

# 6 MEDUNARODNI SALON STRIJA

6<sup>TH</sup> INTERNATIONAL COMICS SHOWROOM

SKC BELGRADE  
2008 HAPPY GALLERY





# 6 MEDUNARODNI SALON STRIPE

6<sup>TH</sup> INTERNATIONAL COMICS SHOWROOM

25-28. IX 2008.

Urednik / Showroom curator

Miki Pješčić

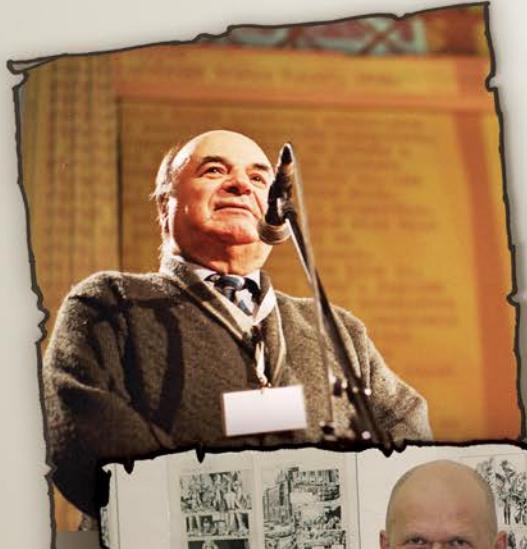
Koordinator međunarodnog programa / Internationale programme manager

Dejan Nikolaj Kraljačić

Program domaćih autora / Review of domestik authors

Vladimir Vesović

SKC Beograd, Srećna Galerija, 2008. / SKC Belgrade, Happy Gallery, 2008



# MILAN ZULIĆ: READ ME!

INSTALACIJA - INSTALLATION VIEW  
PRODUKTION: ERSTE BANK, 2008



## SVET STRIPA I SVET U STRIPU

Možda podatak da je broj zemalja iz kojih su pristigli stripovi na 6. međunarodni salon stripa u Beogradu premašio svih pet prethodnih Salona zajedno, najbolje odslikava visoki ugled ove manifestacije.

Stripovi su stigli sa svih kontinenata, izuzev Afrike. Dakle, iz Australije i Azije, mislimo na Indiju i Iran, Izrael i Kipar, na Singapur, Tursku i Uzbekistan. Kao i na veliku Kinu. Kad kažemo da su u Beograd poštom prispele strip table iz Amerike, mislimo na oba potkontinenta. Južnu Ameriku su predstavili autori iz Argentine, Ekvadora, Brazila, Urugvaja. Iz Sjedinjenih Američkih Država je stiglo nekoliko stripova. Naravno da su autori iz Evrope najprisutniji. Među njima su i oni iz stripских velesila kakve su Italija, Španija i Velika Britanija, ali su se pojavili i crtači i scenaristi iz Grčke, Nemačke, Holandije, Rusije kao i iz zemalja o čijem stripu manje znamo, iz Austrije, Bugarske, Rumunije i Ukrajine. Interesantno je da su ovog puta izostali strip autori iz Francuske i Belgije. Posebna priča je standardno visoko prisustvo stripских crtača i scenarista sa teritorije eksjugoslovenskih republika. Nijedna nije izostala. Šta više, one brojčano ali i kvalitetno spadaju u vrh produkcije. Takvo stanje pokazuje najmanje dve stvari. Jedna je da interesovanje za strip kao medij i dalje postoji i, šta više i na sreću, raste u celom svetu. Druga je da je Međunarodni salon stripa u našem glavnom gradu Beogradu prepoznat kao manifestacija od velike, internacionalne važnosti. Obe tendencije nas ispunjavaju radošću.

Ziri Salona, dakle, imao je i zadatak i privilegiju da razmotri na stotine tabli i pročita preko dvestotine najraznovrsnijih epizoda priča u slikama. Neke su crtali mladi autori, ponekad početnici, druge, i mnogo češće, bile su kreacije autorski formiranih ličnosti. Preko osam sati članovi Žirija su čitali i gledali, uporedivali i rangirali stripove najraznovrsnijih žanrova i dometa. Ako je među najmladim autorima iz celog sveta najuočljiviji uticaj japanskih mangi, primetno je da je fantastički žanr generalno bio najprisutniji, bez obzira na kontinent i generacije. Posebnu priču bi zahtevale relacija alternativnog i klasičnog ili bi bilo bolje reći klasičnije tretiranog stripa. Kao što u modernoj umetnosti biva, a mislimo pri tome na književnost, muziku ili pak film, klasičnije zasnovana umetnost neprekidno usisava u sebe odgovarajuće ili pogodne inovacije iz alternative, prilagodavajući ih svojim medijskim potrebama i parametrima. Članovi ovogodišnjeg Žirija salona su se uverili da je to karakteristično i za ponudene primere aktuelnih stripova. To je na izvestan način otežavalo naš ocenjivački rad, ali nas je svejednako iznenadivala invencija, često vrlo mladih stvaralaca širom Zemljine kugle. Prijatno je, takođe, bilo posmatrati kako je i broj žena koje sa uspehom rade na stripu sve veći i veći. U svim kategorijama strip crtačice i scenaristkinje su po pravilu poslale uspele, upečatljive radove.

Poseban prostor bi zahtevala priča o kvalitetu stripova. Čak četvrtina radova prispetih na konkurs, od znanih do neznanih, mlađih i starijih crtača i scenarista pripadala bi visokim dometima stripske umetnosti i otuda ranije napisane reči o povlašćenosti članova Žirija. Jer mi smo pregledali mnoštvo kvalitetnih stripova koji nikada neće biti objavljeni na jednom mestu i u jednoj publikaciji. Od komičkih tabli, preko satiričkih parabola, od složenih aluzivnih priča do žanrovskih stripova rađenih po najstrožim narativnim obrascima. Često smo se družili sa vilama i zmajevima, ali i sa stripovima koji su naročite psihološke samoanalize autora. Savremeni strip kao da se odrekao socijalne ili klasne priče, mada ga još uvek privlači istorija, kao i daleka budućnost. On sve manje analizira ili istražuje svoj jezik, ali povremeno voli da replicira najboljoj tradiciji stripa XX veka. Ipak, moglo bi se primetiti da su, u većini, crtači bolji od scenarista i da savremeni svetski strip pomalo pati od nedostatka dobrih priča.

Posetioci 6. međunarodnog salona stripa u Beogradu moći će tokom trajanja njegovih raznovrsnih programa da pogledaju ponuđene radove i uporede svoje utiske sa utiscima i odlukama Žirija. Ko će tu biti na gubitku ne znamo, ali smo sigurni da je čitava manifestacija dobitak ne samo za srpski strip i strip eksugoslovenskih prostora, nego i za svetski strip kao živ i atraktivni umetnički fenomen.

Vasa Pavković  
član Žirija  
Beograd, 1. septembar 2008.

## THE WORLD OF COMICS and THE WORLD IN COMICS

Perhaps the best indication of the 6th International Comics Showroom's reputation is the fact that the number of countries from which the comics have arrived for the contest this year surpasses that of all five preceding showrooms put together.

Comics arrived from all continents except Africa. So: from Australia and Asia, too, and when we say Asia, we mean India and Iran, Israel and Cyprus, Singapore, Turkey and Uzbekistan, as well as big China. When we say that comic pages arrived to Belgrade by post from the Americas, we mean both subcontinents. South America is represented by artists from Argentina, Ecuador, Brazil and Uruguay. Several comics came from the United States of America, too. Naturally, artists from Europe are most numerous. Among them are those from comic superpowers such as Italy, Spain and Great Britain, but artists and writers from Greece, Germany, the Netherlands and Russia as well as from countries whose comics we know little of such as Austria, Bulgaria, Romania and Ukraine are also present. It is interesting to note that comic artists from France and Belgium did not show up this time. A special story could be told about a traditionally high level of presence of comic artists and writers from the territory of former Yugoslav republics, none of which has been left out. Moreover, theirs belongs to the top of the production - both in numbers and in quality. Such a state of matters demonstrates two things. The first is that the interest for comics as a medium still exists throughout the world and it is, moreover and luckily so, growing. The second is that the International Comics Showroom in our capital Belgrade is recognized as an event of great international importance. Both tendencies fill us with joy.

The Jury of the Showroom, therefore, had both a duty and a privilege to consider hundreds of pages and read over two hundred most diverse episodes of stories told in pictures. Some of them were created by young artists, sometimes by beginners, while others - much more frequently so - were creations by already formed authors. For over eight hours, members of the Jury looked, compared and rated comics of most diverse genres and achievements. The influence of the Japanese manga is most visible among youngest artists. On the other, it should be noted that fantasy genre is generally the most present regardless of continents and generations.

Relations between the alternative and the classical comic expression or, better said, more traditionally treated comics, would also need a separate chapter. As it happens in modern art, by which we mean literature, music or film, a more classically founded art constantly absorbs appropriate or suitable innovations from alternative expressions. It always adapts them to the needs of its medium and its parameters. This year, members of Showroom's Jury were convinced that this paradigm was also characteristic of the examples of comics submitted for the competition. This in some ways aggravated our work as assessors, but we were nevertheless equally surprised by inventions, often time by very young creators across the globe. It was also very pleasant to see that the number of women who successfully work on comics is getting increasingly bigger. In all these categories women comic artists and writers sent - as if by a rule - successful and impressive works.

