LIVERENI DA POSTOJE.

POVRATAK
NAM NE
GINE...

...I TO NA
ZEMLJI.

JE MORAMO DA
ISKAŽEMO.

LOŠA VEST JE DA
TI JE RAFAL POCEPAO
PADOBRAN.

DOBRA
VEST JE DA
MENI NIJE.

DOBRA
VEST...
ZA TEBE, NE
ZA MENE.

UZMI GA.



A ŠTA ĆES
ONDA TI...



KAD TO JEDNOM SHVATIS,
KAKO DA NE POZELIS
DA ODES, DA SVE
TO OSTAVIS IZA SEBE?

I TU JE ČVOR.
LAKE SE OTVARA TA
KAPIJA I KRVOPROLIĆE ...

NEKAD JE BIL JEDAN
OD DVANAESTORICE.

... IPRIMO ZATO ŠTO
SE NIKADA NI ZA KIM
ZAIŠTA NE ZATVARA.

DA BIL JE ČLAN
UNUTRAŠNJEGA KRUGA
VAMPIRSKOG SOJA, PSOGAVI.
JEDAN OD LIČNIH GOSPODARVIL
DŽELATA...

PRE NEGO ŠTO MI
JE ZA VEKOVIL VERNIL
SLUŽBU DOZVOLJENO
DA SE POKLIĆE.

ZADUŽILO
ME JE DAVNO,
NA DONIL.

TOLIKO DA SAM OD TAD
UČESTVOVAO I OBA SVETSKA
RATA I NADI DA ČIL MI DUG
JEDNOM VRATITI...

TOLIKO
DA SAM GA TRAZIO
VEKOVIL.

ZA DLAKIL MI JE
IZMAKAO '99 I SRBIJI,
2008. ZAMETNULO TRAG
I NJUJORKIL, IAKO SAM
IMAO PRVOKLASNOG
LOVAČKOG KERA...
SVE DO SAD.

ZNAM
DA SI DOSAO
PO NJEGA. ČELJUSTI
I BESKRVNI SU KRVNI
NEPRIJATELJI. ZNAS I
KO SAM JA?

ZNAM.

NE MOŽES TA VRATA
ZALUPITI IZLASKIL, RAT
OSTAVITI ZA SOBOM.

NE ZATO ŠTO TI
NE MOŽES IZAI
IZ NJEGA ...

ONDA ZNAS DA
NE ŽELIM ZLO?

ZNAM...

...DA SI NEKAD BIL JEDAN
OD DVANAESTORICE!

...ZATO ŠTO
RAT NEĆE DA
IZAPE IZ TEBE.

BESKRAJNA PRIČA

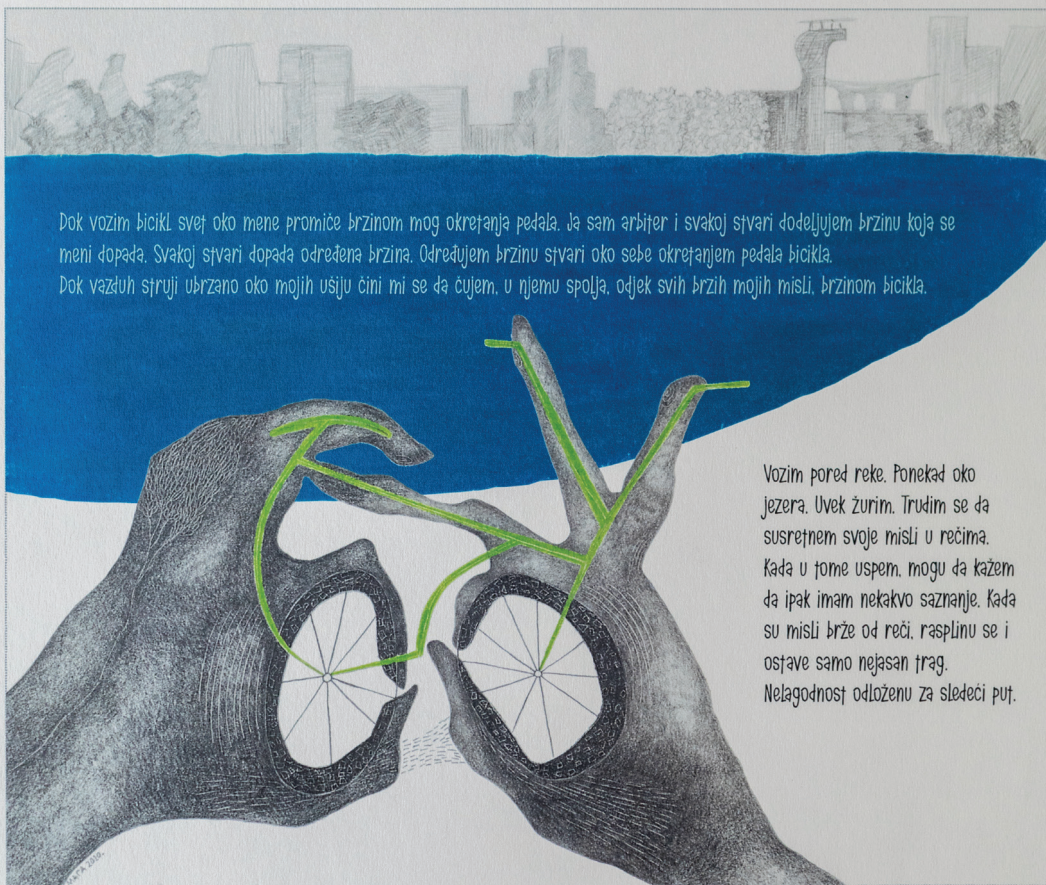
PIŠE:
MARKO STOJANOVIĆ
CRTA:
IVAN KORITAREV

TEKST I CRTEŽ: MAGA

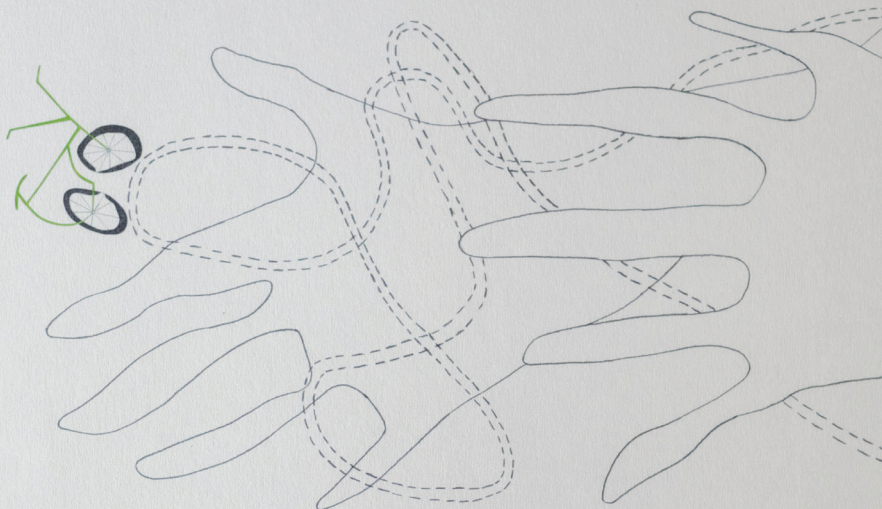
RASKORAK

Dok vozim bicikl svet oko mene promiče brzinom mog okretanja pedala. Ja sam arbiter i svakoj stvari dodeljujem brzinu koja se meni dopada. Svakoj stvari dopada određena brzina. Određujem brzinu stvari oko sebe okretanjem pedala bicikla. Dok vazduh struji ubrzano oko mojih usiju čini mi se da čujem, u njemu spolja, odjek svih brzih mojih misli, brzinom bicikla.

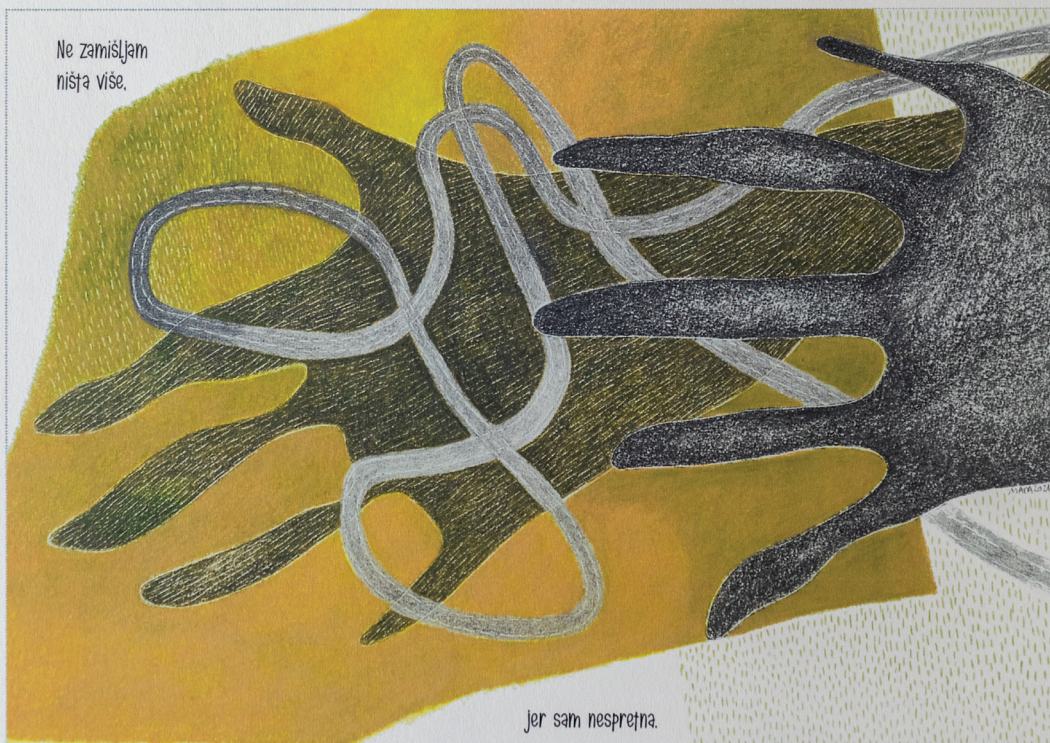
Vozim pored reke. Ponekad oko jezera. Uvek žurim. Trudim se da susretnem svoje misli u rečima. Kada u tome uspem, mogu da kažem da ipak imam nekakvo saznanje. Kada su misli brže od reči, rasplinu se i ostave samo nejasan trag. Nelagodnost odloženu za sledeći put.



