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CUT AND PASTE PICTURES IN SURREALISM

Abstract: Proceeding from the idea of the readymade, Marko Ristić's, Vane Bor's and Dušan Matić's collages regroup readymade pictorial and textual matrices according to the rules of free associative syntax. Everything that they collected cut out and pasted bears the hallmark of personal choice, i.e. objective chance, as the Surrealists would say. In the new structure of the collage, picture and text were of equal importance. However, we should not forget that both picture and text were only fragments, of different origin, so that they could not function as autonomous elements in their own right, nor could they establish logical interlinks. Cut and paste picture in Surrealism are primarily registered as visual wholes, in which the former principle of harmony has been substituted by the principle of discontinuity. In fact, they do not aspire to establish closed and unambiguous semantic structures either on a single paper or within a cycle, disregarding as they do conventional narrative and illustrative order in representing reality.

Key words: Surrealism, collage, photomontage, cut and paste, André Breton, Max Ernst, Marko Ristić, Vane Bor, Dušan Matić.

Surrealists in France, Czechoslovakia, Poland, Italy, as well as many countries throughout the world practiced different collage methods as a form of anti-artistic and revolutionary expression. Collage is by definition heterogeneous in terms of media. It combines the verbal and the pictorial in communicating a message, and, to be understood must be both read and seen. The incorporation of readymade photographs in the collage structure produces a photomontage or a photocollage. With Surrealism and its faith in dream images combined with a disinterested play of thoughts, in addition to film and photography, collage and photomontage came to have a crucial role in new visual exploration. In fact Breton was of the opinion that Surrealism should be traced from 1920 onwards, from Max Ernst's collages, because these had established "a quite original visual structure corresponding to Lautréamont's and Rimbaud's poetic strivings".¹ In 1921, Breton also used Duchamp's notion of "readymade", writing the foreword for the catalogue of the exhibition of these collages by Ernst. He said, *inter alia*, that they had been made as "readymade pictures of objects".² These collages elicited deep admiration from the moment they arrived in Paris, and their influence constantly grew with the years. In particular the cycle *Le femme 100 tête* (1929), constructed

¹ R. E. Krauss, *The Optical Unconscious*, Cambridge 1994, 42.

² *Idem*, 46.

of cut-out 19th century illustrations, demonstrated freedom of thought and an arbitrary juxtapositioning of totally different readymade visual units. It was both impressive and encouragingly stimulating to many Serbian Surrealists. Indeed, Max Ernst played a decisive role in the introduction of the collage and of combined techniques generally in Serbian Surrealism: from Marko Ristić and Vane Bor to Radojica Živanović Noe, Dušan Matić, Nikola Vučo, Aleksandar and Lula Vučo. Ernst was also a cult figure on Marko Ristić's *Surrealist Wall*, and the once came into contact with him and his artistic opus was never discontinued.³

Drawings by Yves Tanguy and Andrée Masson were soon added to the work of Max Ernst on Marko Ristić's *Surrealist Wall*, established in Belgrade, which directly brought the French Surrealist model into the Serbian cultural context. Paris, not Belgrade, was in effect the city in which the works of Serbian Surrealism were first created: Marko Ristić's collages and Nikola Vučo's photographs. In November 1926 Ristić started a series of eleven collages and two drawings under the same name, inspired by Ernst's collages and a verse from a poem in French by Vane Živadinović Bor, *La vie mobile*, under the title *Revolution* (in Cyrillic script). This was finally completed in Paris. It is important to note that the collages were created in Paris, because this was a city Ristić knew much about, but had dreamed about it even more, like some "secret garden", which he later revisited many times. "When was I *really* in Paris? *Really, if that means anything at all*, if thoughts and chimeras dreamt in waking life and dreams are not just as real," he wrote in the diary of his recollections many years later.⁴

Direct contact with Breton and the new, urban, environment and the revolutionary stances of the French Surrealists, reminded him also of the ideas of his favorite poet, Apollinaire, who had said: "Mosaic painters painted with stones or wooden blocks. A certain Italian painter allegedly used faeces. At the time of the French revolution, some painted with blood. You can paint with anything, pipes, postage stamps, postcards,

³ Apart from Ristić and Bor, Rastko Petrović also established personal contacts with Ernst in America. M. Ristić, *Tri mrtva pesnika / Three Dead Poets /, Rad JAZU*, knj. 301, Zagreb 1954, 307; On their honeymoon in Paris, from November 1926 to March 1927, Ševa and Marko Ristić bought Ernst's painting *The Owl (Bird in a Cage)* which was the basis of their famous future *Surrealist Wall*, B. Aleksić, *Chronologie, Stevan Živadinović Bor*, Museum of Contemporary Art, Belgrade 1990, 142; Marko Ristić's installation *Surrealist Wall* was included in the new permanent display of the Museum of Contemporary Art in Belgrade in April 2002, as an autonomous work of art, while at the same time, *Breton's Wall* was displayed at the Parisian Pompidou Center, within a large exhibition entitled *The Surrealist Revolution*.

⁴ M. Ristić, *I2 C*, Sarajevo 1989, 223.

playing cards, pieces of wax cloth, necklaces, colored paper, or newspapers.”⁵ Ristić painted his stay in Paris precisely following these instructions: with fragments of maps, newspapers, postcards, photographs, stamped letters from Belgrade, with colored paper, playing cards, invitations, newspaper ads and other souvenirs passionately collected around his favorite city. He appropriated all these fragments of readymade pictures and inscriptions bombarding his optic nerve through a new collage structure which left him ample space for his own interplay of associations and synthesized impressions.



