



Dušan Nikolić Sima



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DUŠAN
NIKOLIĆ
SIMA
1938–1998.

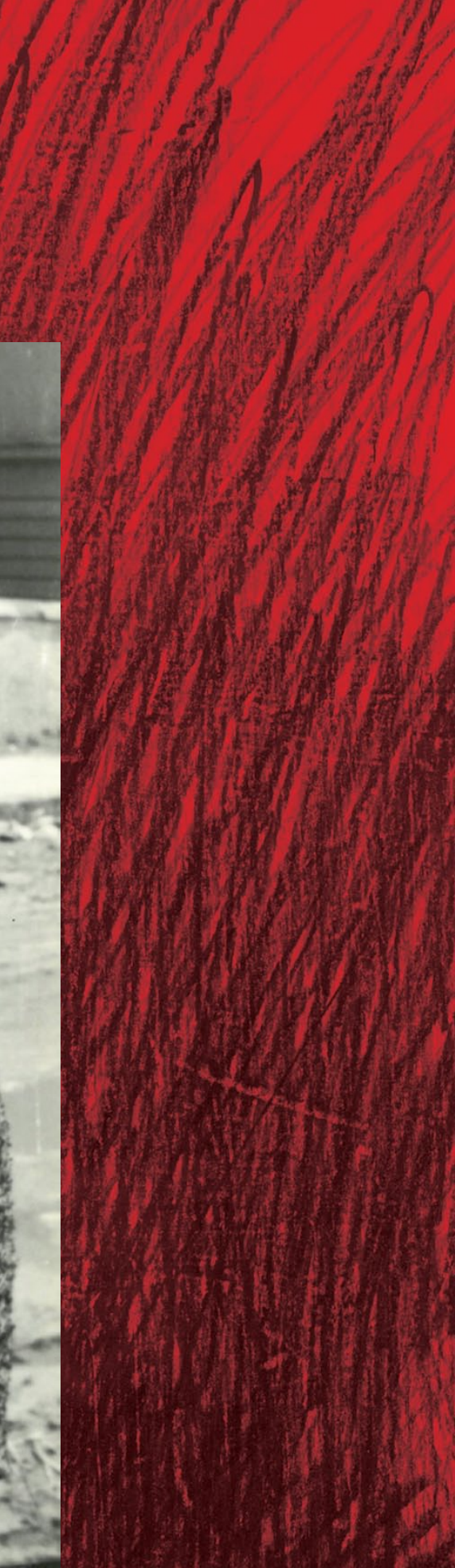
Monografija povodom retrospektivne izložbe u Narodnom muzeju u Šapcu 2016. godine

Monograph on the occasion of the retrospective exhibition at the National Museum in Šabac 2016



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„Nisam razrešio osnovnu dilemu: da li slikanje ide iz glave ili iz ruke.“

“I have not resolved the basic dilemma: whether the painting comes from the head or from the hand.”



„Borbu sa prostorom, u ovom slučaju nedefinisanoj površini platna, shvatam kao veliki izazov kome je teško, skoro nemoguće odoleti. Taj beskrajni prostor privlači, pretil i obećava. Na mojim najnovijim slikama on prividno vlada, ali je do bola uštinut na najranjivijim mestima, naoko jak, a u stvari potčinjen – služi, a izgleda služen.

Sa belinom se trenutno bore zebre. A sutra?...

Važno je da borba traje. Neizvesnost ishoda je džinovski magnet, kao što je neizvesnost slikarskog zanata životni izazov, mogućnost nekakvog odgovora da taj izazov smatram povlasticom i zato sam srećan.“

“The struggle with the space, in this case with the undefined surface of the canvas, I see as a great challenge which is difficult, almost impossible, to resist. This endless space attracts, threatens and gives promises. On my newest paintings it is seemingly dominating, but it is painfully pinched in its most vulnerable places, while apparently strong, it is actually subdued – it serves, while it seems as if being served.

Zebras are the ones fighting with the whiteness right now. And tomorrow?...

It is important that the struggle continues. Uncertainty of the outcome is like a giant magnet, same as the uncertainty of the painterly calling is a life challenge, the possibility of some kind of answer that I can consider this challenge a privilege, and that makes me happy.”





OSVAJANJE PROSTORA

CONQUERING OF THE SPACE



„Jedva znadem nekoliko umetnika u kojima je ličnost tako na straži da im ne dâ da budu dosta srećni pri posmatranju i emocijama – jer bi se pažljivost mogla rasejati, a emocija mogla, što se kaže, vetar uzjahati i naslikati efektnu – ali površnu i neistinitu sliku.“

Isidora Sekulić

“I hardly know several artists whose personality is so at guard that it does not allow them to be truly happy when observing or feeling something – because the caution could be dissipated, and emotion could, as it is often said, ride the wind and make them paint effective – but superficial, false painting.”

Isidora Sekulić

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Dusan Nikolić Sima je umetnik čiji je radni i životni put bio neraskidivo vezan za grad u kojem je rođen, za grad u kojem je sazrevao i kao čovek i kao umetnik, za grad koji je uvek bio njegov izbor, a ne nužnost. Nakon osnovnog i srednjeg školovanja, nekoliko godina provedenih na studijama u Beogradu na Filozofskom fakultetu na grupi za istoriju umetnosti, Šabac postaje njegovo opredeljenje.

Tu zasniva porodicu, radi na Pedagoškoj akademiji, izlaže i slika, tu u dvorištu porodične kuće iščekuje svoje golubove da se vrate sa dalekih destinacija... Kako je i sam govorio: „... nespustanost osećam živeći u Šapcu, daleko



od vreve i buke velegrada, izolovan od trendova i pomodarstva.“ Šabac je bio njegov izvor i ušće, ali tokovi Simine životne reke razlivali su se širom Evrope i sveta, dosežući najudaljenije destinacije stvaralaštva koje nije poznavalo nika kva ograničenja. Na tim tokovima, vođen nesmirivim umetničkim duhom, nastao je kompleksan opus, za koji bi i sam umetnik rekao da „nema faze“ te da „sve zavisi od uslova i raspoloženja. Ponekad nešto neozbiljno, pa odjednom realistički jalovički pejzaž, pa montiram gumenu rukavicu... Možda je to greška... Volim da se igram. Inače, najdraža faza mi je dok

je platno prazno, dok ga gledam i pravim hiljade slika“.

O tome koliko je Šabac značio umetniku, kao i umetnik gradu, nadahnuo je govorio na otvaranju Nikolićeve izložbe u Novom Sadu (1995), priznati novinar i publicista, Stevan Stanić: „Radujem se što u onom Šapcu, u kojem sam ja živeo, sa jednom slikom nekog parkovskog pejzaža prof. Hakije Kulenovića, izloženom, ne znam zašto, među cipelama prodavnice *Boston*, preko puta današnje Opštine, i jednim sjajnim predelom Jovana Bijelića, u kancelariji direktora Gimnazije, koji smo gledali samo u retkim prilikama... Radujem se što u takvom nekad Šapcu živi Simina slikarska mašta i mašta njegovih danas, hvala Bogu, namnoženih likovnih prijatelja. Njihovo prisustvo, njihov rad i talenat, daju ovom gradu izvestan nov ugled, duhovna su pilula protiv srozavanja duše... Istim povodom Petar Savković je napisao da ljudi koji imaju smelosti i strpljenja da ostanu u svom gradu i da ga vole izbliza, da ostanu na jednom mestu, svom mestu, i još da se bave umetnošću, da nadvise takozvane provincijalne visine, zaslužuju naše poštovanje.“

Nakon svršetka životnog i stvaralačkog veka jednog umetnika, moguće je analitički sagledati njegov celokupan

rad kako bi se utvrdili tokovi i razvojni put sveukupnog opusa i odredila njegova valorizacija. Umetnikov opus se može razmatrati hronološki, tematski, geografski, stilski, po umetničkim disciplinama ili sredstvima izražavanja... Opus likovnog stvaralaštva Dušana Nikolića Sime prilično je ujednačen i, mada je umetnik povremeno istražujući odlazio sa svoje osnovne putanje, njegovo delo se može grupisati u nekoliko segmenata. Oni se međusobno nadovezuju, pojavljuju od marginalnih do dominantnih pozicija, i zapravo ukazuju na kontinuitet koji povezuje sve fragmente u jednu likovno promišljenu celinu. Vođeni tim saznanjima, u ovom tekstu ćemo razmatrati umetnikovo stvaralaštvo kroz nekoliko tematskih celina koje se delimično poklapaju sa hronološkim tačkama koje su obeležile njegovu izlagačku i stvaralačku biografiju.

Ali pre toga treba pomenuti i umetnikovo angažovanje u oblasti teorije i likovne kritike, dečje proze i poezije, pedagogije. O svom pedagoškom radu, duhovito i s pijetetom pravog posvećenika, govorio je u jednom intervjuu: „Moji đaci imaju šesnaest predmeta. Odbacio bih pola, a uveo jedan – vaspitanje. ... Sa takvim predmetom mnogo toga bi krenulo u našem društvu, jer to vaspita-

nje podrazumeva i vaspitanje prema radu. Ne znam da li Japanci imaju taj predmet, ali znam da sebe čak lišavaju života kad fabrici loše krene. Doduše, to kod nas ne bi valjalo. Ostalo bi nas malo.“ „Kažu da u jednoj američkoj državi profesora posle dvadeset ili trideset godina rada ne uzimaju za ozbiljnog svedoka. Po tome sam ja neozbiljan svedok, ali ozbiljno mislim da je to divan poziv.“

Pisao je likovne kritike, tekstove o Oktobarskim izložbama, eseje o umetnosti, novinske članke, aforizme, pesme... Neretko je govorio na otvaranjima izložbi svojih kolega, Slobodana Peladića, Koste Bogdanovića, Zorana Simića, Oktobarskih salona, Ljiljane Blažeske, povodom 70 godina Učiteljske škole u Šapcu, na otvaranju prve izložbe crteža u Kulturnom centru... Među njegovom pisanom zaostavštinom našao se i tekst koji se bavi analizom novije arhitekture Šapca, što ukazuje na širok raspon njegovih interesovanja i znanja, baš kao i mnoštvo novinskih isečaka o najrazličitijim temama iz oblasti istorije umetnosti i savremene likovne produkcije. Ta radoznalost duha i duše, očita na svakom tragu koji je iza umetnika ostao, ogleda se i u njegovom likovnom opusu satkanom od traganja, koja su zapravo pokazala doslednost i istrajnost ranim opredeljenjima. Otuda priča o Dušanovom slikarstvu počinje i završava se zebrom kao primarnim motivom, koji je bio izvorište i ishodište sveukupnog umetnikovog stvaralaštva, ali ne u smislu manira već slojevitog i analitičkog pristupa.



ZEBRA i oko nje

„Osećam potrebu da odgovorim svojim prijateljima na najčešće pitanje: – Zašto baš zebre?

Zebre, po mom mišljenju, pružaju veliku likovnu mogućnost: em su žive, nemirne, napete – em koloristički raskošne. Znači da nikakva sentimentalna vezanost za tu vrstu nije u pitanju (i pored velike ljubavi prema životinjama), već čisto likovni momenat.“

Dušan Nikolić Sima

(iz kataloga samostalne izložbe slika u galeriji Doma omladine u Šapcu, novembra 1988. godine)

Zapitanost nad odabirom motiva na slikama Dušana Nikolića Sime, koja je pratila njegovo stvaralaštvo, ukazuje na dva aspekta: neuobičajenost tog motiva za malu šabačku sredinu u kojoj izaziva nedoumicu i čuđenje, kao i na spremnost autora da tu temu likovno i analitički razradi do kraja. Na tom putu, od ranih radova do poslednjih ostvarenja, zebra je menjala svoje pozicije, kolorit, dominirala slikom ili je svođena na detalj, bila je prisutna i kada je nije bilo na platnu, nagoveštavala je naredne faze i vraćala ih na početak... Jednom rečju, zebra je bila sveprisutna i dominantna determinanta Nikolićevog slikarstva, zahvaljujući kojoj njegovo delo poseduje prepoznatljivu vizuelnu poetiku.

Ispočetka, gotovo stidljivo, zebra je ušetala na Nikolićevo platno, asimetrično postavljana u uglove velikih belih površina. Izložba priređena maja



meseca 1977. godine u galeriji Narodnog muzeja u Šapcu, uveliko nagoveštava potonji razvoj umetnikovog likovnog izraza, dakako neizvesnog, jer je, prema rečima samog umetnika, neizvesnost ishoda u stvaralačkom činu „džinovski magnet, kao što je neizvesnost slikarskog zanata životni izazov“. Zebra nije jedini, ali je najdominantniji motiv, zastupljen kao glavna tema ili kao sporedni dekorativni upliv u osmišljenu, novofiguralnu kompoziciju slike. Pročišćenost beline platna naglašava zebrolike motive koji samostalno i samosvesno dominiraju kompozicijom, a na pojedinim radovima naznačeni su kao geometrijski element tamnih i svetlih linija apliciranih na neke druge forme. Sama zebra najčešće ima svoj prirodni izgled, ona je još uvek autonomni lik sa prepoznatljivom anatomskom formom. Njihovo grupisanje se svodi na svega nekoliko primera i u tim slučajevima protivteža im je belina platna koja ima svoju težinu i problemski značaj. Ta belina jednako učestvuje u građenju slike i ravnopravan je subjekt umetnikovog likovnog rukopisa i narativnog sižea o beskrajnom prostoru koji „privlači, pretil obećava“ i koji na njegovim slikama „prividno vlada, ali je do bola uštinut na najranjivijim mestima, naoko jak, a u stvari potčinjen – služi, a izgleda služen“.

Uvođenje crveno-bele rampe, koja se prostire najčešće dijagonalno, unosi novi ritam u sliku i upućuje na sledejuća likovna rešenja koja umetnik izvesno vreme obilato koristi. Primetni su impresioniranost i poigravanje grafičkim i geometrizovanim odnosima svetlih i tamnih površina, ali se na ovim ranim radovima umetnik uglavnom na tome i zadržava, eksperimentišući više u domenu kompozicije i tematike nego suštinski. To će uslediti kasnije.

Na svoje slike aplicira i crtež, prepoznajući njegov nemerljiv značaj, o čemu je pisao u predgovoru kataloga svoje izložbe u Domu omladine, 1978. godine: „Boreći se za nekakvo mesto u umetničkoj hijerarhiji, preskačemo čitave oblasti istraživanja. Svestan toga vratio sam se crtežu – osnovi svakog ozbiljnog umetničkog dela, koji sam do sada samo usput obrađivao. Crtež je veoma važna disciplina, pomalo zanemarena kod nas. ... Crtež mi pruža velike mogućnosti brzog improvizovanja. Neka likovna rešenja na relaciji slikar – transformisana priroda, bez crteža se ne mogu zamisliti.“

Prisutnost crteža u njegovom radu ne jenjava, tako da je tokom 1978, ali i u narednim godinama, posvećenost toj likovnoj disciplini očita. O tome je govorio i Bratislav Ljubišić, u „Kulturnom dnevniku“ Radio Beograda, smatrajući da duhovitost u kompoziciji i preciznost linija odlikuju Simin crtež koji je zapravo završena celina, a ne predlog ili skica za neko nastajuće delo. Osim toga, on ističe

i potpunu redukciju upotrebljenih elemenata, koja otklanja raniju prenatrpanost, pretpostavljajući da se radi o najnovijem izboru umetnika, što će se zaista i dogoditi u narednim godinama. Povodom izložbe crteža održane u Grafičkom kolektivu u Beogradu (izloženo je 28 crteža), autor je rekao da ga „sastanci toliko nerviraju da je većina crteža nastala baš tom prilikom“, govoreći o tome kako su nastali njegovi radovi koji predstavljaju lični protest protiv savremene civilizacije.

Krajem sedamdesetih godina, slikarstvo Dušana Nikolića Sime pokazuje znake istraživanja i svesno odlaženje od dugo prisutne teme. U seriji radova nastalih u ovom periodu, Dušan istražuje zakonitosti sopstvene umetnosti, baveći se odnosima prostora i masa, ali ne zapostavljajući i angažovanost svojih novih ostvarenja. U borbi za plemenitije mesto življenja, njegove slike istovremeno opominju i pružaju nova utočišta. U to vreme, oko 1977. godine, nastaje serija radova pod nazivom *Artisti* za koje je autor rekao da su „pokušaj rehabilitovanja patuljastih cirkuzanata koji su nas u mladosti zabavljali. Ipak ih tretiram kao čisto likovni objekat lišen individualnosti, insistirajući više na rešavanju problema prostora i masa, nego na sličnosti sa objektom“.

Zanimljiv izbor motiva, lišen individualnosti i nasumičan, izabran iz dečaćkih sećanja, pokreće izvesna pitanja i nudi različita čitanja. Artista lišen individualnosti – da, ali ne i potpune sličnosti s objektom. Pomalo groteskne figure cirku-



skih virtouza sa klovnovskim rekvizitama, više upućuju na otuđenost i izazivaju osećaj jezovitog, nego što razgaljuju i mame na zabavu. Slobodniji potez četkom i apstrahovan drugi plan, ističu figuru u skraćenju iz prednjeg plana, na kojoj dominira traka-sti crveno-beli šorc, kao rudiment ranijeg zebrolikog slikarstva apliciran na drugi način. Ta fascinacija štraftastom formom

ne izostaje, bez obzira na kontekst, a usamljenost figure u maglovitoj masi ukazuje na zapitanost umetnika kuda smo se to uputili. Hrlimo li sebi kroz preispitivanje sopstvenog bića, jesmo li introspektivni ili postajemo autistični? Sudeći po umetniku, pre bi se moglo reći autistični, o čemu govori i serija radova nastala početkom osamdesetih godina koja otvara nova pitanja na globalnom civilizacijskom nivou.

Osim artista, umetnikove teme tokom sedamdesetih godina bile su i golubovi, saobraćajne oznake, delovi uličnog mobilijara, najčešće pešački prelazi (tzv. zebre), složene narativne kompozicije na temu urbanizacije i životnog okruženja savremenog čoveka... Upravo će ta poslednja tema biti objedinjena na nekoliko izložbi početkom osamdesetih godina, kada je Nikolićeva izložbena aktivnost bila intenzivna. Izlagao je u Šapcu, Beogradu, Zemunu, aktivno je učestvovao u kulturnoj sceni grada na različitim poljima umetničkog i javnog delovanja, ali ga sve to nije omelo da nastavi sa daljim promišljanjem sopstvenog slikarstva.

Nekoliko sačuvanih platana datiranih sa 1977/78/79, jasno ukazuju na likovnu preokupaciju slikara i siže njegovih potonjih izložbi.

Serije tih radova ukazuju na jednoličnost urbane civilizacije i ispoljava-



ju bunt umetnika delimično drugačijim i bogatijim likovnim jezikom. Novi izbor tema iznedrio je slike sa čitavim rekvizitarnim simbolima, složenije strukture i narativnijeg pristupa, koje su proizišle iz socijalno-društvenog miljea savremenog čoveka. Narativnost njegovih slika proističe iz mnoštva tema i simbola, ponekad u tolikoj meri da se može govoriti o prenatrpanosti koja zatvara monohromnu površinu slike. Pristup je raznorodan, od crteža do pastuoznijeg nanosa slobodnog pokreta, a teme pokrivaju široki spektar egzistencijalnih pitanja, od *Stvaranja sveta* (1977), preko *Sukoba* (1979), očito prirode i civilizacije, *Atomskog skloništa*, do *Dijaloga* (1979), verovatno umetnika sa sobom i okruženjem... Upravo ta slika sublimira prethodna umetnikova os-

tvarenja i nagoveštava buduća, ako se uzmu u obzir likovni i tematski aspekt.