Moje vožnje biciklom su usamljene pa iz pristojnosti čekam da se pojavi neko i izdaleka mi se javi samo pokretom ruke.



Ne zamišljam
ništa više.



Jer sam nespretna.

Kod kuće rendam šargarepu, a uveče svi ljuštimo pomorandže debelih kora.



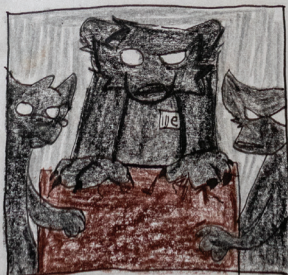
Ovo je vreme raskoraka između onoga pre i onoga što tek treba da se dogodi. Strpljivo čekam da zima zaista dođe.



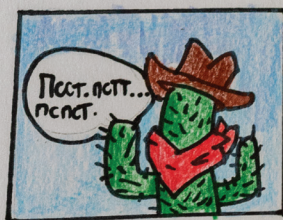
SPECIJALNA NAGRADA ŽIRIJA ZA NAJBOLJU IDEJU / SPECIAL JURY AWARD FOR THE BEST IDEA:

KALINA VLAŠIĆ (2009), SERBIA, „DIVLJA KOMA” / “WILD COMA”

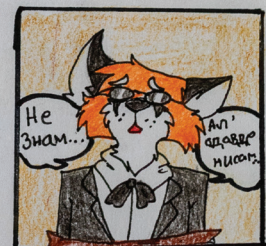
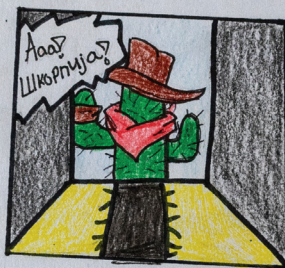
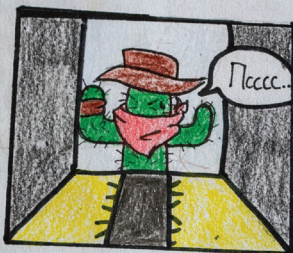
Дивља кома

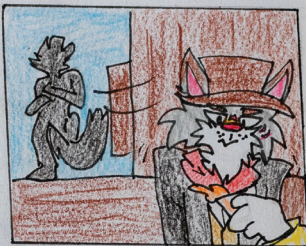


Наставите се...



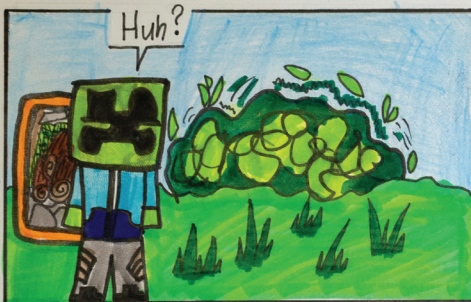
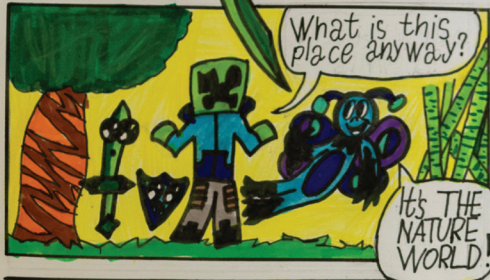
Наставити се...





BFF Adventure:

Episode II The Nature World Script & art: Stefan Pješćić

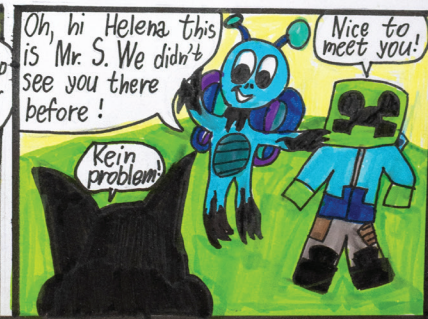


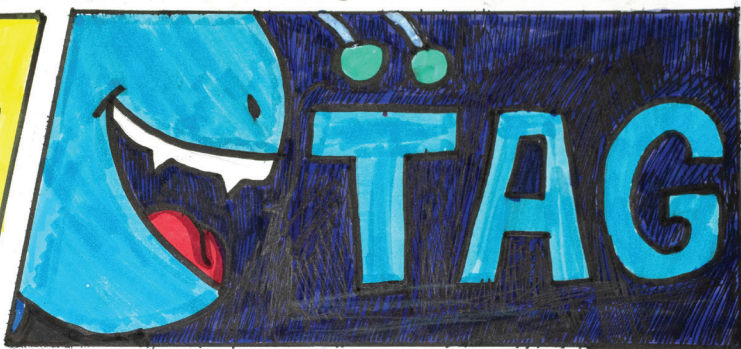
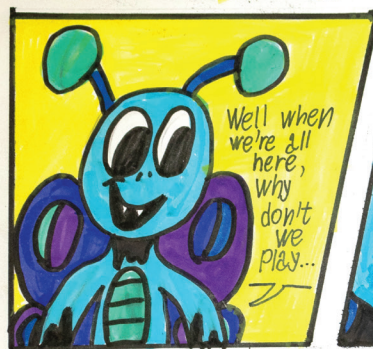
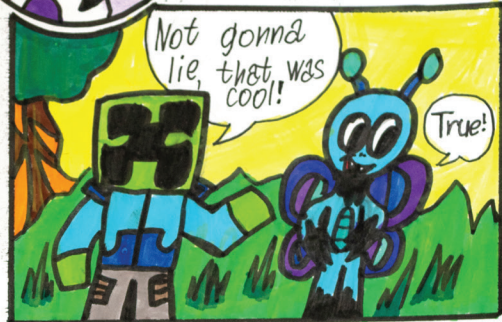
And they've done it.



After all that work they needed some rest but, as they say: HARD WORK PAYS OFF.

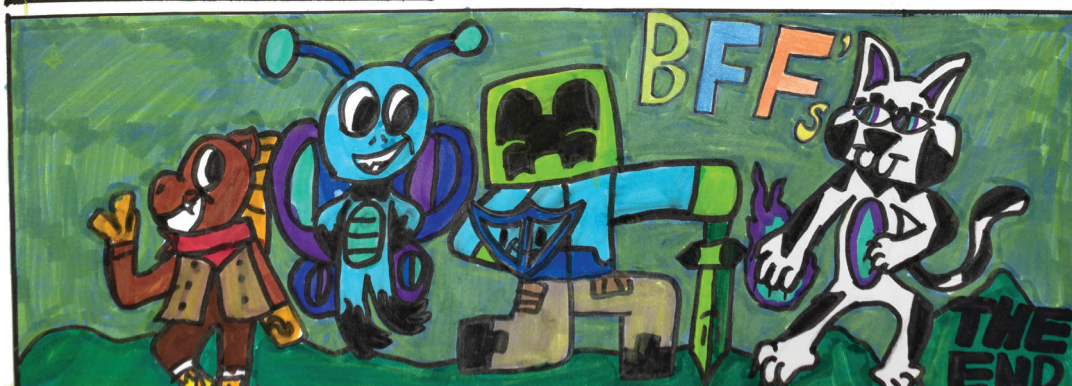
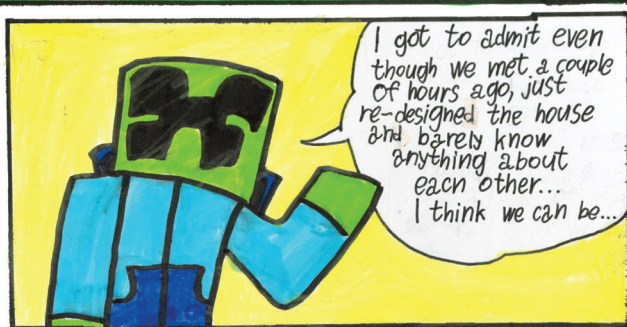
Mr. S's ROOM







Their house got a big re-design so it can barely be recognized, but it's still good.