Quality of submitted comics would best be dealt with in a special supplement. As many as a quarter of the works accepted for the contest - ranging from known ones to unknown ones, from those done by young or by older artists and writers - would belong to the highest achievements of the Serbian art. Hence the words about members of the Jury being privileged, because we have seen a host of quality comics that will never be published in a single place or in a single publication. The works ranged from comic pages, satirical parables and complex allusive stories to genre comics done in line with most rigorous narrative paradigms. Reading them, we often made friends with fairies and dragons, but also with comics which are special psychological analyses of authors themselves. As if modern comics gave up social or class-related stories. Nevertheless, it is still attracted by history, as well as by distant future. It analyses or explores increasingly less its own expression, but it occasionally likes to retort to the best tradition of comics of the 20th century. Nevertheless, it could be noticed that - by and large - the artists are generally better than writers and that comics across the world suffer, to some extent, a lack of good stories. While its diverse programmes last, visitors of the 6th International Comics Showroom in Belgrade will be able to see submitted works and compare their impressions with the decisions of the Jury. We do not know who will be at loss, but we are sure that the whole event is a gain, not only for the Serbian comics and the comics of the ex-Yugoslav realm, but also for world comics as a living and attractive artistic phenomenon.

Vasa Pavkovic  
Jury member  
Belgrade, September 1st 2008



Konkurs 6. međunarodnog salona stripa  
6th International Comics Showroom contest

Broj pristiglih rada na konkurs  
Total number of submitted works: 210

Broj zemalja iz kojih su radovi stigli  
Total number of countries: 32

Zemlje učesnice:

Argentine, Australije, Austrije, Bosne i Hercegovine, Brazila, Bugarske, Crne Gore, Ekvadora, Grčke, Holandije, Hrvatske, Indije, Irana, Italije, Izraela, Kine, Kipra, Makedonije, Nemačke, Poljske, Rumunije, Rusije, Singapura, Sjedinjenih Američkih Država, Slovenije, Srbije, Spanije, Turske, Ukraine, Urugvaja, Uzbekistana i Velike Britanije

Argentine, Australije, Austrije, Bosne i Hercegovine, Brazila, Bugarske, Crne Gore, Ekvadora, Grčke, Holandije, Hrvatske, Indije, Irana, Italije, Izraela, Kine, Kipra, Makedonije, Nemačke, Poljske, Rumunije, Rusije, Singapura, Sjedinjenih Američkih Država, Slovenije, Srbije, Spanije, Turske, Ukraine, Urugvaja, Uzbekistana i Velike Britanije

Žiri / Jury:

Srećko Jovanović, publicista (predsednik) / publisher (chairman); Vasa Pavković, književni kritičar / literature critic; Miroljub Milutinović Brada, strip autor / comic artist; Zlatko Milenković, urednik Strip vesti / Comic News website editor; Kokan Mladenović, pozorišni režiser / stage director

• Nagrade / Awards & prizes

• Grand Prix

Alem Ćurin: Ima me - nema me (Some of Me - None of Me)

• Najbolje ostvarenje u domenu klasičnog strip jezika / Award for the best traditional style comic

Marko Stojanović (scenario / script) / Mijat Mijatović (crtež i kolor / art & color): Lov (Hunt)

• Najbolje ostvarenje u domenu alternativnog strip jezika / Award for the best alternative comic &

• Specijalna nagrada žirija za inovaciju / Special jury award for inventiveness

Miloš Jakovljević (scenario / script) / Bratislav Milenković (crtež / art): Ljubičasti heliks (Violet Helix)

• Najbolji scenario / Award for the best script

Marko Stojanović (scenario / script) / Ivan Šainović (crtež i kolor / art & color): Posao (Job)

• Najbolji crtež / Award for the best graphics

Dragan Paunović

Nagrade u kategoriji takmičara do 15 godina  
Awards for the authors up to 15 years old

• Mladi lav / Young Lion special award &

• Specijalna nagrada žirija za najbolju ideju / Special jury award for the best idea

Jelena Vučić: Papirni aviončići (Paper Airplanes)

• Specijalna nagrada žirija za zreo i maštoviti izraz / Special jury award for maturity and imagination

Anna Grigoryeva (Rusija / Russia): Igra (The Game)

• Specijalna nagrada žirija za najmlađeg učesnika / Special jury award for the youngest contestant  
Teodora Birmančević (9 godina)

Nagrade sponzora i prijatelja Salona

Sponsors and Showroom's friends special awards & prizes

• Nagrada Politikinog zabavnika / Politikin Zabavnik Magazine Prize

Ivan Stojković: Zamka (Trap)

• Nagrada stripoteke / Stripoteca Comics Magazine Award

Marko Stojanović (scenario / script) / Ivan Šainović (crtež i kolor / art & color): Posao (Job)

• Nagrada izdavačke kuće System Comics, Beograd / System Comics Publishing House Award

Vladimir Veljašević

Marko Stojanović (scenario / script) / Ivan Šainović (crtež&kolor / art &color): Posao (Job)

Marko Marković: Ne slušaj zlo (Do not listen evil)

• Nagrada magazina Strip Pressing / Strip Pressing Magazine Award

Ivan Stojković: Zamka (Trap)

Dragan Paunović

Milo Milan Đilas: Poema (A Poem)

• Nagrada strip edicije Veseli četvrtak / Happy Thursday Comic Edition Award

Milorad Vicanović – Maza (Bosna i Hercegovina / Bosnia and Herzegovina): Tužna sudba Pere ložača

Marko Stojanović (scenario / script) / Ivan Šainović (crtež&kolor / art &color): Posao (Job)

Marko Stojanović (scenario / script) / Igor Jovčevski (crtež/art, Makedonija/Macedonia) / Zoran Jovanović: Greh (The Sin)

• Nagrada magazina Munja strip / Munja Comic Magazine Award

Dijana Malešević: Čarobni ključ i potraga za psom

• Nagrada firme Computerland / Computerland Company Award

1. Đorđe Milović: Smrt od vode

2. Aleksandra Vidaković: U poseti

3. Marko Stojanović (scenario / script), Uroš Begović, (crtež / art): Tri dobra junaka

• Nagrada magazina Pop Kult / Pop Cult Magazine Award

Marko Stojanović (scenario / script) / Mihajlo Dimitrovski The Micho (crtež / art, Makedonija / Macedonia): Lepa reč i gozdrena vrata

• Nagrada likovnog programa SKC-a Beograd / SKC Art Gallery Award

Bojan Radojičić: Strip u pokretu (A comic in motion), strip košulja (a comic-shirt)

• Specijalna nagrada Erste Bank / Erste Bank special Award

Miloš Simić (priča i kreacija / story&cart) / Predrag Vuković (tekst): Stories from the Other Side (Priče s one strane)

# GRAND PRIX

## GRAND PRIX OF THE 6<sup>TH</sup> SHOWROOM

Alem Ćurin (Split, 1953.) se stripom bavi od 26. 12. 1957., pojavom prvoga broja Kekeca, naravski, kao čitalac. Godine 1976. je odlučio čvrsto kako je strip, i ništa doli strip, njegova jedina egzistencijalna preokupacija, stoga upisuje ALU Zagreb koju i narušta 1978. kada dobije prvu profesionalnu šansu kao striper u Nedjeljnoj Dalmaciji. To je bila mrtva šansa koja je takvom i ostala. Ostala onda, ostala takvom do danas. Objavljuvao kratke stripove po stručnoj periodici. Nikad nešto stalno, nikad trajno. Najpoznatiji, ne baš objavljuvani, strip autor svoje generacije, s teritorija bivše Juge. Trideset i koja je prošla, a naš junak, iako nije odustao, još nije ušao među novine (to je zauvijek prošlo svršeno vrijeme!) niti među korice nečega što se zove album.

Ipak su se prave strip šanse ponovo ukazale. Dogodine mu izlazi epizoda Luna Moth vs. The Conformist, iz serijala o Escapistu, izdavača Dark Horsea.

Zivi i radi u Splitu kao freelancer - grafički dizajner, ilustrator (Feral Tribune) i novinar. Osim što crta stripove (većini nepoznate), piše i o stripu kao mediju.



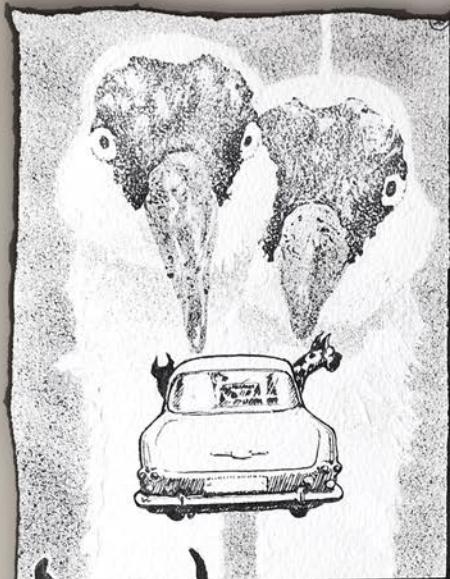
Alem Curin (born in Split, 1953) has dealt with the comics since 26 Dec 1957, naturally, at first as a reader - following the appearance of the first issue of Kekec magazine. In 1976, he firmly decided that the comics and nothing but the comics were and were to be his only existential preoccupation, and, consequently, he enrolled in the Academy of Fine Arts Zagreb, an institution which he quit in 1978 after he got his first professional chance as a comic artist in Nedeljna Dalmacija (Weekly Dalmatia). This chance, however, was a stillborn chance, and it remained such both then and to this very date. Since then, he has published comic strips in professional periodicals but nothing on a permanent basis and never something lasting. Yet he is the best known comic artist of his generation in the territory of former Yugoslavia, although not so much published. Thirty-and-so years have elapsed since his firm resolution and our hero Alem, although he has not given it up, still has not managed to make an appearance between the covers of anything that could be called a comic album. Nevertheless, real chances for the comics have once again shown up. An episode, Luna Moth vs. The Conformist, from the series on Escapists, published by Dark Horse, is forthcoming in print next year. Alem lives and works in Split, Croatia, as a freelance author - graphic artist, illustrator (for Feral Tribune political weekly) and journalist. Besides making comics (by and large the unknown ones) he also writes about the comics as a medium.