Na tim radovima primetna je daleka veza sa pomenutim zebrolikim motivima, koji se pojavljuju u vidu detalja, uglavnom u drugom planu slike, kao vid svojevrsne doslednosti ili eksperimenta o primenljivosti istog motiva na diferentne likovne elemente. Iako ih napušta kao centralnu temu, Nikolić ih se ne odriče, svodeći ih na dekorativni, prepoznatljiv znak svog likovnog rukopisa. Linije sa zebri se geometrizuju, urbanizuju, koloristički transformišu, ali ostaju prepoznatljiv vizuelni simbol njegovog slikarstva. Gmizolika stvorenja, usamljena ili u sukobu, oštre

konfrontirane forme, reka lave ispresecana isušenom kožom zebre na monohromnoj površini zadnjeg plana slike, govore o snazi unutrašnjih previranja i preispitivanja. Najvažniji detalji na slikama su vertikalni slajdovi kao svojevrsni rimejk Nikolićevih slikarskih etapa. Otuda u malim kvadratima artisti, golubovi, zebre, ogoljeni pejzaž civilizacije u nestajanju i prazno platno kao budući izazov...

Početakom osamdesetih godina pojavila se jedna novina na Nikolićevim slikama. Naime, on u svoje slikarstvo, prilagođeno primeni industrijskih materijala, uvodi trodimenzionalne predmete, svojevrsne redimejd aplikacije kao produkte savremenog društva. Taj „antiurbanistički autorov protest, još vidljivije i beskompromisno, biće izražen u *Novom bloku*, da bi se u satiričnom likovnom podtekstu završio *Atomskim skloništem* kao novim pejzažem savremenog čoveka. Međutim, skloništa kao da nema, jer će u futurističkoj apokaliptičnoj hipotezi sve poteći kao užarena plastična lava i ohlađena postati okamenjeni život... Ta igra otuđenim jeftinim industrijsko-tehnološkim materijalom, kroz slike i skulpture od plastike, ma koliko artistički izgledala jednostavna, upućuje na igru razmišljanja i, što je važno, ničim ne ograničava njen prostor“, pisao je u „Glasu





Podrinja“ Dragiša Penjin aprila meseca 1981. godine. Njegovi radovi postaju slike-objekti, opominjuća fakta globalno represivnog industrijskog društva čije tekovine umetnik koristi kao ravnopravne elemente svog novog izraza. Slika postaje antislika, antipod tradicionalnom, baš kao što je dvadeseti vek opozitan prethodnim vekovima. Kao takva izaziva reakciju gradske publike, nesvikle na tu vrstu Nikolićevog pristupa sopstvenom slikarstvu. „Treći deo izložbe pobudio je najviše interesovanja, pa i nedoumicu. Prvi put u ovoj sredini pojavila se cela slika kolaža u kombinaciji plastična masa – struktu-

ra platna“, pisao je Momčilo Bošković u „Večernjim novostima“ proleća 1981. godine.

Tek da ostane u kontinuiranoj, makar i minimalnoj vezi sa ranijim motivima, poneka naizgled zatočena zebra proviruje kroz imaginarne granice umetnikovog virtuelnog sveta.

U drugoj polovini osamdesetih godina nastaje i serija radova inspirisana tajnovitim pejzažima Grčke. Druga tema, drugačiji pristup, jednom rečju kratak likovni predah: „... ako je to, kao u ovom slučaju, gotovo 'renanovsko' pokloničko putovanje u Grčku, onda tamo postoji samo ono što slikar odabere: plavo-beli pejzaž mora i neba, arhitekture i stenja. Sve ostalo je sklonjeno, i čovek i životinja, i ostaju samo spokojstvo i tišina koja struji. ... Tema idealno čista, jaka, ali kod Sime ne i bez diskretnog daška neke lebdeće magije.

Pošao je na put od Svetog Kanea u Ohridu i uplovio u to raščišćeno plavetnilo usamljenih grčkih ostrva. Svedena arhitektura dremljivih malih crkava, ogoljena belina toplih duvarova, lako nalaženje idealnih vizura, a iznad svega misterija nepomičnosti i vedrine. Belo na belo, plavo na plavo, uvek u novom odnosu, faktura sa diskretnim dragocenim svetlucanjem“, pisao je Stevan Stanić za katalog izložbe u Staroj kapetaniji u Zemu nu, godine 1988.

Svedeni pejzaž, male mediteranske vedute, sakralna atmosfera, utočište, pribežište, skrivalište, od ljudi, civilizacije,

teskobe, nemoći, zburadosti, opredmećeni spokoj duhovnog mira i saglasja sa svojim unutrašnjim bićem... Time odišu pejzaži Grčke, drevne civilizacije na zemlji koju su bogovi po svojoj meri tvorili, a umetnik vizuelnim rukopisom u duhu svoje likovne ikonografije zabeležio. Po rečima Bratislava Ljubišića to je „potraga za likovnošću, za mudrošću koja će ostati neprepričljiva, tajna vizuelnog mišljenja i pamćenja – to je odgonetka i, pri tom, dragocenost, suština“. Ono što dalje ističe ovaj likovni kritičar, jeste pristup umetnika tradicionalnom, koji u modi „citata“ nije novost, ali kod njega nije ni slepo preuzimanje vizantijskog nasleđa. Umetnik uspešno izbegava tu zamku, te njegovo delo dobija „transcendirajući sloj, uspeva da obuhvati zaboravljeno i postojeće u nekoj drugoj svrsi. Igra postaje tananija, likovni izraz potpuniji, a vremenska različitost nevažna. Simbolika belog i obojenog čitljiva, nekako spasena od zaborava“.

No, bez obzira na povremene likovne digresije tokom desetak godina, Dušan Nikolić Sima nikada zapravo nije napuštao svoje „zebroliko“ slikarstvo. Kao da je sledio Gojinu misao da ukoliko na pitanje koliko ima načina slikanja, usledi odgovor hiljadu, on nije ispravan, jer ako ima više od jednog načina ima i više od hiljadu, i kako bi to koristilo umetniku koji zapravo zna i ume samo jedan način koji postoji za svakog slikara ponaosob.

Tokom osamdesetih Nikolić se zebra ma poigravao istančanim potezima pravog znalca. One postaju izdužene,



zmijaste, gipkije, nemirnije, neuhvatljive, zapletene, raspletene, likovnim varijacijama smeštene u međuprostor ili sa prostorom ostavljenim u njima... Ta dela su ukazivala na postojanje trajne odanosti ranim temama, ali sa novim pristupom u tretiranju prostornosti slike, kao jednog od najjačih elemenata sveukupnog autorovog slikarskog opusa. Motivi koji sve manje liče na ranije animalističke inspiracije autora, smeštaju se u nove kontekste egzistirajući i dalje kao polazišta u stalnom ispitivanju odnosa između belog i crnog, tamnog i svetlog, definišući osnovnu zamisao kao jedinstvo suprotnosti.

Ta polazna tačka koju smo označili kao zebroliki motiv, sada je data u novim relacijama, odnosno postavljena je u drugačije prostorne odrednice, često diktirane geometrijskim modusima koji stoje u određenoj konstelaciji sa pomenutim motivima. Momenat beline i praznog prostora igra značajnu ulogu, s obzirom na to da je u ranijim radovima definisani segment blago zadirao u belinu, dok je sada čvrsto omeđen jasno određenim granicama unutar kojih se kreće svetlo-tamna masa koja samo svojim grafičkim tretmanom podseća na ranije radove.

Nakon dugogodišnjeg istraživanja određenog motiva, njegove transformacije od plošnog, grafičkog do voluminoznog, od egzaktnog do isprepletanih traka i podele najnovijih slika na polja svetlog i tamnog koja, trakastim „isečcima“ razbijajući belinu platna ili crne pozadine, ostvaruju dinamičnost prostorne koncepcije „Sima nije ni slutio da će sada to pomeranje paralelnih pruga, ti lanci nadolazećih talasa tako zažariti njegovu imaginaciju, začas je ispuniti bujnim skladištem novih formi, ideja, mašte i snova. Osećao je ipak da mora da se čuva klopke jednog suviše zatvorenog stila, dekorativnosti i hladnog tehničkog savršenstva. Na sva-

kom idućem platnu otkrivala su se nove stvari: pokazalo se, na primer, da ponavljanje ritmova tih pokretnih pantlijska, da ta umnogostručnost ne proizvodi monotoniju, već osećanje dinamičkog obilja. Ali, tek smelijim uvođenjem gotovo scenskog osvetljenja stvorio se nov prostor za bezbroj neponovljivih plastičnih varijanti. Pod svetlosnim vibracijama trake su dobile gotovo bolju gipkost, a njihov tonalitet uglavnom u smeđoj, zagasitoplavoj ili sivozelenoj gami, uz precizno nijansiranje, emitovao je sada dragocen sedefasti sjaj, tako da se ne zna da li 'optički efekti imaju svoje sedište u oku ili duhu'.

Najzreliji komadi ispunjeni bujnom baroknom plastikom, koja kao da dolazi iznutra, deluju gotovo bravurozno. Prosto se javi želja da se njihov praznični izgled i moćne narastajuće dimenzije ostvare kao zidne slike u velikim svečanim dvoranama“, napisao je Ste-

van Stanić u predgovoru kataloga velike Nikolićeve izložbe priređene u Šapcu, a potom u No-





vom
Sadu
i Beogra-
du, 1995. go-
dine.

U istom katalogu nalazi se
i analitički tekst vrsnog poznavao-

ca savremene umetnosti i teoretičara vi-
zuelne kulture, Koste Bogdanovića, koji de-
taljno analizira poslednju fazu Nikolićevog
slikarstva smatrajući da ispražnjeni volu-
men tela zebre novim tretmanom prelazi
iz poznatog i prepoznatljivog u potpuno ap-
straktnu strukturu. Dalje napominje da ta
zebrolika šara dospeva u stanje zgusnute
strukture, te da su to „trake – slagalice koje
se 'nigde ne prekidaju' samo im se u gusti-
ni susreta prividno gubi trag kontinuiranog
nabiranja. Time je i njihov susret u dvodi-



menzionalnoj ravni iluzivno doveden znatno iznad onog što se zove plitki prostor slikarske iluzivnosti. Simine slike takođe ne imitiraju apstraktne volumene trodimenzionalne telesnosti. Prizor u stanju slikarske forme je veoma određeno zaustavljen na onoj granici slikarske iluzivnosti, ali time su njegove novije slike oglašene ciklusom varijacija na temu, stvarajući je-

dinstven prizor undulantnih površina čija zaobljena savijanja i torzije stvaraju ekspresivnu gustinu vidnog polja slike. To se još više ističe time što su njegove novije slike sažete u konturama iza kojih po pravilu ostaje margina neispunjenog platna. A to još više ističe ideju o sažimanju gustine ka centru ili njeno muklo razvlačenje iz centra ka periferiji“.

Iako je Kosta Bogdanović smatrao da je Dušan Nikolić stvarajući arabesku uvirućih i izvirućih krivolinijskih traka, svoje prizore doveo do op art efekta,



a da ipak nije u potpunosti ostvario tu vrstu izraza, sam umetnik je svoju poslednju fazu smatrao upravo op artističkom. To mu je omogućilo da prirodnim zakonima predstavi sklad suprotnosti, svuda prisutan, trudeći se da sa što manje elemenata dočara suštinu. Zebra mu je možda u ovom trenutku bila potrebna kao savršena geometrijska ornamentika, koja se giba, talasa, kao živo more, kao unutrašnja mišićna masa, kao nepregledna vizuelna senzacija s kojom može da čini šta mu je volja. Iz tih poigravanja nastalo je više desetina slika velikog formata na kojem se Dušan Nikolić Sima najbolje izražavao. Svaka vrsta formativnog ograničenja predstavljala bi i stvaralačku omeđenost koja bi ga sputavala da se likovno izrazi. Njegove zebre u seriji radova iz 1994/5. godine, gube svoje anatomske karakteristike, postaju apstraktna i arabesknja masa koja se samovoljno kreće nošena nekom unutrašnjom energijom kakvog živog organizma. To njihovo kretanje unutar statičkog stanja predstavlja vezu sa op artom, a postignuto je značajkim tretiranjem crno-belih trakastih površina zebrolike šare, uvođenjem svetla i postavljanjem različitih planova na slici. Od anatomske definisanog oblika umetnik je stigao do faze kada sam definiše taj oblik ispunjen unutrašnjim kretanjima poput perpetuum mobila.

Značaj Nikolićevog likovnog opusa je višestruk. Umnogome je doprineo bogaćenju likovne i kulturne scene Šapca,

a sagledavanjem njegovog likovnog opusa zapažamo izvesne umetničke zakonitosti dosledno sprovedene tokom njegovog višedecenijskog stvaralaštva. Postepeno građenje samosvojnog izraza, temeljito istraživanje i istrajnost u odbrani sopstvenog tematskog okvira, odanost umetnosti dostojna jednog posvećenika, upravo to je dovelo do stvaranja višeslojne umetničke zaostavštine koju je Dušan Nikolić Sima postavio kao nezaobilazni reper u istoriji likovne umetnosti grada.

Tatjana Marković



1

Dušan Nikolić Sima is an artist whose professional and life path is inextricably connected to his birth town, to the town in which he matured both as a man and as an artist, to a town which has always been his choice, and not necessity. After elementary school and high school, several years of studies in Belgrade at the Faculty of Philosophy, Department for Art History, Šabac becomes his choice. There he gets married, works at the Academy of Peda-



gogics, paints and has exhibitions, here in the backyard of his family home he waits for his pigeons to come back from distant destinations... As he was saying himself: "... living in Šabac, I feel a lack of restraint, far away from the hustle and bustle of the big city, isolated from the trends and trendsetting." Šabac was his spring and

his confluence, but the flows of Sima's river of life spilled over entire Europe and world, reaching most distant destinations of creation that did not know of any limitations. On those flows, led by a restless



artistic spirit, a complex opus was crated, for which the author himself will say that it does "not have phases" and that "everything depends on conditions and the mood. Sometimes something frivolous, then all of the sudden realistic Jalovik landscape, than putting up of the rubber glove... Maybe that is the wrong way... I like to play. In any case, my favourite stage is when the canvas is empty, while I look at it and create thousands of paintings".

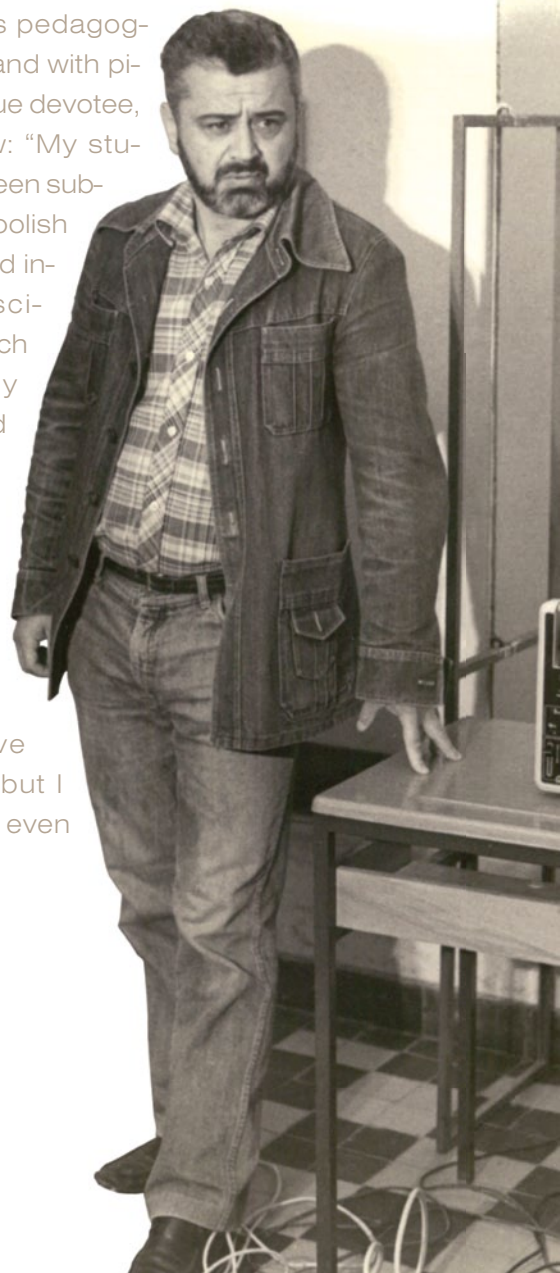
The famous journalist and publicist, Stevan Stanić, talked about how much Šabac meant to the artist, how much artist meant to the city, in an inspired address at the opening of Nikolić's exhibition in Novi Sad (1995): "I am glad that in that Šabac, in which I lived, with one painting of some park landscape of Prof.

Hakija Kulenović displayed, to my knowledge, for the unknown reason, amongst shoes in the shoe shop *Boston*, across what is now City Hall, and with one great scenery of Jovan Bijelić, in the office of the principal of the High School, that we had a chance to see only on rare occasions... I am glad that Sima's painterly imagination lives in such Šabac along with the imagination of his today, thank god, multiplied painter friends. Their presence, their work and talent, give this city a certain new renown, they are spiritual pill against debasement of the soul... For the same reasons, Petar Savković wrote that people who have the audacity and patience to stay in their own town and love it from up close, to stay in one place, their place, and on top of it to be artists, to go beyond the provincial heights, deserve our respect."

After the end of the life and creative span of an artist it is possible to analytically encompass his whole opus in order to determine the course and development paths of his entire opus and to evaluate it. The artist's opus can be considered from the chronological, thematic, geographic, stylistic point of view, from the point of view of artistic disciplines and means of expression... Painter's opus of Dušan Nikolić Sima is quite uniform, and although, occasionally exploring, the artist deviated from his own path, his works can be grouped into several segments. They are mutually complementary, appearing from marginal to dominant positions, and are in effect

pointing to a continuity that connects all fragments into one premeditated whole. Guided by this knowledge, we will consider artist's opus in this text through several thematic units which partially match chronological points, marking his creative biography and his biography as exhibitor.

But, we have to mention also artist's involvement in the area of arts criticism and theory, children's poetry and prose, pedagogy. He spoke once about his pedagogic work, wittily and with piousness of a true devotee, in an interview: "My students have sixteen subjects, I would abolish half of them and introduce – discipline. ... With such subject, many things would be improved in our society, because such discipline would imply discipline in work. I do not know if Japanese have such subject, but I know that they even



commit suicide if things go bad in factories. Truth be told, it does not work like that in our country. Not many of us would survive.” “They say that in one American state, they do not take a professor with twenty or thirty years of experience as a serious witness. Therefore, I am not a serious witness, but seriously, I believe that it is a wonderful calling.”

He wrote visual art critics, texts about October exhibitions, essays about art, newspaper articles, aphorisms, poems... He often talked at the openings of his colleagues' exhibitions, Slobodan Peladić, Kosta Bogdanović, Zoran Simić, October Salon, Ljiljana Blažeska, on the occasion of 70th anniversary of the Teacher's College in Šabac, at the opening of the first exhibition of drawings in the Cultural Centre... In his written legacy, we found a text dealing with the analysis of newer architecture of Šabac, which shows us a wide range of his interests and knowledge, as well as numerous newspaper clippings on different topics in the area of arts and contemporary painting production. This inquisitiveness of the spirit and soul is visible in each trace the artist left behind; it is visible even in his painter's opus, made of quests, which actually prove consistency and persistence in his earlier aims. That is where the story

about Dušan's painting begins and ends with zebra as a primary motif, which was a source and destination of the entire artist's opus, not in the sense of manner but in the sense of stratified and analytical approach.

ZEBRA and everything around it

“I feel the need to answer to my friends' most often question: Why zebras?

Zebras, in my opinion, offer great opportunity in terms of visual arts: they are alive, restless, tense and with exuberant colours. That means that there is no sentimental attachment to that species (my great love for animals apart), but that they are interesting purely in visual art terms.”