Marko Ristić, *La vie mobile* (7), 1926

⁵ K. Teige, *On Photomontage*, *Vašar umetnosti*, Belgrade 1977, 149.

Marko Ristić, *La vie mobile* (5), 1926

The title, *La vie mobile*, was extracted from the context of Bor's poem, and was visually and typographically shaped on the basis of Parisian newspaper headlines. Proceeding from the idea of the readymade, Ristić's collages regroup ready pictorial and textual matrices according to the rules of free associative syntax. Everything that he had collected, cut out and pasted bears the hallmark of personal choice, or objective chance, as the Surrealists would say. In the new structure of the collage, picture and text were of equal importance. However, we should not forget that both picture and text were only fragments of different origin, so that they could not function as autonomous elements in their own right, nor could they establish logical interlinks. That is why Marko Ristić's photocollages are primarily registered as visual wholes, in which

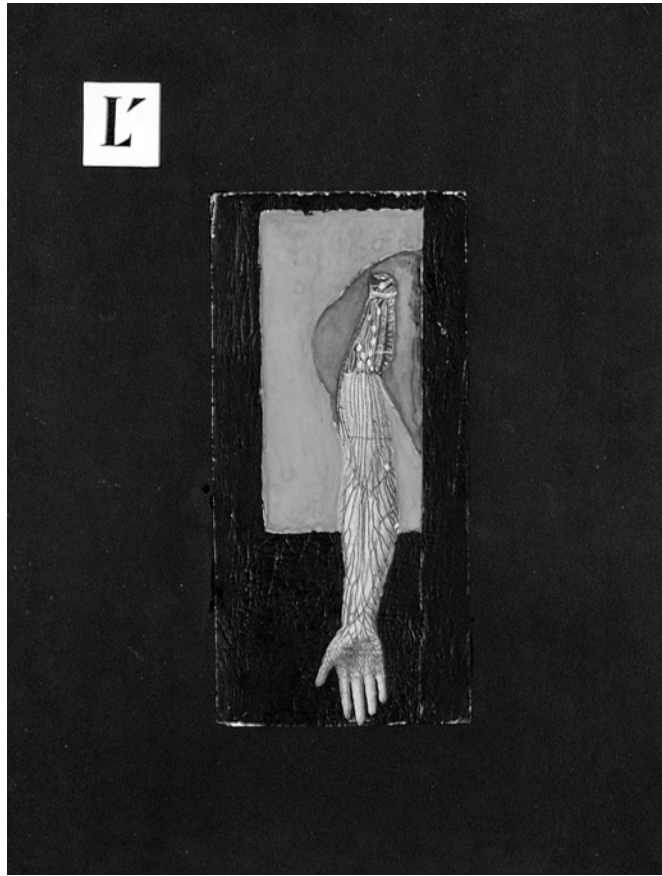
the former principle of harmony has been substituted with the principle of discontinuity. In fact, they do not aspire to establish closed and unambiguous semantic structures, either on a single sheet of paper or within a cycle, disregarding as they do conventional narrative and illustrative order in representing reality.⁶



Marko Ristić, *La vie mobile*, 1926

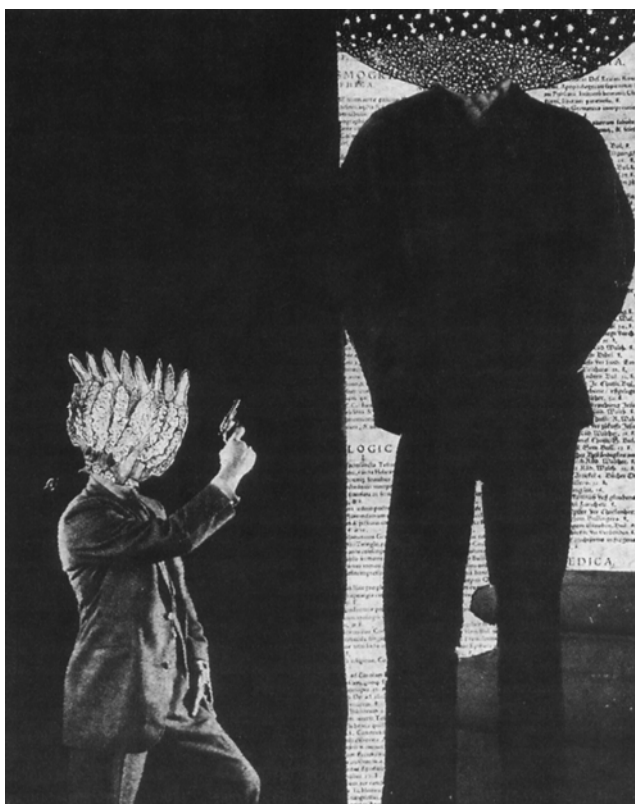
As regards the material used, it is hard to say with precision what principle of selection the author was guided by in articulating the entire series. The visual structure of the photomontage comprises completely different matrices: sometimes they are entire newspaper articles, like in *La vie mobile* (2) and sometimes scraps of colored paper, labels, or playing cards, *La vie mobile* (13). The freely flowing associations and the decomposed picture and text result in a dynamic visual structure, which does not convey precisely formulated thought. On the contrary, it depends on shock and aggression to rivet the spectator's attention. Such resolutely and boldly executed a-logicity and discontinuity of fragments, using readymade pictures, so typical of Marko Ristić's collages, partially draws on the visual experiences of Dada. However, in Ristić's case the potential for exploring personal mythologies was far more important than political engagement.