Milan Jovanović, ilustracija / illustration

ZEFIRINO GRASI

Taj Zefirino Grasi, sin dvoje vajara, Švajcarca i Srпкиnje, ugledao je beogradsko nebo 25. januara 1954. godine, pridružujući se toga dana proslavi 50. godine izlaženja *Politike*. Kroz osnovnu školu protrčao je bez daha, a u Devetoj beogradskoj gimnaziji, na žaljenje jedinog roditelja, pošto je bez drugog ostao u 8. godini, gombao se s matematikom, fizikom i hemijom, što se, nažalost, prenelo i na njegovog starijeg sina. Mlađi mu je, izgleda, povukao na drugu stranu. Još u gimnaziji novinarstvom su ga zatrovala dvojica profesora, Božidar Roganović i Milo Petrović, prvi učeći ga jeziku, drugi učeći ga pogledu na svet. U mladosti je bio i prvotimac košarkaškog kluba *Crvena zvezda*, igrajući u senci velikana ovog sporta: Cvetkovića, Simonovića, Kapičića, Slavnića, Vučinića, Sarjanovića, Rakočevića, Pešića, Lazarevića... Drugoligaški košarkaški život u zemunskoj *Mladosti* podelio

je sa studijama na Fakultetu političkih nauka, gde se učio novinarstvu od barda ovog zanata Sergija Lukača.

Od kraja 1977. godine stupio je u redove mladih novinara, prvo dnevnog lista *Politika*, zatim *Politike ekspres*, da bi ubrzo započeo krstarenje celom Jugoslavijom u reporterskim cipelama *Ilustrovane politike*. Do sudbinskog susreta sa Vladom Bulatovićem Vibom, tadašnjim glavnim urednikom *Politikinog zabavnika* došlo je jednog jutra, krajem aprila 1985. godine, prilikom zajedničkog čekanja lifta u prizemlju *Politikine* zgrade, kada mu je ovaj naš veliki književnik ponudio da pređe u *Zabavnik* i bude njegov zamenik. Tu je sve počelo, a i završilo se do dana današnjeg. Najlepši posao na svetu, glavnog urednika *Zabavnika*, osvojio je 1989. godine, uprkos protivljenju tadašnjeg direktora *Politike* Živorada Minovića. Radničko samoupravljanje, kao retko kad, odnelo je prevagu pošto je cela redakcija stala uz Grasića. Kroz devedesete godine prošlog veka provukao se u mukama da se sačuva *Zabavnik*, pritom služeći se svim mogućim dozvoljenim i manje dozvoljenim radnjama. Ovaj vek doneo mu je dve promene, dobio je sinove i mesto direktora *Politike*, od 2011. do 2022. godine, i dalje radeći na *Zabavniku*.

Nosilac je dve nagrade, Fondacije braće Karić (one bez novčanog iznosa) i Zlatne značke Kulturno prosvetne zajednice Republike Srbije.

Još je živ i uređuje *Zabavnik*.

ZEFFIRINO GRASSI

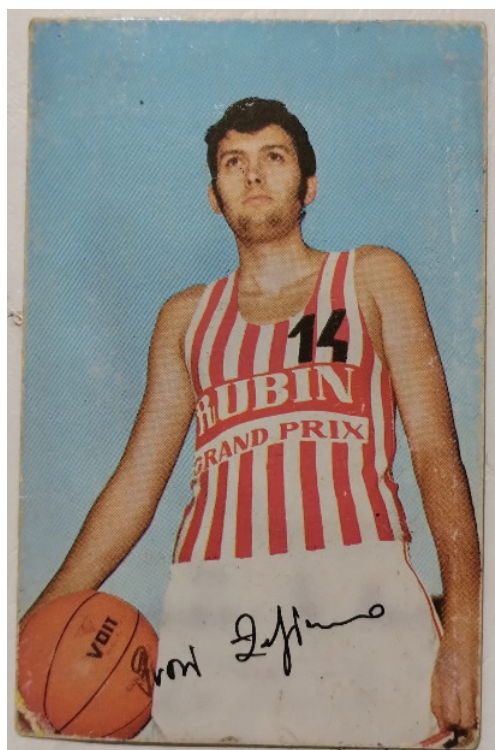
Zeffirino Grassi, the son of two sculptors, a Swiss father, and a Serbian mother, saw the Belgrade sky for the first time on January 25, 1954, joining the celebration of the 50th anniversary of *Politika* on that day. He sped through primary school breathlessly, and at the Ninth Belgrade Gymnasium, to the dismay of his only surviving parent (he lost the other at the age of 8), he struggled with mathematics, physics, and chemistry, a struggle that, unfortunately, was passed down to his older son. His younger son, it seems, took after the other parent. Even in high school, he was poisoned by journalism thanks to two professors, Božidar Roganović and Milo Petrović, the first teaching him language and the second teaching him a worldview. In his youth, he was also a first-team player for the Red Star basketball club, playing in the shadow of greats like Cvetković, Simonović, Kapičić, Slavnić, Vučinić, Sarjanović, Rakočević, Pešić, Lazarević... He balanced a second-league basketball life with studies at the Faculty of Political Sciences, where he learned journalism from a master of the trade, Sergije Lukač.

From the end of 1977, he joined the ranks of young journalists, first at the daily newspaper *Politika*, then at *Politika Express*; and soon began his journey across Yugoslavia in the reporter's shoes of *Ilustrovana Politika*. His fateful meeting with Vlada Bulatović Vib, then the editor-in-chief of *Politikin Zabavnik* (*Politika's* Entertainer), occurred one morning in late April 1985, while they were waiting for the elevator in the lobby of the *Politika* building. This great writer offered him a position at *Zabavnik* as his deputy. That was the beginning of it all, and it has continued to this day. He secured the best job in the world: the edi-

tor-in-chief of *Zabavnik*, in 1989, despite the opposition of *Politika's* then-director Živorad Minović. For once, workers' self-management prevailed as the entire editorial staff stood by Grassi. He endured the 1990s struggling to preserve *Zabavnik*, using all possible, permitted, and less permitted, means. This century brought him two changes: he gained sons and the position of director of *Politika* from 2011 to 2022, while still working at *Zabavnik*.

He has received two awards: the Karić Brothers Foundation Award (without a monetary prize) and the Golden Badge of the Cultural and Educational Community of the Republic of Serbia.

He is still alive and editing *Zabavnik*.



ŠKOLA STRIPA „NIKOLA MITROVIĆ KOKAN”, LESKOVAC

Leskovačka škola stripa, koja danas nosi naziv *Nikola Mitrović Kokan*, počela je sa radom 29. maja 1995. godine u tadašnjem Domu kulture Žika Ilić Žuti (današnji Leskovački kulturni centar). Prvi predavači bili su Nikola Mitrović Kokan i Mija Kulić, da bi već na jesen 1995. godine predavanje, silom prilika, preuzeo bivši učenik škole, tada sedamnaestogodišnji Marko Stojanović, koji u njoj predaje i danas. Sem Stojanovića, u školi su duže ili kraće radili i Srđan Nikolić Peka, Aleksandar Ljubić i Miloš Cvetković, dok danas sa njim nastavu drži Marko Serafimović.

U školi je 1996. godine nastao strip časopis *Arsenal*. To je bio začetak izdavaštva Leskovačke škole stripa, koja je samostalno, ili u saradnji sa drugim izdavačima, do danas objavila dvadesetak strip izdanja. U okviru Škole pokrenuta je i edicija *Leskovački strip*, jedinstvena na prostoru Evrope, budući da nijedan drugi evropski grad nema strip ediciju posvećenu stvaralaštvu njegovih građana.

Škola je objavila monografije *Leskovački strip 1950–2010*, *20 godina Leskovačke škole stripa*, *Zaječarski strip*, *Jug i strip u teoriji*, *Stripovski BalCan* Marka Stojanovića, *Best of Bocko Miodraga Veličkovića Mivela*, *Kiki*

Rot Nikole Mitrovića Kokana, *Do pakla i nazad*, *Do pakla i nazad: Zapis*, *Nindža: Rajački*, ter- albume i integrale serijala *Vekovnici* i *Beskrvni*. Škola je verovatno jedini izdavač u Srbiji danas čija je čitava produkcija okrenuta domaćem stripu.

Iz Škole su potekli i *Vekovnici* koji, sa preko 20 dosadašnjih izdanja i više od 200 strip crtača sa prostora Balkana, koji su na njemu sarađivali, slove za prvi pravi balkanski strip serijal. Serijal je, pored Srbije, objavljen i u Hrvatskoj, Rumuniji, Bosni i Hercegovini, Bugarskoj, Crnoj Gori, Grčkoj, Češkoj, Makedoniji, Velikoj Britaniji i Nizozemskoj.

Na leto 1998. godine, po Stojanovićevoj zamisli, Škola pokreće *Balkanske smotre mladih strip autora*, najstariji i najmasovniji strip festival na prostoru Balkana. Takođe, Škola je organizovala gotovo 100 izložbi stripa i karikature u Srbiji, Bugarskoj, Crnoj Gori, Bosni i Hercegovini, Rumuniji i Rusiji.

Za 29 godina postojanja, kroz Školu je prošlo gotovo dve hiljade dece. Kroz stalni upis novih polaznika i individual-

ni rad u mešovitim grupama, mnogi od njih postali su diplomirani slikari i grafičari, restauratori, animatori, ilustratori, arhitekta, freskopisci, majstori tetovaže, kao i širom sveta objavljivani strip autori. Takođe, polaznici škole su u Leskovac doneli preko 200 nagrada za strip, ilustraciju i karikaturu iz Srbije i inostranstva.



“NIKOLA MITROVIĆ KOKAN” COMICS SCHOOL, LESKOVAC

The Leskovac Comics School, now named after Nikola Mitrović Kokan, started its work on May 29, 1995, in the former Žika Ilić Žuti Cultural Center (today's Leskovac Cultural Center). The first lecturers were Nikola Mitrović Kokan and Mija Kulić, but already in the fall of 1995, due to circumstances, the lecture was taken over by a former student of the school, then seventeen-year-old Marko Stojanović, who still teaches there today. Besides Stojanović, the school had other teachers such as Srđan Nikolić Peka, Aleksandar Ljubić, and Miloš Cvetković, while today Marko Serafimović teaches alongside him.