Dušan Nikolić Sima

(from the catalogue of the solo exhibition in the Gallery of the Youth Centre in Šabac, 1985)

Perplexity over the choice of motifs for the paintings of Dušan Nikolić Sima which accompanied his opus points to two aspects: oddness of that motive for a small town community evoking wonder and confusion amongst its members, but also determination of the author to examine that topic analytically and artistically. On that path, from early works to latest accomplishments, zebra changes its positions, colours, dominating the picture or being reduced to detail, present even

when not on canvas, foreshadowing future phases and bringing them back to the beginning... In a few words, zebra was ubiquitous and dominant determinant of Nikolić's painting, thanks to which his work possesses recognisable visual poetics.

At first almost timidly, zebra walked into Nikolić's canvas, asymmetrically placed in the corners of vast white surfaces. The exhibition from May 1977 in the Gallery of the National Museum in Šabac, already foreshadows future development of his artistic expression, undoubtedly uncertain, because, in words of the artist himself, uncertainty of outcome in the act of creation is a "giant magnet, same as the uncertainty of painter's calling is a life challenge". Zebra is not the only, but it is the most dominant motif, represented as a main topic or as an auxiliary decorative influence on the visualised, neo-figural composition of the painting. Cleanness of the canvas whiteness emphasises zebra-like motives which dominate composition autonomously and self-consciously, and in some works they are even marked as geometric elements of dark and light lines, applied to some other forms. The zebra itself usually has its natural look, it is still an autonomous figure with its recognisable anatomic form. Their grouping is reduced to just a few examples, and in those cases the counterbalance is a whiteness of the canvas that has its own weight and importance. This whiteness is equally participat-

ing in the construction of the painting and it is an equal subject of the artist's figurative manuscript and narrative summary of an endless space that "attracts, threatens and promises" and which "apparently dominates" on his paintings, "but is painfully pinched in its most vulnerable places; apparently strong, actually subdued – serving, but looks as if being served".

Introduction of red and white barrier gate stretching mostly diagonally brings in a new rhythm into the painting and points to subsequent visual solutions that the artist profusely uses. Deep impression and playfulness with graphical and geometrized relations between light and dark surfaces are obvious, however, the artist mostly does not go further in those early works, experimenting more in the domain of composition and thematic then he is experimenting substantially. That will come later.

He also applies drawing on his paintings, recognising its immeasurable significance, of which he wrote in the foreword for the catalogue of his exhibition in the Youth Centre in 1978: "Fighting for a place in the hierarchy of arts, we are skipping over entire areas which are there for us to explore. Being aware of that, I returned to the drawing – a basis of every serious work of art, which I have treated

casually so far. The drawing is an important discipline, somewhat neglected in this country. ... Drawing gives me numerous opportunities for quick improvisation. Some visual arts solutions that deal with the relationship between the painter and transformed nature, cannot even be imagined without the drawing.”

Presence of drawing in his work is not subsiding, so that during 1978, but also in the following years, dedication to this visual arts discipline is obvious. Bratislav Ljubišić spoke about it in “The Diary of Culture” of the Belgrade Radio, believing that whiteness in the composition and precision of lines are attributes of Sima’s drawing which is a completed whole, and not just proposal or sketch for a future work of art. Besides, he emphasises also a full reduction of used elements, which removes earlier over-crowding, assuming that it is the newest choice of the artist, which will actually come true in the following years. On the occasion of the exhibition of drawings in the “Grafički Kolektiv” Gallery in Belgrade (displayed 28 drawings), author said that “the meetings annoy him so much that most of the drawings were created on that occasion”, speaking about how those works representing his personal protest against contemporary civilization have been created.





At the end of the seventies, the paintings of Dušan Nikolić Sima show signs of exploration and conscious distancing from a long-time present topic. In a series of works created in this period, Dušan explores legitimacy of his own art, dealing in relations between spaces and masses, but not neglecting the social engagement of his new creations. In a struggle for more noble living space, his paintings warn and give sanctuary at the same time. In that time, c. 1977, a series of works called *Artistes* for which the author said that they represent “an attempt to rehabilitate the dwarfs, members of a circus, who have entertained us in our youth. I still treat them as a purely visual arts objects free from individuality, insisting on solving the problem of space and mass, more than on their resemblance to the object”.

Interesting choice of motifs, free from individuality and random, selected from childhood memories, start certain questions and offer different interpretations. Artiste freed from individuality – yes, but not freed from full resemblance to the object. Somewhat grotesque figures of circus virtuosi with clown’s props talk more about alienation and evoke rather the feeling of eeriness, than setting us into a good mood or inviting us to have

fun. Bolder stroke of brush and abstracted second plane, foreground the figure in the reduction in the first plane, on which a striped red and white shorts are dominating, as a rudiment of earlier zebra-like painting applied in a different way. This fascination with the stripped form is not missing, irrespective of the context, and the loneliness of the figure in hazy mass points to the question that is on artist's mind – where are we headed. Are we hurrying towards ourselves through re-examination of one self, are we introspective or are we becoming autistic? According to the artist, we could rather say that we are autistic, of which a whole series of works created at the beginning of the eighties speaks, opening new questions on global civilizational level.

Besides artistes, artistic topics during seventies were also pigeons, traffic signs, parts of street fittings, most often they are zebra crossings, complex narrative compositions on the topic of urbanization and life environment of the contemporary man... This very last topic will be covered in several exhibitions from the beginning of the eighties, which is a period when he exhibited intensely. He had exhibitions in Šabac, Belgrade, Zemun, he actively participated in the cultural scene of the town in different fields of artistic and

public activity, but all this did not prevent him to continue further re-examination of his own painting.

Several preserved canvases dating from 1977/78/79, clearly point to artistic preoccupation of the painter and provide the subject of his future exhibitions.

Series of those works point to drabness of urban civilization and they express the rebellion of the artist in a somewhat different and richer artistic language. New choice of topic gave paintings the whole repository of symbols, more complex in nature and with more narrative approach, arising from social milieu of the contemporary man. Narrative nature of his paintings comes from multiplicity of topics and symbols, to such extent that in some paintings we can talk about overcrowdedness closing the monochromat-



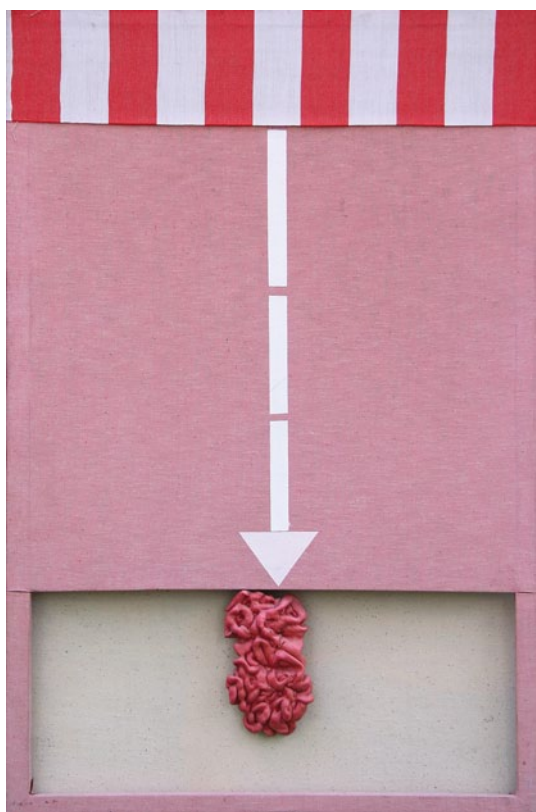
ic surface of the painting. The approach is varied, from the drawing to pastuos paint applied in bold stroke, and topics cover a wide range of existential issues, from *The Creation* (1977), all the way through *The Conflict* (1979), obviously between the nature and civilization, *Nuclear Shelter*, to *Dialogue* (1979), probably of artist with himself and his surroundings... Precisely that last picture sublimates previous artist's creations and foreshadows future ones, if we are talking from the point of view of artistic and thematic aspects.

On these works a remote relation to mentioned zebra-like motives is noticable, which appear in the form of a detail, mostly in the second plane of the painting, as some kind of consistency or experiment on applicability of the same motif to different elements in visual arts. Even though he abandons them as a central topic, he is not giving up on them, reducing them to the decorative, recognisable sign of his painterly handwriting. Lines belonging to zebras are geometrized, urbanized, their colours transformed, but remain a recognisable visual symbol of Nikolić's painting. Reptilian-like creatures, lonely or in conflict, sharp confronted forms, river of lava interspersed with dried zebra skin on monochromatic surface of the background plane of the painting, speak of the power of internal turmoil and re-examination. The most important details of the paintings are vertical slides as a kind of remake of Nikolić's painting stages. That is why in the small

square we can find artistes, pigeons, zebras, bare landscape of civilisation that is disappearing and an empty canvas as a future challenge...

At the beginning of eighties, a novelty appeared on Nikolić's paintings. Namely, in his painting, adapted to application of industrial materials, he introduces three-dimensional objects, ready-made applications as a sort of products of contemporary society. That "anti-urbanistic author's protest, will be exposed more obviously and uncompromisingly in *New Block*, only to end with satirical painterly subtext in *Nuclear Shelter* as a new landscape of modern man. However, shelter does not seem to be there, because in the futuristic apocalyptic hypothesis everything will gush forth as hot plastic lava and once cooled down will become petrified life... This game with alienated cheap industrial-technological material, through paintings and sculptures of plastic, however simple it seems to be artistically, points to the game of thinking and, more importantly, does not limit its space in any way", wrote Dragiša Penjin in "The Glas Podrinja" in April 1981. His works become paintings-objects, cautionary facts of globally repressive industrial society, whose legacy artist uses as equal ele-





ment of his new expression. The painting becomes anti-painting, antipode to traditional, just as the twentieth century stands in opposition to previous centuries. As such, it invites reaction of city audience, unused to this type of Nikolić's approach to his own painting. "Third part of the exhibition incited most interest, even perplexity. For the first time a whole collage painting in combination of plastic mass – structure of the canvas appeared in this

milieu", wrote Momčilo Bošković in "The Večernje Novosti" in the spring of 1981.

Only to remain in continuous, at least minimal relation with his previous motifs, a seemingly confined zebra appears through imaginary borders of the artist's virtual reality.

In the second half of eighties, appears a series of works inspired by enigmatic landscapes of Greece. Different theme, different approach, in few words, brief artistic respite: "... if it is, like in this case, almost a pilgrimage in honour of Renan to Greece, then there is only what the painter chooses: blue and white landscape of the sea and the sky, architecture and the rocks. Everything else is removed, even man and animal, leaving nothing but peace and quiet that emanates... Theme is ideally pure, strong, but in Sima's, not without a discrete breath of some floating magic.

He began his journey from the St. Jovan Kaneo in Lake Ohrid and he sailed into the clear azure of lonely Greek islands. Minimalist architecture of sleepy small churches, stripped bare whiteness of warm walls, easy finding of ideal angles, and above all the mystery of immovability and serenity. White against white, blue against blue, always in a new relation, structure with discrete precious glimmer", wrote Stevan Stanić for the catalogue for the exhibition in the Gallery of the National Theatre in Zemun in 1988.

Minimalist landscape, small Mediterranean panorama, sacral atmos-

phere, sanctuary, shelter, hiding place, from people, civilization, anxiety, helplessness, malice, materialized serenity of spiritual peace and harmony with one's own internal being... This is what Greek landscape emanates, ancient civilization on a land that the gods created in their own measure, and artist recorded in his own artistic manuscript, in the spirit of his own iconography. In the words of Bratislav Ljubišić it is a "quest for artistry, for wisdom that cannot be retold, secret of visual thought and memory – that is a solution to the riddle and at the same time, treasure, essence". What this critic furthermore emphasises is an approach of the artist towards traditional, which in the era when "quotes" are fashionable is nothing new, but in his case it is not a blind adoption of the Byzantine heritage. Artist successfully avoids that trap, so his work obtains "transcending layer, he succeeds in encompassing what is forgotten and existing in some other purpose. The game becomes tenuous, artistic expressions fuller and time difference insignificant. Symbolism of white and coloured is clear, somehow saved from oblivion".

However, irrespective of occasional artistic digression in the past ten years, Dušan Nikolić Sima has never actually abandoned his "zebra-like" painting. As if he followed Goya's thought that, if to a question on how many ways of painting there is, you get an answer – a thousand, it is not correct, because if there is more than one way, there is more than

thousand, and of how much use this is to the artist who actually knows and can use only one.

During eighties, Nikolić played with zebras with fine strokes of the real expert. They become elongated, snake-like, more restless, elusive, tangled, untangled, in different artistic variations placed in the interspace or with spaces left inside of them... Those works of art pointed to the fact that there is persistent loyalty to earlier topics, but with a new approach in the spatial treatment of the painting, as one of the strongest elements of overall author's artistic opus. Motives that resemble less and less to earlier animalistic inspirations of the author are placed now in new contexts, existing even now as starting points in perpetual examination of the relation between black and white, dark and light, defining the basic concept as the unity of contrasts.

This starting point that we have designated as a zebra-like motif, now is given in new relations, that is, it is placed in different spatial reference points, often dictated by geometric modes which stand in a certain correlation with mentioned motifs. The moment of whiteness or "empty space" plays significant role, considering that the defined segment has encroached the whiteness in the ear-

lier works, whereas now it is clearly delineated with marked borders within which light and dark mass moves, while graphic approach bears only resemblance to the earlier works.

After long standing exploration of a certain motif, his transformation from the monodimensional, graphical to voluminous, from the exact to intertwined ribbons as well as the split in new paintings in the fields of light and the fields of dark, which gain dynamism of spatial conception with its ribbon-like “clippings” breaking up the whiteness of the canvas or its black background “Sima could not know that this movement of parallel stripes, those chains of gradually rising waves, will spark his imagination so, and fill it in no time with the rich stock of new forms, imagination and dreams. He still felt that he has to steer clear of the trap of this one too closed style, decorativeness and cold technical perfection. On each following canvas new things appeared: it turned out, for instance, that this repetition of the rhythms of those moving ribbons, that this multiplicity does not produce monotony, but the sense of dynamic abundance. But, only with the bolder introduction of almost stage-like lighting, new space opened up with countless plastic variants. Under light

vibrations, the ribbons gain almost vegetal pliability, and their tonality mostly in brown, dark blue or grey hues, with precise shading, emits now a precious pearly glow, so that it becomes unclear whether ‘the optical effects have their origin in the eye or in the spirit’. The most mature pieces filled with rich baroque plastic, that looks like it is coming from some new fresh source, maybe source of pure poetry, seem almost made with bravura. One is simply caught by an urge to realize their festive look and powerful expanding dimensions in the form of wall painting for large solemn state-rooms or ballrooms”, wrote Stevan Stanić in a foreword to the catalogue of the great Nikolić’s exhibition organized in Šabac, and then in Novi Sad and Belgrade, 1995.

The same catalogue contains also an analytical text of a great connoisseur of contemporary art and theoretician of visual culture, Kosta Bogdanović, who analyses in detail the latest phase of Nikolić’s painting believing that emptied volumes of zebra’s bodies are transformed with this new treatment from known and recognisable into a complete abstract structure. Furthermore, he says that zebra-like pattern reaches a state of dense structure, and that we now have “the stripes – puzzles that ‘do not break at any point’, their trace only seemingly lost in their continual folds somewhere in the density of their encounter. Thus their encounter in two-dimensional plane is illusively brought beyond what is called



shallow space of painterly illusiveness. Moreover, Sima's paintings do not imitate abstract volumes of three-dimensional corporeality. The representation in its state of painterly form is very distinctively frozen at the border of painterly illusiveness (where it does not cross into imitation of sculptural form), thus his newer paintings are enunciated as cycle of 'variations on a theme', creating unique representation of undulating spaces whose curvy bends and torsions create expressive density of the visual field of the painting. This becomes more pronounced as his paintings are condensed in contours with a margin of empty canvas left behind. And this foregrounds more the idea of concentrating the density towards the centre and its tacit stretching from centre to the periphery."

Even though Kosta Bogdanović believed that, by creating arabesque of submerging and resurfacing curvilinear ribbons, Dušan Nikolić brought his images to Op art effect, without fully adopting this type of expression, the artist himself considered his last phase precisely Op art. This allowed him to portray, by means of natural laws, the ubiquitous harmony of contrasts, trying to give us the essence with as few elements as possible. Zebra was in this phase necessary

as perfect geometric ornamentation, rocking and undulating as a live sea, as internal muscular mass, as unseen visual sensation with which you could do at your will. From this playfulness, several dozens of paintings of large format were created, on which Dušan Nikolić Sima best expressed himself. Any kind of limitation in format would represent also artistic limitation, restraining also artistic expression. His zebras in a series of works from 1994/5, lose their anatomic characteristics, becoming an abstract and arabesque mass that is freely moving driven by some internal energy of a living organism. This movement of theirs within their static state represents a connection with Op art, and it is achieved by means of expert treatment of black and white striped surfaces of zebra-like pattern, by means of introduction of light and its placement in different picture planes. From anatomically defined shape, artist has reached the phase when he is autonomously defining this shape filled up with internal movements of the perpetuum mobile type.

The importance of Nikolić's artistic opus is manifold. He significantly contributed to enrichment of artistic and cultural scene of Šabac, and by taking an overview of his artistic opus we notice certain artistic laws consistently executed during his decades long creation. Gradual development of autonomous thematic framework, loyalty to arts worthy of one devotee, all this has contributed to cre-

ation of multilayered artistic legacy that Dušan Nikolić Sima left as an indispensable benchmark in the visual arts history of the town.

Tatjana Marković





2

REPRODUKCIJE
REPRODUCTIONS



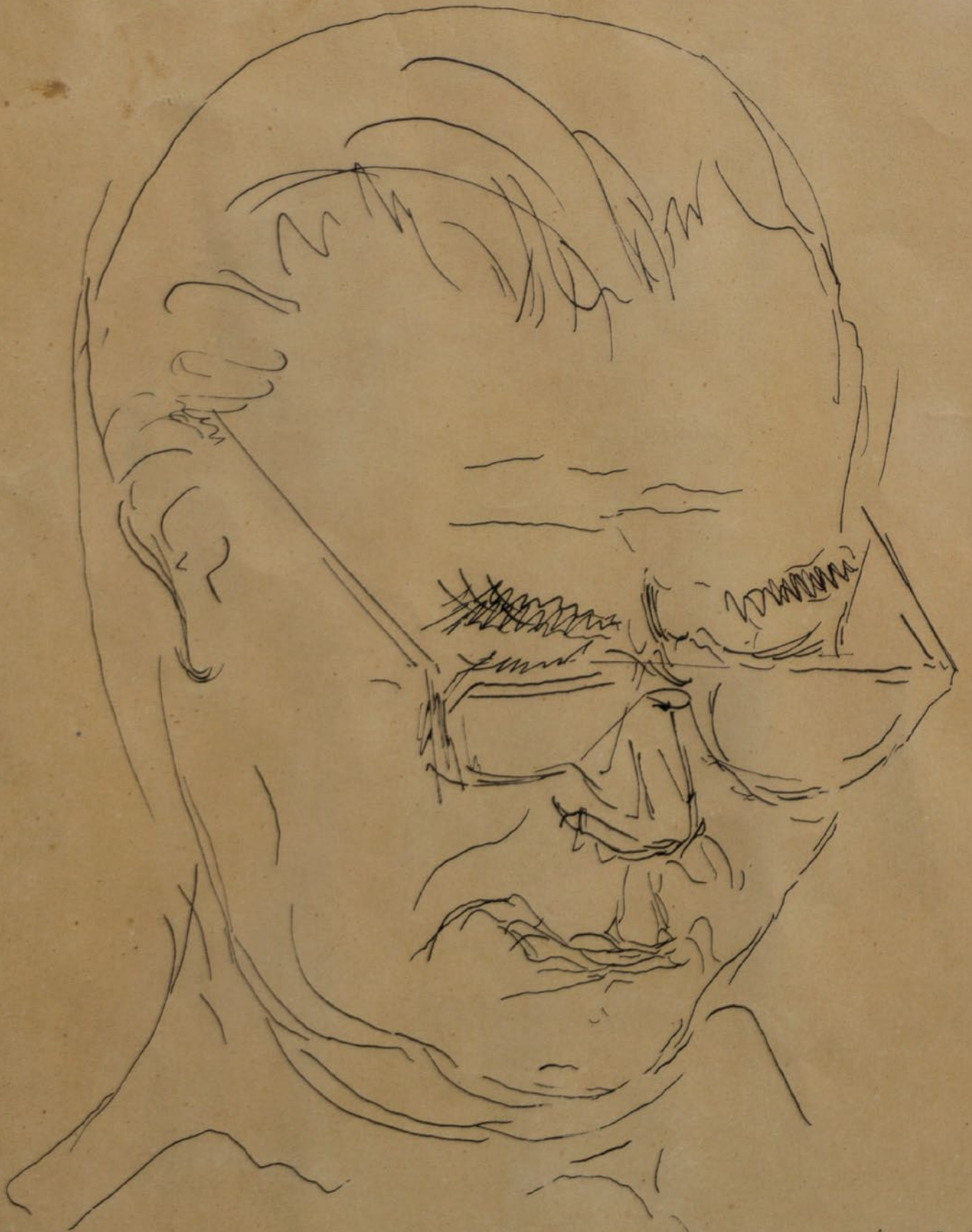
Moj otac, tuš na papiru, 21 x 26,5 cm, 1964.