⁶ The collages and drawings from the *La vie mobile* cycle were subsequently numbered 1 to 13, while originally only the first collage had been numbered, because it bore the title of the entire cycle.



Dušan Matić, Aleksandar Vučo, *L'*, 1930

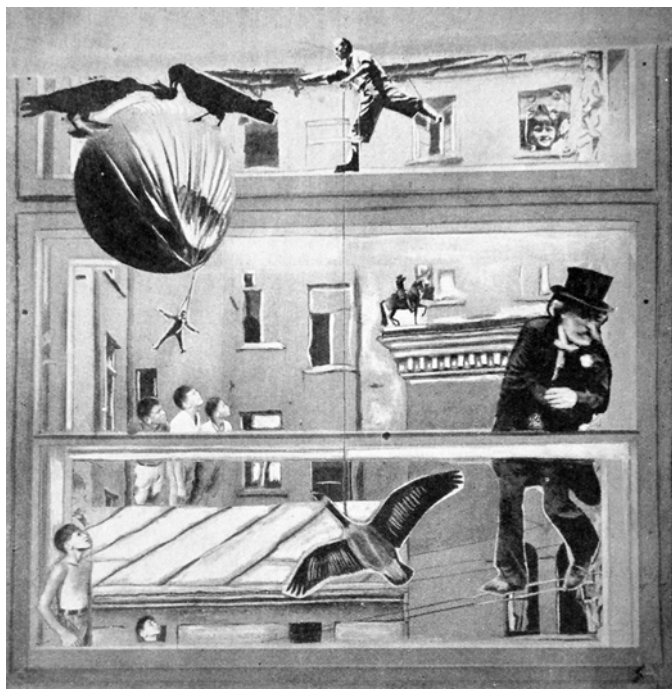
The spectator has difficulty in discarding the habit of conventional recognition of the aesthetic in the *La vie mobile* cycle of collages, in particular since some of them depended on coloristic effects, with green and red accents for instance, placed on a transparent blue paper background. However that would be the wrong way to perceive a pictorial whole which, in principle, does not deal with pictorial qualities; on the contrary, it rejects them in a quest for the principles of meta-reality and anti-aesthetics. The collages, above all, insist on eliminating the fulcrum and on perceptual confusion. Some textual clippings can be associated with picture fragments, as for instance in the case of *Triple désert*, accompanied by a piece of camel, but, on the whole, neither the textual nor the pictorial fragments can be combined into a sensical message. All these “readymade pictures of objects” build up a whole that is not only a-logical but also anti-painting and anti-artistic.



Dušan Matić, *Murky Fishing in Clear Waters*
(*Mutan lov u bistroj vodi*), 1929

Traditional materials are discarded first and foremost: paint, oil, and canvas. Then, even though collages use pictures, which are technical and mass-produced, their authors and original setting are of no consequence. They are found, readymade pictures of objects, as Breton calls them, secondarily used in these collages, with their original functions and previous history forgotten. Pauses and blank intervals necessarily occur between the cut-out photographs and between words, giving the collages from the *La vie mobile* cycle the appearance of linguistic structures. The well-known observation that it was poets, rather than photographers and painters who were interested in the technique of collage, also applies to the context of Serbian Surrealist art.⁷ Namely, collage allows for a compilation of picture and text, but the principles of either medium can be avoided in it.

⁷ R. E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge 1986, 106–107.



Dušan Matić, *The exploits of the "Five Cockerels Gang"*
(*Podvizi družine „Pet petlića“*), 1933



Vane Živadinović Bor, *La prière du soir*, 1931/31

There is no doubt that the collage possesses elements of linguistic systems, but it can also be viewed as a cinematographic structure, as static film, as the Dadaists had already called it. Just how serious Marko Ristić's visual explorations were is also demonstrated by a series of twelve collages named *Crustaceans on the Chest*. It is well known that the visual material used in the collages was from a manual for amateur magicians, *La physique amusante*. In addition Ristić used this manual in two ways: "in the first, the pictures remained intact, as taken from the book, and in the second, certain new elements were added to them, to highlight their grotesqueness and irrationality".⁸ *Crustaceans on the Chest* was published in the almanac *The Impossible* in 1930, with a film script by Aleksandar Vučo by the same name. This can account for the markedly cinematographic atmosphere of these collages, in which unexpected and strange events succeed one another as in a film. *Crustaceans on the Chest* is, basically, a shooting screenplay for a Surrealist movie. Both the screenplay images and the text of the scenario observe this discontinuity in narration. Only occasionally do the collages refer to the text (as those on pages 69 and 72), but that, as a rule, was not their aim, as, just like the script, they do not follow the logical course of the plot.

