

Rajko TODORović 50/70

Todor

BEZIMENI CIKLUS
The Nameless Cycle



City of Podgorica
Glavni grad Podgorica
Sekretarijat za kulturu i sport



MUZEJI I
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Crna Gora



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MODERNA GALERIJA MODERN GALLERY
Podgorica

MART MARCH 2022.



REBUS APSURDA

Čovjek je ponajprije projekt koji sebe subjektivno živi umjesto da bude mahovina, gnjiloća ili cvjetača; ništa ne egzistira prije tog projekta; ništa nije na inteligibilnom nebu, i čovjek će ponajprije biti ono što je projektirao da bude.

Žan Pol Sartr

U složenom mozaiku crnogorskog savremenog slikarstva, koji se odlikuje bogatom stvaralačkom individualnošću i novim tendencijama, jedan od najkompleksnijih likovnih opusa jeste opus Rajka Todorovića Todora, koji izložbom *Bezimeni ciklus* u Modernoj galeriji obilježava sedamdeset godina života i pedeset godina umjetničkog stvaralaštva. Markantni likovni ciklus po svojoj neoekspresionističkoj figuraciji i specifičnim vizuelnim predodžbama dosljedan je ranijim fazama, no nove prostorne metafore i „savremeni kaligrami“ ipak kidaju očekivani kontinuitet, iscrtavaju nove granice neodređenih oblasti koje se pomjeraju kao kretnje svjetlosti i sjenke čineći iznenadne promjene vjerovanja.

„OVAJ DAN POČINJE BEZ JUTRA“

Bezimeni ciklus predstavlja seriju slika koju karakteriše dramatičan i žustar temperament. Složeni likovni metod prožet je neobičnom umjetničkom osjećajnošću: uzbuđenim, pažljivim, pronicljivim kolorističkim erupcijama, „čupavom fakturom“ (D. Radovanović), dobro organizovanim likovnim blokovima u kojima su svi kvaliteti koncentrisani bez jasne diferencijacije i tvore shemu ispunjenu do rasprsnuća. Slikarski organizam oživljen je skupovima crta, linija i reljefnih tekstura. U crtežu građenom eksplozivnim tonovima fascinira nas osjećaj gorostasnog napora. „Boja ništa nije izgubila od svoje svirepe originalnosti ovim novim i potpunim umijećem, i dalje je krvoločna i užasna“ (Š. Bodler). Pa kakvu to predstavu naslućujemo u ovoj novoj sintezi?

Posebna emocionalna fragilnost i žestina obremenjuju Todorovićevo slikarstvo tajanstvenom privlačnošću. Intuitivna osjećajnost umjetnika pokreće modifikaciju subjekta, koja se u slučaju njegovog slikarstva odnosi na rastureni svijet. Emocionalno preuzimanje predmeta slike (svijeta, ili preciznije bića u svijetu) kao zastrašujućeg, nadražujućeg i rastužujućeg ostvaruje njegovu totalnu izmjenu. Intenzivna i eksplozivna osjećajnost predstavlja metod kojim se predmet slike transcendira. Ova smjelost slikarskog postupanja čini okosnicu osebnih vizuelnih pred-

stava. Taj kriterijum možemo potvrditi promatranjem naslikanih portreta. Svojim kontrastima linija i „hirovitim“ koloritom potcrtavaju žestoke tonove u prvom planu. Hitri mlazovi kadmijum-žute, kobalt-plave, cinobera... cijepaju se, pucaju i razlistavaju u postavljenim ivicama portreta. Crtež lica oivičen je nemirnim resama konturnih poteza koji služe kao oslonac, supstrat. U detalju – on je neodređen, konstistuisan gotovo kao hipoteza. Uprkos ovim rezervama u detaljima, svojom silovitom ekspresivnošću otvara beskraj stanovišta. Dovoljan je tek rudiment predstave portreta da se sve znanje tu svede; na portretisanim licima emocionalno je projektovano zaprepaštenje koje nije opisno, jer ono je unutra, kao fluid mague u kori, kao latentni električni naboj. Ta lica doživljavamo kao proganjajuća i neposredno prisutna za nas, a ambijent slike kao jedinstveni osnov strašnog. No shvatiti bilo koji segment slike kao užasavajući znači shvatiti ga na osnovu svijeta koji se već otkriva kao takav. Emocije kojima slike obiluju nijesu, dakle, tek prolazni nered, slučaj, već povratak svijesti na magični umjetnički svijet i razumijevanje bića u svijetu.