My Father, ink on paper, 21 x 26.5 cm, 1964

Šabac (iz Benske Bare), flomaster na papiru, 32,5 x 22,5 cm, 1964.

Šabac (from Benska Bara), felt pen on paper, 32.5 x 22.5 cm, 1964





Cunning 64

not away



Kijevo 1, flomaster i vodene boje na papiru, 19 x 14 cm, 1965.

Kijevo 1, felt pen and watercolor on paper, 19 x 14 cm, 1965



Venecija, flomaster na papiru,
34 x 24 cm, 1963.

Venice, felt pen on paper,
34 x 24 cm, 1963



Trg Svetog Marka u Veneciji,
flomaster na papiru,
33,5 x 23,5 cm, 1963.

St. Mark's Square in Venice,
felt pen on paper,
33,5 x 23,5 cm, 1963

Pejzaž sa žitom, ulje na šper ploči,
30,8 x 21,2 cm, rane šezdesete

Landscape with Wheat, oil on wood,
30.8 x 21.2 cm, early sixties



Čilim, ulje na platnu, 50 x 65 cm, 1973.

Carpet, oil on canvas, 50 x 65 cm, 1973





Fantastični predeo, ulje na gipsu, 31,5 x 41 cm, 1968.

Fantastic Landscape, oil on plaster, 31,5 x 41 cm, 1968



Lynn 65



Dnevna soba, flomasteri na papiru,
27,5 x 24,5 cm, 1967.

Living room, felt pens on paper,
27.5 x 24.5 cm, 1967



Brana, tuš na papiru, 35 x 45 cm, 1972.

Brana, ink on paper, 35 x 45 cm, 1972



Kamen, ulje na platnu,
82 x 105 cm, 1974.

Stone, oil on canvas,
82 x 105 cm, 1974



Sv. Jovan Kaneo, flomaster na
papiru, 40 x 28 cm, 1969.

St. Jovan Kaneo, felt pen on paper,
40 x 28 cm, 1969

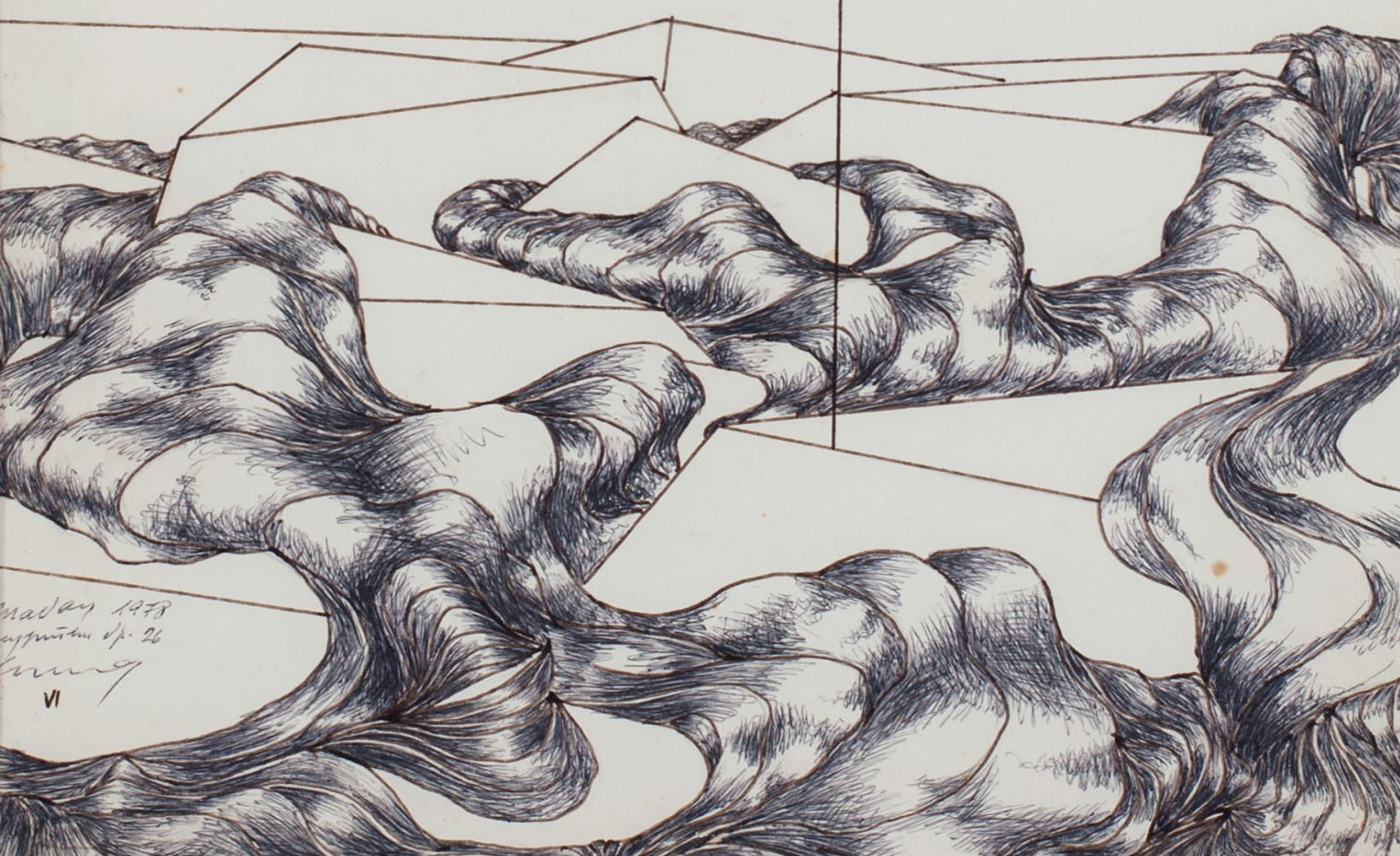
Crtež br. 26, tuš na papiru, 24 x 34 cm, 1978.

Drawing nr. 26, ink on paper, 24 x 34 cm, 1978

*Bez naziva, tuš na papiru, 50 x 35,5 cm,
(verovatno) 1972.*

*Untitled, ink on paper, 50 x 35.5 cm,
(probably) 1972*





Maday 1978
Op. 26
VI





Sukob, ulje na platnu,
125 x 100 cm, 1979.

Conflict, oil on canvas,
125 x 100 cm, 1979



Plavi događaj, ulje na platnu,
60 x 100 cm, 1979.

Blue Event, oil on canvas,
60 x 100 cm, 1979



Povreda, ulje na platnu,
58 x 70 cm, 1977.

Injury, oil on canvas,
58 x 70 cm, 1977



Dijalog, ulje na platnu,
120 x 100 cm, 1979.

Dialogue, oil on canvas,
120 x 100 cm, 1979

Vratilo 1, akril na platnu, 60 x 100 cm, 1978.

Crossbar 1, acrylic on canvas, 60 x 100 cm, 1978

Pred odlazak, ulje na platnu,
120 x 100 cm, 1980.

Before Leaving, oil on canvas,
120 x 100 cm, 1980







Veliki čilim, ulje na platnu, 100 x 120 cm, 1976.

Large Carpet, oil on canvas, 100 x 120 cm, 1976



Grč, ulje na platnu, 120 x 100 cm, 1977.

Contortion, oil on canvas, 120 x 100 cm, 1977







Granica, ulje na platnu,
150 x 100 cm, 1977 (str. 58–59)

Border, oil on canvas,
150 x 100 cm, 1977 (pag. 58–59)

Žitije, ulje na platnu,
70 x 93 cm, 1984–85.

Saint's life, oil on canvas,
70 x 93 cm, 1984–85

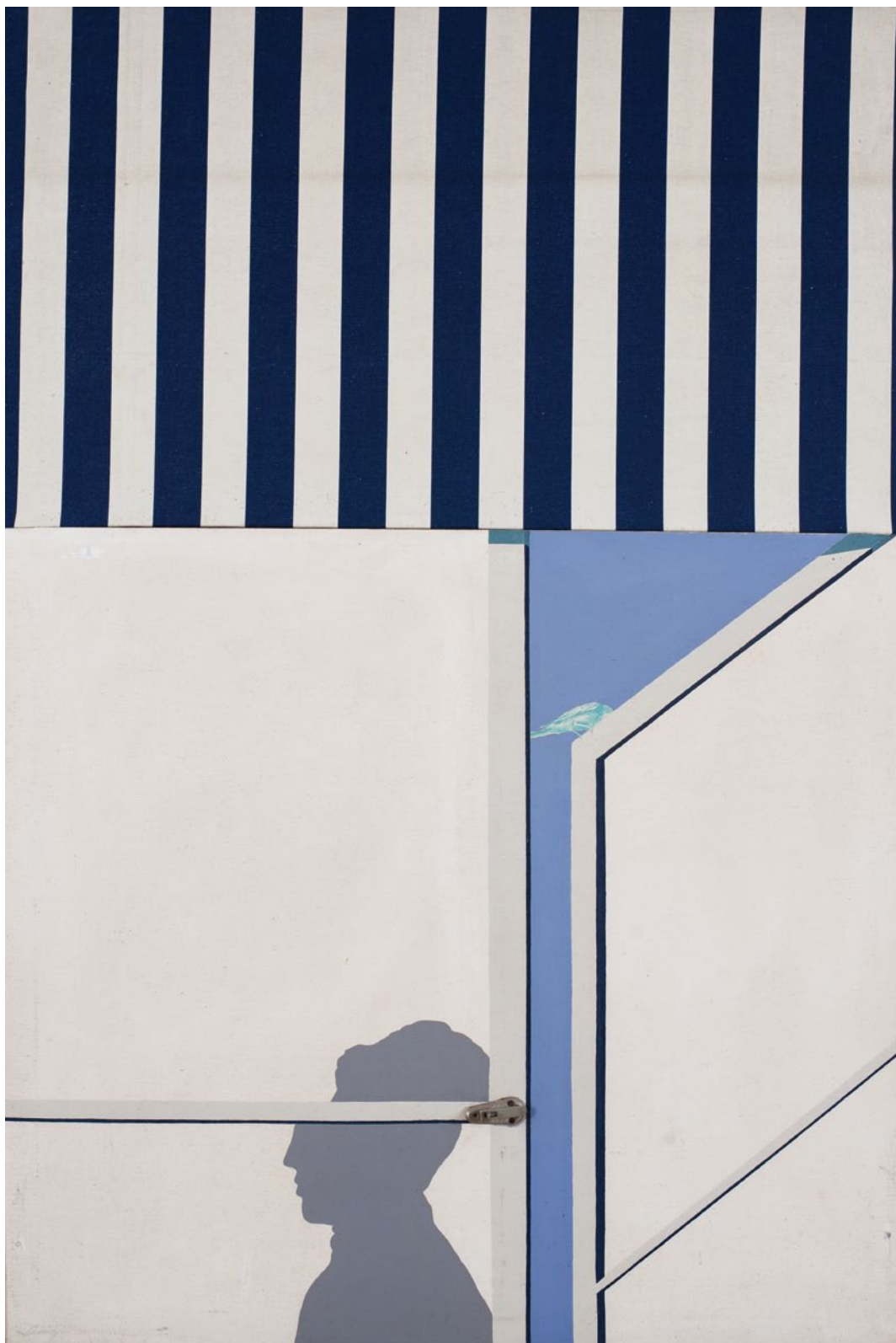
Transport, ulje, akril i metal na platnu,
110 x 150 cm, 1982.

Transport, oil, acrylic and metal on
canvas, 110 x 150 cm, 1982



U prolazu, ulje, akril,
metal i dekorativno
platno, 100 x 150 cm,
1982.

In Passing, oil, acrylic,
metal and decorative
fabric, 100 x 150 cm,
1982





Pločnik, ulje, akril i dekorativno platno,
100 x 150 cm, 1982.

Pavement, oil, acrylic and decorative
fabric, 100 x 150 cm, 1982



I tako..., akril i plastika na platnu,
95 x 155 cm, 1982.

And so..., acrylic and plastic on canvas,
95 x 155 cm, 1982





Pejzaž, grafit na papiru, 62 x 44,5 cm, 1980.

Landscape, graphite on paper, 62 x 44.5, 1980



Iz Posavo-Tamnave, ulje na platnu,
120 x 100 cm, 1989.

From Posavo-Tamnava, oil on
canvas, 120 x 100 cm, 1989



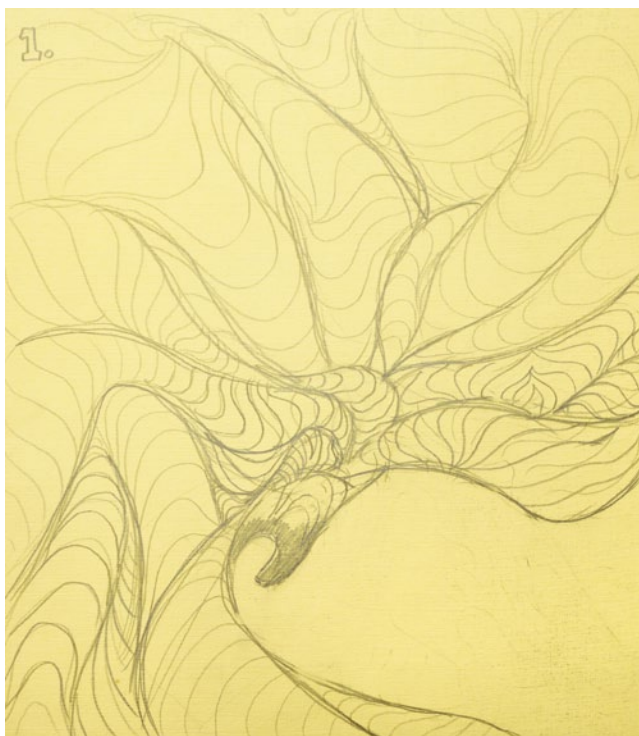
Pejzaž, sepija na papiru,
32 x 43 cm, 1980.

Landscape, sepia on paper,
32 x 43 cm, 1980



Ada I, grafit na papiru,
70 x 50 cm, 1980.

Ada I, graffiti on paper,
70 x 50 cm, 1980



*Zebre (skica 1), grafit na papiru,
27,5 x 32 cm, devedesete*

*Zebbras (sketch 1), graphite on paper,
27,5 x 32 cm, nineties*



*Zebre (skica 2), grafit na papiru,
27,5 x 32 cm, devedesete*

*Zebbras (sketch 2), graphite on paper,
27,5 x 32 cm, nineties*



Vir, ulje na platnu, 150 x 150 cm, 1994.

Whirlpool, oil on canvas, 150 x 150 cm, 1994





Luk, ulje na platnu,
200 x 150 cm, 1995.

Bow, oil on canvas,
200 x 150 cm, 1995



Borba, ulje na platnu,
200 x 144 cm, 1993.

Strife, oil on canvas,
200 x 144 cm, 1993



Apel, ulje na platnu,
140 x 154 cm, 1993.

Appeal, oil on canvas,
140 x 154 cm, 1993



Uspon, ulje na platnu,
133 x 202 cm, 1995.

Ascent, oil on canvas,
133 x 202 cm, 1995





Krdo, ulje na platnu, 180 x 100 cm, 1994.

Herd, oil on canvas, 180 x 100 cm, 1994

Bez naziva, ulje na platnu,
50 x 60 cm, 1996.

Untitled, oil on canvas,
50 x 60 cm, 1996



Skoro tri, ulje na platnu,
50 x 60 cm, 1996.

Almost Three, oil on canvas,
50 x 60 cm, 1996





Iza, ulje na platnu,
140 x 200 cm, 1995.

Behind, oil on canvas,
140 x 200 cm, 1995



Ulaz, ulje na platnu, 100 x 120 cm, 1995.

Entrance, oil on canvas, 100 x 120 cm, 1995



Crna 1, ulje na platnu,
100 x 120 cm, 1995.

Black 1, oil on canvas,
100 x 120 cm, 1995



Crna 2, ulje na platnu,
100 x 120 cm, 1995.

Black 2, oil on canvas,
100 x 120 cm, 1995



Ljubičasta 1, ulje na platnu,
101 x 150 cm, 1996.

Purple 1, oil on canvas,
101 x 150 cm, 1996



Plava 2, ulje na platnu,
101 x 150 cm, 1996.

Blue 2, oil on canvas,
101 x 150 cm, 1996



Plava, ulje na platnu,
70 x 100 cm, 1998.

Blue, oil on canvas,
70 x 100 cm, 1998



TEKSTOVI 1995.
TEXTS 1995



3

ZEBRE I GOLUBOVI

Postoji jedna nepisana obaveza, bolje reći navada likovnih kritičara, da se pošto-poto pri pisanju ovakvih uvodnih tekstova najpre ustanovi striktna veza između prethodnog i najnovijeg ciklusa slikara izlagača. Otkuda, evo, slikaru Dušanu Simi Nikoliću ovaj ciklus *Zebra*; otkuda mu odjednom gotovo nenajavljen ovaj „trompe l’oeil“, kojim se poslednje tri-četiri godine, zaranjajući u zavodljive lavirinte op art stila, bavi predano, strasno i ozbiljno?

Možda bi jedna stara Simina slika mogla da nam pomogne. Naslikao ju je lako, u dahu, lirski, za dušu, poslao u glavni naš grad na veliku prazničnu tematsku izložbu „Beograd inspiracija slikara“, i tamo je između toliko poznatih imena izdvojen uz lep komentar nepotkupljivog uglednog kritičara Zorana Markuša, što nije mala stvar za nekog ko dolazi iz jedne varoši.

A na slici: gradski golubovi sleteli između nogu prolaznika na ulični prelaz na kolovozu, na takozvanu zebriu, išpartanu po asfaltu širokim belim trakama. Ako zamislimo da bi golubovi mogli da prhnu i odlete, na slici bi ostala samo prazna asfaltna zebra, a nama ipak samo ta gola reč koja sama za sebe mnogo ne govori, a svojim geometrijskim dizajnom jedva da bi mogla da posluži kao slikarska inspiracija.