This series of Ristić's collages, like the one by Vane Živadinović Bor from the same year, 1930, is visually the closest to Max Ernst cycle *La femme 100 tête* (1929), not only because they use the same materials (printed illustrations from old books) but also because their process of creation is the same. In the earliest cycle of Ristić's collages, in *La vie mobile*, certain building blocks, parts of picture and text, were clearly delineated, divided by white blanks of paper. The seams between them were conspicuous, and the entire process of cutting, pasting, drawing in, etc. could be followed step by step. As on an X-ray, the observer could see all the stages of the development of the picture, eventually, articulating the final visual message of the *La vie mobile* cycle. Combining heterogeneous materials, Ristić neither wished to hide nor at least retouch ever so slightly, and thus soften, the sharp seams and differences between the readymade pictures and readymade texts. He let the gash and the clash of different realities hit the eye of the viewer with all their might. In contrast to this open aggression in toppling the coherent and harmonious visual structure in the collages of *La vie mobile*, in the cycle *Crustaceans on the Chest*, Ristić constructed an illusion of a parallel world in which everything was in accord, but only apparently so. If we were to compare these two concepts, then we should say that both are equally revolutionary,

⁸ M. B. Protić, *Srpski nadrealizam 1929–1932, Nadrealizam, Socijalna umetnost 1929–1950*, Muzej savremene umetnosti, Beograd 1969, 15.

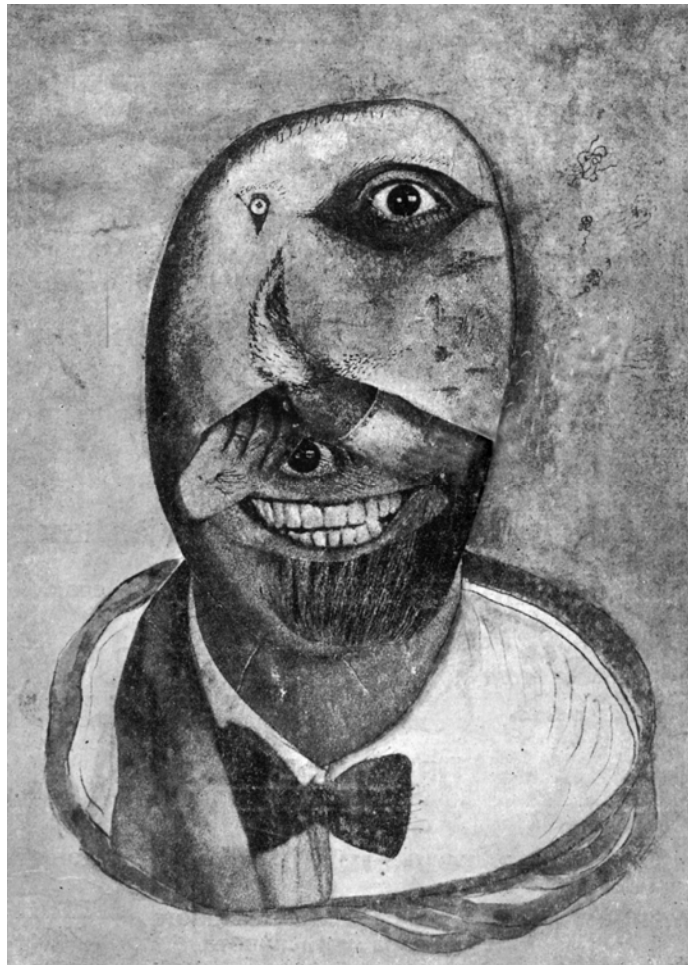
relative to the representational model of art: one brings down the entire system of relations by which things and phenomena function in representing reality, and on the other, instead of observable reality, a supraréality is imposed, in which some other laws of gravity apply.



Vane Živadinović Bor, *Erinnern sie H noch*, 1931/32

The 1930 almanac *Nemoguće-L'impossible* also featured collages by Vane Živadinović Bor and Đorđe Jovanović composed, also, of gravures and illustrations from old books. Already this points to Max Ernst, whose oeuvre was decisive for the reception of Surrealism in the visual arts sphere. An indication of the impressiveness of Ernst's works exhibited in Paris in 1927 was given in Vane Bor's later notes: "Ernst's painting

confounds [us] with its prose atmosphere. I had but one wish: to enter the contest as soon as possible, to follow that direction”.⁹ The new rhetoric structure of the Surrealist opus inspired not only Bor but also many other Serbian Surrealist artists as well; Ristić, Matić, Noe, Aleksandar and Lula Vučo, who themselves embark on experimenting with “cut” and “paste” techniques.