IMA ME - NEMA ME  
SOME OF ME - NONE OF ME

ZOVEM SE ISAAC...

ŽIVIM U OBLACIMA...







(CIMA HI ŠTA ĆE REĆI DA SAM I SĀM BOG!)

I NA TOME IMHVALA...

GUARIN ©



# LOV

NAJBOLEJE OSTVARENJE U DOMENU KLASIČNOG STRIP JEZIKA  
AWARD FOR THE BEST TRADITIONAL STYLE COMIC  
LOV, MARKO STOJANOVIC SCENARIO I MIJAT MIJATOVIC CRTEZ I KOLOR  
HUNT BY MARKO STOJANOVIC SCRIPT & MIJAT MIJATOVIC ART & COLOR

VOLIM LOV.

SAMO LOVAC I PLEN.

ODMAH DA KAŽEM, OVDE  
SE NE RADI O PLENU.

VOLIM TO ŠTO JE  
MNOGO JEDNOSTAVNIJI  
OD MOJE DRUGE LJUBAVI,  
RATA. U LOVU NEMA  
NIKAKVIH DUBLJIH  
RAZLOGA, SKRIVENIH  
MOTIVA, NITI MIRA  
KOJI VREBA IZ  
PRVOG PRIKRAJKA...

ON JE TEK UZGREDNA STVAR.

ČAK I KAD SU TO KAO SADA STVORENJA IZ HADA,  
NOĆNE MORE BOGOVA NOĆI, VRİŞTECI I ŠUŠTECI  
UŽASI ŠTO KROZ REDOVE OŠTRIH ZUBA MLJACKAJU  
JOŠ NEPOKIDANE KOSTI I MIŠIĆE, PLEN JE PRE  
IZGOVOR NO RAZLOG DA SE ZGRABI KOPLJE, STISNE  
PETLJA, ZAGAZI U PLIĆAKE NOĆI.

OSTAJE, DAKLE, LOVAC.



NE TRAŽIM OPASNOST,  
MILOŠĆU NAŠEG OCA  
ARESA, ONA AMAZONKE  
PRONALAZI DOVOLJNO  
ČESTO DA MI NIKADA  
ZAISTA NE NEDOSTANE.



NE TRAŽIM DA MI SRCE  
ZABUBNJI U UŠIMA...



... NEMAM NEKU POSEBNU ŽELJU  
DA KRV ZAŠUMI MOJIM VENAMA,  
DA MIŠIĆI SAMI OD SEBE POČNU  
DA SE UVIJAJU I ZATEZU OKO  
MOJIH KOSTIJU...



...NE TREBA MI DA SE SUOČIM SA SMRĆU DA BI SE OSETILA ŽIVOM.





NE, ONO ŠTO MI TREBA  
JE MOJA BRZOPLETOST...



...OKOLNOSTIMA KOJE  
ZNAĆE RAZLIKU IZMEDJU  
ŽIVOTA I SMRTI.



...DA ME OSTAVI BEZ IKAKVIH  
ILUZIJA, TUDJIH MIŠLJENJA  
I SOPSTVENIH OBMANA KOJE  
VREBAJU IZ PRVOG PRIKRAJKA...

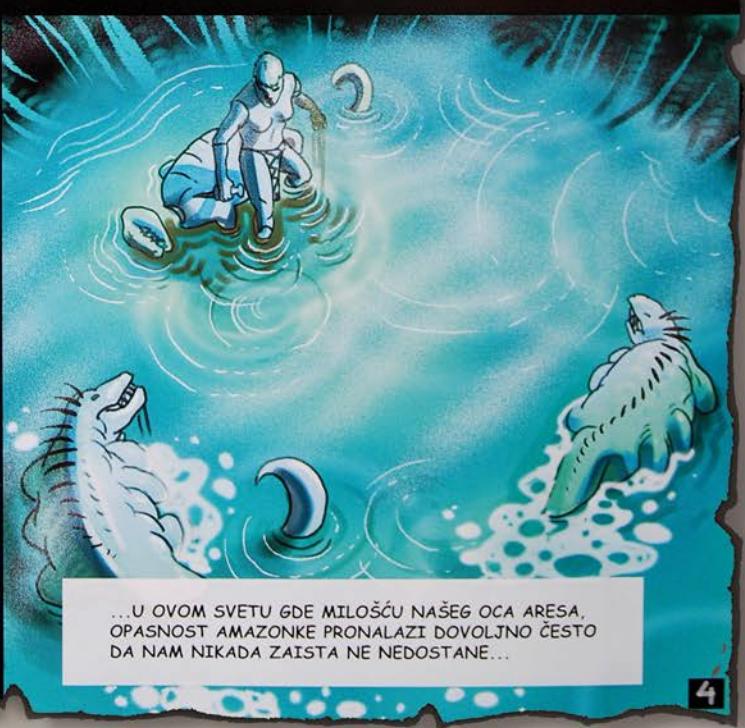


TREBA MI LOV.  
DA ME PROTRESE...

... DA ME NATERA DA  
SEBE VIDIM JASNO I  
OGOLJENO, ONAKO KAKO  
INAČE NIKADA NE BIH.



TREBA MI LOV.  
DA BIH OSTALA U ŽIVOTU.  
TREBA MI DA UPOZNAM SEBE...



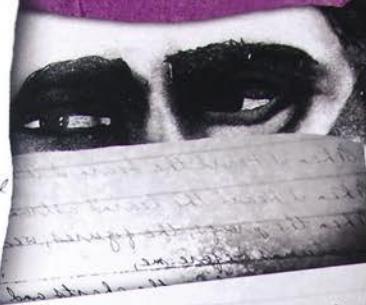
...U OVOM SVETU GDE MILOŠĆU NAŠEG OCA AREŠA,  
OPASNOST AMAZONKE PRONALAZI DOVOLJNO ČESTO  
DA NAM NIKADA ZAISTA NE NEDOSTANE...

When I heard the Learns' Astronomer  
When I heard the learned astronomer,  
When the proofs, the figures, were ranged  
in columns before me,  
When I was shown the charts and dia-  
grams, to add, divide,  
and measure them,  
When I sitting heard the astronomer  
here he lectured with much  
goglance in the lecture-room,  
How soon unaccountable I became tired and  
sick,  
All rising and gliding out I wonder'd off  
by myself,  
In the mystical moist night air,  
And from time to time,  
wound up in perfect silence at the  
Dear Edgar,  
To watching the stars and start enjoy-  
ing life!  
our friend  
Edgar

EDDIE DEDICATES HIMSELF TO THE SKY.

# VIOLET HELIX

MILOŠ JAKOVIĆ  
BRATISLAV MILENKOVIC



P.S Dear Edgar,  
stop watching the stars and start enjoying  
life!  
Your friend  
Malt

EDGAR PUTS AWAY  
HIS FRIEND'S LETTER  
AND ONCE AGAIN...

IT'S BEEN A YEAR SINCE THE LAST TIME HE SLEPT.



THE OBJECT OF HIS ATTENTION  
IS TOO BEAUTIFUL TO IGNORE..

ONE COULD SAY IT'S THE

NAJBOLE OSTVARENJE U DOMENU ALTERNATIVNOG STRIP JEZIKA  
AWARD FOR THE BEST ALTERNATIVE STYLE COMIC

LJUBICASTI HELIKS: MILOŠ JAKOVIĆ SCENARIO I BRANISLAV MILENKOVIC CRTEŽ  
VIOLET HELIX BY MILOŠ JAKOVIĆ SCRIPT & BRANISLAV MILENKOVIC ART

BUT LO, A STIR IS  
IN THE AIR!  
THE WAVE—THERE  
IS A MOVEMENT  
THERE!  
AS IF THE  
TOWERS HAD  
THRUST ASIDE,  
IN SLIGHTLY SINKING  
THE DULL  
TIDE....

EDGAR NAMED IT - "THE VIOLET HELIX".... IT CONSISTS OF THIRTEEN STARS. EACH MORE  
INTERESTING THAN THE OTHER. HE TALKS TO THEM IN DELIGHT.  
A DELIGHT... ONLY AN ASTRONOMER CAN EXPERIENCE.

...AS IF THEIR TOPS

HAD FEEBLY GIVEN

A VOID WITHIN THE FILMY HEAVEN...



DURING THE YEAR, HE'S WRITTEN DOWN EVERYTHING HE'S LEARNED  
ABOUT THE TWELVE STARS. TONIGHT, THE THIRTEENTH IS IN ORDER. THE  
ONE HE NAMED - "CHARLOTTE". THE ONE HE LOVES THE MOST.

6 V.H. - WILLIAM STAR  
7 V.H. - THOMAS STAR  
8 V.H. - ANNA STAR  
9 V.H. - LEWIS STAR  
10 V.H. - OSCAR STAR  
11 V.H. - BYRON STAR  
12 V.H. - CHARLOTTE STAR  
13 V.H. - CHARLOTTE STAR

VIOLET HELIX -  
CONSTELLATION, 1842

VIOLET HELIX -  
CONSTELLATION, 1841

V.H. - CHARLOTTE STAR  
V.H. - BYRON STAR

VIOLET H CONSTELL.  
VIOLET HE CONSTELL.

AAAALL  
THROUUGH  
THE  
NIGHT  
YOUR GLORIOUS EYES.

BUT, THEN... SUDDENLY,

A SINGING VOICE...

...IS HEARD.

SPECIJALNA NAGRADA ZIRJA ZA INOVACIJU  
SPECIAL JURY AWARD FOR INVENTIVENESS

LJUBICASTI HELIKS® MILOS JAKOVLEVIC SCENARIO I BRANISLAV MILENKOVIC CRTEZ  
VIOLET HELIX® MILOS JAKOVLEVIC SCRIPT ® BRANISLAV MILENKOVIC ART

...WERE  
GAAZING  
DOWN  
IN

MINE

THE SINGING VOICE  
FILL UP THE ENTIRE ROOM.