Ali čudni su i zaobilazni putevi podsvesti i asocijativnih podsticaja: kad se posle nekoliko godina na Simi-



nim platnima budu pojavila njihova sjajna životinjska tela, najpre u nekoj skulptorskoj punoći, u igri, propnjevima i spletoivima, odmah se moglo naslutiti da će od svega uglavnom ostati gibanja prugastih ritmova, pokreti traka i pantljika u narastajućim formacijama, koje je priro-

da već maštovito naznačila na telima zebri. Opsednut tim izborom i motivom, Sima je za svoje već neizbežno putovanje u tajnovite prostore ornamentike op arta, izabrao jednu oprezniju varijantu – posmatranje prirode uz oprezno i pošteno sažimanje i čišćenje. Kao slikar sa diplomom istoričara umetnosti i kao pomni slušalac predavanja omiljenog profesora, pokojnog dr Lazara Trifunovića, Sima je, bez sumnje, znao da nije među prvima koji je izabrao ovaj put i da je to u četvrtoj deceniji ovog veka, sledeći svoju čudesnu intuiciju i inteligenciju, učinio Viktor Vazareli. Njegova dva rana ciklusa sa pločama i platnima ispunjenim prugama, linijama i flekama različite debljine, koja nose u naslovima direktne naznake svog porekla – prvi *Zebras* (kao kod Sime Nikolića), a drugi *Tiger* – već na samom startu proširili su značaj ovog novog slikarskog pravca koji se savršeno slagao sa modernim životom i otvarao se prema potrebama tog života i industrije koja je takve ideje odmah uzimala u svoje ruke.

Oslobođen obaveza prema prirodi, Sima nije ni slutio da će sada to pomeranje paralelnih pruga, ti lanci nadolazećih talasa tako zažariti njegovu imaginaciju, začas je ispuniti bujnim skladištem novih formi, ideja, mašte i snova. Osećao je ipak da mora da se čuva klopke jed-



nog suviše zatvorenog stila, dekorativnosti i hladnog tehničkog savršenstva. Na svakom idućem platnu otkrivale su se nove stvari: pokazalo se, na primer, da ponavljanje ritmova tih pokretnih pantlijskih, da ta umnogostručnost ne proizvodi monotoniju, već osećanje dinamičkog obilja. Ali, tek smelijim uvođenjem gotovo scenskog osvetljenja stvorio se nov prostor za bezbroj neponovljivih plastičnih varijanti. Pod svetlosnim vibracijama trake su dobile gotovo biljnu gipkost, a njihov tonaliteta uglavnom u smeđoj, zagasitoplavoj ili sivozelenoj gami, uz precizno nijansiranje, emitovao je sada jedan dragocen sedefasti sjaj, tako „da se ne zna da li optički efekti imaju svoje sedište u oku ili duhu“. Najzreliji komadi ispunjeni bujnom baroknom plastikom, koja kao da dolazi iznutra iz nekog novog svežeg izvora, možda

izvora čiste poezije, deluju gotovo bravurozno. Prosto se javi želja da se njihov praznični izgled i moćne narastajuće dimenzije ostvare kao zidne slike u velikim svečanim dvoranama i holovima.

Iako, čak i kod nas, velike kulturne metropole gube svoj egocentrični primat, često se čuje već pomenuto pitanje: otkuda slikaru Dušanu Simi Nikoliću u Šapcu Vazarelijeva *Zebra* i uloga nastavljača jednog likovnog pokreta iz vremena najvećeg bujanja apstraktnih ogranaka, kakav je bio i op art? Pitanje se, naravno, pre odnosi na hrabrost jednog „provincijalca“, nego na žilavost i vitalnost jednog slikarskog pravca. Jer, ni jedan od evropskih pravaca, naročito prve polovine dvadesetog veka, kad se pojavilo sve što je imalo da se pojavi, nikad nije niti završen ni iscrpen. Zar se, na primer, Petar Omčikus, koga Sima smatra jednim od najvećih evropskih živih slikara, s vremena na vreme ne oslanja na iskustva jednog Bonara, iz vremena davne-davne plejade velikih impresionista. Tako slikarska umetnost traje, živi, širi se i povezuje sa današnjicom. Uostalom, navešću jedan možda bezazlen podatak: Dušan Nikolić Sima (Sima mu je rezervno ime po dedi i svi ga po njemu zovu, ali i to valjda nešto govori o njegovom poštovanju veza i trajanja), živi i stanuje u ulici Vlade Jovanovića, preko puta kuće u kojoj je rođen i živio fascinantni Stanislav Vinaver. Ni Vinaver nije bio okrenut samo tesnom životu udobne srbijanske varoši, već

velikom Vijonu, Rableu, Dikensu, Poenkareu, Vandi Landovskoj...

Sima živi u jednoj od onih starih ututkanih starovremenskih kuća sa nameštajem koji se godinama ne menja, sa vrtom hortenzija i jorgovana. On u svom dvorištu ne drži zebre, već golubove pismonoše, maratonce. Nekoliko puta smo ih u njegovom dvorištu čekali da se vrate iz Roterdama, Minhena... odakle li. Da prelete skoro celu Evropu do malog šabačkog dvorišta. Sima nema kompleks velikih prostora i dalekih sjajnih gradova. Kad nije na jednom od svojih slikarskih putovanja u Pariz, Atinu, Veneciju, onda su tu njegovi golubovi. Dok lete, sa te visine ova naša Evropa sa svojom stešnjenom i sažetom ornamentikom verovatno im liči na neka platna naslikana u stilu op arta.

Stevan Stanić

(iz kataloga samostalne izložbe slika u galerijama Kulturnog centra, Beograd, Kulturnog centra, Novi Sad i Narodnog muzeja, Šabac, jul – novembar 1995. godine)



NA GRANICI ILUZIVNOSTI

U oblasti koju je savremena umetnost osvestila pojmom „sloboda izraza i sredstava“ mogu se zapaziti, pored ostalog, i druga „opšta mesta“ koje većina umetnika vidi i kao „svoj svet“. Jedno od tih mesta je ono gde se od tipičnog detalja ukрупnjenošću forme stvara celina, koja zadovoljava smisao vidnog polja slike, a drugo od tih mesta je „pražnjenje volumena“, sećanjem na predstave trodimenzionalnih formi, pri čemu se za status nove slike uzima oprostovena površina nekog volumena (rastegnuta ili raspeta poput sušenja kože na dasci).

U drugom slučaju novije forme na slikama Dušana Nikolića Sime, nisu pretvorene u „ispeglanu“ ravan sećajući se lika zebre, već na „ispražnjeni“ volumen njenog tela u vidu undulantno razvučenog njenog bivšeg volumena u poredak poetizovane arabeske koja takvim vizuelnim prevođenjem iz polazišta prepoznatljive forme ulazi u potpuno apstraktnu strukturu. Po logici transformacije sećanjem na zebroliku šaru, iz poznatog lika, ta arabeska sada dospeva u stanje zgusnute strukture, koja nameće druge parametre u zahtevima kvantifikovanja forme i značenja njene ritmovane gustine, sada i sasvim izvan svake veze sa slikom zebre.

Ta logika prevođenja jednog lika iz određenog poznatog u drugačije moguće u Siminin novijim slikama, bliska je začudnosti preobražaja u izgledu autonomnosti lika inicijala na početku tekstova srednjovekovnih minijatura, čija je konvencionalna čitljivost skoro jedva moguća a time je likovnost prizora uzdignuta do najsuptilnijih mogućnosti sugerisanja u istovremenom značenju lika i znaka. Naravno, ovim se Simine novije slike ne porede ličenjem sa pomenutim inicijalima, već su samo logikom preobražaja i prevođenja jednog značenja u drugo bliske tom procesu nadgradnje, ovde znaka nad likom. Takav proces prati i sloboda kreativne uobrazilje (jer je za nastanak takvih vizuelnih senzacija iščezao svaki konkretni odnos prema realno viđenom).



Stvarajući arabesku zatitranih tamno-svetlih krivolinijskih traka koje iz svojih ispupčenja uviru u dubinu i iz nje izlaze jakim intenzitetom, prizor je doveden do op art efekta ali se kao takav on u ovom slučaju ne nameće.

To su trake – slagalice koje se „nigde ne prekidaju“, samo im se negde u gustini susreta prividno gubi trag kontinualnog nabiranja. Time je i njihov susret u dvodimenzionalnoj ravni iluzivno doveden znatno iznad onog što se zove plitki prostor slikarske iluzivnosti. Simine slike takođe ne imitiraju apstraktne volumene trodimenzionalne telesnosti. Prizor u stanju slikarske forme je veoma određeno zaustavljen na onoj granici slikarske iluzivnosti (tamo gde se ne prelazi u imitiranje skulptoralne forme), ali time

su njegove novije slike oglašene ciklusom „varijacija na temu“, stvarajući jedinstven prizor undulantnih površina čija zaobljena savijanja i torzije stvaraju ekspresivnu gustinu vidnog polja slike. To se još više ističe time što su njegove novije slike sažete u konturama iza kojih po pravilu ostaje margina neispunjenog platna.

To još više ističe ideju o sažimanju gustine ka centru ili njeno muklo razvlačenje iz centra ka periferiji.

Novije slike Dušana Nikolića Sime upućuju na umetnika koji srećno objedinjuje svoj hedonizam u slikanju sa odgovornošću „za formu“ koja se iz ranije određenog vizuelnog polazišta sada razvija do neslućenih mogućnosti ka novim viđenjima.

Kosta Bogdanović

(iz kataloga samostalne izložbe slika u galerijama Kulturnog centra, Beograd, Kulturnog centra, Novi Sad i Narodnog muzeja, Šabac, jul – novembar 1995. godine)



POKRETI DUŠE

Slati svetlost u dubine ljudskog srca – to je misija umetnika

R. Šuman

Oni koji vole da se bave psihologijom verovatno se pitaju da li je umetnik u nevelikoj sredini pobeđen, ili je pobedilac. Ovo drugo, sigurno. To dokazuje i izložba Dušana Nikolića, a i mnoge druge. Kako bi takva tvrdnja mogla da zvuči nedovoljno uverljivo, nedovoljno utemeljeno jer je izgovara čovek iza koga ne stoji odrednica likovnog kritičara ni teoretičara, zašto ne reći: Dušana Nikolića ne inspirišu slatunjavni prizori. To mu sigurno nije preokupacija. Njega inspirišu pokreti duše, intervali tih pokreta. Pa zar je pobeđen?

Stoga kad duže gledamo njegove slike, ne doživljavamo ih samo jednim čulom, čulom vida. Kao da ih vidimo i čujemo: dopire do nas zvuk, u trenutku prelive boja dotakli bismo dlanom. A kad u tišini ostanemo sa slikama, kao da slušamo fugu: smenjuju se melanholija i uzburkanost, lirika i dramatičnost. Istovremeno, umetnik je prigušen, setan i vetrovit. Podsetimo, onoliko vredimo koliko vrede naši nemiri, mašta i naša melanholija, onoliko koliko smo sposobni da ih osetimo i usmerimo. Jedan teoretičar tvrdi „da na

umetničkom platnu, ni u celini, ni u detalju, ne sme da vlada jedna boja, lokalna boja, ili materijalna boja, nego samo sliv, fuzija boja. Kod nekih velikih slikara – kaže – dođe ponekad do surovog dodira dveju neposrednih boja, ali onda je sliv sproveden u tonu cele slike, ili u iluminaciji slikarskoj“.

Više je nego naporno i nisu prejake reči: strašno je biti umetnik. Stalno na oprezu i na mucu kako sačuvati svoj integritet pred hiljadama sudija – znalaca, neukih, ili onih najopasnijih i najštetnijih koji sve zasnivaju na laičkoj sigurnosti. Čini se da nećemo pogrešiti: u umetnosti nema istine, do lične istine. A ukoliko nema ličnosti, ništa od umetnosti nije istina.

Jednom je Isidora Sekulić rekla: „Jedva znadem nekoliko umetnika u kojima je ličnost tako na straži da im ne dâ da budu dosta srećni pri posmatranju i emocijama – jer bi se pažljivost mogla rasejati, a emocija mogla, što se kaže, vetar uzjahati i naslikati efektanu – ali površnu i neistinitu sliku.“

Bez avanture duha nema prave umetnosti. Prirodno ni bez smelosti, postojanosti, stamenosti, ako hoćete. I kolebanja, nedoumica, jer sigurno je – a vekovi su svedoci – da umetnik koji veliča moći svoga talenta, a prećutkuje njegove tamne nemoći – talenta nema.

Blaga, delotvorna zastajanja Dušana Nikolića u traganju za raznolikim putevima, razmišljanja i povremene sumnje i ogledanja u raznim formama, nesumnjivo ga svrstavaju među one koji su u sazvežđu avanture duha, dakle umetnosti.

Koliko ima načina slikanja? Neki kažu hiljadu. Veliki Goja je upitao: „Otkud hiljadu? Ako ima više od jednog, onda ima izvesno i više od hiljadu. I šta to koristi kad svaki od nas zna i ume samo jedan. Prema tome, postoji za svakog slikara samo jedan način.“

Na prvi pogled može da nam se učini kako su platna Dušana Nikolića zbijena, ne dišu lagano. Neka kritičari procene da li je to tačno i zašto, ali prisetimo se još jednog Gojinog kazivanja: „Kao dete – pričao je ovaj velikan – gledao sam kako moja tetka Anuncijata uči svoj kóer da tka. Mala je sedela za vratilom, a tetka pored nje. Čunak je leteo i vratilo lupalo, ali je moja tetka glasno vikala: – Zbijaj! Zbijaj to bolje! Šta ga žališ? Zbijaj to jače! Ne tkaš sito.“

Celog života ja sam slikao prema uputstvu te priproste i oštre žene. Znam da sam svaki put kad sam pustio mašti na volju i kad nisam sabio i sazeo sliku, dao rđavu sliku.“

Ko nosi u sebi veliku i istinsku strast taj je često nesrećan i mučen više i drugačije nego stotine drugih ljudi zajedno, ali je srećan u svom uspešnom stvaralaštvu i istovremeno pošteđen mnogo čega što muči većinu. Zar nije sve u prirodi u stalnom kretanju. Čak grčevitom. Ima li mira igde? Ukoliko ga ima, prividan je. „U tom kretanju je sve što živi osuđeno, zbog svog opstanka i održanja, na odbranu i na stalnu pažnju koja kod čoveka dobiva oblik sveštenog straha.“

Slike Dušana Nikolića, koji odavno ima svoj prepoznatljiv i uverljiv pečat, ukazuju na tu neoborivu istinu i potvrđuju je.

Dodajmo, ljudi koji imaju smelosti i strpljenja da ostanu u svom gradu i da ga vole „izbliza“, da ostanu na jednom mestu, svom mestu, i još da se bave umetnošću, da nadvide takozvane provincijalne visine, zaslužuju ne samo ovakve svečane trenutke nego i naše poštovanje.

Petar Savković

(iz kataloga samostalne izložbe slika u galerijama Kulturnog centra, Beograd, Kulturnog centra, Novi Sad i Narodnog muzeja, Šabac, jul – novembar 1995. godine)



3

ZEBRAS AND PIGEONS

There is one unwritten obligation, better said, a habit of the visual arts critics when writing introductory texts – to establish at any cost a strict relation between the previous and the latest cycle of the painter giving exhibition. How does the painter Sima, then, come up with this cycle *Zebra*; where does he get this almost unannounced “trompe l’oeil” all of a sudden, on which he has been working on dedicatedly, passionately and seriously in the past three-four years, plunging into seductive labyrinths of the Op art style?

Maybe one old Sima’s painting could be of help. He painted it with ease, in the same breath, lyrically, for his own pleasure, sent it to our capital for a big holiday thematic exhibition “Belgrade Painter’s Inspiration”, and there he has been singled out between so many famous names with a nice comment of the respected critic of integrity Zoran Markuš, no mean feat for someone coming from a small town.

And the painting shows: city pigeons flown down between the feet of the passers-by onto the street crossing on the roadway, on the so-called *zebra* (zebra crossing), painted on the asphalt in wide white stripes. If we imagine that

the pigeons could flutter and fly away, only empty zebra would remain on the painting, and we would be left only with that naked word which on its own does not say much, and which can barely serve as a painter’s inspiration with its geometrical design.

But odd and circumventing are the paths of the subconscious and the associative incentives: once Sima’s canvases start portraying their radiant animal bodies, at first in some kind of sculptural abundance, playful, in rears and tangles,



one could immediately foresee that only the movements of the striped rhythms, the motions of the bands and ribbons in expanding formations that the nature so imaginatively indicated on the bodies of zebras, will remain. Obsessed with this choice and motif, Sima has already chosen for his inevitable journey into the secretive space of the ornaments of Op art, a more careful variant – observation of the nature with careful and honest reduction and cleansing. As a painter with the degree in arts history and as well as the

attentive listener of the lectures of his favourite professor, late Lazar Trifunović, PhD, Sima knew, no doubt, that he is not amongst the first who chose this path and that Victor Vasarely has done the same in the fourth decade of this century following his prodigious intuition and intelligence. His two early cycles with boards and canvases filled with stripes, lines and stains of different breadth, contain-



ing in their title direct indications of their origin – first *Zebras* (same as in the case of Sima Nikolić), and the second *Tiger* – have already contributed to giving significance to this new movement in painting, agreeing perfectly with the modern life and opening itself to the needs of such life and to the industry that immediately took those ideas into its own hands.

Liberated from the obligations towards nature, little did Sima know that this movement of parallel stripes, those chains of gradually rising waves, will spark his imagination so, and fill it in no time with the rich stock of new forms, imaginations and dreams. He still felt that he has to steer clear of the trap of one too closed style, decorativeness and cold technical perfection. On each following canvas new things appeared. It turned out, for instance, that this repetition of the rhythms of those ribbons, that this multiplicity, does not produce monotony, but the sense of dynamic abundance. And, only with the bolder introduction of almost stage-like lighting, new space opened up with countless plastic variants. Under vibrations of light, the ribbons gain almost vegetal pliability, and their tonality mostly in brown, dark blue or grey hues, with precise shading, emits now a precious pearly glow, so that it becomes unclear wheth-

er “the optical effects have their origin in the eye or in the spirit”. The most mature pieces filled with the rich baroque plastic that looks like it is coming from some new fresh source, maybe source of pure poetry, seem almost made with bravura. One is simply caught by an urge to realize their festive look and powerful expanding dimensions in the form of wall painting for large solemn state-rooms or ballrooms.

Although, even in our country, large cultural metropolises are losing their egocentric supremacy, one can often hear already mentioned question: how does the painter Sima, then, come up with Vasarely's *Zebra* in Šabac and how does he earn the role of the one who is continuing this particular visual arts movement that comes from the era when the branches of the abstract school were sprouting everywhere, as was the case of Op art? The question primarily evokes the boldness of one “country boy”, rather than the resilience and vitality of one movement in painting. Because, none of the European movements, especially those from the first half of the twentieth century when everything that had to appear, appeared, has ever been finished nor exhausted. Does not, for instance, Petar Omčikus, for whom Sima believes to be one of the biggest European paint-

ers alive, rely from time to time on the experience of one Bonnard, from the distant era of the eminent group of impressionists. That is how schools of painting perpetuate themselves, live, spread and connect with the present. Anyways, there is one maybe harmless piece of information: Dušan Nikolić Sima (Sima is his re-



serve name inherited from his grandfather and everyone calls him so, which probably speaks for his profound respect for relations and traditions), lives and resides in Vlada Jovanović street, across the house in which fascinating Stanislav Vinaver was born and in which he lived. Vinaver also was not turned toward that narrow, conformable Serbian small town life, but toward the great Villon, Rablais, Dickens, Poincare, Wanda Landowska...