Radojica Živanović Noe, *Untitled (Bez naziva)*, 1931

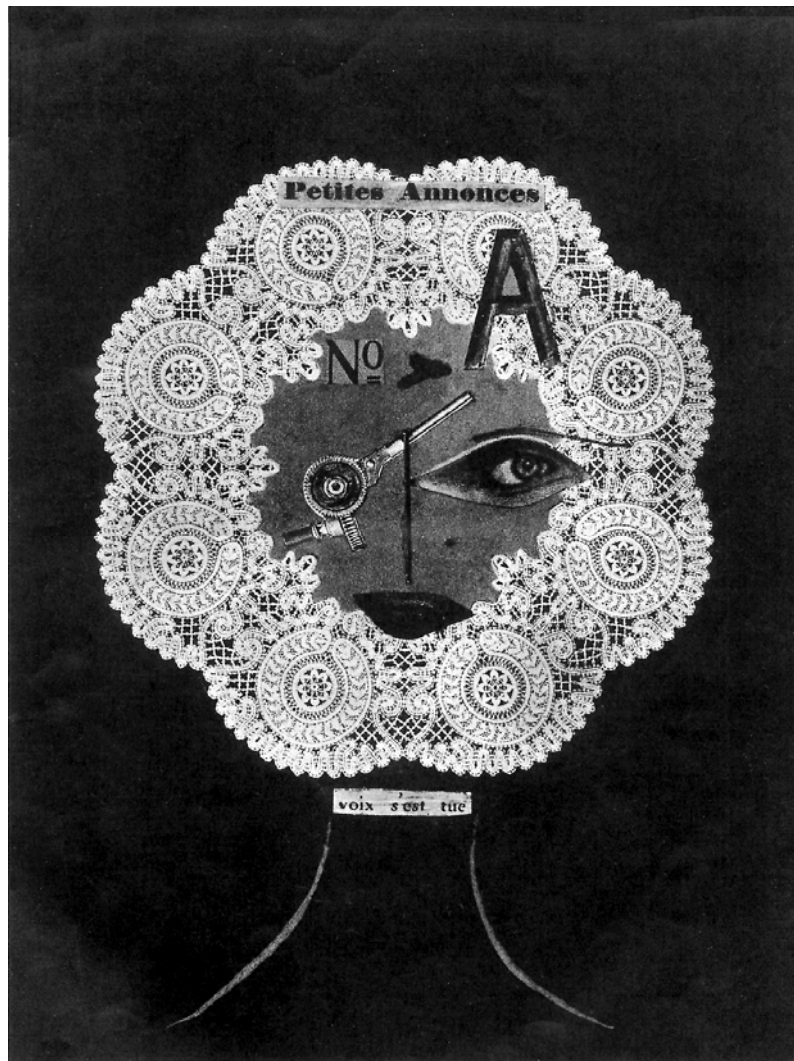
⁹ B. Aleksić, *Chronology*, 142. In 1963, Ristić stated: “The greatest significance of Surrealism is in the fact that it was Max Ernst’s ‘Wind Bride’, that it was a type of wind bringing fresh air, clearing horizons, without which, spiders would indeed have spun a web all over the skies.”, M. Ristić, *Svedok ili saučesnik/Witness or Accomplice*, Belgrade 1979, 170.

The prose atmosphere, which Bor emphasized in connection with Ernst's works, was also a crucial element of his collages *Početak svakog fanatizma* /*The Beginning of Any Fanaticism*/ and *Pejzaž* /*Landscape*/, from the almanac, as well as of later works executed by 1932. He, naturally, takes fragments from old books, but then does not place these plucked out parts into an a-logical relationship, like Ristić, but assembles them into a new narrative-visual composition. Sometimes, as in the collage *La prière du soir*, he seeks to make cuts between the constituent parts, i.e., between the different realities in which the taken inserts originate, as inconspicuously as possible in order to make the resulting image as convincing as possible. A good example of this is *Landscape*, where separate realities are only apparently logically combined. The precision of old illustrations was a sufficiently solid basis upon which the new and bold associations could base their own "precision", such as is in fact required of illustrations in anatomy atlases. Surprised as he may be by the totally unexpected landscape inside the stomach, the viewer can find it acceptable to a certain extent because it is represented by known means. Speaking a succinct visual language, Bor concocted a quip employing a minimum of means, but counting on a maximum of contradictory meanings.

The opus of Vane Bor is an example of a sparing selection of existing matrices, not only for collages but also for photomontages. While capable of finding hidden and ambiguous meanings in them, he was not overly interested in systematically exploring specific ideas, positions or techniques, and engaged in different aspects of analyzing the unconscious from work to work. By this breadth and boldness in experimentation, Vane Bor was closest to Ristić, whose activity was indeed also heterogeneous. Like numerous other Surrealists, writing philosophical-theoretical texts and poetry did not prevent them from exploring collage, photocollage, assemblage, photogram and film.

Vane Bor, a student of law in Paris, did not need much preparation to make several collages in 1927, and several photomontages some time later. These are works whose dimensions also constitute intimate visual statements. The first collages were witty portraits, like when children play with colored paper, manifesting the joy and pleasure of creation while disregarding established rules. On the other hand, Bor saw photomontage primarily as static film, and endeavored, through that multilayered structure, to relate his dreams, recollections and erotic impulses, and thus, as psychoanalysis says, make them come true in a roundabout way. It is a fact that photomontages, as well as collage, lend themselves more easily to representing an act or a situation that are an illusion of time. Employing the technique of montage, readymade pictures of objects and

events are transformed into a new structure, which is not the same as the simple sum or a sequence of individual photographs. Indeed, Teige remarked long ago that photomontage “is actually closer to film than to photography. Film is a stroboscopic photomontage, in continuity, which develops in time. Photomontage is a simultaneous-optical synthesis on a plate. It is, if one can say so, static film”.¹⁰