EDGAR BELIEVS IT'S  
HIS LOVING STAR... AS IF SHE  
COULD EVER LOVE HIM BACK.

SUPERNOVA'S

...AND WITH  
A FULL  
HEAAAAAART'S...

...THAANKFUL  
SIIIIIGHS.

BOOM

BUT THE STAR HAS AN AGENDA OF HER OWN.

"ALL THAT GLITTER ISN'T GOLD", THEY SAY.

...I BLESSED THAT  
WAATCH  
DIVIIIIIIIIINE

IT WAS JUST A SUPERNOVA!  
JUST A SUPERNOVA...

BUT,  
WHO, THEN, IS  
SINGING?!

IN CHARLOTTE'S CASE IT'S - ALL THAT GLITTER ISN'T LONG LASTING

EDGAR MOVES HIS TELESCOPE IN A NEW DIRECTION.

HE HAVEN'T MADE A  
CONTACT WITH HUMAN  
BEING IN A YEAR,  
SO HE HIDES HIMSELF...

the mystical moist night air,  
and from time to time,  
Look'd up in perfect silence at the stars.  
P.S. Dear Edgar,  
stop watching the stars and start enjoy life!  
Your friend  
Galt

AND, THERE, IN THE SHADOW OF HIS TELESCOPE,  
EDGAR REMEMBERS HIS FRIEND'S LETTER...

AND DECIDES TO FOCUS ON  
THE WOMAN INSTEAD OF THE STARS.

I ALWAYS THOUGHT YOU  
WERE LOOKING AT ME...

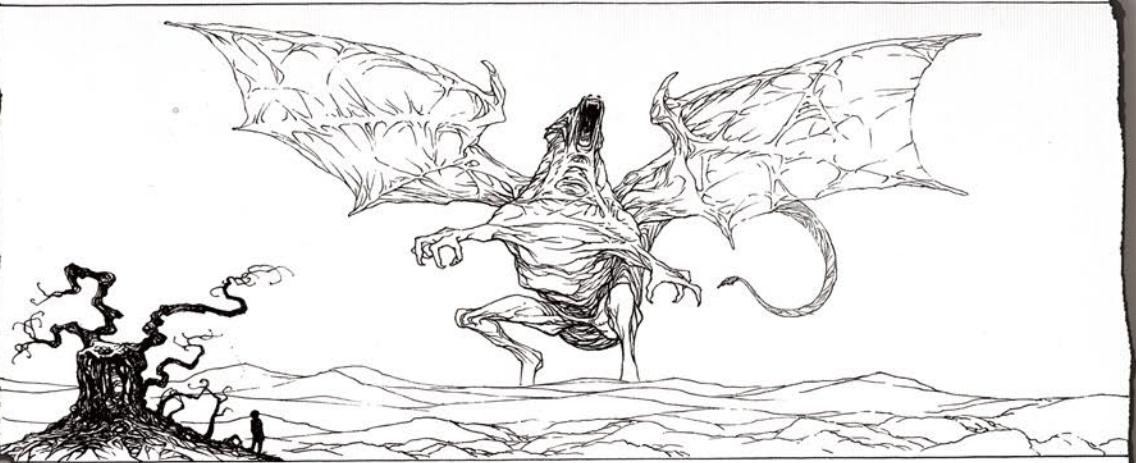
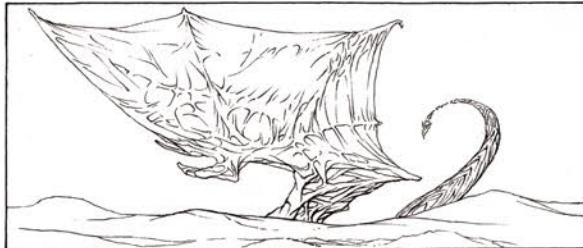
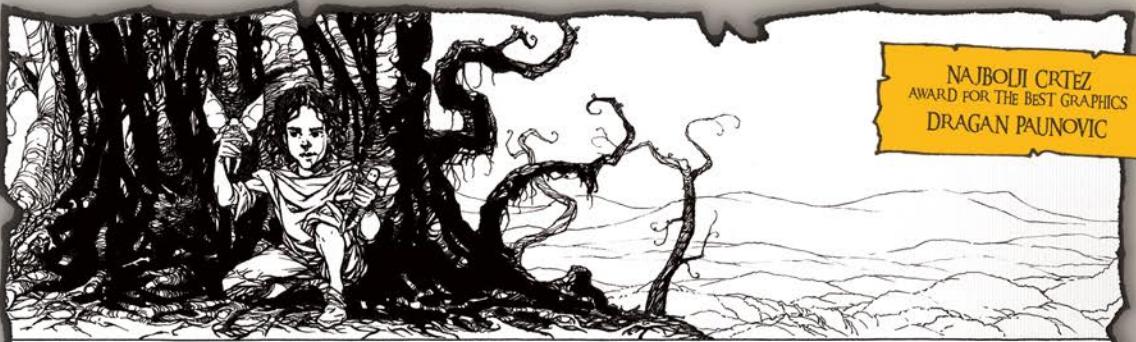
I NEVER WAS, BUT I WILL...  
OH, MY PRECIOUS EMILY!

AFTER ALL, THEY  
COULD NEVER LOVE  
HIM BACK, AS MUCH  
AS SHE CAN.

THE END

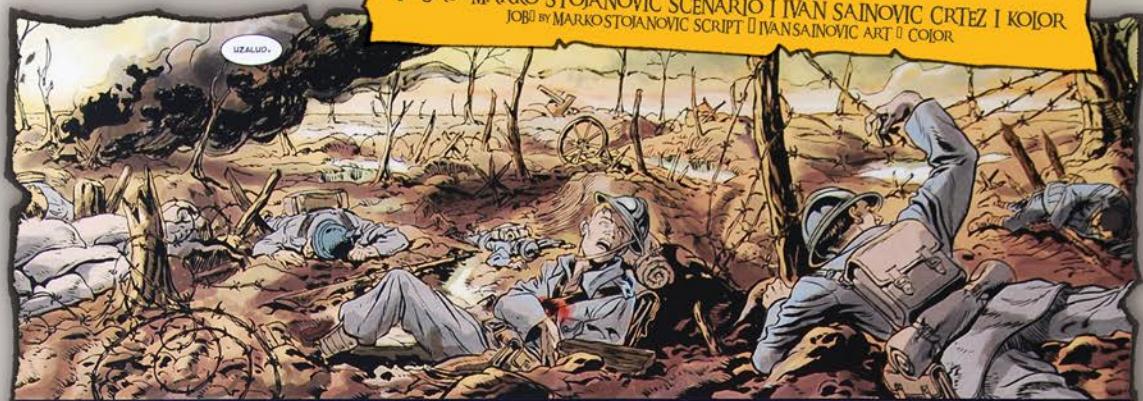
POETRY BY WALT WHITMAN,  
EDGAR ALAN POE AND  
EMILY BRONTE

NAJBOLJI CRTEZ  
AWARD FOR THE BEST GRAPHICS  
DRAGAN PAUNOVIC



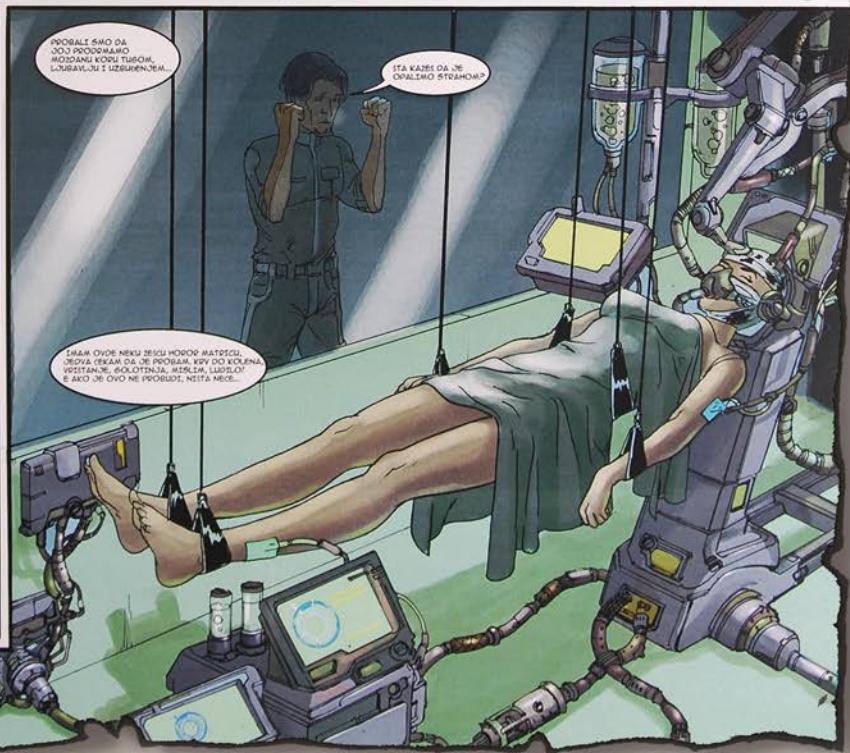
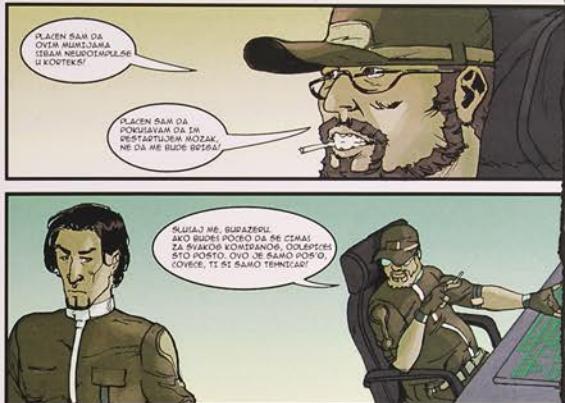
NAJBOLJI SCENARIO  
AWARD FOR THE BEST SCRIPT

POSAO MARKO STOJANOVIC SCENARIO I IVAN SAINOVIC CRTEZ I KOJOR  
JOB: MARKO STOJANOVIC SCRIPT: IVAN SAINOVIC ART: KOJOR









# ПАПИРНИ АВИОНИЧИЋИ

КАК СМО ПОСТАЛИ  
ГОСПОДАРИ  
ИМ НЕБА

КАДА САМ БИЛА МАЛА, НИСАМ  
ИМАЛА БАШ МНОГО ПРИЈАТЕЉА,  
КАД МАЛО БОЈЕ РАЗМИСЛИМ  
МОЈ ЈЕДИНИ ПРИЈАТЕЉ је  
БИО МОЈ АВИОН ОД ПАПИРА...