Sima lives in one of the tucked away old-fashioned houses with furniture that does not get replaced for years, with

a hydrangea and lilac garden. He does not keep zebras in his garden, but carrier and marathon pigeons. On several occasions we waited for them to come back from Rotterdam, Munich... from who knows where. To come flying across entire Europe to a small backyard in Šabac. Sima is not intimidated by large spaces and distant glittering towns. When he is not on one of his painterly voyages to Paris, Athens, Venice, then he has his pigeons. When they are flying, from that altitude, this Europe with its crowded and reduced ornamentation probably looks like some of the canvases painted in Op art style.

Stevan Stanić

(from the catalogue of the solo exhibition in the galleries of the Cultural Centre, Belgrade, Cultural Centre, Novi Sad and Public Museum, Šabac, July – November 1995)

ON THE BORDER OF ILLUSION

In the area that the contemporary art revived by introducing the term “freedom of expression and resources” we can notice, amongst other things, even some other “commonplaces” that most artists perceive as “their own world”. One of those places is the place where by enlarging a typical detail we get a whole, which satisfies the meaning of the visual field of the painting. The other of those places is “emptying of the volume”, reminiscing the portrayal of three-dimensional forms, while the materialized surface of some volume is taken for a status of the new painting (stretched like skin left to dry).

In another case those newer forms in the paintings of Dušan Nikolić Sima, have not been turned into “the evened out” plane reminiscing the figure of zebra, but into “emptied out” volume of its body in the form of its former volume undulatingly stretched into the order of the poeticized arabesque which through this visual transformation from its origin of the recognizable form becomes absolute abstract structure. In a logic of transformation, by reminiscing zebra-like pattern, this arabesque now turns from the familiar figure into a state of dense structure imposing other parameters in the re-

quirements of quantification of the form and the meaning of its rhythmic density is now completely out of any connection with the painting of the zebra.

This logic of transforming one figure from the known into a different possible is closely related, in Sima's new paintings, to the miracle of transformation that happens with the initials of the medieval miniatures at the beginning of the texts, whose conventional legibility is barely possible, thus artistry of those images is uplifted to the most subtle suggestiveness arising from simultaneous meaning of the figure and the sign. Of course, this does not mean that we are trying to compare in likeness Sima's new paintings with the mentioned initials, but only that they are closely related, in their logic of transformation and translation of one meaning into another, to this process of spreading out of the sign over the figure in this case. This process is accompanied by the freedom of creative imagination (because for creation of such visual sensation, all concrete relations towards what is seen in reality have disappeared).

By creating arabesque of dark-light curvilinear stripes that from their protuberance plunge into depth and come out of it with strong intensity, the representation is given an Op art effect, even



though it does not impose itself as such in this case.

Those are the stripes – puzzles that “do not break at any point”, their trace only seemingly lost in their continual folds somewhere in the density of their encounter. Thus their encounter in two-dimensional plane is illusively brought beyond what is called shallow space of painterly illisiveness. Moreover, Sima's paintings



do not imitate abstract volumes of three-dimensional corporeality. The representation in its state of painterly form is very distinctively frozen at the border of painterly illusiveness (where it does not cross into imitation of sculptural form), thus his newer paintings are enunciated as cycle of “variations on a theme”, creating unique representation of undulating spaces whose curvy bends and torsions create expressive density of the visual field of the painting. This becomes more pronounced as his paintings are condensed in contours with a margin of empty canvas left behind.

And this foregrounds more the idea of concentrating the density towards the centre and its tacit stretching from centre to the periphery.

Newer paintings of Dušan Nikolić Sima invoke an artist fortuitously combining his hedonism in painting with the responsibility “for the form” that is now developing from the earlier determined visual starting point, to the possibilities undreamed-of, all the way to new visions.

Kosta Bogdanović

(from the catalogue of the solo exhibition in the galleries of the Cultural Centre, Belgrade, Cultural Centre, Novi Sad and Public Museum, Šabac, July – November 1995)

MOVEMENTS OF THE SOUL

Sending light to the depths of human hart – that is the mission of an artist.

R. Schumann

Those who are interested in psychology are probably wondering whether the artist inhabiting a confined milieu is a loser or winner. The latter, for sure. The exhibition of Dušan Nikolić proves it, and so do exhibitions of many others. As such claim might sound insufficiently convincing, insufficiently grounded, because it comes from a man who is not considered visual arts critic or theoretician, why should not we also say: Dušan Nikolić is not inspired by corny images. That was for sure not his preoccupation. He is inspired by the movements of the soul, intervals of those movements. So, is he a loser?

Therefore, when we look at his paintings, we do not experience them with one sense only, not only with the sense of sight. It is as if we can see and hear them: a sound reaches us, in an instance, and we feel that we can touch the play of colours with our palm. And once we remain alone with the paintings in silence, it is almost as if we can hear a fugue: inter-

change of melancholy and agitation, lyric and dramatic feeling. Simultaneously, the artist is muted, wistful, and breezy. Let us recall – we are only worth, as much as our restlessness, imagination, our melancholy is worth, as much as we are capable of having feelings and channelling them. One theoretician claims “that on the canvas, nor in its entirety, nor in detail, no colour, a local colour, or material colour, should dominate, but only the play of colours, fusion of colours. In case of some great painters – he says – a brutal encounter of two direct colours happens now and then, but then their combination permeates the entire tone of the painting, or permeates its light”.

It is extremely hard, and we would not be exaggerating to say: it is awful, to be an artist. Being constantly cautious and worried how to preserve one's own integrity before thousands of judges – connoisseurs, amateurs, or those who are the most dangerous and pernicious kind of them all, those who put everything on their layman certainty. And we would

not be wrong to say: there is no truth in art, but personal truth. And if there is no personality, none of the art is true.

Isidora Sekulić once said: “I hardly know few artists whose personality does not allow them to be truly happy when observing or feeling something – because the caution could be dissipated, and emotion could, as it is often said, ride the wind and make them paint effective – but superficial, false painting.”

Without adventure of the spirit, there is no art. Naturally, nor is there art without daring, stability, stoutness, if you wish. And vacillation, uncertainty too, because for sure – and the centuries testify to it – the artist that exalts the powers of his own talent, omitting its dark incapacities – does not have any talent.

Mild, effective pauses of Dušan Nikolić while searching for different paths, the thoughts and occasional doubts and reflections in different forms, undoubtedly place him amongst those in the constellation of the adventurous of spirit, that is, those who create real art.



How many different ways of painting are there? Some say thousand. Great Goya asked: "How come there are thousand? If there is more than one, than for sure there are more than thousand. And what does it mean, if each one of us knows to use and uses only one. Therefore, for each painter, there is only one way."

At first glance, it may seem to us that the canvases of Dušan Nikolić are condensed, that they are not breathing easily. Let the critics ascertain whether it is true and why, but let us remind ourselves of what Goya said: "As a child – said this great painter – I watched my aunt Anunciata teaching her daughter to weave. The little one was sitting at the loom and the aunt next to her. The shuttle was flying and loom was bustling, but my aunt was shouting loudly: – Press it! Press it together as much as you can! What are you saving it for? Press it harder! You are not weaving a sieve.

All my life I have painted according to the instruction of this simple and harsh woman. I know that whenever I let

my imagination run wild and fail to press it together and condense the picture, I created a bad painting."

He who carries inside big and true passion, he is unhappier and tortured more and in another way than hundreds of other people together, but he is happy in his work of art, simultaneously spared of what troubles the multitudes. Is not everything in the nature in constant flux? Feverish even. Is there peace anywhere? If there is, it is deceptive. "In that flux, everything that lives is condemned, for reasons of their survival and preservation, to defend themselves and is condemned to a constant caution which in case of a man takes a form of a consecrated fear."

The paintings of Dušan Nikolić, who has created his own recognisable and convincing imprint, testify to that irrefutable truth and confirm it.

To add a few words, people who have the audacity and patience to stay in their own town and love it "from up close", to stay in one place, their own place, and create art and, what is more, to go beyond the so-called provincial altitudes, deserve not only such solemn moments, but also our respect.

Petar Savković


(from the catalogue of the solo exhibition in the galleries of the Cultural Centre, Belgrade, Cultural Centre, Novi Sad and Public Museum, Šabac, July – November 1995)



„Mi smo vrlo komotni ljudi. Možemo kod kuće da gledamo prenos fudbalske utakmice iz Brazila a da se ne zapitamo kako to igraju usred Šapca, ali ako se pojavi slikar koji ne naslika jabuku onakvu kakva jeste, ili kuću, cvet, onda pitaju – šta je čoveku, je li normalan, nije takav cvet, nije takva kuća! Pa nije normalno ni da ti neko igra fudbal na dva metra, kada je udaljen pet hiljada kilometara.“

“We are very conformist. We can be watching football match broadcasted from Brazil without asking ourselves how is it that they are playing football in the middle of Šabac, but if a painter comes along who has not painted the apple as it is, or a house, or flower, than everybody is asking – what is wrong with this man, is he normal, the flower does not look like that, nor does the house! Well it is not normal too that someone plays football two meters away from you when he is five thousand kilometres away.”





„Ja sam loš prodavac. Možda zbog toga što moje slike nisu dopadljive, ne povinujem se zahtevima tržišta. Moji kupci su retki zaljubljenici u takav način slikanja. Kada bih slikao 'tarabice, okolo jasenje' živeo bih kao mali bog, ali ovako imam svoj mir i zadovoljstvo. Za narudžbinom čeznem oko prvog u mesecu kada dođe račun za struju, ili pred godišnji odmor.“

“I am a bad seller. Maybe because my paintings are not appealing, I do not satisfy the demands of the market. My buyers are rare aficionados of this way of painting. If I were to paint 'white picket fence with ash trees', I would live like a king, but in this way I get to keep my peace and satisfaction. I only long for an order around the first day of the month, when the electricity bill arrives, or before the summer holidays.”



TEKSTOVI 1978-1988.

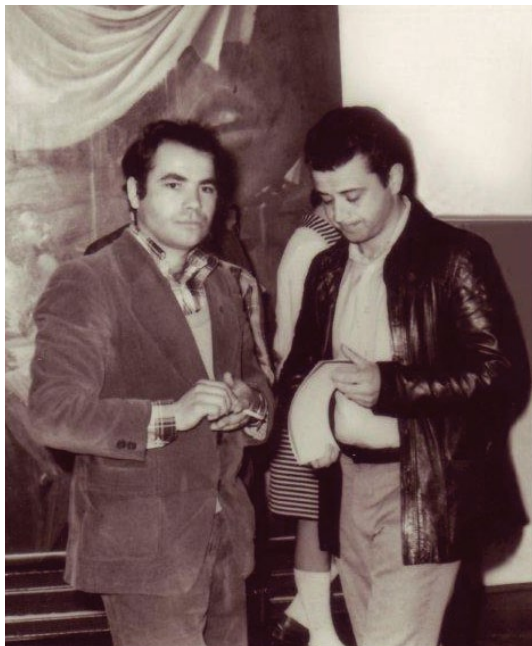
TEXTS 1978-1988



4

Boraći se za nekakvo mesto u umetničkoj hijerarhiji, preskačemo čitave oblasti istraživanja. Svestan toga vratio sam se crtežu – osnovi svakog ozbiljnog umetničkog dela, koji sam do sada samo usput obrađivao. Crtež je veoma važna disciplina, pomalo zanemarena kod nas. Sama činjenica da se u svetu održavaju velike specijalizovane izložbe crteža, potkrepljuje tvrdnju o njegovoj ozbiljnosti. Crtež mi pruža velike mogućnosti brzog improvizovanja. Neka likovna rešenja na relaciji slikar – transformisana priroda, bez crteža se ne mogu zamisliti. Moji najnoviji crteži se odnose na fenomen urbanizacije, probleme koje taj proces nameće i čovekovo mesto u svemu tome.

Slike iz faze *Artisti* su pokušaj rehabilitovanja patuljastih cirkuzanata koji su nas u mladosti zabavljali. Ipak ih tretir-



ram kao čisto likovni objekat lišen individualnosti, insistirajući više na rešavanju problema prostora i mase nego na sličnosti sa objektom.

Dušan Nikolić Sima

(iz kataloga samostalne izložbe slika u galeriji Doma omladine u Šapcu, novembra 1978. godine)

Dušan Nikolić Sima pojavio se prvi put pred likovnom publikom 1966. godine, u Beogradu, za vreme studija istorije umetnosti, a nedugo zatim, i Šapčani su imali priliku da gledaju njegovu prvu samostalnu izložbu, kojom je ovaj stvaralac najavio odlučan raskid sa konvencionalnim artizmom.

Svojim slikarstvom – koje se kretalo od apstrakcije ka novoj figuraciji, pri čemu je fenomen prostora u obliku površine platna bio problemski prisutan – Nikolić je zadao finalni udarac diletantizmu, te banalizovanoj i komercijalizovanoj naivi i fantastici, koji su – u dobroj meri – davali pečat umetnosti šabačkog kraja koncem sedme, ali i tokom osme decenije. Takvim svojim nekomformističkim pristupom slikarstvu, on je na najbolji način nastavio bogatu

tradiciju moderne umetnosti u Šapcu, koju je – od Mare Lukić Jelesić naovamo – određivao istraživački duh njenih protagonista.

Čovek široke umetničke kulture, vešt, duhovit i pronicljiv sagovornik, Sima se arhetipski dojavio čitavoj grupi, uglavnom mlađih, šabačkih autora, podstičući ih na radosti stvaralačke igre, eksperiment, i u hazardersko zapućivanje izazovnim stazama nove figuracije.

Radovan Mirazović

(iz kataloga samostalne izložbe slika u galeriji Doma omladine u Šapcu, marta 1982. godine)

U ovom gradu, koji neki provincijom zovu,
pored 1001 kafića i 101 kafane,
postoje dva izložbena salona, s oproštenjem,
i veliki broj slikara. S dopuštenjem,
ima slikara raznih:
snažnih,
važnih,
odvažnih,
a, bogami, i lažnih;
ima naturalista,
i slavnih nadrealista,
i konceptualista,
i idealista
poduža je lista;
ima i naivaca,
i primitivaca,
i inih,
samo nema naivnih.
I ako jesu, i ako nisu pravi,
nek su nam svi živi i zdravi!

Ovo je tek uvod
(i stihotvorac još uvek ne zna u kom će smeru,
po sopstvenom priznanju, nije još vičan peru),
mada je krajnje vreme da se kaže nešto konkretno:
samo da ne ispadne
ni suviše panegirično,
ni suviše patetično – poput onog: Dušan Nikolić Sima
je prometejski vezan... i tako to,
ni suviše lično – idilično,
a, opet, ni suviše kritizerski, pardon, kritično.
U nadi da će to izvesti spretno,
on kaže:

Dušan Nikolić, svima znani Sima
(da mi ne zafali rima)
za sobom dosta slika ima,
i godina (u poverenju),
kao slikar, on je na vrhuncu – što će reći u zrenju.
Prošao je kroz mnogo faza i mena,
ne uvek bez problema.
I bez dilema.
Kad je Sima u kocke,
on pravi slike u štrafte;
Kad shvati da u životu ima mnogo manje jaganjaca
nego ovnova,
Sima napravi seriju klovnova;
Kad oseti toplinu domaćeg ognjišta,
on slika čudovišta
i potroši mnogo zelene boje
i uz to crne da zaplaši one
koji se svojih suseda klone;
Napravio je i nekoliko slika sa cvećem,
samo se ne sećam da li su to bile hrizanteme ili bele rade;
Kada je tužan,
Sima slika Savu i njene ade.
Sima je slikao i golube,
i golubice bele nevesele,
i cirkuse, i šatre, i vašare,
i na jastučnicama obične šare,
i zebre, i zebre,
ej bre!
(Neki zlobnik rekao bi kratko:
ako nije slikar vrstan,
bar je raznovrstan!)

Ko Kairos, on je izdajnik onog što je prošlo,
okrenut budućem velikom trenutku –
i zato je sad nerazumljiv,
i sumnjiv,
i pitamo se:

Je li to sentimentalnost,
ili kriza,
ili smišljena repriza?
Jesu li to nove provokacije,
ili obične simulacije?
Sima se opet zebra vratilo.

Doduše, zebre mu više ne frkću
i ne grče se više,
sada su nešto tiše,
uvijaju se ko zmije,
ženski su lukavije,
miluju se i maze,
po celom platnu se plaze.
I, bez obzira na to, što baš i nisu kao „nove“,
nagoveštavaju dolazak nove, mekše faze.

Sad mislimo da je vreme da se izložba vidi –
pa kako se kome sviđi.
Autor neće prejudicirati stvar
da će otkriti lepotu
samo ko u sebi ima delić lepote bar.

To bi bilo sve, otprilike.
Stavite pamet na slike!

Slavica Jovanović

(sa otvaranja izložbe u galeriji Doma omladine u Šapcu,
24. maja 1985. godine)

Osećam potrebu da odgovorim svojim prijateljima na najčešće pitanje: – Zašto baš zebre?

Pošto smatram da je umetnost samo jedan segment života i življenja, nisam sklon da slici pridajem preteranu sentimentalnost. Zato sam se uvek u sebi smejao slikarima sa srceparajućim nazivima slika ili čak celim tekstovima koji „objašnjavaju“ autorov pogled i stav. Mislim da to nije pošteno u odnosu na posmatrača jer nametljivo kanališe i usmerava njegovo poimanje slike. Čoveku treba ostaviti slobodan prostor za samostalno doživljavanje umetničkog dela, zavisno od njegovog vaspitanja, uzrasta, pa čak i trenutnog raspoloženja. Zbog toga većina mojih slika deluje „nedovršeno“ i zato na njima „praznine“ imaju isti tretman kao „islikane“ površine.

Zebre, po mom mišljenju, pružaju veliku likovnu mogućnost: em su žive, nemirne, napete – em koloristički raskošne. Znači da nikakva sentimentalna veza za tu vrstu nije u pitanju (i pored velike ljubavi prema životinjama), već čisto likovni momenat.

Znam da će ovakav, pomalo hladan odnos na liniji autor – slikani objekat

neke razočarati, ali ja želim čist likovni doživljaj koji bi mogao biti samo mali povod za vaša lična razmišljanja. Radovaću se ako sam ta razmišljanja, bar malo, svojim novim slikama podstakao.

Dušan Nikolić Sima

(iz kataloga samostalne izložbe slika u galeriji Doma omladine u Šapcu, novembra 1988. godine)

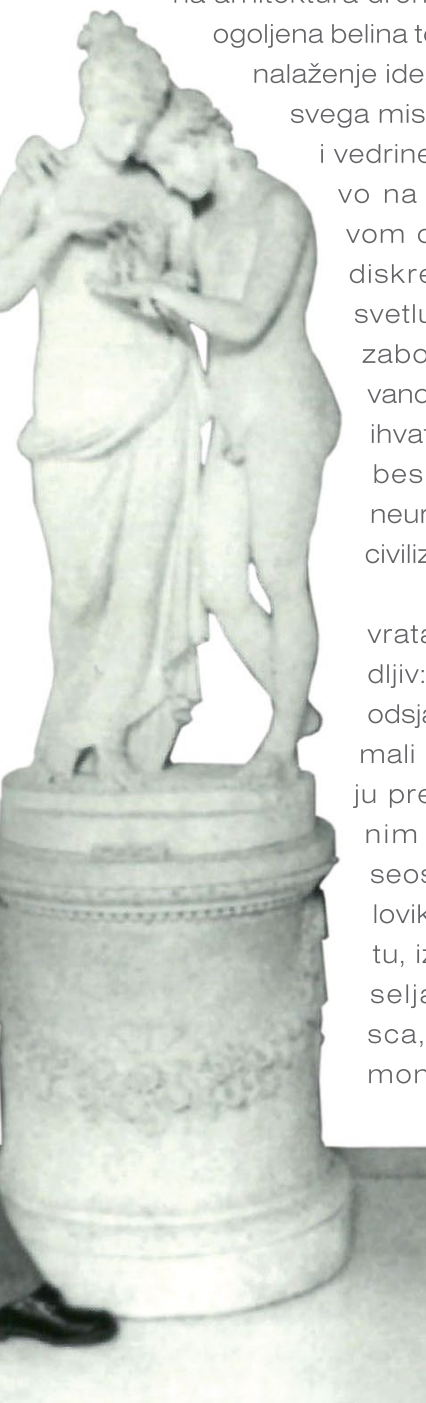
Slikar Sima Nikolić odavno je prihvatio jedan svoj nauk – da ne pati od preobilnosti namera. Do tog nauka, naizgled jednostavnog, ne dolazi se bez mudrosti i lišavanja primamljivih uzgrednih tema. Slikati, dakle, ono što je u tom intervalu u tebi najjače, najistinitije. Ako su to, kao pre nekoliko godina, bili golubovi, onda na slikarskom horizontu ne postoji ništa sem simfonije tih zalepršanih ptičjih tela; ako je to, kao u ovom slučaju, gotovo „renanovsko“ pokloničko putovanje u Grčku, onda tamo postoji samo ono što slikar odabere: plavo-beli pejzaž mora i neba, arhitekture i stenja. Sve ostalo je sklonjeno, i čovek i životinja, i ostaje samo spokojstvo i tišina koja stru-



ji, vibrira i raste do prsnuća u očekivanju nekog krika koji ne dolazi. Tema idealno čista, jaka, ali kod Sime ne i bez diskretnog daška neke lebdeće magije.