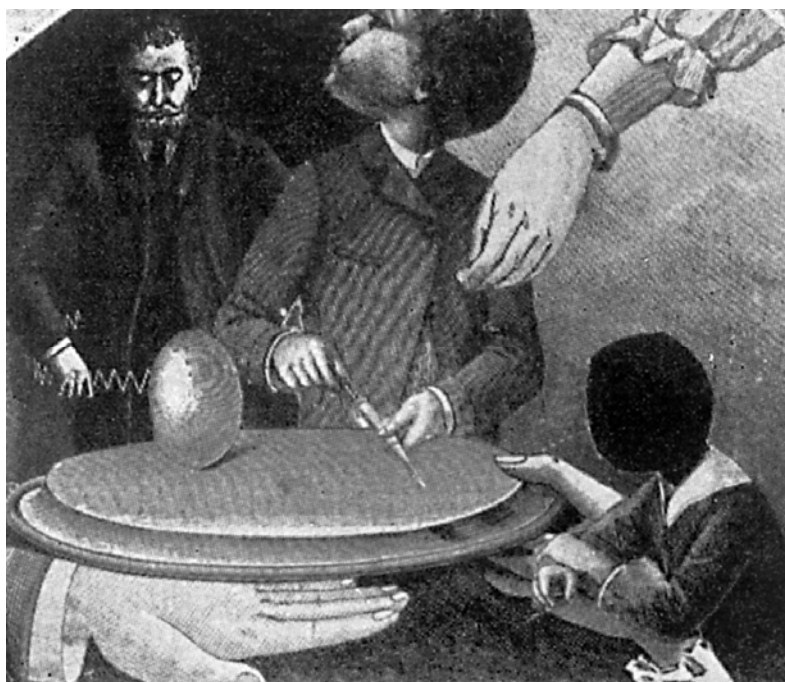
Radojica Živanović Noe, *The horse Croaked* (*Crko konj*), 1931

¹⁰ K. Teige, *On Photomontage*, 160.

In his photomontages, as in his collages, Vane Bor dramatically reduced materials in order to produce, with admirable simplicity, a work charged with tension which could be read in different ways. One can say that he constructed his own language, primarily characterized by an acute feeling for film effects. *Memorija /Memory/, Ilustracija za vaspitanje dece /An Illustration for Upbringing Children/, Erinnern Sie H Noch* and *Kolaž /Collage/* belong to a group of photomontages which, together with a series of photograms, came into being as a result of Bor's interest in avant-garde film. In a cinematographic way he organized, first of all, the set behind the embracing couple in *Memory*, as well as the yawning black gap in the 1932 *Collage*, for had it not been precisely the "cinema that invented empty space".¹¹ It is in that context that all other optical effects should be viewed: the fusing of images and the shifting of the angle of observation, the frustrating proportions and ratio of sizes among objects, the blurred relations between man and machine, man and the environment, etc. All these are just some of the devices Bor employs to promote the "static" film event in his photomontages. Above all, he is a master of attraction, of creating an atmosphere of uncertainty and tension. With fragments of photographs pasted on a dark paper background, Vane Bor suggests an experience of cinematographic suspense. Thus, without narration, as in silent movies, in the works *Collage* (1932) or *Portret (Mrtvačka glava) /Portrait (The Skull)/* (1927), for example, photograph fragments are assembled into an exciting frame. In that context it is very important to draw attention to the 1932 photomontages, among which *An Illustration for Upbringing Children, Erinnern Sie H Noch* and the mentioned *Collage* are true examples of building non-narrative tension, where the picture is just a trigger to stimulate the viewer mentally and emotionally to recognize "the horror of it all". The articulation of suspense in a single frame shows how artfully Bor used the expressive devices of photomontage. If it were true that montage is a principle common to the theater, film and collage, then photomontage would primarily be film, as for Eisenstein... "Film was primarily montage"¹².

¹¹ P. Bonitzer, *Slikarstvo i film /Painting and Film/*, Film Institute Belgrade 1998, 87 to 89.

¹² S. M. Eisenstein, *Montaža Atrakcija /The Montage of Attractions/*, Belgrade 1964, 57. In his 1923 essay, *The Montage of Attractions*, Eisenstein wrote about the similarity of the theater, film and collage: "I introduce attraction as a regular, independent and primary element in the construction of a theatre performance – a molecular unity (i.e., the unity of the constituent elements of the effective force of the theatre, namely theatre in general. This fully corresponds to the 'painting arsenal' employed by Georges Grosz or the elements of photographic illustration (photomontage) of Rodtchenko." *Idem*, 30.



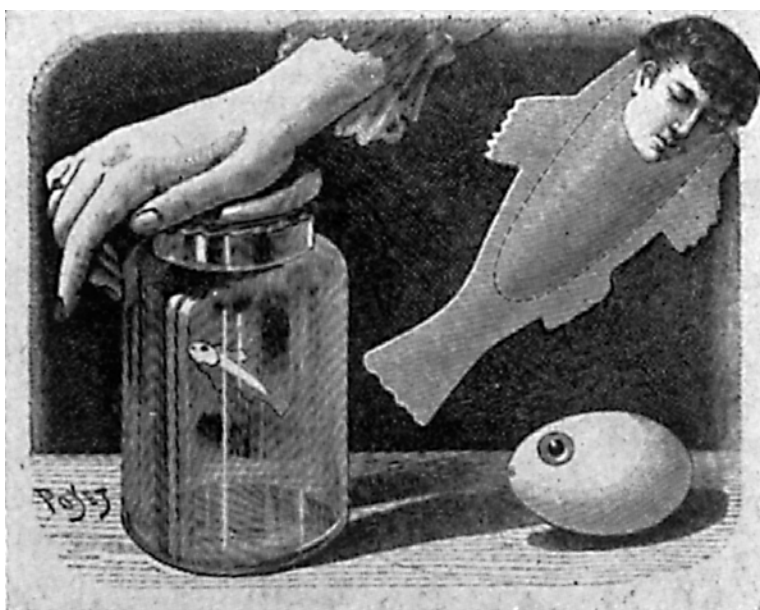
Marko Ristić, *Crustaceans on the Chest* (*Ljuskari na prsima*), 1930