Svijet je projektovan bez jutra. Bez cikličnosti. Hermetično, košmarno i fatalistički. Sheme i rebusi predstavljaju putokaz u percepciji stvarnosti koja nam se otkriva kao tjeskoba. Povremene raskošne sivo-plavičaste i indigo površine reflektuju svijest o predmetnom svijetu. U njemu se konstituiše biće koje će potom iz njega biti istrgnuto. Jer, koliko god da je predstava živa, žilava, vitalna i bujna, ona svoj predmet daje kao da ne postoji. Kao animaciju jednog velikog, nemaskiranog ništavila. „Meso svijeta“ dato je u isti mah i kao čvrsto i kao porozno, dihotomno u predstavi i percepciji. Intencija umjetnika da prazan svijet učini prisutnim realizovana je u maestralnom postupku u kojem slikarska materija djeluje kao jedan vrlo paradoksalan analogon – kao ekvivalent opažanja svijeta kao ništavila. Duhovna realnost se inkarnira i silazi u sliku koja luta različitim obalama percepcije, povremeno okrznuvši jednu od njih.

U tome je interpretirano bogatstvo asimilacije Todorovićevog slikarstva. Treba samo crpiti iz njegove diskurzivne prozračnosti i dvostruke simultane funkcije.

Bezimeni ciklus, hotimično neodređenog naziva, upućuje ipak na težište jedne nepromjenjive cjeline koja nudi beskonačnost mogućih puteva tumačenja. No kao izdvojena ostrvca u ovim širokim intuitivnim zonama pojavljuju se riječi, kratke sentence čiji je kor formalno ugrađen u strukturu slike. U likovnom smislu, one se mogu interpretirati kao svojevrsni savremeni kaligrami. Ritmične, nemirne crtice, slikane pažljivo odabranim tonovima, savršeno su inkorporirane u tijelo slike. One su minuciozni blokovi „pauze“ u prostranoj eksploziji gestualnih „traktata“. Ali uprkos ovom vrcavom melanžu, treba ipak napraviti distinkciju između riječi i slike na Todorovićem djelima. Za razliku od slike, koja proizilazi iz iluzije imanencije, tekst sa svojim kriterijumom eksteriornosti ima drugačiju ulogu. On formira izvjesnu artikulaciju slike. Međutim, nikako ga ne smijemo tumačiti kao prve asocijativne veze koje treba pripojiti likovnoj predstavi. Cilj teksta nije da se za nju „prilijepi“ niti da bude njen „hermeneutičar“. On nije pozicionalan; analizirajući njegove sadržaje, zaključujemo da umjetnikova namjera nije bila da riječ funkcionise analogno u odnosu na sliku. Ona se, naime, pojavljuje kao autonomna vrsta „predstave“ unutrašnjeg jezika. Riječ se ne nadograđuje slici kao njena deskripcija, već čini dio slobodnog hermetičnog jezika koji pripada „unutra“. Ni riječ ni slika, dakle, ne odolijevaju sopstvenim slobodama, one u sintezi dosežu neslućeni umjetnički intenzitet. Ono što im je zajedničko je istovremenost njihovog „vidljivog“ i „skrivenog“ svojstva. Nijedna neće do kraja oivičiti prostor djelovanja, ostavljajući otvorena vrata širini pluralizma tumačenja.

„UŽIVAM U LJEPOTI I KAD JE NEMA / SRETAM LJUDE ZA KOJE NE ZNAM DA LI POSTOJE“

Iako – gledajući ove slike – posmatramo gnusobu svijeta u njenom deliričnom i beskonačnom svršetku, za Todorovićevu umjetnost ne možemo kazati da je kontemplativna. Naglašavanje muteži, ljepljivosti, ljudske osamljenosti i bezrazložnosti zapravo je polazak od čiste subjektivnosti, u kojoj umjetnik sebe izdiže u svojoj samoći. Isticanje ovakvih osobina svijeta upravo je prva akcija. Umjetničko djelovanje i predstavljanje svijeta „bez nade“ nije derivat pesimizma, već stvaralački iskaz optimističke strogosti. U tom dubinskom sloju njegovog kompleksnog likovnog vokabulara pronalazimo radikalnu izmjenu vjerovanja u odnosu na prvi, manifestni iskaz. Posmatrajući sliku, počinjemo da svjedočimo halucinatornoj renesansi osjećanja. Svjedočimo, jednako, moralu akcije i angažovanja koji će nas otrgnuti iz letargične ušuškanosti, opominjućoj sumornosti koja nam neće dozvoliti luksuz „prevarenog sna“ jer tjeskobnost Todorovićeve slike proizilazi iz odgovornosti.