Pošao je na put od Svetog Kanea u Ohridu i uplovio u to raščišćeno plavetnilo usamljenih grčkih ostrva. Svedena arhitektura dremljivih malih crkava, ogoljena belina toplih duvarova, lako nalaženje idealnih vizura, a iznad svega misterija nepomičnosti i vedrine. Belo na belo, plavo na plavo, uvek u novom odnosu, faktura sa diskretnim dragocnim svetlucanjem. Skoro do zaborava opojna izolovanost koju halapljivo prihvatamo u ovom svetu besmislenih histerija i neuroza naše mašinske civilizacije.

I na kraju – povratak ne manje uzbuđljiv: kao poslednji eho odsjaja te antičke beline, mali zastanak u zavičaju pred ispranim kamenim spomenikom na seoskom groblju u Jajloviku. A u kontrapunktu, iznad ćirilice nekog seljačkog kamenoresca, u lako iznađenoj montaži – sleteo mali papagaj duginih boja. U koju



li nas to egzotičnu zemlju ili na koji kontinent vodi Simina sledeća slikarska namera?

Stevan Stanić

(iz kataloga samostalne izložbe slika u galeriji Doma omladine u Šapcu, aprila 1988. godine, zatim u Narodnom pozorištu u Zemunu, juna 1988. godine)*

* Napomena autora: Poslato iz Beograda po mašinovođi u subotu 16. aprila 1988. godine

4

Fighting for our place in the hierarchy of arts, we are skipping over entire areas that demand exploration. Being aware of that, I returned to the drawing – a basis of every serious work of art, which I have treated casually so far. The drawing is an important discipline, somewhat neglected in this country. Just the fact that in other countries there are big specialized exhibitions of drawings, speaks for the claim about its seriousness. Drawing gives me numerous opportunities for quick improvisation. Some visual arts solutions that rely on the relation between the painter and transformed nature cannot be imagined without the drawing. My newest drawings speak precisely about the phenomena of urbanization, problems that such process imposes and the man's role in it all.

Paintings from the phase *Artistes* are an attempt to rehabilitate the dwarfs, members of a circus, who have entertained us in our youth. I still treat them as a purely visual art object free from individuality, insisting more on solving the problem of space and mass, than on their resemblance to the object.


Dušan Nikolić Sima

(from the catalogue of the solo exhibition in the gallery of the Youth Centre in Šabac, November 1978)

Dušan Nikolić Sima appeared for the first time before the audience in 1966 in Belgrade, while he was still studying history of arts, and soon after, inhabitants of Šabac had a chance to see his first solo exhibition, which announced his decisive break from conventional art-ism.

With his painting – which moved from abstraction to new figuration, all the while the phenomenon of the space in the form of the canvas surface was problematically present – Nikolić gave blow to dilettantism, and to the trivializing and commercialized naive



The background of the page is a complex abstract composition. It features a dense pattern of black and white wavy, zebra-like stripes that create a strong sense of movement and depth. Overlaid on this pattern are several thick, light blue lines that intersect to form a large, stylized 'X' shape. A single, vibrant orange line runs diagonally through the center, crossing the blue lines. In the bottom right corner, there is a solid, bright red triangular shape. The overall effect is one of dynamic energy and modernist abstraction.

painting as well as to the fantastic, which left – to a great extent – its mark on the art scene of the Šabac region at the end of seventies, but also during eighties. With such nonconformist approach to the painting, he continued rich tradition of modern arts in Šabac in the best possible way, tradition epitomized in – from Mara Lukić Jelesić till today – explorative spirit of its protagonists.

A man of wide artistic culture, clever, witty and keen collocutor, Sima came as archetype for an entire group of mostly younger authors from Šabac, encouraging them to enjoy the games of creation, to experiment and to launch themselves into the challenging paths of neo-figuration.


Radovan Mirazović

(from the catalogue for the solo exhibition in the gallery of the Youth Centre in Šabac, March 1982)

In this town, that some like to call a small-town, in addition to 1001 cafes and 101 bars, there are two galleries, beg your pardon, and a lot of painters. With your permission, painters are various:

potent,
important,
confident,
and, by God, fraudulent;
there are naturalists,
and famous surrealists,
and conceptualists,
and idealists
exhaustive is the list;
there are artists naive,
and persons primitive,
and others,
only there are no innocents.
Yet, if there are, or if they are not genuine,
let them all be alive and kicking!

This is just an introduction
(and the rhymer still does not know which way he will, in his own admission, he is not very good with the quill),
although it is high time to say something concrete:
as long as it does not turn out
to be too panegyric,
nor too sentimental – such as: Dušan Nikolić Sima is bound by Prometheus bonds... and similar,
nor too lyrical – idyllic,
and, then again, not too detracting, beg your pardon, critical.
In hope he will be skilfull,
he says:



Dušan Nikolić, a.k.a. Sima
(so that I do not come short of a rhyme)
left behind – paintings as many as there are dimes,
and many years too (in confidence),
as a painter, he is in his hay day – better said in ripening,
through many phases and tides he was passing,
not always without predicament.
Or without disagreement.
When Sima is in squares,
he makes paintings in stripes;
When he realizes that there are more rams than lambs,
Sima makes a series of clowns;
When he feels the warmth of one's own hearth,
he paints a monsters
and no green colour does he spare
at the same time to scare
those who shun company of their neighbours;
He made several paintings of a flower,
only I cannot remember if it was lily or sunflower;
When he is sad,
Sima paints river Sava and its isles.
Sima painted pigeons,
and sombre doves pale,
and circus and tents and fairs,
and on pillow cases ordinary stripes,
and zebras, and zebras,
lo!
(Some malicious would concisely say:
If he is not a painter exceptional,
at least he is versatile!)

Like Cyrus, he is a traitor of all past,
turned towards the future big moment –
and that is why he is now unfathomable,
and questionable,
and we wonder:
Is that sentimentality,

or crisis,
or intentional re-run?
Is this new provocation,
or ordinary simulation?
Sima to the zebras returned.

Truth be told, zebras do not any more sneer
or contort,
now they are somewhat quieter,
like snakes around they wrap,
womanly they are sharp,
they cuddle and snuggle too,
all over canvas they are lolling out at you.
And, even though, they are not really “new”,
they foreshadow the arrival of a new and softer hue.

Now we believe it is time the exhibition to view –
let it be liked by many or few.
The author shall not prejudge the outcome
that the beauty will come
only to he who in his inside has a beauty true.

That is all, I say.
Your minds on the pictures lay!

Slavica Jovanović

(from the opening of the exhibition in the gallery of the
Youth Centre in Šabac on 24th May 1985)

I feel the need to answer to my friends' most often question: Why zebras?

As I believe that art is just one segment of life and living, I am not prone to attach to it too much sentimentality. That is why I have always laughed silently to the painters with sappy titles of paintings or even entire texts that "explain" author's point of view and attitude. I believe it is not fair to the observer because it obtrusively channels and guides his understanding of the painting. A man should have freedom to autonomously experience a work of art, depending on his



upbringing, age, and even momentary mood. That is why most of my paintings seem "unfinished" and that is why "blank" parts have the same treatment as "painted" parts.

Zebras, in my opinion, offer great opportunity in terms of visual arts: they are alive, restless, tense and coloristically exuberant. That means that there is no sentimental attachment to that species (my great love for animals apart), but that they are interesting purely in visual art terms.

I know that this, rather cold relation between the author and his object will disappoint some, but I wanted to encourage that pure artistic experience that could serve as that small encouragement for your personal thoughts. If I am able to slightly foster those thoughts with my new paintings, I am happy.

Dušan Nikolić Sima

(from the catalogue of the solo exhibition of paintings in the gallery of the Youth Centre in Šabac, November 1988)

The Painter Sima Nikolić has accepted his lesson long time ago – not to suffer from exaggerated intentions. This lesson is not easy to come by, at least not without wisdom and restraint from attractive topics. To paint, therefore, only that what is the most powerful in that particular interval, what is the truest to yourself? If those are, as they were some years ago, pigeons,



than there is nothing on the painter's vista, but the symphony of those fluttering bird bodies; if it is, like in this case, almost an pilgrimage in honour of Renan to Greece, then there is only what painter chooses: blue and white landscape of the sea and the sky, architecture and the rocks. Everything else is removed, even man and animal, leaving nothing but peace and quiet that emanates, vibrates and expands to the point of bursting in expectation of a shriek that is not coming. Theme is ideally pure, strong, but in Sima's, not without a discrete breath of some floating magic.

He began his journey from the St. Jovan Kaneo in Lake Ohrid and he sailed into the cleared azure of lonely Greek islands. Minimalist architecture of sleepy small churches, stripped bare whiteness of warm walls, easy finding of ideal angles, and above all the mystery of immovability and serenity. White against white, blue against blue, always in a new relation, structure with discrete precious glimmer. Intoxication with isolation almost to

the point of oblivion that we greedily surrender to, in this world of ours of pointless hysterias and neurosis of machine civilization.

And in the end – return no less exciting: as the last echo of that antique whiteness, small pause in the homeland before the white tombstone in the village graveyard in Jalovik. And in counterpoint to the Cyrillic script of some peasant stonecutter, in the easily found assemblage – a parakeet in all the colours of rainbow. To which exotic country or continent Sima's next painterly intention is going to take us?

Stevan Stanić

(from the catalogue of the solo exhibition in the gallery of the Youth Centre in Šabac, April 1988 and gallery of the National Theatre in Zemun, June 1988)*

* Author's note: Sent from Belgrade by motorman on Saturday, 16th April 1988



5

Sa Dušanom Nikolićem o boji, đacima, golubovima i još ponečem

KICOŠI I ANTISLIKE

„U nekoj smo poplavi slika. Možda je to i dobro, samo da je malo gušće sito pa da s druge strane ostanu antislike, u smislu dobra stvar – loša stvar. Ali, u istorijskoumetničkom smislu, treba pustiti da postoji i antislika, da na slici nema slike. Jer, vreme je takvo da se u klasičnu sliku više ne možemo zaklinjati.“

Dušan Nikolić...

– Običan, rođeni Šapčanin, što mu je naizgled i najveći minus. Jer, Šapčani nekako nemaju smelosti da promene ulicu, a čim promene grad postanu nešto. Znam mnoge koje smo ovde smatrali „srednjacima“, a na drugim mestima su postali vodeći stručnjaci. Ali, ovaj Šabac je proklet i nekako vezuje. U njemu se uglavnom ostaje, pa Sima pokušava da održi duh po kome je grad poznat, slika, uči đake, gaji golubove, ide na Savu, peca.

Ipak, koliko je boja od običnog stvorila neobično običnog Šapčanina?

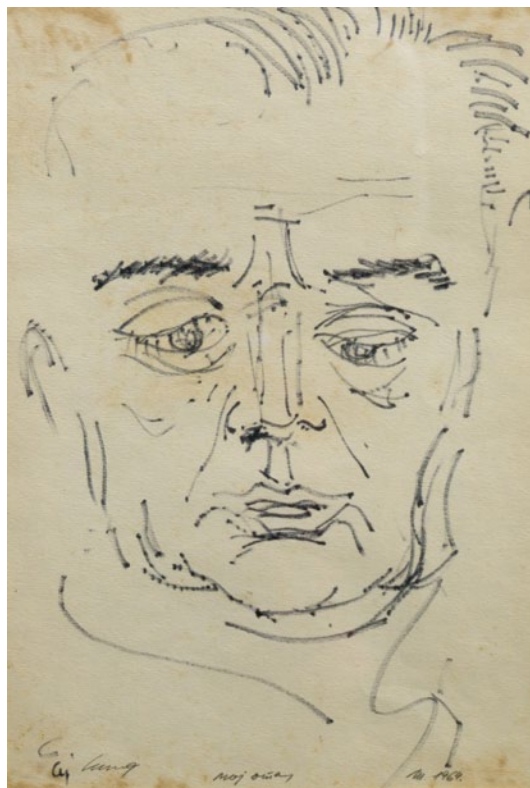


– Umetnik? Sa ovog aspekta, kada sam zašao u zrelije godine, kako to neki fino kažu, a ipak su to starije godine, to je čovek koji osim životnih potreba ima i neku nadgradnju. Umetnik može da bude i fudbaler, i bokser, i zemljoradnik, a da ne zna da je umetnik. Opasno je kad sazna i počne da se ponaša kao umetnik: brada, bahato ponašanje, zapuštenost... To je ružno. Devalvirao je sam pojam, ima puno umetnika, umalo ne rekoh – ima nas puno. Napiše čovek dve pesme, napravi

dve sličice, pojavi se jednom u novinama i već je umetnik. Ne smatram sebe umetnikom.

Ko je kriv za to što ste postali slikar?

– Ako sam to postao, krivo je okruženje. Moj otac je skupljao knjige i slike. Negde posle 1917. ruske izbeglice izdržavale su se, pored ostalog, i prodajući slike, a moj otac ih je, malo iz sažaljenja malo iz ljubavi, kupovao. Imali smo i tri Čalićeve slike i još neke koje su se tu našle. I ja sam tako, makar kad bolujem, a onda se mnogo bolovalo od angine, ležao i gledao to što me okružuje. Posle sam prekopirao mrtvu prirodu, pa zalazak sunca, onda je učiteljica primetila da ja to



radim bolje od ostale dece, pa sekcija, pa polako čovek postane to što postane.

Kada je Sima Nikolić znao da će postati to što je postao?

– Ne odmah. Posle gimnazije studirao sam pravo. Devojka mi je ostala u Šapcu, najbolji drugovi u Šapcu, otac kaže šta bi ti falilo – pravo, a meni je bilo svejedno. Moje studiranje u početku bilo je na autoputu gde sam stopirao kamione da se vratim u Šabac, jer se u beogradsko društvo nisam uklopio prvih pet godina, najmanje. Trudio sam se da nabavim i „Teslu“, jer ko je imao taj magnetofon bio je car, ali na beogradske žurke, i do beogradskih devojaka, bilo je teško doći. Na fakultetu sam dogurao do kraja druge godine, skoro sam postao pogonski pravnik, što sam mogao sa više upornosti, ali se nikad nisam pomirio sa tim da sedim osam sati. Pređem na istoriju umetnosti i to je išlo „kao kroz sir“. Nisam imao hrabrosti da odem na Likovnu akademiju jer,



ako ne budem imao talenta, gotovo, ostaje mi da budem firmopisac, a ovako mogu u muzej, u školu, a slikaću za svoju dušu.

Tri decenije slikate za svoju i još neke duše. Preko pet stotina slika. Koliko faza?

– Scenske postavke (velike slike), zebre, koncepti (montaža raznih stvari), pejzaži iz Grčke. Možda bi moglo tako da se posmatra, inače čovek nema faze, to ga postrojavaju sa strane. Sve zavisi od uslova i raspoloženja. Ponekad nešto neozbiljno, pa odjednom realistički jalovički pejzaž, pa montiram gumenu rukavicu, onda prirodan izgled čoveka i kuće. Možda je to greška. Ljudi se po nečemu pamte. Vi kažete mene pamte po zebrama. To je zbog grafičkog odnosa crno-belo, deluje moderno, dekorativno. I možda je trebalo da do kraja života „štancujem“ te zebre, ali to nije u mojoj prirodi. Volim da se igram. Inače, najdraža faza mi je dok je platno prazno, dok ga gledam i pravim hiljade slika. Muke počinju kad i izvođenje. Manjka mi zanatski deo, jer ja nisam završio Akademiju. U Parizu sam slikarima prao četkice i krao zanat, ali nije to to. Imam sliku u glavi, ali u brzini do cilja preskočim zanatski deo i onda dođu, naročito, kicoši sa – e, moglo je to bolje. Gde ti je maglica, pa ovo, ili ono.

Koliko profesorski poziv pomaže ili odmaže slikaru?

– Kažu da u jednoj američkoj državi profesora posle dvadeset ili trideset

godina rada ne uzimaju za ozbiljnog svedoka. Po tome sam ja neozbiljan svedok, ali ozbiljno mislim da je to divan poziv. Još imam i sreću da predajem predmet koji dopušta malu neobaveznost zbog kreativnosti, a koliko će đaci voleti neki predmet zavisi od toga koliko vole profesora. Inače, ja sam na Pedagošku akademiju



došao iz šegrtske škole zbog uslova – atelje i mali fond časova, mada sam imao manju platu. Posle su došli grčki studenti pa su sada i plate velike. U stvari su polunormalne, a ostale su nenormalne. Gde god da dođem donosim sreću i baš neki dan kažem Miroslavu (Jovanoviću) da me u prelaznom roku prebaci kod sebe, za jedno sto hiljada maraka, pa da mu spasem tu Gimnaziju.

Pored slikanja, zaljubljenik ste i zatočenik golubova.

– Ne znam šta ću sa njima. To je ujedno robija i veliko zadovoljstvo. Sa njima se družim od sedme godine. Držim pismošče. Najbolji su mi rezultati iz Roterdama kada su mi se od tri puštena

goluba vratila dva, iz Minhena, od tri – dva su se vratila za dan, pa treći let iz Minhena... Sutra počinjemo iz Slavenskog Broda, ali nisam stigao, zbog ove izložbe, da više treniram. To se ja unapred pravdam zbog rezultata, a ako pobede kažem – vidi, može i bez treninga.

„Umetnik je sumnjivo lice, maskiran čovek u sumraku, putnik sa lažnim pasošem. Lice pod maskom je divno, njegov rang je mnogo viši nego što u pasošu piše...“ Kad Dušan Nikolić Sima kaže da nije umetnik ne treba mu verovati.

Stana Munjić

(intervju iz 1988. godine, kasnije objavljen u knjizi Stane Munjić *Ivicom reči*, Šabac, 1997. godine)



5

Dušan Nikolić about colours, pupils, pigeons and other things

DANDIES AND ANTI-PAINTINGS

“We are here flooded with paintings. Maybe that is good, if only there could be some thicker sieve so that the anti-paintings could remain on the other side, in the sense of a good thing vs. bad thing. But, when it comes to art history, it is important to have anti-paintings, that is, that there is no painting on the painting. Because, we are living in the times when we can no longer swear by classical painting.”

Dušan Nikolić...