УЗЕЛА БИХ ТАКО  
МАМИНЕ МАРАМЕ И  
ЗА ТРЕЋ ОКА ПОСТА-  
ЈА НЕУСТРАДИВИ  
ПЛЮТ МОГ  
АВИОНИЧИЋА...

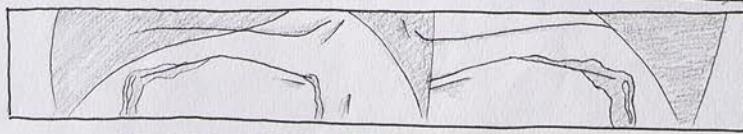
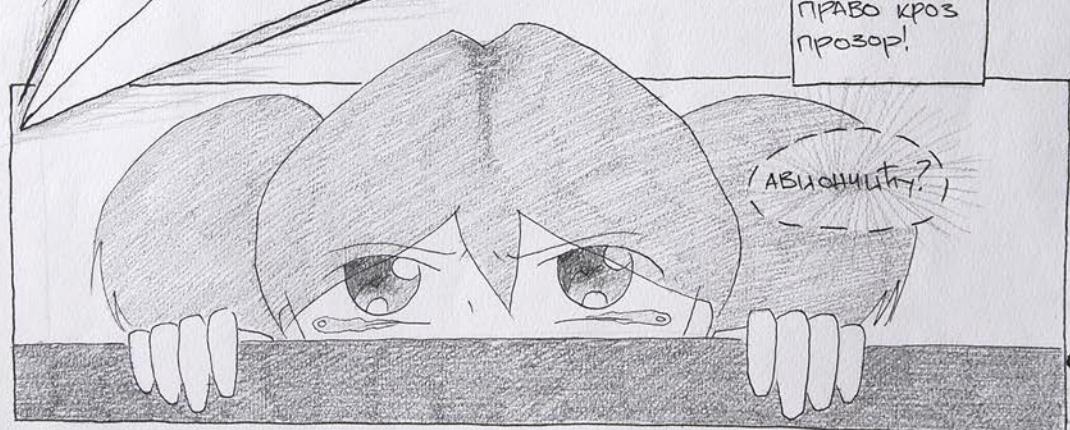
ЈЕДЕДА БЫСНО ТАКО КРОЗ  
ОБЛАКЕ, ОЦУЈЕ, СВУДА ГДЕ  
НАС ВЕТАР ОДНЕСЕ И НИКАДА  
СЕ НИСНО ОДВАЈАЈИ...

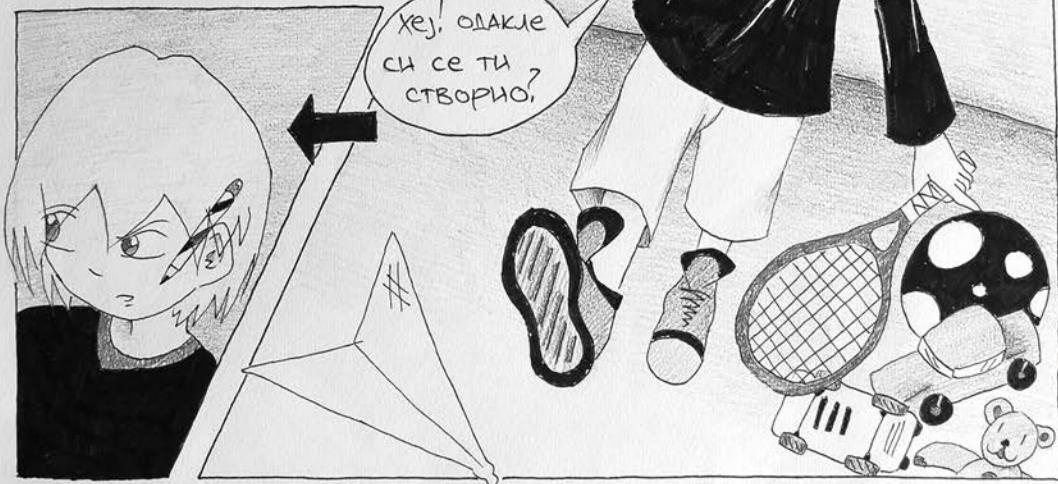
Драги дневниче,  
занаси смо  
из м. Јуна  
Мурмур  
Ух! ух!  
♥

Али једног дана,  
десило се нешто  
што ми је  
променило  
живот...

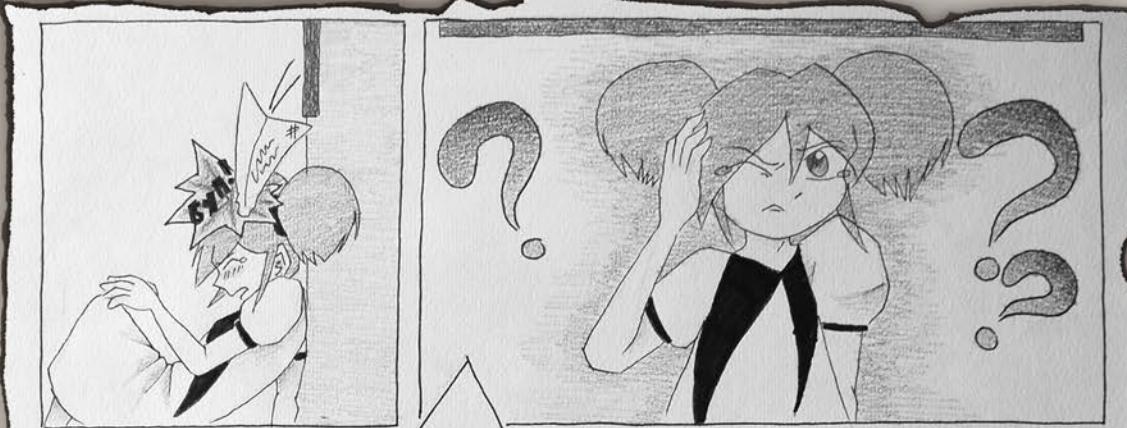
1. сп.  
цртеж: Јелена Вучић ; сценарисао: Јелена Вучић ; Београд 2008.

MIADI LAV  
YOUNG LION SPECIAL AWARD  
ПАПИРНИ АВИОНИЧИЋИ ЈЕЛЕНА ВУЧИЋ  
PAPER AIRPLANES BY JELENA VUCIC





SPECIALNA NAGRADA ZIRJA ZA NAJBOLU IDEJU  
SPECIAL JURY AWARD FOR THE BEST IDEA  
ПАПИРНИ АВИОНЦИ ЈЕЛЕНА ВУЧИЋ  
PAPER AIRPLANES BY JELENA VUCIC