Avetni portreti, neodređeni shematizovani predjeli, distorzija planova, u svemu pokoja bistrina kapi koja ne spira sivilo totalnog sintetičkog svijeta, nejasnoća u određenju privida i stvarnosti, kristalni „kavezi“ kao Panoptikon, kao okviri bestijarijuma kojim tumaraju sva zemna bića... sekvence su rebusa apsurdna halucinatornih slika koji proizilazi iz specifične

usmjerenosti na svijet kao „konstrukt privida“, zahvaljujući čemu platna dobijaju „anormalni“ sjaj. Ako ne iz privida, fikcije, ono iz posmatranja svijeta kao dvije komplementarne stvarnosti. I svaki put kada se jedan zatamnjuje, drugi se utoliko u snatrivoj prašini osvjetljava. Osvjetljava se u ljepoti ideje o biću „bačenom u svijet“ sa svom svojom odgovornošću i slobodom. Slobodom u izboru da ne bude „mahovina, gnjiloća ili cvjetača“. U moralu akcije i angažovanja, u slobodi koraka koji je obavezao čitavo čovječanstvo. Čovjek je sloboda, ali tjeskobna sloboda.

Todorovo slikarstvo je subjektivni potres koji se reflektuje na naša čula kao šok. Njegove slike obiluju potentnom voljom i strašću. Kako nam samo beživotna osušenost svijeta pred očima oživljava u sjajnoj gustini slikarske materije. Suštinsko beznađe u rascvjetaloj afektivnoj ekspresiji. Svijet se do sablazja potvrđuje, ali on se, potvrđujući se, istovremeno ruši. Ovo su slike herojstva savremenog života, koje nas okružuju i gone. Kakva robusna umjetnička osjećajnost!



REBUS OF ABSURDITY

Man is, indeed, a project which possesses a subjective life, instead of being a kind of moss, or a fungus or a cauliflower. Before that projection of the self nothing exists; not even in the heaven of intelligence: man will only attain existence when he is what he purposes to be.

Jean Paul Sartre

In the complex mosaic of Montenegrin contemporary painting, characterised by rich creative individuality and new tendencies, one of the most complex artistic oeuvres is that of Rajko Todorović Todor, who is celebrating seventy years of life and fifty years of artistic creation with the exhibition entitled *The Nameless Cycle* at the Modern Gallery. The striking art cycle, with its neo-expressionist figuration and unique visuals, is consistent with his earlier creative phases, but new spatial metaphors and “modern calligrams” break the predictable continuity, thereby drawing new boundaries of indefinite areas that move just like light and shadow, striking sudden changes in belief.

“THIS DAY BEGINS WITHOUT A MORNING”

The Nameless Cycle is a series of paintings marked by a dramatic and lively temperament. Its complex art method is imbued with unusual artistic sensitivity: exciting, careful, insightful coloristic eruptions, “rugged texture” (D. Radovanović), well-organised art blocks in which all qualities are concentrated without clear differentiation, and form a scheme filled to bursting. The painting organism is brought to life by sets of lines and relief textures. The drawing, composed in explosive tones, fascinates the observer by its tremendous effort. “The colour has lost nothing of its cruel originality with this new and comprehensive skill, it is still bloodthirsty and terrible” (C. Baudelaire). So what kind of a show do we sense in this new synthesis?

The unique emotional fragility and ferocity infuse Todorović’s painting with a mysterious appeal. The intuitive sensitivity of the artist triggers the modification of the subject, which, in the case of his painting, refers to the shattered world. The emotional takeover of the subject (of the world, or more precisely of the being in the world), renders it frightening, irritating and saddening, thereby transforming it completely. Intense and explosive sensitivity is a method by which the subject of the painting achieves transcendence. This boldness is the backbone of his distinctive visual representations. This criterion can also be observed in portraits. With their

contrasting lines and “whimsical” colour, they underline the fierce tones in the foreground. Quick strokes of cadmium-yellow, cobalt-blue, cinnabar... split, crack and bloom through the lined boundaries of the portrait. The faces in these portraits are marked by restless fringes of contour strokes that serve as a foundation, a substrate. In terms of details – the portraits are indefinite, constituted almost as a hypothesis. Yet, despite these reservations inherent in the details, their forceful expressiveness opens up endless perspectives. Even the bare rudiments of the portrait suffice to condense all knowledge; the portraits contain emotional projections of astonishment that is not descriptive, because it is contained within, like a magma fluid in the crust, like a latent electric charge. We perceive these faces as haunting and directly present, and the ambience of the painting as a unique foundation of horror. But to understand any segment of the painting as horrific is to understand it on the basis of a world that is already being revealed as such. The emotions that abound in the paintings are not, therefore, just a passing chaos, a coincidence, but the return of consciousness to the magical world of art and an understanding of beings in the world.

The world is projected without a morning. Without cyclicity. Hermetic, nightmarish and fatalistic. Schemes and rebuses are a guide in the perception of reality that is revealed to us as anxiety. Occasional rich grey-blue and indigo surfaces reflect awareness of the subject world. Being is constituted in it, only to be torn out of it. For, no matter how alive, tough, vital and lush the visuals are, they presents the subject as if it did not exist. As an animation of a great, unmasked nothingness. “Flesh of the World” is simultaneously presented as solid and porous, dichotomous in performance and perception. The intention of the artist to make the empty world present is achieved in a masterful process within which the painting material acts as a very paradoxical analogy – as the equivalent of perceiving the world as nothingness. Spiritual reality incarnates and de-

scends into the painting, wandering the varying shores of perception, occasionally touching one of them. This process contains and interprets the richness of assimilation of Todorović’s painting. One need only draw from its discursive transparency and the twofold simultaneous function.