Mutan lov u bistroj vodi /*Murky Fishing in Clear Waters*/ is a photomontage by Dušan Matić, first published in 1930 in the almanac and then in *Le surréalisme au service de la révolution* (1933). It accompanies Matić's poem bearing the same name and establishes continuity in Surrealist poetic-artistic practice with Dedinac's *The Public Bird*.¹³ *Murky Fishing in Clear Waters* proceeds from the conciseness of folk sayings, and that type of simplicity is then translated also to the plane of visual/graphic language. The free associations of Surrealists in visual as well as poetic language have been seen to lend themselves readily to molding according to fundamental linguistic models. Fragmented pictures form a new whole, one not totally anarchic and chaotic in meaning but readable and understandable, which, nevertheless, observes

¹³ D. Matić. La pêche trouble dans l'eau claire, (translated by K. Popović). *Le surréalisme au service de la révolution*, No. 6, Paris, 1933, 31–32. The contributions of Zdenko Reich, Préface a une étude sur la métaphore (25–27) and Marko Ristić, L'humour attitude morale (36–39) were published in the same issue. Under the title "Des surréalistes yougoslaves sont au bain", Réne Crevel first drew attention to the strengthening of nazism and fascism and then presented the "Surrealist Movement" in Belgrade and described the arrests of Oskar Davičo, Đorđe Kostić, Koča Popović and Đorđe Jovanović in December 1932 (36–39).

the basic principles of the picture, which is of art. What would be the answer to the question: what is real in a photocollage or photomontage? Could it be a photograph of a man with a gun in his hand? If the viewer were, even for a moment, to think that that was real, Matić disillusions him at once, because the man has grass turf for a head. It is a picture that is a pure creation of the spirit, although it seems possible to find a basis in reality for some of its elements.

As a new medium using technically reproduced pictures, photomontage sets traps for natural perception. At first glance it seems that, thanks to the documentary values of photography, it is possible to find anew the lost thread of mimetic representation of the real world, but it is from there that the numerous manipulative processes employed by the art of Surrealism proceed. In his collage *Murky Fishing in Clear Waters*, Dušan Matić uses the documentary nature and precision of photography to obtain a new artistic synthesis, representing surreality. Varying dark and light surfaces, he puts the viewer into an embarrassing position, because the picture hovers between dream and reality.



Marko Ristić, *Crustaceans on the Chest (Ljuskari na prsima)*, 1930

Dušan Matić and Aleksandar Vučo used almost the same montage methods, and they also observed the principle of heterogeneity with regard to authorship. Namely, in 1930, the two of them made the montages *Rognissol*, *Rekom kućujem zid (With the River I House the Wall)* and *L'*,

exploring the possibilities of collective creative work with joint action taking precedence over individual authorship ambitions. These works were created in an atmosphere of close collaboration among the Serbian Surrealists surrounding the publishing of the almanac, which is also attested to by the use of the same graphic and typographic elements. The capital *L* in the name of the almanac, together with the anatomical drawing of a human hand and painted segments, form the a-logical and multimedia structure of a painted collage. Matić and Vučo continued to collaborate, producing several Surrealist objects, i.e., assemblages, and later also the book *Podvizi družine 'Pet petlića' /The Exploits of the 'Five Cockerels' Gang/* (1933). Aleksandar Vučo wrote this book for children and Dušan Matić made its unconventional pictures with “drawing scissors”. “What is the use of a book without pictures”, says Alice in Wonderland, quoted by Matić in the foreword to the book, where he explains the photomontage i.e., the “paste picture”: “When, having looked at them a hundred times, the pictures start to bore you, let your scissors graze on them. Scissors are faster than a kangaroo. Cut out the girl’s little legs and stick them on the door... Cut out the ravens from the snow and glue them onto a balloon... This is how you get a paste picture. A picture of chance. A picture of emotion. This is how, from immobile, tombstone pictures you get a live picture, a life picture. This is the way to unite forever disunited pictures and obtain the kind of pictures you want – desire pictures”.¹⁴

While this fine and correct statement about photomontage requires no additional explanation, we should say that Matić accurately describes the concept of Surrealist photomontage, i.e., of cut and paste pictures. He emphasizes its rhetoric, but even more importantly, he reveals its closeness to projections of the unconscious, since it is a “desire picture”. In addition, we should not forget that it is not only montage among the visual arts that relies on the recycling of the same material. Avant-garde literature, poetry and film all employ cut and paste method, but in different ways: alliteration, rhyme, refrain, cuts, etc. The techniques of recycling are, in a sense, similar to dreams, because, like dream imagery, they provide pleasure because of the easy release of bottled up energy.¹⁵

¹⁴ A. Vučo, *Družina "Pet petlića" /The Exploits of the "Five Cockerels' Gang"/*, Belgrade 1959, 13–14.