– Ordinary, native of Šabac, this seemingly being his biggest flaw. Because, inhabitants of Šabac somehow lack the courage to move to another street, but as soon as they change the town they become somebody. I know many who were considered mediocre here, but who became leaders in their areas somewhere else. But this Šabac is somehow cursed and binds us to it. We are usually staying in it, so Sima is keep-

ing up with the spirit for which the town is famous for; he is painting, teaching students, keeping pigeons, fishing on the Sava River.

Still, how the colours transferred this ordinary inhabitant of Šabac into its ordinary-unusual inhabitant?

– Artist? From my point of view, now that I have reached mature age, just to say it politely, otherwise we can call them older years, he is a man who has some other more sophisticated needs besides existential needs. A football player, boxer or farmer can be artist without knowing it. It can become dangerous when he finds out and starts behaving as an artist: the beard, arrogant behaviour, unkempt look... That is ugly. The term itself has devaluated, there are so many artists, I almost said – there are many of us. The man writes two poems, draws two paintings, gets published once in the newspaper and he has already become an artist. I do not consider myself an artist.

Whose fault it is that you became a painter?

– If I became a painter, it is the fault of the surroundings. My father was a book and painting collector. Somewhere after 1917, Russian refugees sustained themselves by selling paintings amongst other things, and my father was buying from them little from compassion and little from love. We had three Čalić paintings and some more that we had from before.

So there I was, at least when I was bed-ridden, as those were the days when we suffered often from throat inflammation, observing my surroundings. After that I copied a still nature, then a sunset, and then the teacher noticed that I can do it better than other kids, so she sent me to extracurricular activities, in that way gradually a man becomes what he is.

When did Sima Nikolić realize that he will become what he became?

– Not immediately. After high school I studied law. My girlfriend stayed in Šabac, my best friends in Šabac, the father says, it would not hurt you – the law,

because I did not fit in Belgrade crowd first five years, at least. I tried to get hold of “Tesla”, because whoever had that tape-recorder was a king, but to get invited to Belgrade parties and to get a Belgrade girlfriend was no easy task. I got all the way to the end of second year at the university, I almost became a paralegal, which I could have done with a little more persistence, but I could never reconcile myself with sitting in an office during eight hours. So, I transferred to arts history and this went better. I did not have courage to go to the Visual Arts Academy because, if I did not have talent I could end up painting hand-lettered firm inscriptions, whereas with arts history, I would work in a museum, school, and always paint for my own pleasure.

Three decades you have been painting for your own and somebody else's pleasure. Over five hundred paintings. How many phases?

– Scenic images (large paintings), zebras, concepts (assembly of different things), landscapes from Greece. Maybe you could see it that way, otherwise



and to me it was all the same. My studying at first was on the highway, where I hitchhiked the trucks to get back to Šabac,

one does not have phases, and a person is only classified by the others. It all depends from the conditions and the mood. Sometimes something frivolous, then all of a sudden a realistic Jalovic landscape, then I put up a rubber glove, then ordinary expression of a man and a house. Maybe that is not good. People are remembered by certain things. You say people remember me by zebras. This is so because of the graphic relation between black and white, it looks modern, decorative. Or maybe I should churn out those zebras for the rest of my life, but that is not in my nature. I like to play. Anyhow, my favourite phase is while the canvas is empty, while I am looking at it, creating thousands of pictures. The troubles start when I have to execute. I lack the part that relates to craft, because I am not an academy graduate. In Paris, I was washing brushes be-



longing to some painters and stealing the craft, but that is not the same. I have a picture in my head, but rushing over to a finish line, I skip the part that relates to craft and than dandies in particular come with the following line – well, it could have been better. Where is the haze, or this or that.

To what extent does professorial calling help or thwart the painter?

– They say that in one American state, they do not take a professor with twenty or thirty years of experience as a serious witness. Therefore, I am not a serious witness, but seriously, I believe that is a wonderful calling. On top of it, I had a fortune to teach a subject that gives some leeway because of creativity, and how much pupils will like the subject, depends on how much they like their professor. I came to the Academy of Pedagogic from the Apprentice School because of the conditions they provided – the studio and reduced working-hours, even though the salary was smaller. Later, the students from Greece came and now the salaries are big. They are actually, half-normal, and the other salaries are not normal. Whenever I go, I bring luck and the other day I tell Miroslav (Jovanović) to transfer me to his place in the interim period, for some 100,000 Marks, so that I can save his Lyceum.

In addition to painting, you also have a passion for raising pigeons.

– I do not know what to do with them. It is a burden and a great pleasure. They have been in my life since I was seven. I keep carrier pigeons. The best results I had are from Rotterdam when two out of three pigeons came back, from Munich, when out of three – two came back that same day, and then the third flight from Munich... Tomorrow we start from Slavonski Brod, but I could not make it to train them more, because of the exhibition. That is me trying to get an alibi for bad results in advance, and if they win I say – look you can swing it even without training.

“Artist is a suspect, masked man in the twilight, traveller under a false passport. The face under the mask is beautiful; his rank is much higher than the passport tells...” When Dušan Nikolić Sima says that he is not an artist, he is not to be trusted.

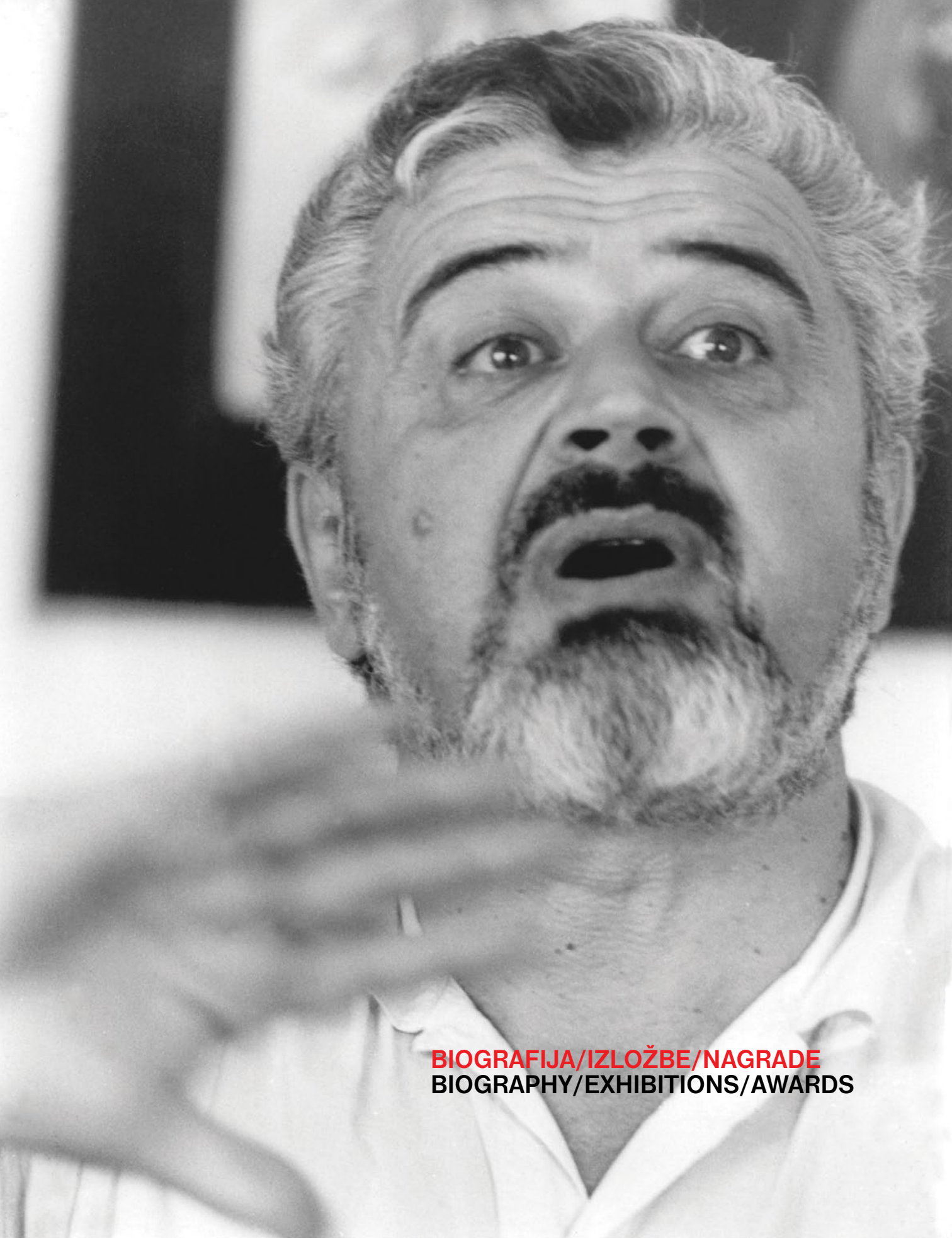
Stana Munjić

(interview from 1988, later published in the book of Stana Munjić *Edges of the words*, Šabac, 1997)









BIOGRAFIJA/IZLOŽBE/NAGRADE
BIOGRAPHY/EXHIBITIONS/AWARDS

6

Dušan Nikolić Sima

(1938, Šabac – 1998, Šabac)

Rođen je 15. marta 1938. godine u Šapcu. Završio je osnovnu školu i gimnaziju u Šapcu, a Filozofski fakultet u Beogradu na odseku za istoriju umetnosti. Bavio se pedagoškim radom i radio kao profesor umetnosti na Pedagoškoj akademiji u Šapcu. Bio je član ULUS-a i ULSŠ-a.

Studijska putovanja: Italija, Francuska, Mađarska, Nemačka, Rusija, Čehoslovačka, Austrija... Izlagao je samostalno i učestvovao je na grupnim izložbama.

Preminuo je 1998. godine u Šapcu.

Born on 15th March 1938 in Šabac. He finished elementary school and high school in Šabac, and graduated from the Faculty of Philosophy in Belgrade at the Department for Arts History. He was a teacher and a professor of arts at the Academy of Pedagogics in Šabac. He was a member of the Association of Fine Artists of Serbia and Association of Fine Artists of Šabac.

Study tours: Italy, France, Hungary, Germany, Russia, Czechoslovakia, Austria... He had solo exhibitions and contributed to group exhibitions.

He died in 1998 in Šabac.

SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 1965 Galerija Narodnog muzeja, Šabac
1977 Galerija Narodnog muzeja, Šabac
1977 Galerija Kolarčevog narodnog univerziteta, Beograd
1978 Galerija Doma omladine „Vera Blagojević“, Šabac
1979 Grafički kolektiv, Beograd
1981 Galerija Narodnog muzeja, Šabac
1982 Galerija Doma omladine „Vera Blagojević“, Šabac
1982 Galerija „Stara apoteka“, Loznica
1985 Galerija Doma omladine „Vera Blagojević“, Šabac
1988 Galerija Doma omladine „Vera Blagojević“, Šabac
1988 Narodno pozorište, Zemun
1995 Kulturni centar, Beograd
1995 Kulturni centar, Novi Sad
1995 Galerija Narodnog muzeja, Šabac
1997 Galerija Doma omladine „Vera Blagojević“, Šabac

GRUPNE IZLOŽBE/GROUP EXHIBITIONS

- 1964 Izložba studenata istorije umetnosti, Beograd
1970 Međurepublička izložba Brčko, Županja, Šabac
1972 „Sava 72“, Županja, Vinkovci, Šid, Vukovar, Sremska Mitrovica, Zvornik, Bijeljina, Loznica, Bogatić, Šabac
1975 Izložba sa učenicima Škole za KV radnike, Šabac
1977 „Beograd inspiracija slikara“, Beograd
„Beograd na slikama likovnih umetnika“, Split, Hrvatska
Izložba šabačkih slikara, Beograd
1978 ULUS-ova majska izložba slikara, Beograd
1979 Galerija „Pinki“, Otvoreni oktobarski salon, Zemun
1982 „Likovna umetnost u Šapcu 1900–1980“, Narodni muzej, Šabac
„Likovna umetnost u Šapcu 1900–1980“, Narodni muzej, Beograd
1983 „Crtež i mala plastika“, Umetnički paviljon Cvijeta Zuzorić, Beograd
„Prolećna izložba ULUS-a“, Beograd

- 1984 „Izložba radova likovnih pedagoga Srbije“, Pedagoški muzej, Beograd
 „Novi članovi ULUS-a“, Beograd, Majdanpek, Smederevo
 „Jesenja izložba ULUS-a“, Beograd
- 1985 Likovno stvaralaštvo MZ „Donji šor“, Šabac
 Likovni stvaralaoci Podrinjsko-kolubarskog regiona, Šabac
- 1987 Radovi likovnih pedagoga Srbije, Pedagoški muzej, Beograd
 „Nastavnici i učenici šabačke gimnazije likovni umetnici“, Narodni muzej, Šabac
- 1989 „Umetnici za preporod Srbije“, Narodni muzej, Šabac
- 1990 „Profesori, saradnici i učenici Učiteljske škole“, Narodni muzej, Šabac
 „Slikari – darodavcima“, Umetnički paviljon Cvijeta Zuzorić, Beograd
- 1993 „30 godina likovnog stvaralaštva 1963–1993“, Dom kulture, Šabac

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- Bratislav Ljubišić, prikaz izložbe u emisiji „Kulturni dnevnik“, RADIO BEOGRAD, 6. februar 1979.
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- Momčilo Bošković, tekst povodom samostalne izložbe „Ne robuje tradicionalizmu“, VEČERNJE NOVOSTI, 21. april 1981.
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- D. E., „Prva nagrada Bošku Kućanskom“, GLAS PODRINJA, 21. oktobar 1982.
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- Radovan Mirazović, knjiga *Likovna umetnost u Šapcu 1900–1980*, 1982, str. 67–68.
- Slavica Jovanović, tekst za katalog samostalne izložbe u galeriji Doma omladine „Vera Blagojević“, Šabac, 1985.
- Dragiša Penjin, tekst povodom samostalne izložbe „Varijacije na zebre“, GLAS PODRINJA, 6. jun 1985.
- Vlastimir Erčić i Živko Marković, knjiga *Tragom pisane reči profesora i đaka šabačke gimnazije*, 1987, str. 104.
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 Ž. V., „Nova stranica likovne knjige“, GLAS PODRINJA, 28. oktobar 1993.
 J. Radosavljević, „Slike sa Save“, POLITKA, 6. novembar 1993.
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NAGRADE/AWARDS

Dušan Nikolić Sima je učestvovao na svim Oktobarskim salonima u Šapcu od 1966. do 1997. godine, kao i na mnogobrojnim Majskim izložbama šabačkih umetnika. Više puta je nagrađivan za svoj rad.

1978 Treća nagrada na 23. oktobarskoj izložbi šabačkih likovnih umetnika
 1982 Druga nagrada na 27. oktobarskoj izložbi šabačkih likovnih umetnika
 1993 Prva nagrada na 37. oktobarskom salonu u Šapcu
 1995 Treća nagrada na 39. oktobarskom salonu u Šapcu

Dušan Nikolić Sima participated every year in October Salon in Šabac from 1966 to 1997, as well as on numerous May exhibitions of Šabac artists. He was awarded for his works on several occasions.

1978 Third award on 23rd October Exhibition of Artists from Šabac
 1982 Second award on 27th October Exhibition of Artists from Šabac
 1993 First award on 37th October Salon in Šabac
 1995 Third award on 39th October Salon in Šabac

REPRODUKCIJE UZ TEKSTOVE/ REPRODUCTIONS ACCOMPANYING TEXTS

- str. 11 *Sama*, ulje na platnu, 100 x 120 cm, 1977 (detalji)
- str. 13 *Kolutovi*, kombinovana tehnika na platnu, 60 x 100 cm, 1978.
- str. 14 *Ulica*, ulje i akril na platnu, 85 x 103 cm, 1983.
- str. 16 *Streljana*, dekorativno platno, žica i krep papir, 80 x 100 cm, 1981.
- str. 17 *Beli manastir*, ulje na platnu, 55 x 70 cm, 1987.
- str. 20 *Dve*, ulje na platnu, 150 x 200, 1994.
- str. 26–27 *Osudeni*, tuš i bajc na papiru, 50 x 70 cm, 1989.
- str. 28 *Stvaranje sveta*, ulje na platnu, 125 x 100 cm, 1977.
- str. 30 *Mozak*, dekorativno platno, plastika i akril, 60 x 92 cm, 1981.
- str. 33 *One*, ulje na platnu, 100 x 80 cm, 1995 (detalji)
- str. 83 *Ulica 2*, ulje na platnu, 100 x 130 cm, 1977.
- str. 89 *Bez naziva* (Glave), ulje na platnu, 50 x 60 cm, 1996 (detalji)
- str. 90–91 *Semafor*, ulje na platnu, 120 x 100 cm, 1977.
- str. 94–95 *Zelena 1*, ulje na platnu, 101 x 150 cm, 1996.
- str. 96–97 *Crni triptih*, ulje na platnu, 150 x 60 cm, devedesete (detalji)
- str. 98–99 *U smiraj*, ulje na platnu, 83 x 100 cm, 1988 (detalji)
- str. 105 *Iz Grčke* (Mikonos), ulje na platnu, 55 x 70 cm, 1987.
- str. 106–07 *Vrh*, ulje na platnu, 140 x 230 cm, 1993 (detalji)
- str. 110 *Kičevo 2*, hemijska olovka i gvaš na papiru, 19 x 14 cm, 1966.
- str. 113 *Moj otac* (II), flomaster na papiru, 22 x 32 cm, 1964.
- str. 119 *Crni ornamenti 2*, tuš na papiru, 50 x 35,5 cm, (verovatno) 1972.
- str. 120–21 *Zebre* (velika skica), grafit na papiru, 49,5 x 40,5 cm, devedesete

- pag. 11 *Alone*, oil on canvas, 100 x 120 cm, 1977 (detail)
- pag. 13 *Rings*, mixed media on canvas, 60 x 100 cm, 1978
- pag. 14 *Street*, oil and acrylic on canvas, 85 x 103 cm, 1983
- pag. 16 *Shooting Range*, decorative fabric and crepe paper, 80 x 100 cm, 1981
- pag. 17 *White Monastery*, oil on canvas, 55 x 70 cm, 1987
- pag. 20 *Two*, oil on canvas, 150 x 200 cm, 1994
- pag. 26–27 *The Convicted*, ink on paper, 50 x 70 cm, 1989
- pag. 28 *The Creation of the World*, oil on canvas, 125 x 100 cm, 1977
- pag. 30 *Brain*, decorative fabric, plastic and acryl, 60 x 92 cm, 1981
- pag. 33 *They*, oil on canvas, 100 x 80 cm, 1995 (detail)
- pag. 83 *Street 2*, oil on canvas, 100 x 130 cm, 1977
- pag. 89 *Untitled* (Heads), oil on canvas, 50 x 60 cm, 1996 (detail)
- pag. 90–91 *Traffic Lights*, oil on canvas, 120 x 100 cm, 1977
- pag. 94–95 *Green 1*, oil on canvas, 101 x 150 cm, 1996
- pag. 96–97 *Black Triptych*, oil on canvas, 150 x 60 cm, nineties (detail)
- pag. 98–99 *At Sunset*, oil on canvas, 83 x 100 cm, 1988 (detail)
- pag. 105 *From Greece* (Mykonos), oil on canvas, 55 x 70 cm, 1987
- pag. 106–07 *Top*, oil on canvas, 140 x 230 cm, 1993 (detail)
- pag. 110 *Kičevo 2*, ball-pen and guache on paper, 19 x 14 cm, 1966.
- pag. 113 *My Father* (II), felt pen on paper, 22 x 32 cm, 1964
- pag. 119 *Black Ornaments 2*, ink on paper, 50 x 35,5 cm, (probably) 1972
- pag. 120–21 *Zebbras* (large sketch), graphite on paper, 49.5 x 40.5 cm, nineties

DUŠAN NIKOLIĆ SIMA 1938–1998,

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Monograph on the occasion of the retrospective exhibition at the National Museum in Šabac 2016

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