The Nameless Cycle, with its deliberately indefinite title, nevertheless points to the nexus of an immutable whole that offers an infinity of possible paths of interpretation. But then words appear as isolated islands in these wide intuitive zones – short sentences whose core is formally incorporated in the structure of the painting. In the artistic sense, they can be interpreted as a kind of modern calligraphy. Rhythmic, restless lines, painted with carefully selected tones, are perfectly incorporated into the body of the painting. They are meticulous blocks of “pause” in the vast explosion of gestural “tractates”. But in spite of this tumultuous melange, a distinction should still be made between words and images in Todorović’s works. Unlike the image, which arises from the illusion of immanence, the text with its criterion of exteriority plays a different role. It forms a certain articulation of the painting. However, we must not interpret it as the first associative connection to be attached to a visual performance. The aim of the text is not to “stick” to the painting or be its “hermeneutic” element. It is not positional; by analysing its contents, we conclude that the artist’s intention was not for the word to function analogously in relation to the painting. It appears as an autonomous type of “representation” of the internal language. The word is not an upgrade for the painting, serving as its description; rather, it forms part of the free hermetic language that belongs “inside”. Therefore, neither the word nor the painting resist their own freedoms, they reach an unimaginable artistic intensity in their synthesis. What they have in common is the simultaneity of their “overt” and “covert” properties. Neither will completely enclose the space for activity, leaving the door open to the breadth of pluralism of interpretation.

"I ENJOY BEAUTY AND WHEN THERE IS NONE / I MEET PEOPLE WITHOUT KNOWING IF THEY EXIST"

Although – looking at these paintings – we observe the abomination of the world in its delusional and infinite ending, we cannot say that Todorović's art is contemplative. The emphasis of cloudiness, stickiness, human loneliness, and irrationality is actually a departure from pure subjectivity, in which the artist elevates himself in his solitude. Highlighting such features of the world is the first action. Artistic work and representation of the world "derived of hope" is not a derivative of pessimism, but a creative expression of optimistic rigor. In this deep layer of his complex artistic vocabulary, we find a radical change of belief in relation to the first, manifest statement. Observing the painting, we begin to witness the hallucinatory renaissance of feelings. Equally, we are witnessing the morality of action and engagement that will tear us away from lethargic congestion, a warning gloom that will not allow us the luxury of a "illusory dream" because the anxiety of Todorović's painting emerges from responsibility.

Phantasmagorical portraits, indefinite schematic landscapes, distortion of perspectives, with strokes of clarity that do not wash away the greyness of the total synthetic world, ambiguity in the definition of illusion and reality, crystal "cages" like the Panopticon – fences of the bestiary within which all creatures of the Earth roam... are all sequences

of a rebus of hallucinatory paintings that arise from a specific focus on the world as a "construct of illusion", thanks to which the canvases emit an "abnormal" glow. If not from illusion, fiction, then from observing the world as two complementary realities. And every time one is rendered dark, the other is illuminated in the dust. It is illuminated in the beauty of the idea of being "thrown into the world" with all its responsibility and freedom. Freedom in choosing not to be "moss, fungus or cauliflower". In the morality of action and engagement, in the freedom of steps that bound all humanity. Man is freedom, but an anxious freedom.

Todor's painting is a subjective quake that affects our senses as shock. His paintings abound in potent will and passion. The lifeless dryness of the world comes to life in the brilliant density of painting matter, right before our eyes. Essential hopelessness in flourishing affective expression. The world is confirmed to the point of shock, but in doing so, it simultaneously collapses. These are paintings of the heroism of modern life, which surround and persecute us. What a robust artistic sensibility!



Svi umjetnički radovi pripadaju seriji pod nazivom *Bezimeni ciklus*, nastaloj na Jasenovom polju 2021. godine. Rađeni su kombinovanim tehnikama na platnu.

All the exhibited pieces form part of a series entitled *The Nameless Cycle*, created in 2021 at Jaseno-vo polje. They are executed in combined technique on canvas.