In 1996, the comic magazine *Arsenal* was created at the school. This marked the beginning of publishing at the Leskovac Comics School, which independently or in collaboration with other publishers has released about twenty comics editions to this day. Within the School, *The Leskovac Comics* edition was launched, unique in Europe, as no other European city has a comics edition dedicated to the creativity of its citizens. The school has published monographs such as *Leskovac Comics 1950–2010*, 20 years of *Leskovac Comics School*, *Zaječar Comics*, *South and Comics in Theory*, *Comics BalCan* by Marko Stojanović, *Best of Bocko* by Miodrag Veličković Miv-

el, *Kiki Rot* by Nikola Mitrović Kokan, *To Hell and Back*, *To Hell and Back: A Record*, *Ninja: Rajački*, albums and integral series of *Vekovnici* (The Ageless) and *Beskrvni* (The Bloodless). The School is probably the only publisher in Serbia today whose entire production is focused on domestic comics.

From the School originated *Vekovnici* series. With over 20 issues to date and more than 200 comics artists from the Balkans as collaborators, it is considered the first true Balkan comics series. It has been published not only in Serbia but also in Croatia, Romania, Bosnia and Herzegovina, Bulgaria, Montenegro, Greece, Czechia, North Macedonia, the United Kingdom, and the Netherlands.

In the summer of 1998, according to Stojanović's idea, the School initiated the *Balkans Festival of Young Comics Creators*, the oldest and largest comics festival in the region. Additionally, the School has organized almost 100 comics and caricature exhibitions across Serbia, Bulgaria, Montenegro, Bosnia and Herzegovina, Romania, and Russia.

In its 29 years of existence, almost two thousand children have passed through the School. Through continuous enrollment of new students and individual work in mixed groups, many of them have become graduate painters and graphic artists, restorers, animators, illustrators, architects, fresco painters, tattoo artists, as well as comics authors published worldwide. Also, students of the school have brought over 200 awards for comics, illustration, and caricature to Leskovac, from Serbia and abroad.



MAKONDO

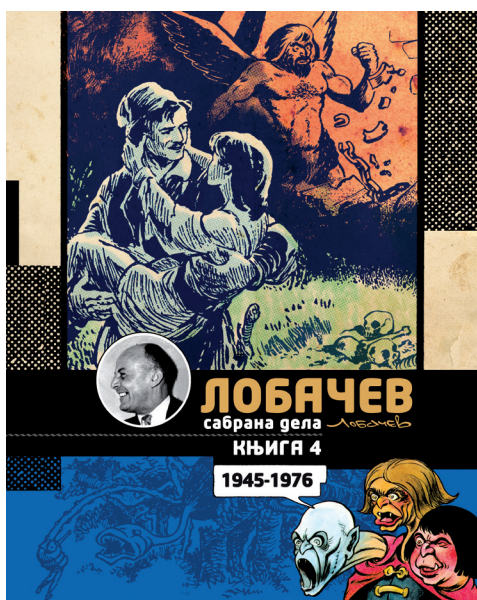
Izdavačku kuću *Makondo* osnovali su 2012. godine u Beogradu Bojan Bosnić, Miloš Kosovac i Kristijan Relić. Ideja vodilja bila im je da *Makondo* „popuni rupe“ u srpskom strip izdavaštvu, kako najnovijim, a kvalitetnim uvoznim stripovima, tako i zaboravljenim ili nepravedno zapostavljenim klasicima devete umetnosti. I zaista, od samog početka, *Makondo* obogaćuje srpsko strip tržište delima majstora kao što su Vinzor Mekej, Dino Batalja, Voren Tafts, Milo Manara, Serđo Topi, Matijas Šultajs, Tanino Liberatore... ali i njihovih savremenih naslednika poput Enrika Marinija, Ralfa Mejera, Huanha Gvarnida i dr.

Veliki izdavački poduhvati poput sabranog *Malog Nema* ili *Lensa* već su priznati u srpskoj javnosti, ali *Makondo* se odvažio i da proba da vrati srpski strip svojim temeljima, te 2018. godine ulazi u projekat *Velikani srpskog stripa* i po sastanku sa naslednicima jednog od

otaca našeg stripa, Đorđa Lobačeva, pokreće ediciju sabranih dela koju u narednih šest godina završava objavivši pet albuma sabranih dela u stripu, pod uredništvom Zorana Stefanovića, i posthumno, a u saradnji sa *Modesty* stripovi, monografiju Zdravka Zupana o čika-Đorđu pod naslovom *Čardak i na nebu i na zemlji*. Šest godina za šest monumentalnih knjiga, sa novom i minucioznom restauracijom nedavno preminulog Miroslava Tanasijevića, i kompletnom strip produkcijom Lobačeva, koja obuhvata i veliki broj dela koja su prvi put reprinted, kao i neka koja su prvi put objavljena!

Uz to, *Makondo* je, rešen da se ozbiljnije pozabavi domaćim stripom, u međuvremenu objavio i dela Alekse Gajića, Bama i De Lazara, debitanta Vladimira Pajića, te uvoznu produkciju genijalnog Stevana Subića, a u pripremi su i majstori poput Dušana Reljića, Zorana Kovačevića i drugih.





MAKONDO

Makondo Publishing House was founded in 2012 in Belgrade by Bojan Bosnić, Miloš Kosovac, and Kristijan Relić. Their guiding idea was for *Makondo* to ‘fill the gaps’ in Serbian comic book publishing, both with the latest, high-quality imported comics and with forgotten or unjustly neglected classics of the ninth art. Indeed, from the very beginning, *Makondo* has enriched the Serbian comics market with works by masters such as Winsor McCay, Dino Battaglia, Warren Tufts, Milo Manara, Sergio Toppi, Matthias Schultheiss, Tanino Liberatore, as well as their contemporary successors like Enrico Marini, Ralph Meyer, Juanjo Guarnido, and others.

Major publishing endeavors such as the collected *Little Nemo* or *Lance* are already recognized by the Serbian public. Additionally, *Makondo* also dared to try to return Serbian comics to their roots. In 2018, they embarked on the *Greats of Serbian Comics* project and, after meeting with the heirs of one of the fathers of our comics, Đorđe

Lobačev, launched a collected works edition which, over the next six years, resulted in the publication of five albums of collected works in comics, edited by Zoran Stefanović, and posthumously, in collaboration with Modesty Comics, Zdravko Zupan’s monograph on Uncle Đorđe titled *Čardak i na nebu i na zemlji* (The Castle in the Sky and on Earth). Six years for six monumental books, with new and meticulous restoration by the recently deceased Miroslav Tanasijević, and the complete comics production of Lobačev, which includes a large number of works reprinted for the first time, as well as some published for the first time!

Moreover, *Makondo*, determined to take a more serious approach to domestic comics, has meanwhile published works by Aleksa Gajić, Bam and de Lazare, debutant Vladimir Pajić, as well as the imported production of the brilliant Stevan Subić. They are also preparing to publish works by masters like Dušan Reljić, Zoran Kovačević, and others.

ČAROBNA KNJIGA

Izdavačka kuća *Čarobna knjiga* u proteklih godinu dana objavila je 103 izdanja svih škola stripa, od Evrope i Amerike do Japana.

Pažnju publike najviše je privuklo izdanje *Zagonetač: Godina prva* Stevana Subića i Pola Dejna, što je bilo prvo licencno integralno izdanje ovog stripa u svetu.

Tri knjige ukrštenih univerzuma junaka izdavačkih kuća *Serđo Boneli* i *DC* privukle su mnogo pažnje – *Zagor i Fleš: Sekira i munja*, *Nejtan Never/Liga pravde: Dupli univerzum*, i naročito iščekivani *Dilan Dog/Betmen: U seneci slepog miša*. A nedavno je ova trilogija ukrštenih univerzuma proširena knjigom *Dragonero/Konan: Senka zmaja*.

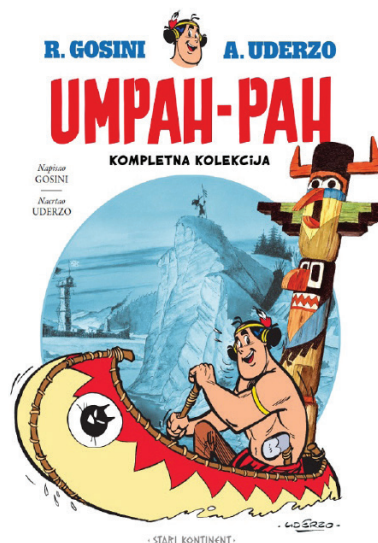
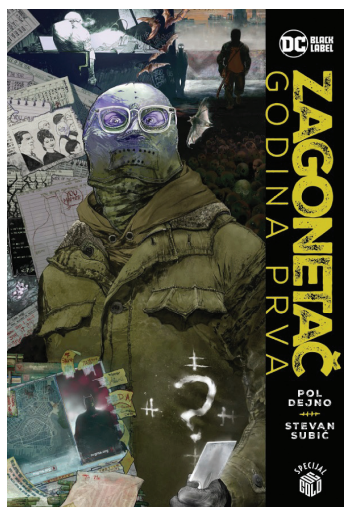
Pored toga, *Čarobna knjiga* je ove godine zaokružila opus *Sendmena* objavljivanjem poslednjih knjiga ovog serijala, a publici je predstavljeno još nekoliko naslova *DC* univerzuma poput *Betmen/Supermen: Svetski asovi*, *Smrt Supermena*, *Betmen/Džoker: Ubilačni duo* i mnogi drugi. Posebno vredni istaći i celokupan opus Džejsma Tiniona Četvrtog na *Betmenu* u tri knjige.