# The Game



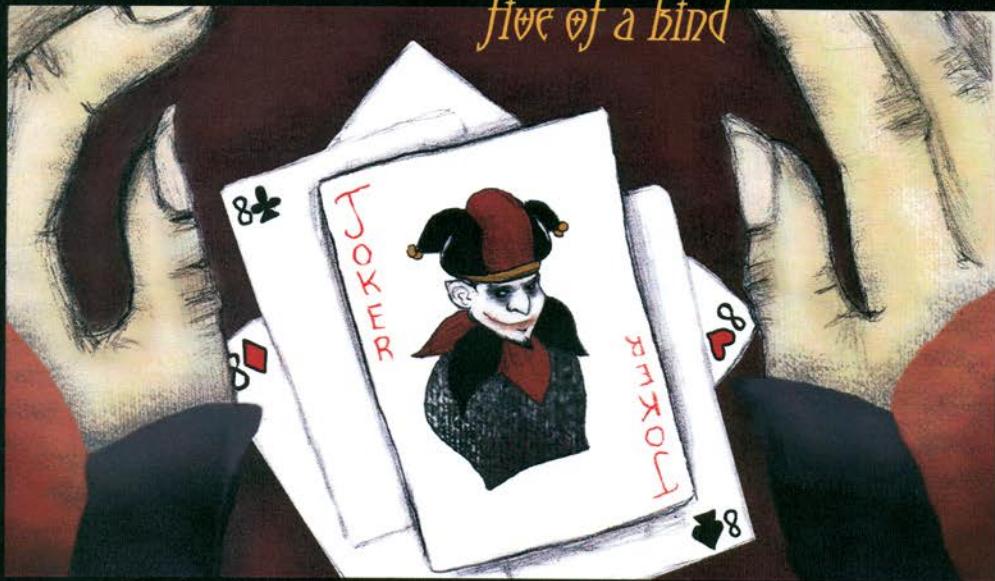
*one pair*

SPECIJALNA NAGRADA ZIRJA ZA ZREO I MASTOVIT IZRAZ  
SPECIAL JURY AWARD FOR MATURITY AND IMAGINATION

IGRA: ANA GRIGORJEVA  
THE GAME BY ANNA GRIGORIEVA



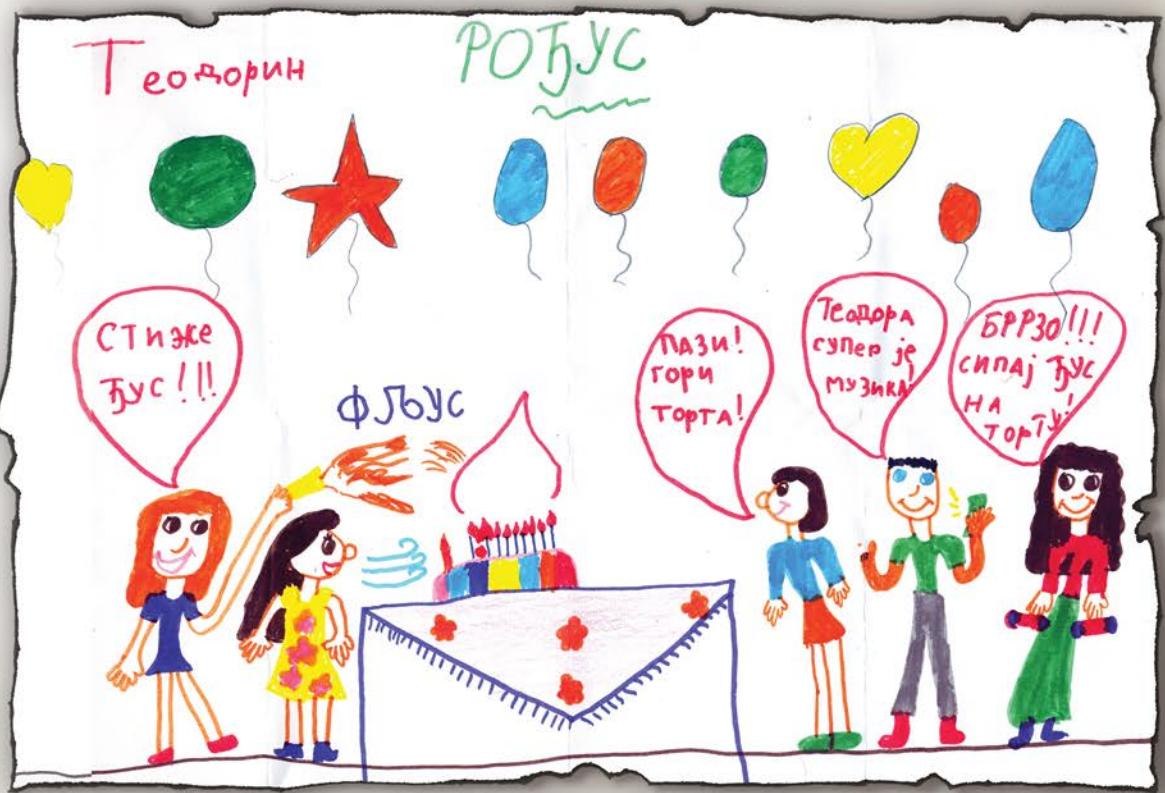
*five of a kind*



It's not about  
making  
any *sense*

Just remember:  
**JOKER** always  
WIN

SPECIJALNA NAGRADA ZIRJA ZA NAJMLAĐEG UCESNIKA  
SPECIAL JURY AWARD FOR YOUNGEST CONTESTANT  
TEODORA BIRMANCIC 9 GODINA



# SPECIJALNO PRIZNANJE

## ZA DOPRINOS SRPSKOM STRIPU

SPECIAL AWARD FOR GENERAL CONTRIBUTION TO SERBIAN COMICS



SREĆKO JOVANOVIĆ

MIRKO I  
**KURIRI**  
SLAVKO

BR. 1 CENA 2 DIN.

**NEVIDLJIVI  
neprijatelji**



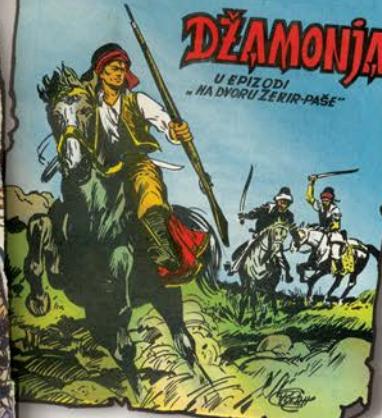
**NIKAD ROBOM  
CRTANA ŠKOLA**

1

CENA  
1  
DINAR

**DŽAMONJA**

U EPIZODI  
„NA DVORU ZEHIR-PASE“



**MANIELA**

LALE

BIBLIOTEKA



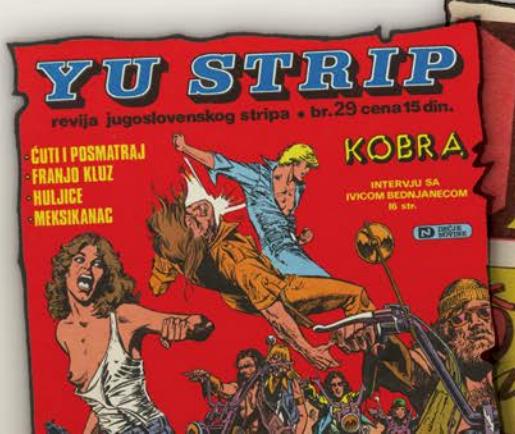
Srećko Jovanović (Valjevo, 1930.) je diplomirao na odseku slavistika Filološkog fakulteta u Beogradu. Počeo je da radi u školama po Srbiji, gde je bio nosilac novih audio-vizuelnih metoda u učenju stranog jezika, naročito u sistemu seminarskih časova u nastavi književnosti.

Krajem 1956. godine, zajedno sa kolegom Aleksandrom Lazarevićem, osniva list za decu Dečje novine u okviru vančasovne aktivnosti učenika. Iako je prvi broj lista ostvaren u standardnom obliku školskih listova, brzo se menjao sadržaj i osnovna koncepcija, tiraž počeo frapantno da raste, pa su dvojica osnivača već nakon nekoliko godina "izašli" iz škole i osnovali posebno preduzeće. Sve vreme, do odlaska u penziju 1995. godine, Jovanović je bio glavni urednik izdavačke kuće Dečje novine, nosilac novih ideja i realizator svih najvažnijih projekata, čime je najzaslužniji za ogroman uspeh same kuće. Bio je pionir u kontaktima sa partnerima iz čitavog sveta: Amerike, Rusije i zemalja trećeg sveta. Kao vrsni pedagog, uspeo je da obuči više generacija uspešnih novinara, urednika, dizajnera i istraživača u oblasti štampe. Već na početku svoga rada, uneo je stripovane sadržaje u sva izdanja Dečjih novina i ovaj vid komunikacije sa stotinama hiljada čitalaca, konstantno negovao i unapređivao osnivanjući i objavljujući više specijalizovanih časopisa.

Za svoj rad nagradivan je više puta, i to za dostignuća u različitim oblastima: Vukova nagrada za razvoj srpskog jezika i kulture, Nagrada Zmajevih dečjih igara za doprinos u negovanju književnosti za decu, Orden rada sa zlatnim vencem za uspehe za celokupnu delatnost, Septembarska nagrada Gornjeg Milanovca za afirmaciju i ugled lokalne zajednice.

Srećko Jovanović (born in Valjevo, 1930) graduated from the Department of Slavic Languages at the Faculty of Philology in Belgrade. He started working in various schools across Serbia where he pioneered various audio-visual methods in learning foreign languages, devising a special system of language class seminars. Together with his colleague Aleksandar Lazarević, he founded Decije Novine (Children's Newspaper) as a part of students' extracurricular activities. Although the newspaper's first issue was published in the standard format of a school bulletin, its contents and basic concept changed rapidly soon thereafter. The circulation started to soar dramatically so the two founders "quit" the school after a few years and set up a separate company. All this time, until his retirement in 1995, Jovanović was the editor in chief of Decije Novine Publishing House. In this post, he was the exponent of new ideas and executor of all chief projects; the person to whom the house's huge success should be attributed. He was also a pioneer in establishing contacts with partners from across the globe: USA, Russia and third world countries alike. As an extraordinary pedagogue, Jovanović managed to train a number of generations of successful journalists, editors, designers and researchers in the area of printing and publishing. Early in the beginning of his work, he introduced comics in all Decije Novine editions and constantly fostered and improved this form of communication with hundreds of thousands of readers - by publishing a number of specialized magazines.

Jovanović has been awarded on numerous occasions for his past work and achievements in various areas. He received the Vuk Karadžić Award for the development of the Serbian language and culture, the Zmaj's Children Games Award for a contribution in promoting children's literature, the Golden Wreath Labour Medal for life achievement, the Gornji Milanovac Town September Award for the promotion and building the reputation of the local community.