18x24 cm



71x37 cm



30x40 cm





30x40 cm



60x50 cm





20x20 cm



30x40 cm



34

71x35 cm

BEZIMENI CIKLUS The Nameless Cycle



30x40 cm

35

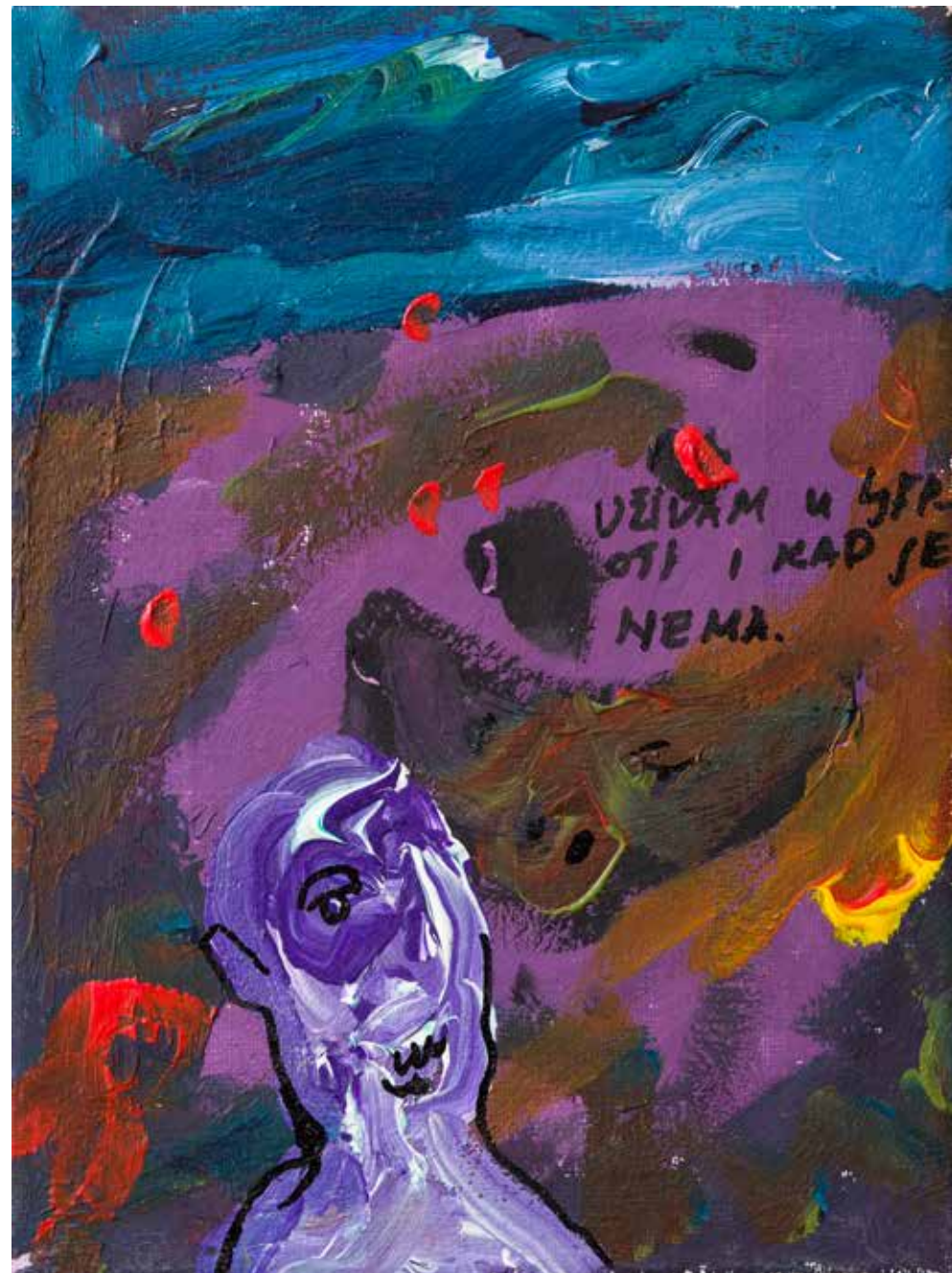


36x86 cm

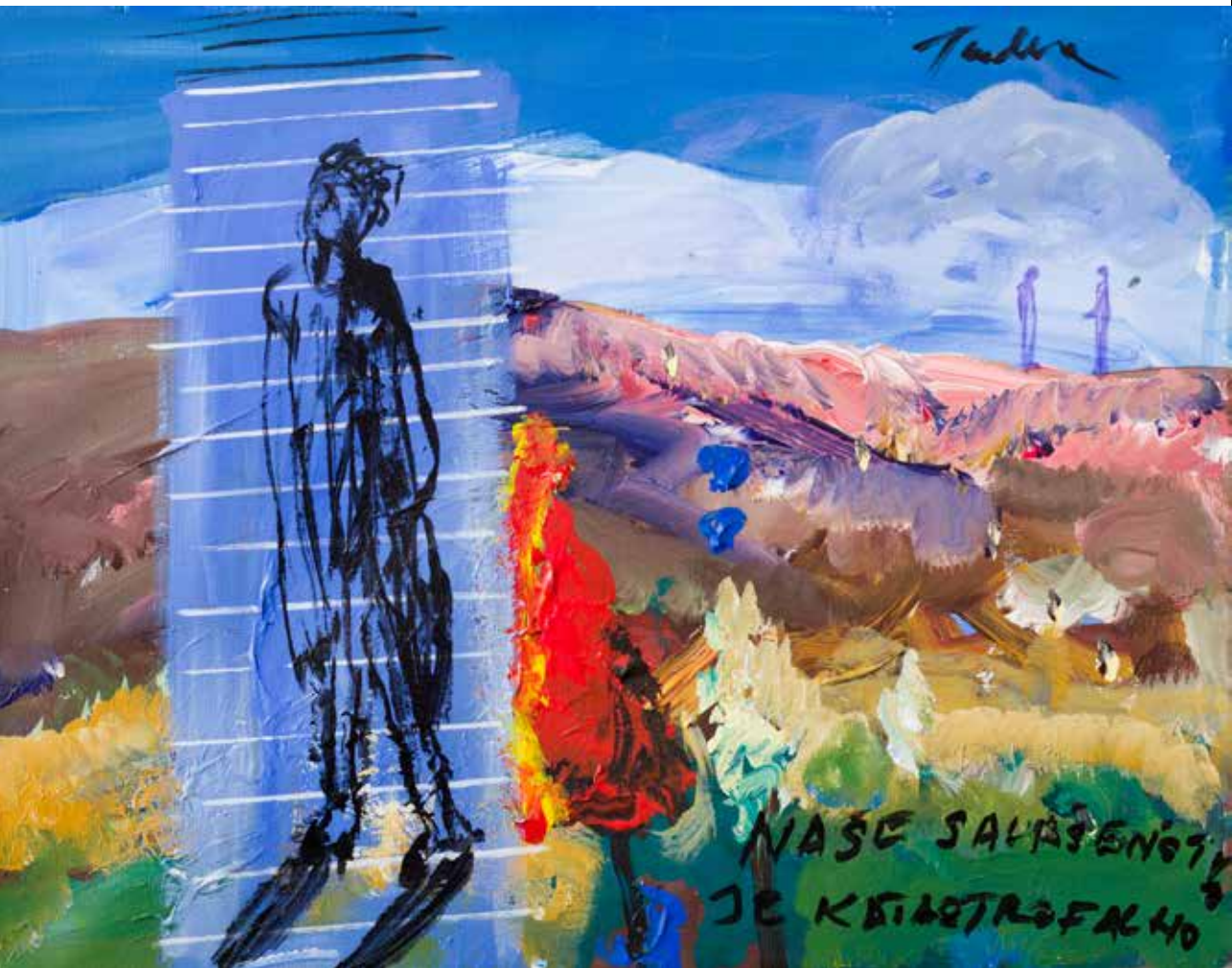