Završen je serijal *Boun*, objavljen je celokupan rad

Donija Kejtsa na *Toru* u dve knjige, a *Princ Valijant* objavljen je do 31. toma, čime se bližimo kraju rada Džona Kalena Marfija.

U bibliotekama evropskog stripa dugo očekivani su integral *Umpah-Paha*, 13. integral *Asteriksa*, ali i 40. pojedinačni album *Beli iris* objavljen samo dva meseca nakon svetske premijere. Dva integrala kratkih priča Huga Prata – *Jezuita Džo i druge priče* i *Sent Egziperi, poslednji let i druge priče* – tematske su celine. Nastavljeno je objavljivanje *Riđobradog* i zaokružen je *Iznogud* desetom knjigom. *Bogorodičina crkva u Parizu* je adaptacija Igoovog romana iz pera Žorža Besa, a izašle su i adaptacije *Frankenštajna* i *Dakule* u izvođenju Korada Roija i Marka Kanava.

Japanski strip postao je konstanta mesečnim objavljivanjem tekućih serijala, a ove godine tom ritmu dodat je i svetski hit *Tokijski gul* Suija Išide.



ČAROBNA KNJIGA

In the past year, the publishing house Čarobna Knjiga has released 103 editions representing all comic schools, from Europe and America to Japan.

The most attention from the audience was drawn by the release of *The Riddler: Year One* by Stevan Subić and Paul Dano, the first licensed integral edition of this comic worldwide.

Three books featuring crossovers of heroes from Sergio Bonelli and DC Comics attracted a lot of attention – *Zagor and The Flash: The Ax and the Lightning Bolt*, *Nathan Never / Justice League: Double Universe*, and the highly anticipated *Dylan Dog/Batman: The Shadow of the Bat*. Recently, this trilogy of cross-universes was expanded with the book *Dragonero/Conan: Shadow of the Dragon*.

Additionally, this year Čarobna Knjiga completed the *Sandman* series by publishing the final books, and presented several other DC universe titles to the public, such as *Batman/Superman: World's Finest*, *The Death of Superman*, *Batman/Joker: The Deadly Duo*, and many others. It is

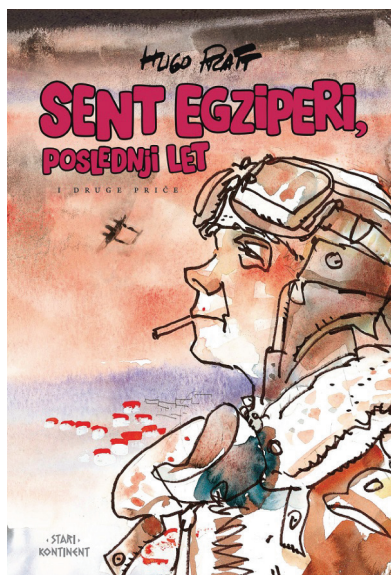
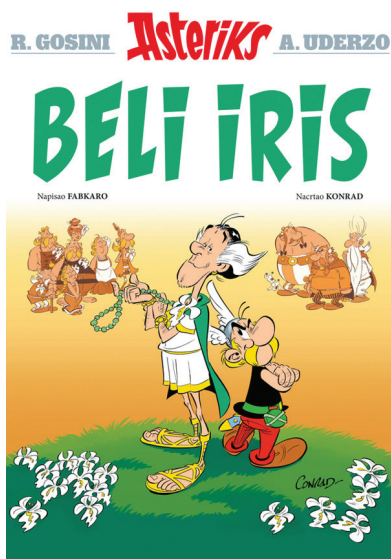
also worth mentioning the complete works of James Tynion IV on Batman in three books.

The *Bone* series was completed, the complete work of Donny Cates on *Thor* was published in two books, and *Prince Valiant* was published up to volume 31, bringing us closer to the end of John Cullen Murphy's work.

In the libraries of European comics, the

long-awaited was the integral edition of *Oumpah-Pah*, as well as the 13th integral edition of *Asterix*, and its 40th individual album *The White Iris*, published only two months after the world premiere. Two integral editions of short stories by Hugo Pratt – *Jesuit Joe and Other Stories* and *Saint-Exupéry, The Last Flight and Other Stories* – are thematic collections. The publication of *Redbeard* continued, and *Iznogoud* was completed with the tenth book. *The Hunchback of Notre Dame* is an adaptation of Hugo's novel by Georges Bess, and adaptations of *Frankenstein* and *Dracula* by Corrado Roi and Marco Cannavo were also released.

Japanese comics have become a constant with the monthly publication of ongoing series, and this year the global hit *Tokyo Ghoul* by Sui Ishida was added to that rhythm.



STEVAN SUBIĆ

Stevan Subić (1982) je stripski umetnik, grafički dizajner, ilustrator i scenarista iz Zrenjanina. Od devetnaeste godine oprobao se u različitim umetničkim medijima, pri čemu je najzapaženija njegova autorska radio-emisija *Muholovka*, koju je uređivao od 2002. do 2008. godine. Istovremeno, bavio se organizacijom tribina i koncerata. Autor je zrenjanskog fanzina *Žuta cigla*.

Stripom se bavi od 2009, kada osvaja nagradu na Salonu stripa SKC Beograd radom *Bruk Halabrin*, od četiri table. Naredne tri godine stvara kratke stripove koje plasira na regionalnim i međunarodnim stripskim manifestacijama, a 2011. godine osvaja *Grand Prix* na festivalu u Đenovi, kada je žirijem predavao Serđo Topi. Sledeće godine počinje saradnju sa italijanskom izdavačkom kućom Serđo Boneli, za koju crta dve sveske serijala *Adam Vajld*, po scenariju Đanfranka Manfredija, strip *Treći dan*, kao 65. broj serijala *Priče*, i deveti album serijala *Bezdušnik*. Na stripskoj sceni u Francuskoj debituje 2015. godine desetim albumom serijala *L'homme de l'annee*. Usledila su prva dva albuma se-

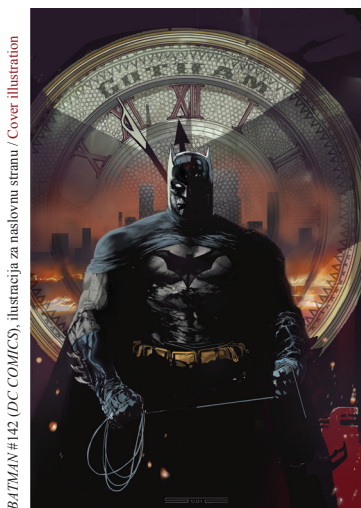


Foto / Photo: Jovan Njegović Drndak

rijala *M.O.R.I.A.R.T.Y.* za Delkur, *Konan od Kimerije: Ksutal grad sumraka*, po scenariju Kristofa Beka, za Glena, i *Tarzan*, sa istim scenaristom, za Solej. Sa vodećom gejming kompanijom Blizzard, tokom 2021, istovremeno sarađuje na projektu *Dijabla 4*.

Godine 2022. započinje saradnju sa *DC komiksom* na naslovu *Zagonetač: godina prva*, po scenariju Pola Dejna, čime osvaja pažnju američke strip scene. Nastavio je saradnju sa *DC komiksom* i sa Tomom Kingom radio na seriji *Pingvin*. Do sada je uradio preko 20 naslovnih strana za *DC Komiks* na vodećim serijalima ovog izdavača, kao što su *Betmen*, *Supermen*, *Detective comics*, *Action comics*, *Nightwing*, *Ridler*, *Pingvin*, *Helblejzer*, *Stvar iz močvare* i drugi. Godine 2023. na poziv Žan Pjer-Diona, napisao je i ilustrovao priču za specijalno, jubilarno izdanje legendarnog *Metal Hurlanta*.

Imao je osam samostalnih izložbi i brojne grupne. Izlagao je u zemlji, regionu i zapadnoj Evropi. Trenutno radi na dva nova naslova o kojima će biti više reči nakon zvanične objave *DC Komiksa*.



BATMAN #142 (DC COMICS), ilustracija za naslovnu stranu / Cover illustration

STEVAN SUBIĆ

Stevan Subić (1982) is a comics artist, graphic designer, illustrator, and scriptwriter from Zrenjanin. Since the age of nineteen, he has experimented with various artistic media, with his most notable work being the authorship of the radio show *Muholovka* (The Flytrap), which he edited from 2002 to 2008. At the same time, he was involved in organizing forums and concerts. He is the author of the Zrenjanin fanzine *Žuta cigla* (The Yellow Brick).

He has been involved in comics since 2009 when he won an award at the SKC Belgrade Comics Festival for his work *Brooke Halabrin*, consisting of four panels. Over the next three years, he created short comics that he showcased at regional and international comic events, winning the Grand Prix at the Genoa festival in 2011, chaired by Sergio Toppi. The following year, he began collaborating with the Italian publishing house Sergio Bonelli, for which he illustrated two volumes of the *Adam Wild* series, written by Gianfranco Manfredi, the comic *Third Day*, as the 65th issue of the *Stories* series, and the ninth album of the series *Heartless*. He made his debut on the French comic scene in 2015 with the tenth album of the series *L'homme de l'annee*. This was followed by the first two albums of the *M.O.R.I.A.R.T.Y.* series for Delcourt, *The Cimmerian: Xhutul of the Dusk*, written by Christophe Bec, for Glenat, and *Tarzan*, with the same writer, for Soleil. In 2021, he collaborated with the leading gaming company Blizzard on the *Diablo 4* project.