# GOST SALONA

GUEST OF THE 6<sup>TH</sup> SHOWROOM

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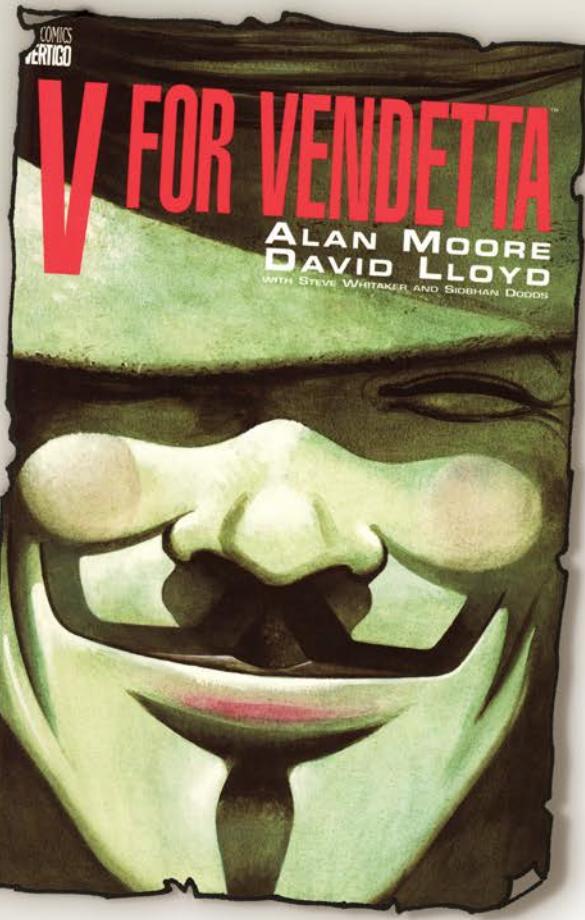


DAVID LLOYD

Dejvid Lojd je započeo svoju strip karijeru 1977. nakon obuke u marketingu: "idealno mesto da se nauči kako da se crtežom privuče pažnja", kako sam kaže. Počeo je da privlači najviše pažnje kada je počeo da crta za britanski ogrank Marvela, i učestvovao u stvaranju jednog od njihovih najpopularnijih likova - usamljenog borca protiv kriminala Noćnog Gavrana, koji je preteča njegovog najpoznatijeg junaka V, u planetarno uspešnoj V kao Vendeta, koji je kreirao sa Alanom Murom 1980. Od tada je radio mnoštvo stripova uključujući: Hellblazer, Aliens, Global Frequency, and War Stories. Poslednji radovi su mu hvaljeni triler Kickback, i ilustrovani komentari o Sao Paolu.

Bio je od presudnog značaja u stvaranju prve večernje škole crtanja i strip umetnosti u Britaniji, koja se razvijala nekoliko godina u Londonu, a sada pomaže u inicijativi stvaranja edukativnog website-a Učionica crtanja.

Više informacija o Kickbacku kao i drugim Dejvidovim projektima, uključujući i potpunu listu dosadašnjih mu radova, može se pronaći na adresi [www.lforlloyd.com](http://www.lforlloyd.com)



David Lloyd began his career in the comics business in 1977 after training in advertising art: "a perfect place to learn how to draw things that can attract attention", he says. His work began to attract most attention when he started drawing for Marvel's UK division, and was instrumental in creating one of their most popular characters – the crime fighting vigilante Night Raven, who became the precursor of the character he's most famous for bringing to life, V, in the globally successful V For Vendetta, which he created with Alan Moore in 1980.

Since that time he's worked on a variety of things, including Hellblazer, Aliens, Global Frequency and War Stories. His latest works are the acclaimed crime thriller Kickback, and an illustrated commentary on the city of Sao Paulo.

He was a leading influence in the creation of the first full-time evening school of cartooning and comic art in Britain, which thrived for several years in London, and is now briefly returning to this pursuit to help initiate an educational website Cartoon Classroom. More information on Kickback and David's other projects, including a complete listing of past works, can be found at [www.lforlloyd.com](http://www.lforlloyd.com).



NOT TO  
MY PLACE. I'LL  
GO TO THE  
POYNTER STREET  
APARTMENT. THAT'S  
THE SAFEST BET.



## KICKBACK

DAVID LLOYD

A crime-noir thriller from  
the creator of V FOR VENDETTA



# GOST SALONA

GUEST OF THE 6<sup>TH</sup> SHOWROOM

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ESAD T. RIBIĆ

Esad T. Ribić je rođen u Zagrebu 1972. Završio je Školu za primjenjenu umetnost i dizajn, smer grafički dizajn. Počeo je u Zagreb-filmu sa crtanim filmovima kao crtač pozadina i animator. Stripom se počinje profesionalno baviti sredinom 90-ih. Prvi veći strip Codename: Scorpio (scenario: Miki Horvatić) objavljen mu je u Antarctic Press-u 1997. U prestižnoj ediciji DC Comics-a - Vertigo izlazi mu Four Horsemen (sa Robertom Rodijem) 1999. godine. U Marvel prelazi 2000., za koji radi i danas. Trenutno radi na serijalu Submariner: The Depths. Voli muziku, hranu i piće!





Esad Ribic was born in Zagreb in 1972 and he graduated in Graphic Design at the School of Applied Arts and Design in the city. He started his career in Zagreb Film as a background maker and animator. In mid-1990s, Ribic started to professionally deal with comics. His first comic book, *Code-name: Scorpio* (writer Miki Horvatic), was published by Antarctic Press in 1997. A prestigious DC Comics' Vertigo edition published his *Four Horsemen* (with Robert Rodi) in 1999. He moved to Marvel in 2000 where he still works. His current project there is *Submariner: The Depths* series. He likes music, food and drinks!

# GOST SALONA

GUEST OF THE 6<sup>TH</sup> SHOWROOM

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MATT HOLLINGSWORTH

Met Holingsvort je rođen u Južnoj Kaliforniji 1968. Crtao je od malena, a odmah po završetku srednje škole, seli se u Nju Džersi da pohada Džo Kjubert školu crtanja. Dva dana nakon što diplomira u maju, 1991., istog dana dobija posao kao kolorista i za Marvel i za DC. Na proleće 1993., Dark Horse mu nudi poziciju šefa za kolor odeljenje cele kuće. Prihvativši posao, seli se u Portland, Oregon i napušta Marvel i DC. Nakon godinu dana u Dark Horse-u, biva prezasićen politikom izdavačke kuće, daje otkaz i vraća se životu slobodnog koloriste. Ponovo radi za DC, kao i honorarno za Dark Horse. DC mu nudi trogodišnji ekskluzivni ugovor i pozajmljuju novac za računarski sistem, koji ga lansira do novog stepena digitalnog kolorisanja. Nastavlja digitalno da koloriše za: Marvel, DC, Vertigo, Dark Horse, ONI Press, Wildstorm, Top Cow Productions i druge do 2004., kada napušta strip industriju da bi se počeo baviti radom na digitalnim vizuelnim efektima na filmu. Ostaje na filmu 2 godine, radeći za 3 studija: Stan Winston Digital, Rhythm and Hues Studios i Sony Pictures Imageworks, i to na sedam filmova: Nebeski Kapetan i svet sutrašnjice, Elektra, Sereniti, Letopisi Narnije: Lav, veštica i ormar, Fantastična Četvorka, Povratak Supermena i Pravi surferi.

Napušta filmsku industriju 2006., vraća se stripu i seli se u Zagreb novembra 2006. Koloriše čuvene serijale: Preacher, Daredevil, Hellboy, Hellblazer, Death, The Filth, Catwoman, Gotham Central, Tom Strong, Alias, The Eternals i The Immortal Iron Fist.



**Matt Hollingsworth** was born in Southern California in 1968. He drew from the time he was young and upon graduating high school moved to New Jersey to attend the Joe Kubert School for Cartooning. Two days after graduating the Kubert School in May of 1991, he received jobs as a color artist for both Marvel and DC Comics on the same day. In the spring of 1993, Dark Horse Comics offered him a staff position as the head of the painted coloring department. Taking this job, he moved to Portland, Oregon and worked full time at Dark Horse, leaving Marvel and DC behind.

After one year at Dark Horse, he had had enough with office politics and quit to return to freelance life. He went back to work for DC and continued to freelance for Dark Horse as well. Eventually, DC Comics offered him a three year exclusive contract and in exchange loaned him the money for a computer system, which launched his career into the next stage of digital painting, in 1996. He continued working in comics as a digital colorist, working for Marvel, DC, Vertigo, Dark Horse, ONI Press, Wildstorm, Top Cow Productions and others until 2004. In 2004, he left comics to go work on digital visual effects for films. He worked in film for two years, at three studios: Stan Winston Digital, Rhythm and Hues Studios and Sony Pictures Imageworks, and on seven films: Sky Captain and the World of Tomorrow, Elektra, Serenity, The Chronicles of Narnia: The Lion, the Witch and the Wardrobe, Fantastic Four, Superman Returns and Surf's Up.



# PREDAVANJE LECTURE

## GYORGY PALFI

Derd Palfi (György Pálfi), grafičar i ilustrator, doktorira 2001. na prestižnom Moholji Nad univerzitetu za umetnost i dizajn (Moholy-Nagy Művészeti Egyetem), na kojem predaje kao profesor grafičkog dizajna. Drži predavanja i kurseve i na tri druge umjetničke škole u Budimpešti, uključujući i srednju umjetničku (Buda škola crtanja). Kao predavaču, specijalnost mu je ilustracija i crtež, iako vlada svim tehnologijama uključujući i savremene, uz pomoć računara. Dobitnik je nagrade Ferenczy Noémi 2001.

Gyorgy Palfi, a graphic artist and illustrator. He obtained his DLA in graphic design at prestigious Moholy-Nagy University of Art and Design (Budapest, 2001). He is currently teaching graphic design as an associate professor at the Moholy-Nagy, as well as at 3 other art schools in Budapest, including Buda Drawing School, Secondary Art School. As a professor, his special field of instruction is applied illustration and manual image-making, but he works in every area of graphic art and design, including computer-aided graphic design. In 2001, he won the Ferenczy Noémi Prize.



# PREZENTACIJA PRESENTATION

## BART NAUWELAERTS

Bart Nuvelarts (Belgija) je dugogodišnji kolezionar stripova i grafičkih novela. Studirao je sociologiju, a u slobodno vreme je organizator i suorganizator nekoliko strip konvencija od kojih je najznačajniji 19 godina star Festival stripa u Ganshoren - Briselu (Belgija). Dugi niz godina razmišlja da organizuje medunarodni projekat. Posećivao je festivale stripa u: Belgiji, Francuskoj, Velikoj Britaniji, Nemačkoj, SAD, Švajcarskoj i sada - Srbiji!