¹⁵ “The economy of the rediscovery of the known is gratifying” and “with its techniques art translates the shapeless into legible form, even into form which determines the order of perception and visual language.” J. Baudrillard, *Simbolička razmena i smrt /Symbolic Exchange and Death/*, Gornji Milanovac 1991, 252.



Nikola Vučo, *Untitled (Bez naziva)*, 1926

Concluding this analysis of collage/montage in Serbian Surrealism, let us note that a number of the published works have not been signed, and can thus be considered to have resulted from joint activity. Avant-garde ideas, stressing the advantages of new, collective, as opposed to traditional, individual art, are well known but insufficiently emphasized in Surrealism. Surrealist magazines were expected to be clearly ideologically committed, such as the commitment openly expressed at the time both

by collages and photomontages on the cover pages of the leftist publications of Nolit (New Literature) which had begun coming out in 1928. The link between Nolit's books and collages/montages was so firm and functional that some contemporaries believed that Nolit should be credited with using the new visual language first. Surrealist collages and photomontages, from 1926 and 1927, however revolutionary in technical and visual terms, were never considered in the service of the mass propaganda of social revolution, so that even then the bourgeois left claimed that Surrealists were primarily interested in keeping up the *l'art pour l'art* practice. From Cubism, Futurism, Dadaism, Russian Constructivism and Surrealism, collage and photomontage were keenly used techniques not only as a new expressive device of the avant-garde, but also in designing aggressive advertising for new ideological messages. Nevertheless, we should recall that in his essay on Surrealism, Benjamin drew attention to the fact that this very accusation had been leveled at art repeatedly in its history, but that it should never "be taken literally, for it was almost always a flag under which goods which cannot be declared sail because they are still nameless"¹⁶.

The artistic activity of the Serbian Surrealists was of a multimedia nature, with their basic interest being innovation and experimentation, namely the new media, which at the time were primarily collage, photography and film. Classical art disciplines such as oil on canvas and prints were not valued in the circle of the Surrealists, and the only trained painter among them, Radojica Živanović Noe, publicly renounced his practice as painter. The works of Marko Ristić, Vane Bor, Dušan Matić, Aleksandar Vučo, Nikola Vučo, Radojica Živanović Noe, Đorđe Kostić and Oskar Davičo should be re-evaluated and viewed in the context of 20th century art. Their collages, photographs, photograms, photocollages, assemblages and objects negate the traditional categories of art and the concept of realism, while proposing new procedures and criteria of convulsive beauty, which is arrived at by experiment rather than by conventional methods. In addition, it should be borne in mind that avant-garde art movements, until the emergence of Dadaism, and then also Surrealism, generally did not refer only to the Serbian but also to the Balkan cultural context. Such a milieu, as Ristić observed, "was not convenient even as the object of passionate, consistent and extreme negation of the established norms and conventions of the bourgeois culture."¹⁷

¹⁶ W. Benjamin, *Nadrealizam, poslednji trenutni snimak evropske inteligencije / Surrealism – The Last Snapshot of the European Intelligentsia*, *Eseji*, Belgrade 1974, 265.

¹⁷ M. Ristić, *Witness or Accomplice*, 171.



Nikola Vučo, *Untitled (Bez naziva)*, 1929

Миланка Тодић

„ЛЕПАК СЛИКЕ“ У НАДРЕАЛИЗМУ
(Резиме)

„Кад сто пута прегледате слике и досаде вам, пустите маказе нека их обрсте. Маказе су брже од кенгура. Отсеците девојци ножице и прилепите их на врата... Отсеците гавране са снега и прилепите их на луфтбалон... Тако се добија лепак-слика.“

Душан Матић, *Подвизи дружине*
„Пет петлића“, Београд 1933.

У надреалистичким „лепак сликама“, односно, колажима и фотоколажима, инсистира се на елиминисању тачке ослонца и на конфузији у опажању. Иако се неки текстуални исечци могу повезати са деловима слика, у целини, ни текстуални ни сликовни фрагменти, међусобно се не могу сложити у једну смислену поруку. „Лепак слике“ граде не само алогичну, већ исто тако и антиуметничку целину. Оне су одбациле, најпре, традиционалне уметничке материјале и медије какви су: боја, уље, платно, а затим су смело присвојиле техничке и масовно репродуковане слике, чији је изворни контекст или претходна историја, одбачена као небитна. То су нађене или редимејд слике објеката, како их називао Бретон. Између фрагмената фотографија, разгледница, илустрација и исечака из новина, као и између речи, нужно се појављују у „лепак сликама“ паузе, бели интервали. Ти оштри резови, осим што негирају континуитет и линеарност у опажању/читању, деконструишу представу о свету. Колаже, како Марка Ристића тако и Вана Бора, Душана Матића и Радојице Живановића Ноа треба разумети као специфичне језичке структуре. Позната констатација да су песници, пре него фотографи и сликари, били заинтересовани за технику колажа потврђена је и у контексту уметности српског надреализма. Наиме, колаж дозвољава компилацију слике и текста, али у процесу конституисања дела он избегава принципе и једног и другог медија. Колаж се, такође, може посматрати и као кинематографска структура, као статични филм јер манипулише фрагментима заустављеног времена. Разни поступци монтаже, конструкције и декомпоновања воде ка изградњи хетерогене и мултимедијалне авангардне визуелне форме која обликује језик фикције српског надреализма у потрази за револуционарним принципима антиестетике.

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Бетовен I
Beethoven I

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