In 2022, he began collaborating with DC Comics on the title *The Riddler: Year One*, written by Paul Dano, which garnered attention from the American comic scene. He



HELLBLAZER: DEAD IN AMERICA #5, (DC COMICS),
ilustracija za naslovnu stranu / Cover illustration

continued his collaboration with DC Comics through work on *The Penguin* series with Tom King. So far, he has created over 20 covers for DC Comics on their leading titles, such as *Batman*, *Superman*, *Detective Comics*, *Action Comics*, *Nightwing*, *Riddler*, *Penguin*, *Hellblazer*, *Swamp Thing*, and others. In 2023, at the invitation of Jean-Pierre Dionnet, he wrote and illustrated a story for a special, anniversary edition of the legendary *Métal hurlant*.

He has had eight solo exhibitions and numerous group exhibitions. He has exhibited in Serbia, the region, and Western Europe. He is currently working on two new titles, of which more will be said after the official announcement by DC Comics.



BATMAN # 143, (DC COMICS),
ilustracija za naslovnu stranu / Cover illustration

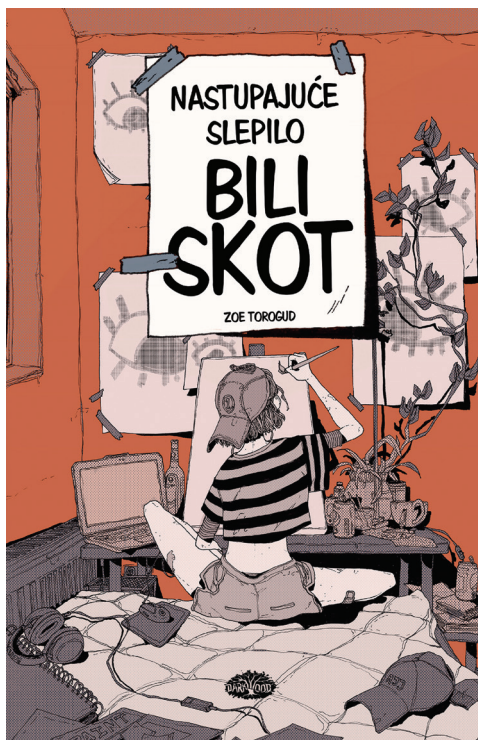
ZOE TOROGUD

Gošća izdavačke kuće *Darkwood*

Zoe Torogud (1998), mlada autorka stripova i samostalna konceptualna umetnica iz Velike Britanije koja trenutno živi u Midlzbrou, pohađala je studije dizajna video igara na lesterskom Univerzitetu De Montfort. U svetu stripa debitovala je 2020. u svom fanzinu *Angel*, a planetarnu popularnost stekla je sa višestruko nagrađivanim metanarativnim autobiografskim grafičkim romanom *It's Lonely at the Centre of the World*. Intimnu, ogorčenu borbu protiv usamljenosti, depresije i suicidalnih težnji, ali i ostalih mračnih pošasti koje sa sobom nosi moderna civilizacija, ispričala je sugestivnim i reskim dijalozima, sirovim ali jasno definisanim autorskim stilom koji razbija granice stripskog medija i odbija ustaljene konvencije. Rad na stripu kao terapijsko dejstvo, ali i kreativno formiranje vlastitog prosedeu u vidu razno-likih vizuelnih motiva ili internog monologa, koji oslikavaju njen pogled na svet, primenila je i u *Impending Blindness of Billie Scott*, grafičkoj noveli koja takođe ima autobiografske tonove, a inspirisanoj autorkinim dugotrajnim tegobama sa vidom.

Usledila je saradnja sa svim većim svetskim kućama (*Marvel*, *DC*, *Titan*, *Image*). Ilustrovala je, između ostalog, *Rain* Džoa Hila, saradivala na serijalu *Popijev pakao* (*Poppy's inferno*) i bila deo tima koji je radio na antologiji *Haha* (2021). Takođe je osmisli- la lik *Spajder-UK*-a, britanske verzije Spajdermena u okviru koncepta multiverzuma Spajderversa.

Spisak njenih dosad osvojenih nagrada je impozantan. Godine 2019. odlikovana je titulom najboljeg mladog autora (Comic Scene Awards). Godine 2020. za fanzin *Angel* dobila je nagradu za najbolji debitantski naslov (Tripwire Awards). Časopis *Forbs* je 2022. njeno ime uvrstio u spisak najboljih grafičkih novela. Kruna svega došla je prošle godine - ne samo što je pobedila u kategoriji najboljih grafičkih novela (Ringo Awards) već je bila nominovana i za nagradu *Ras Menning* za najboljeg mladog strip-autora. Iste godine ostvarila je nešto što dosad nijednom autoru devete umetnosti nije uspeo: nominovana je za najprestižniju *Ajznerovu nagradu u pet kategorija* čak u tri kategorije - najbolji scenarista, crtač i grafička adaptacija memoara - za *It's Lonely at*



the Centre of the World, a nominovana je i za najbolju adaptaciju i crtež za *Rain* Džoa Hila.

Kao jedna od najvećih crtačica i umetnica ove decenije s punim pravom je nazvana „budućnošću stripa“ i „najvećom nadom devete umetnosti“ - iako ona već sada sasvim izvesno predstavlja svetlu sadašnjost stripa.

ZOE THOROGOOD

Guest of *Darkwood Publishing House*

Zoe Thorogood (1998), a young comic book author and independent conceptual artist from Great Britain currently residing in Middlesbrough, attended game design studies at De Montfort University in Leicester. She made her debut in the world of comics in 2020 with her fanzine *Angel* and gained planetary popularity with the award-winning metanarrative autobiographical graphic novel *It's Lonely at the Centre of the World*. Through suggestive and sharp dialogues, a raw but clearly defined authorial style that breaks the boundaries of the comic medium and rejects established conventions, she tells an intimate, embittered struggle against loneliness, depression, suicidal tendencies, and other dark afflictions brought by modern civilization. The therapeutic effect of working on comics, as well as the creative formation of her own procedure through various visual motifs or internal monologues reflecting her worldview, is also evident in *The Impending Blindness of Billie Scott*, a graphic novel with autobiographical tones inspired by the author's long-standing vision problems.

Her collaboration with all major global houses (*Marvel*, *DC*, *Titan*, *Image*) followed. She illustrated, among other works, *Rain* by Joe Hill, contributed to the series *Poppy's Inferno*, and was part of the team that worked on the anthology *Haha* (2021). She also conceived the character *Spider-UK*, the British version of Spiderman within the Spider-Verse multiverse concept.

The list of her awards is impressive. In 2019, she was honored with the title of Best Young Author (Comic Scene Awards). In 2020, her fanzine *Angel* won the award for Best Debut Title (Tripwire Awards). In 2022, Forbes magazine included her name in the

list of the best graphic novels. The crowning achievement came last year - not only did she win in the category of Best Graphic Novel (Ringo Awards), but she was also nominated for the Russ Manning Award for Best Young Comic Artist. In the same year, she achieved something that no author of the ninth art has done before: she was nominated for the prestigious Eisner Award in five categories - best writer, artist, and graphic adaptation of memoirs - for her *Lonely at the Centre of the World*, and she was also nominated for best adaptation and drawing for *Rain* by Joe Hill.

As one of the greatest illustrators and artists of this decade, she has rightfully been called "the future of comics" and "the greatest hope of the ninth art", although she already unquestionably represents the bright present of comics.





©Guido Crepax

Guido Crepax, *A Man From Harlem*

STRIP & DŽEZ: RITMOVI PROSTORA

GVIDO KREPAKS, ALTAN, MUNJOZ & SAMPAJO, PAOLO PARIZI, LUĆO RUVI-
DOTI, RUBIO & SAGAR, MASARUTO &
SKUAC, JUSEF DAUDI, DANIJEL ŽEŽELJ,
KAJO & BURI

Gostujući projekat *ANIMANIMA* festivala i
Kulturnog centra Čačak

Ambiciozni pokušaj Danijela Sutifa, filozofa, istoričara umetnosti, likovnog i muzičkog kritičara i vrsnog poznavaoa džeza, da sagleda i istraži mnoštvo komunikacijskih kodova između džeza i vizuelnih umetnosti, rezultirao je velikom izložbom *Le Siècle du Jazz (Vek džeza)* u pariskom muzeju *Ke Branli*, 2009. godine. Katalog te izložbe, kao i Suti-fov tekst *Krepaks, Prat* i ostali solisti (*Crepax, Pratt e altri solisti*) objavljen u milanskom časopisu *Musica Jazz* naredne godine, bili su direktan podsticaj za istraživanje koje je dovelo i do naše izložbe *Strip & džez: ritmovi prostora*, premijerno predstavljene na festivalu ani-

macije *Animanima 2023* u Kulturnom centru Čačak. Naravno, nezaobilazan je i značaj Žaka Bišelje, francuskog džez fotografa i producenta, koji je u rubrici *Le Jazz at BD* u magazinu *Le Collectionneur de bandes dessinées* od 1986. do 2007. objavio impresivnu količinu podataka vezanih za temu džeza u stripu.