Bart Nauwelaerts (Belgium) is a collector of comics and Graphic Novels for a very long time. Have studied to become a socio-cultural worker, and in free time he organize or co-organize a few comic events from whom the most important is 19th years old Stripfestival Ganshoren – Brussels (Belgium). For a long time, he is thinking to organise something international. Already have been on Comic events in Belgium, France, UK, Germany, USA, Switzerland and now Serbia!



# PROJEKCIJA SCREENING

## RASTKO ĆIRIĆ



### Fantazmagoričnih 100 godina

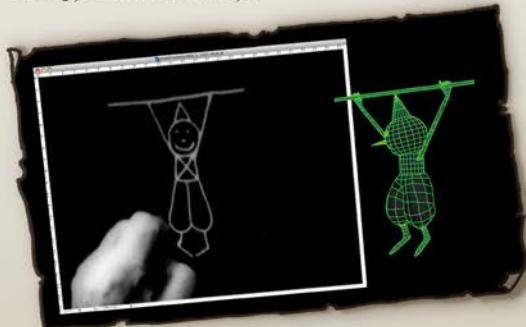
Fantazmagorija (animirani film, 8,5 min, 2008.), produkcija: Rastko Ćirić i Metamorf, scenario i režija: Rastko Ćirić, 3D animacija i supervizija projekta: Predrag Milošević, muzika: Nebojša Ignjatović, dizajn: Dušan Nešić, animacija: Marina Kecman, Dušan Jovović, Marijana Markoska, Vojislav Đorđević, zvuk: Slobodan Stanković

Beogradske škole animacije, studentski filmovi (izbor načinio Rastko Ćirić)

Na festivalu animiranog filma u Ljubljani prošle godine, jedan prijatelj me je podsetio da će sledeće godine, 2008., biti tačno sto godina od stvaranja prvog crtanog filma. Pomislio sam da bi bilo lepo i zanimljivo napraviti crtani film posvećen prvom crtanom filmu i počeo da razmišljam o scenariju. Znao sam da bi taj film morao da bude zasnovan na izuzetno velikom kontrastu, koji bi morao biti onoliko veliki koliko se svet promenio od 1908. do 2008. godine. Dobro sam poznavao film Fantazmagorija Emila Kola i znao sam da bi on na neki način morao da bude deo tog novog filma. Bilo mi je takođe jasno da će sve morati da se radi kompjuterskom 3-D animacijom, jer je to ne samo aktuelna tehnologija, već i nešto što bi po izgledu bilo dovoljno kontrastno u odnosu na Kolove simpatične "čiča-gliše".

Rastko Ćirić

Kompjuterski 3-D rimejk filma Emila Kola (Emile Cohl) Fantazmagorija, posvećen je 100-godišnjici prvog crtanog filma (Pariz, 1908). U filmu su pomešani tradicionalna i digitalna animacija. Film povezuje dva stoljeća i predstavlja sintezu tradicionalne i kompjuterske animacije.



### A Phantasmagoric 100 Years

Fantazmagorija (animated, 8.5 min, 2008), produced by Rastko Cirić and Metamorf Studios, written and directed by Rastko Cirić, 3D animation and supervision by Predrag Milosevic, music by Nebojsa Ignjatovic, design by Dusan Nesic, animation by Marina Kecman, Dusan Jovovic, Marijana Markoska, Vojislav Djordjevic, sound by Slobodan Stankovic.

Belgrade Animation Schools, Student films (selection by Rastko Cirić)

A friend of mine reminded me at an animated film festival in Ljubljana last year that the following year would be the 100th anniversary of the creation of the first animated film ever, done by Emile Cohl in 1908. I thought that it would be nice and interesting to create an animated film dedicated to the first animation and I started to think about the script. I knew that this film would have to be based upon a very large contrast - as big as the extent to which the world changed from 1908 to 2008. I knew Emile Cohl's A Fantasy (Fantasmagorie) well and I knew that his film would in some ways have to be a part of this new film. It was also clear to me that everything which I would do would have to be made in 3D computer animation - not only because this was the current technology but also because it would create the desired contrast with regard to Cohl's likeable "squiggly men".

Rastko Cirić

Fantazmagorija is a computer 3D remake of Emile Cohl's film dedicated to the 100th anniversary of the first animated film made in Paris in 1908. The film combines traditional and digital animation.

# PROMOCIJA FILMA

## FILM LAUNCH

### ALEKSA GAJIĆ



#### TECHNOTISE // EDIT IJA

Edit je prosečna devojka koja živi u Beogradu, u budućnosti. Volonterski radi u istraživačkom centru TDR, gde joj je posao da neguje Abela, autističnog matematičkog genija koji je, nakon što je zapisao formulu koja objedinjuje sve postojeće energije na Zemlji, prekinuo svaku komunikaciju sa ljudima oko sebe (veruje se da se formulom može izračunati budućnost, dokazati postojanje Boga i stići sva ovozemaljska moć!).

Usled problema sa fakultetom, Edit rešava da pribegne "alternativnom metodu polaganja ispita". Prijatelj joj ugrađuje čip sumnjivog porekla koji treba da joj, koristeći vezu između svesti i podsvesti, poveća intelektualne sposobnosti. Međutim, niko ni ne sluti da će čip, pošto Edit sticajem okolnosti vidi grafikon misteriozne formule, postati svestan samog sebe i početi prvo mentalno, a onda i fizički da se razvija kao Editina paralelna ličnost - Edi, obdarujući je nadljudskom brzinom, snagom i veština. Saznavši za to, TDR pokušava preko Edit da sazna formulu, što dovodi u pitanje njen život...



#### TECHNOTISE // EDITH and I

Edit is an ordinary girl living in Belgrade of the future. She does volunteer work in the TDR Research Centre where her job is taking care of Abel, an autistic mathematics genius, who stopped all forms of communication with people around him after he had written down a formula successfully unifying all energies existing on Earth (it is believed that the formula can predict future, prove the existence of God, and even acquire all powers on Earth!).

Edit has problems with her university exams and she decides to resort to an "alternative method" of taking them. A friend of hers implants a chip of unknown origin into her, which should increase her intellectual capabilities by linking her consciousness to her unconsciousness. However, nobody could foresee that the chip, after Edit sees a graph containing the mysterious formula, would become aware of itself and start to develop independently - first mentally and then even physically - as Edith's alter ego, Eddie, giving her superhuman speed, strength and skills. After learning about all this, the TDR tries to discover the formula using Edit, which puts her life in danger.

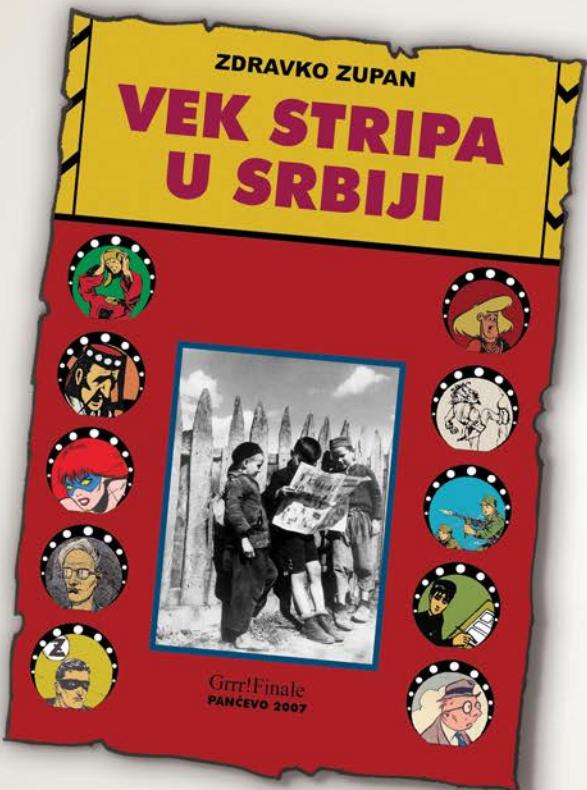
# PROMOCIJA KNJIGE BOOK LAUNCH

Zdravko Zupan

VEK STRIPA U SRBIJI

Kulturni centar, Galerija savremene umetnosti,  
Pančevo 2007.

Monografija Vek stripa u Srbiji autora Zdravka Zupana, delom je (dopunjena) zbirka tekstova prvobitno objavljenih u katalozima pančevačkog Internacionalnog festivala autorskog stripa GRRR!, kojoj je pridodato niz tekstova nastalih specijalno ovom prilikom. Svi tekstovi su plod višegodišnjeg arhivarskog i istoriografskog rada i proučavanja Zdravka Zupana, kao i njegovih razgovora sa autorima, izdavačima, teoretičarima stripa. Bogato ilustrovano izdanje je opremljeno iscrpnim sažetkom na engleskom jeziku, u namjeri da istorijat strip stvaralaštva u našoj zemlji bude dostupan i inostranim istraživačima i ljubiteljima. Knjiga bi u svakom slučaju trebalo da predstavlja važan reper za proučavanje i pamćenje strip scene u Srbiji.



Zdravko Zupan  
A CENTURY OF COMICS IN SERBIA  
Cultural Center, Gallery of Contemporary Art,  
Pancevo 2007

Zdravko Zupan's monograph A Century of Comics in Serbia, is partly an (updated) collection of articles originally published in the catalogues of the GRRR! Pancevo International Comic Festival to which a series of articles, created specially for the occasion, was added. All articles are the fruit of Zdravko Zupan's archival and historical work and his studies pursued over a number of years, as well as his conversations with authors, publishers and theoreticians of comics. This richly illustrated edition is equipped with a lengthy summary in English aiming to make the history of comics in our country accessible to foreign publishers and fans. The book should, at any rate, serve as standard in studying and remembering Serbia's comics scene.

# IMPRESSUM

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