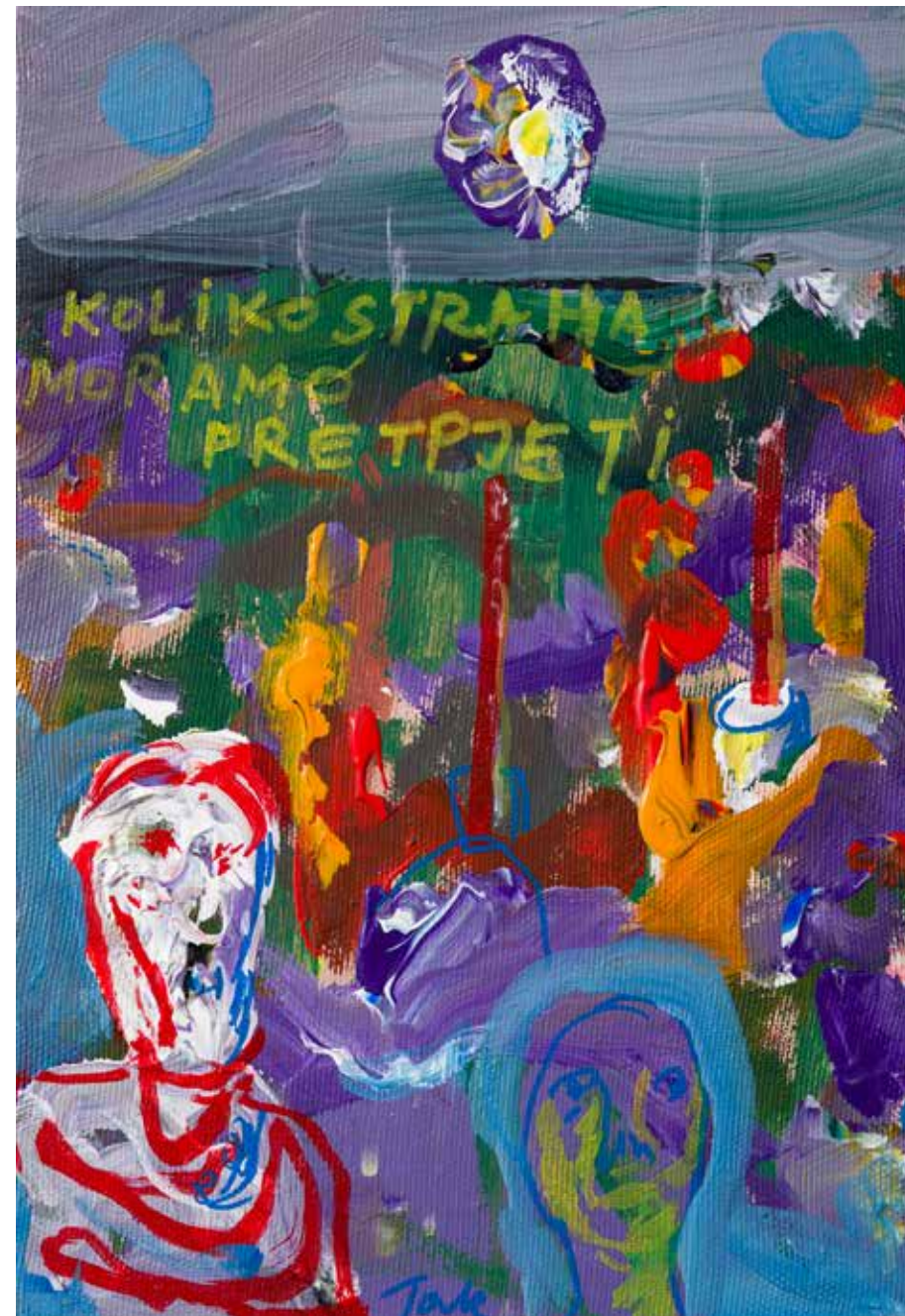
35x45 cm



24x18 cm



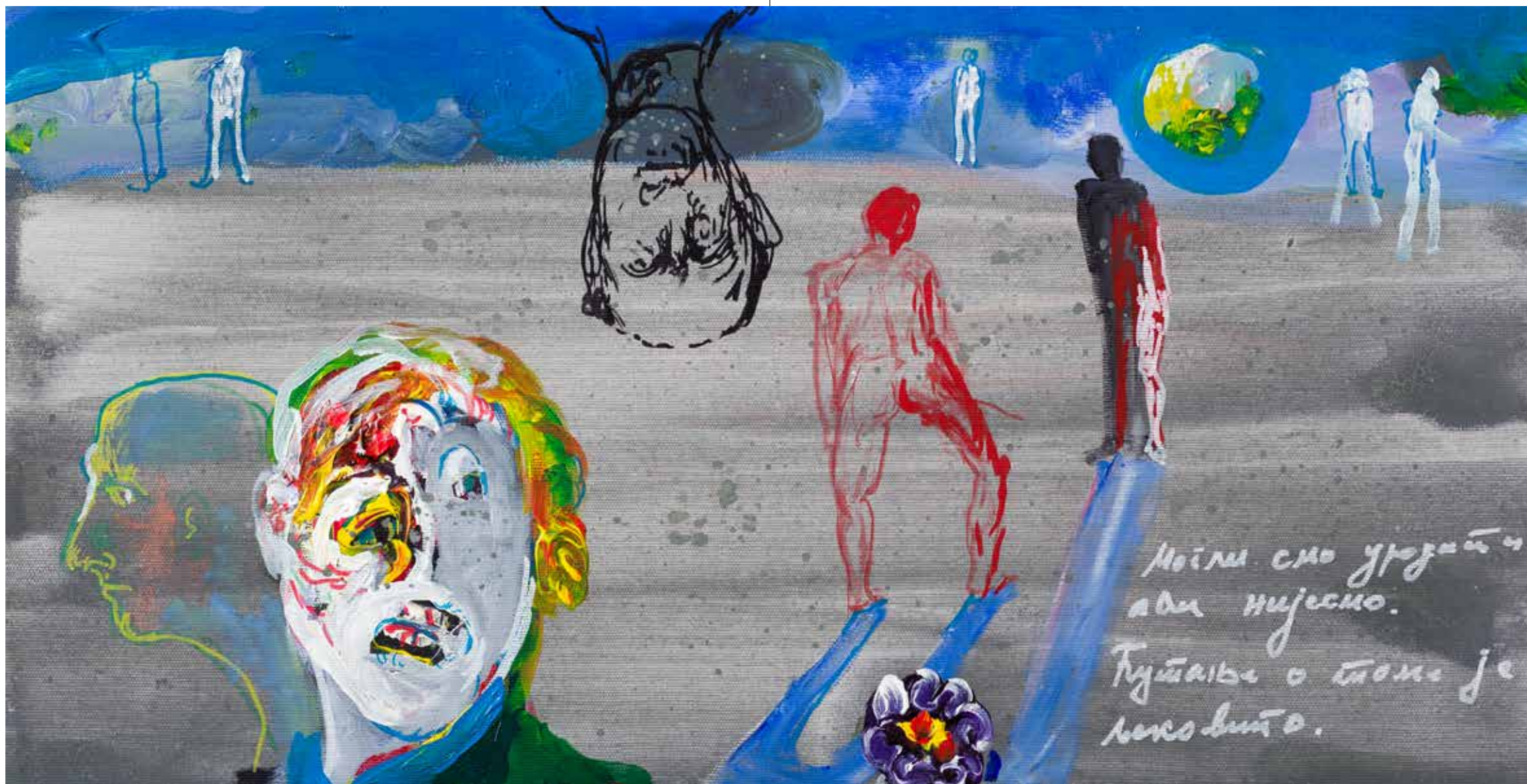
35x45 cm