Džez je već odavno pronašao mesto u filmu, uvek iznova iznenađujući i sineaste i publiku intrigantnim motivima i uzbudljivim narativima, međutim, da li strip, kao vizuelni medij koji se izražava isključivo statičnom slikom, može da postigne iste ili slične efekte reflektujući umetničku formu čije je isključivo izražajno sredstvo zvuk? Onomatopeje u formi svojevrsnih grafema, notni zapisi, naslovi pesama - umesto zvuka muzičkih instrumenata? Osetljiva matrica prostor - vreme i vizuelni ritam stripa savršeno komuniciraju sa ritmičkim obracima džeza, dve „fenomenologije“ stapaju se u jedan gotovo spiritualni amalgam koji komunicira sa najvažnijim, unutrašnjim prostorom posmatrača, gde se emocionalno i iskustveno sažimaju u (ne) predvidljivim ritmovima.

Izložba *Strip & džez: ritmovi prostora* ovu tvrdnju pokušava da dokaže otvarajući publici uzbudljive svetove značajnih autora, crtača i scenarista: *A Man From Harlem* Gvida Krepaksa, *Rava Noir* Altana, *Billie Holiday* Munjoza i *Sampaja*, *Coltrane* Paola Parizija, *Miles: Assolo a fumetti* Luća Ruvidotija, *Miles et Juliette* Salve & Sagara, *Mingus* Masaruta & *Skuaca*, *Monk!* Jusefa Daudija, *Small Hands* Danijela Žeželja i *Piscine* Molitor Burija & Kajoa. Dragocena saradnica na izložbi bila je Andrijana Ružić, istoričarka umetnosti koja živi i radi u Milanu, gradu u kome izlazi časopis *Musica Jazz* i u kome je rođen Gvido Krepaks pa se na taj način „energetski krug“ koji je doveo do ovog malog poduhvata srećno zatvorio.

Milen Alempijević, autor izložbe



COMICS & JAZZ: RHYTHMS OF THE SPACE

GUIDO CREPAX, ALTAN, MUÑOZ & SAMPAYO, PAOLO PARISI, LUCIO RUVIDOTTI, RUBIO & SAGAR, MASSARUTTO & SQUAZ, YOUSSEF DAUDI, DANIJEL ŽEŽELJ, CAILLEAUX & BOURHIS

Visiting project of the *ANIMANIMA* festival and the Cultural Center Čačak

The ambitious attempt by Daniel Soutif, a philosopher, art historian, art and music critic, and an excellent connoisseur of jazz, to explore the multitude of communication codes between jazz and visual arts, resulted in the large exhibition *Le Siècle du Jazz* (The Century of Jazz) at the Quai Branly Museum in Paris in 2009. The catalog of that exhibition, as well as *Soutif's text Crepax, Pratt e altri solisti* (Crepax, Pratt and Other Soloists) published in the Milanese magazine *Musica Jazz* the following year, were a direct incentive for research that led to our exhibition *Comics & Jazz: Rhythms of the Space*, premiering at the animation festival *Animanima 2023* in the Cultural Center Čačak. Of course,

one cannot overlook the significance of Jacques Bisceglia, a French jazz photographer and producer, who published an impressive amount of data related to the theme of jazz in comics in the column *Le Jazz at BD* in the magazine *Le Collectionneur de bandes dessinées* from 1986 to 2007.

Jazz has long found its place in film, always surprising both filmmakers and audiences with intriguing motifs and exciting narratives. However, can comics, as a visual medium expressed solely through static images, achieve the same or similar effects by reflecting an artistic form whose sole expressive medium is sound? Onomatopoeias in the form of graphemes, musical scores, song titles – instead of the sound of musical instruments? The sensitive matrix of space-time and the visual rhythm of comics perfectly communicate with the rhythmic patterns of jazz, two “phenomenologies” merge into an almost spiritual amalgam that communicates with the viewer’s most important inner space, where emotions and experiences condense in (un)predictable rhythms.

The exhibition *Comics & Jazz: Rhythms of the Space* attempts to prove this statement by opening up exciting worlds of significant authors, illustrators, and writers to the audience: *A Man From Harlem* by Guido Crepax, *Rava Noir* by Altan, *Billie Holiday* by Muñoz and Sampayo, *Coltrane* by Paolo Parisi, *Miles: Assolo a fumetti* by Lucio Ruvidotti, *Miles et Juliette* by Salve & Sagar, *Mingus* by Massarutto & Squaz, *Monk!* by Youssef Daoudi, *Small Hands* by Danijel Žeželj, and *Piscine Molitor* by Bourhis and Cailleaux. A valuable collaborator on the exhibition was Andrijana Ružić, an art historian living and working in Milan, the city where the magazine *Musica Jazz* is published and where Guido Crepax was born, thus closing the “energy circle” that led to this small endeavor.

Milen Alempijević, exhibition author

Autor i priređivač / Written and edited by: Slobodan Ivkov (Izbor tekstova / Selection of texts). Više informacija na / more information at: www.salonstripaskc.rs

145 GODINA OD POKRETANJA ČASOPISA *ŠALJIVI ASTRONOM* / 145 YEARS SINCE THE LAUNCH OF THE MAGAZINE *ŠALJIVI ASTRONOM*

145 GODINA OD POKRETANJA ČASOPISA *GOLUB* / 145 YEARS SINCE THE LAUNCH OF THE MAGAZINE *GOLUB*

135 GODINA OD POKRETANJA ČASOPISA *BIČ* / 135 YEARS SINCE THE LAUNCH OF THE MAGAZINE *BIČ*

Nakon što je krajem 19. veka u Srbiji uspostavljen politički stranački sistem, pored nezavisne razvijala se i partijska štampa. Osim „ozbiljnih” glasila, stranke su osnivale i satirične listove. Jedan od takvih je bio i *Bič*, osnovan za 1. april 1889. Kao izdavač se vodio S. [Sima] Lukin Lazić, ali je kao sedište ili štamparija potpisivana Narodna radikalna stranka. U periodu 1889-1890. je u ovom listu objavljeno mnoštvo prastripova, karikatura i gegova u sekvencama. Ovaj list, iako važan, nije detaljno istražen, niti su svi njegovi brojevi digitalizovani. Zna se da je stigao do br.79.

After a political party system was established in Serbia in the late 19th century, party-affiliated press developed alongside independent media. In addition to “serious” publications, parties also founded satirical magazines. One such magazine was *Bič* (The Whip), founded on April 1, 1889. It was officially published by S. [Sima] Lukin Lazić, but the headquarters or printing house was listed as the People’s Radical Party. Between 1889 and 1890, this magazine published numerous early comics, caricatures, and gags in sequences. Despite its importance, the magazine has not been thoroughly researched, nor have all its issues been digitized. It is known to have reached issue no. 79.

90 GODINA OD OBJAVLJIVANJA PRVOG NOVINSKOG SERIJALIZOVANOG AVANTURISTIČKOG STRIPA REALISTIČKE STILIZACIJE / 90 YEARS SINCE THE PUBLICATION OF THE FIRST NEWSPAPER-SERIALIZED ADVENTURE COMICS OF REALISTIC STYLIZATION

85 GODINA OD POKRETANJA ČASOPISA *MIKIJEVO CARSTVO* / 85 YEARS SINCE THE LAUNCH OF THE MAGAZINE *MIKIJEVO CARSTVO*

120 GODINA OD ROĐENJA BRANISLAVA - BRANKA VIDIĆA / 120 YEARS SINCE THE BIRTH OF BRANISLAV - BRANKO VIDIĆ

85 GODINA ČASOPISA *POLITIKIN ZABAVNIK* / 85 YEARS OF THE MAGAZINE *POLITIKIN ZABAVNIK*

Politikin Zabavnik je najvažniji i najdugovečniji srpski časopis sa stripovima! I danas redovno izlazi. U ranijim katalogima objavili smo i prvu naslovnu stranicu od 28. februara 1939. i onu od 5. januara 1952. obnovljenog na istovetnom velikom novinskom roto-formatu. Numerisanje je počelo od prvog broja. Od 1939. ovaj časopis je izlazio dva puta nedeljno, utorkom i petkom.

Dva dana pre bombardovanja Beograda i početka nacističke okupacije Srbije 6. aprila 1941. godine, objavljen je poslednji 220. broj. Od 6. januara 1968. i br. 836 izlazi u današnjem njuzmagazinskom obliku, na odličnoj hartiji i štampan u punom koloru („duboka štampa“ / „bakrotisak“), samo je tada bio nešto veći (C-format), nego današnji.

Politikin Zabavnik (Politika's Entertainer) is the most important and longest-running Serbian magazine with comics! It is still regularly published today. In earlier catalogs of the Festival, we published the first cover from February 28, 1939, and the one from January 5, 1952, when it was relaunched in the same large newspaper roto-format. The numbering started from the first issue. Since 1939, this magazine was published twice a week, on Tuesdays and Fridays. Two days before the bombing of Belgrade and the start of the Nazi occupation of Serbia on April 6, 1941, the last 220th issue was published. Since January 6, 1968, and issue no. 836, it has been published in today's newsmagazine format, on excellent paper, and printed in full color (gravure printing/copperplate printing), although it was slightly larger (C-format) back then than it is today.

80 GODINA OD OBJAVLJIVANJA PRVOG SRPSKOG STRIPA POSLE DRUGOG SVETSKOG RATA / 80 YEARS SINCE THE PUBLICATION OF THE FIRST SERBIAN COMIC AFTER WORLD WAR II

60 GODINA OD POKRETANJA EDICIJE SVESAKA *LALE* / 60 YEARS SINCE THE LAUNCH OF *THE LALE* COMICS SERIES

50 GODINA OD POKRETANJA ČASOPISA SA STRIPOVIMA PO TV SERIJAMA I FILMOVIMA / 50 YEARS SINCE THE LAUNCH OF THE MAGAZINE WITH COMICS BASED ON TV SERIES AND MOVIES

50 GODINA ČASOPISA ZA TEORIJU STRIPA *PEGAZ* / 50 YEARS OF THE JOURNAL FOR COMICS THEORY *PEGAZ*

Spiritus movens prvog srpskog teorijskog časopisa za strip *Pegaz*, Žika Bogdanović (Beograd, 1932-2021), je prvi broj (knjiga od 166 stranica velikog formata, koja je nosila oznaku dvobroja 1-2), štampao 1974. godine u tiražu od 1.500 primeraka. Drugo izdanje objavio je krajem osamdesetih godina u oko 300 primeraka. Potom je 1989. objavio dvobroj 9-10 (200 stranica velikog formata). Objavljivani su i zasebni tematski brojevi. Broj pripremljen 1992. je, zbog ratnih dešavanja i raspada zajedničke države, čeka pet godina na svoje objavljivanje. Časopis je potom izlazio periodično, na nekoliko godina u pedesetak primeraka, uz mogućnost digitalnog doštampavanja. Poslednji dvobroj je 14 -15 iz 2016.

The driving force behind the first Serbian theoretical journal for comics, *Pegaz* (Pegasus), was Žika Bogdanović (Belgrade, 1932-2021). He published the first issue (a book of 166 pages in large format, which bore the designation of a double issue 1-2), in 1974 with a circulation of 1,500 copies. The second edition was published at the end of the 1980s in about 300 copies. Then, in 1989, a double issue no. 9-10 was published (200 pages in large format). Separate thematic issues were also published. The issue prepared in 1992, waited five years for its publication due to wartime events and the dissolution of the common state. The journal then sporadically appeared every few years in around 50 copies, with the option of digital reprints. The last double issue was 14 -15 from 2016.

PROGRAM SALONA STRIPA 2024.

Četvrtak, 26. 09. 2024.

10.00 – 22.00 Velika sala SKC: BERZA STRIPA

19.00 OTVARANJE IZLOŽBI SALONA 2024.

- **Srećna Galerija:** STEVAN SUBIĆ – retrospektivna izložba gosta Salona
- **Galerija SKC:** *STRIP I DŽEZ – RITMOVI PROSTORA*, Autor postavke: Milen Alempijević (*ANIMANIMA* Festival, Kulturni centar Čačak)
- **Novi prostor:** KONKURS 2024 - IZLOŽBA NAGRAĐENIH RADOVA
- **Mala sala:** KONKURS 2024 – IZLOŽBA NAJBOLJIH RADOVA SA KONKURSA 2024.
- **Galerija Circus:** Zefirino GRASI – dobitnik Priznanja za doprinos srpskom stripu, dokumentarna izložba

20.00 Velika sala: CEREMONIJA SVEČANOG OTVARANJA SALONA I DODELA NAGRADA

Petak, 27. 09. 2024.

10.00 – 21.00 Velika sala SKC: BERZA STRIPA

16.00 Velika Sala, Dušan RELJIĆ: *DEKAMERON / DRUŽINA KLIKER (Makondo, Beograd 2024)* promocija izdanja. Govore: Dušan Reljić, autor i Kristijan Relić, urednik izdanja

17.00 Velika sala, *LAGUNA NA DALEKOM ISTOKU!* promocija Laguninog manga izdavaštva iz *Star Way* edicije. Govore: Aleksandar Nešić Kreša, urednik serijala *Laku noć Punpune*, Saša Bošković, urednik u Laguni i IvaN Veljković, pisac, kritičar i teoretičar

18.00 Velika Sala, Milen ALEMPIJEVIĆ: *STRIP I DŽEZ – RITMOVI PROSTORA*, promocija projekta (*ANIMANIMA* Festival, Kulturni centar Čačak)

19.00 Velika Sala, Stevan SUBIĆ, predavljanje gosta Salona

Subota, 28. 09. 2024.

10.00 – 21.00 Velika sala SKC: BERZA STRIPA

16.00 Velika sala, *DICE ARENA - CENTAR DOBRE ZABAVE!* Lagunina produkcija društvenih igara (braća Vukašin i Janko Nišavić: *Marš na Drinu...*). Govore: Mladen Lukešević i Aleksandar Nešić Kreša

17.00 Velika sala, SPECIJALNO PRIZNANJE SALONA STRIPA 2024. ZA DOPRINOS SRPSKOM STRIPU: Zefirino GRASI, razgovor sa laureatom

18.00 Velika sala, Zoe TOROGUD (UK), predavljanje gošće izdavačke kuće *Darkwood*

19.00 Velika sala, Stevan SUBIĆ: TEMATSKE VEČERI SA IZDAVAČIMA - *Makondo*, Beograd

Nedelja, 29. 09. 2024.

10.00 – 21.00 Velika sala SKC: BERZA STRIPA

16.00 Velika sala: Društvo ljubitelja stripa *MAKSIM: 100 VELIČANSTVENIH - DOBRIĆ, KUŠANIĆ, PERICA, KOLJANIN..*, tribina. Govore: Slobodan Ivkov, Živojin Tamburić, Vuk Marković

17.00 Velika sala: Slobodan Ivkov: Jubileji srpskog stripa u 2024. godini, predavanje

18.00 Velika sala, Stevan SUBIĆ: TEMATSKE VEČERI SA IZDAVAČIMA – *Čarobna knjiga*, Beograd

(Međunarodni salon stripa zadržava pravo izmene i dopune programa)

PROGRAM OF THE FESTIVAL 2024

Thursday, September 26, 2024

10:00 – 22:00 SKC Main Hall: COMICS MARKETPLACE

19.00 OPENING OF THE FESTIVAL EXHIBITIONS 2024

- **Happy Gallery:** STEVAN SUBIĆ – Retrospective Exhibition of the Festival's Guest
- **SKC Gallery:** *COMICS & JAZZ – RHYTHMS OF SPACE*, Exhibition Author: Milen Alempijević (*ANIMANIMA* Festival, Cultural Center Čačak)
- **New Space:** CONTEST 2024 – EXHIBITION OF AWARDED WORKS
- **Small Hall:** CONTEST 2024 – EXHIBITION OF THE BEST WORKS FROM THE CONTEST 2024
- **Circus Gallery:** Zeffirino GRASSI – Recipient of the Special Award for Contribution to Serbian Comics, documentary exhibition

20:00 Main Hall: OPENING AND AWARDS CEREMONY OF THE FESTIVAL

Friday, September 27, 2024

10:00 – 21:00 SKC Main Hall: COMICS MARKETPLACE

16.00 Main Hall, Dušan RELJIĆ: *DECAMERON / THE CLICKER COMPANY* (*Makondo*, Belgrade 2024), edition launch. Speakers: Dušan Reljić, author, and Kristijan Relić, editor

17.00 Main Hall, *LAGUNA* IN THE FAR EAST! Promotion of Laguna's manga publishing from the *Star Way* edition. Speakers: Aleksandar Nešić Kreša, editor of the series Goodnight Punpun, Saša Bošković, editor at Laguna, and Ivan Veljković, writer, critic, and theorist

18.00 Main Hall, Milen ALEMPIJEVIĆ: *COMICS & JAZZ – RHYTHMS OF SPACE*, project launch (*ANIMANIMA* Festival, Cultural Center Čačak)

19.00 Main Hall, Stevan SUBIĆ, Introducing the Guest of the Festival

Saturday, September 28, 2024

10:00 – 21:00 SKC Main Hall: COMICS MARKETPLACE

16.00 Main Hall, *DICE ARENA* - CENTER OF GOOD FUN! Laguna's board game production (brothers Vukašin and Janko Nišavić: *March on the Drina...*). Speakers: Mladen Lukešević and Aleksandar Nešić Kreša

17.00 Main Hall, SPECIAL AWARD OF THE FESTIVAL 2024 FOR CONTRIBUTION TO THE SERBIAN COMICS: Zeffirino GRASSI, talk with the laureate

18.00 Main Hall, Zoe THOROGOOD (UK), presentation of the guest of *Darkwood* Publishing House

19.00 Main Hall, Stevan SUBIĆ: THEMATIC EVENINGS WITH PUBLISHERS - *Makondo*, Belgrade

Sunday, September 29, 2024

10:00 – 21:00 SKC Main Hall: COMICS MARKETPLACE

16.00 Main Hall, Association of Comics fans *MAKSIM*: MAGNIFICENT 100 - DOBRIĆ, KUŠANIĆ, PERICA, KOLJANIN..., panel discussion. Speakers: Slobodan Ivkov, Živojin Tamburić, Vuk Marković

17.00 Main Hall, Slobodan Ivkov: Anniversaries of Serbian Comics in 2024, lecture

18.00 Main Hall, Stevan SUBIĆ: THEMATIC EVENINGS WITH PUBLISHERS – *Čarobna Knjiga*, Belgrade

(International Comics Festival reserves the right to change and modify the program)

MEĐUNARODNI SALON STRIPA SKC BEOGRAD, 2024.
INTERNATIONAL COMICS FESTIVAL SKC BELGRADE 2024

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Sava Jevtić (2019), najmlađi strip autor /
the youngest comics author





Република Србија
МИНИСТАРСТВО ПРОСВЕТЕ



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