30x40 cm





29x56 cm





20x30 cm



40x30 cm



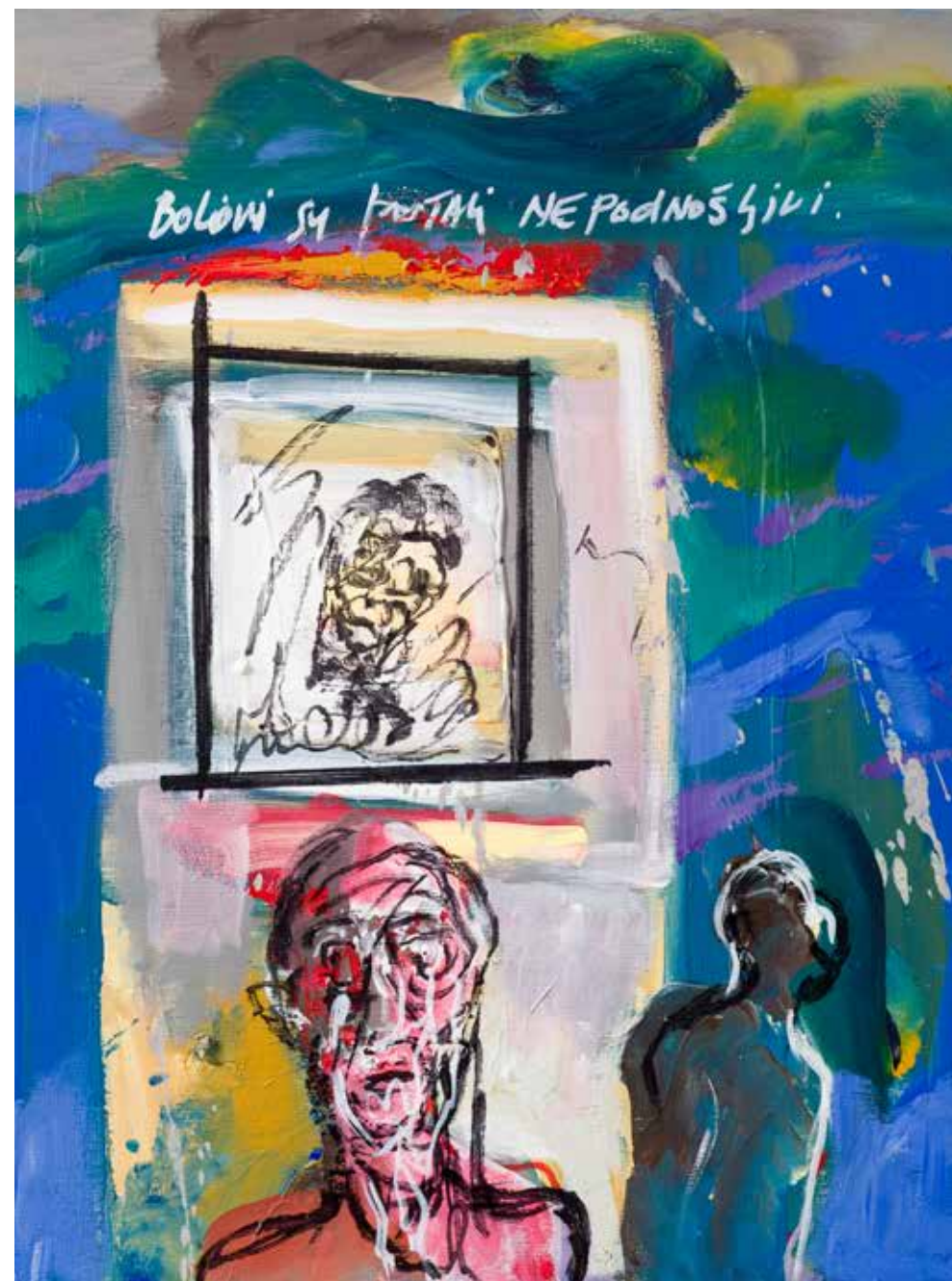
67x61,5 cm



30x40 cm



15x20 cm

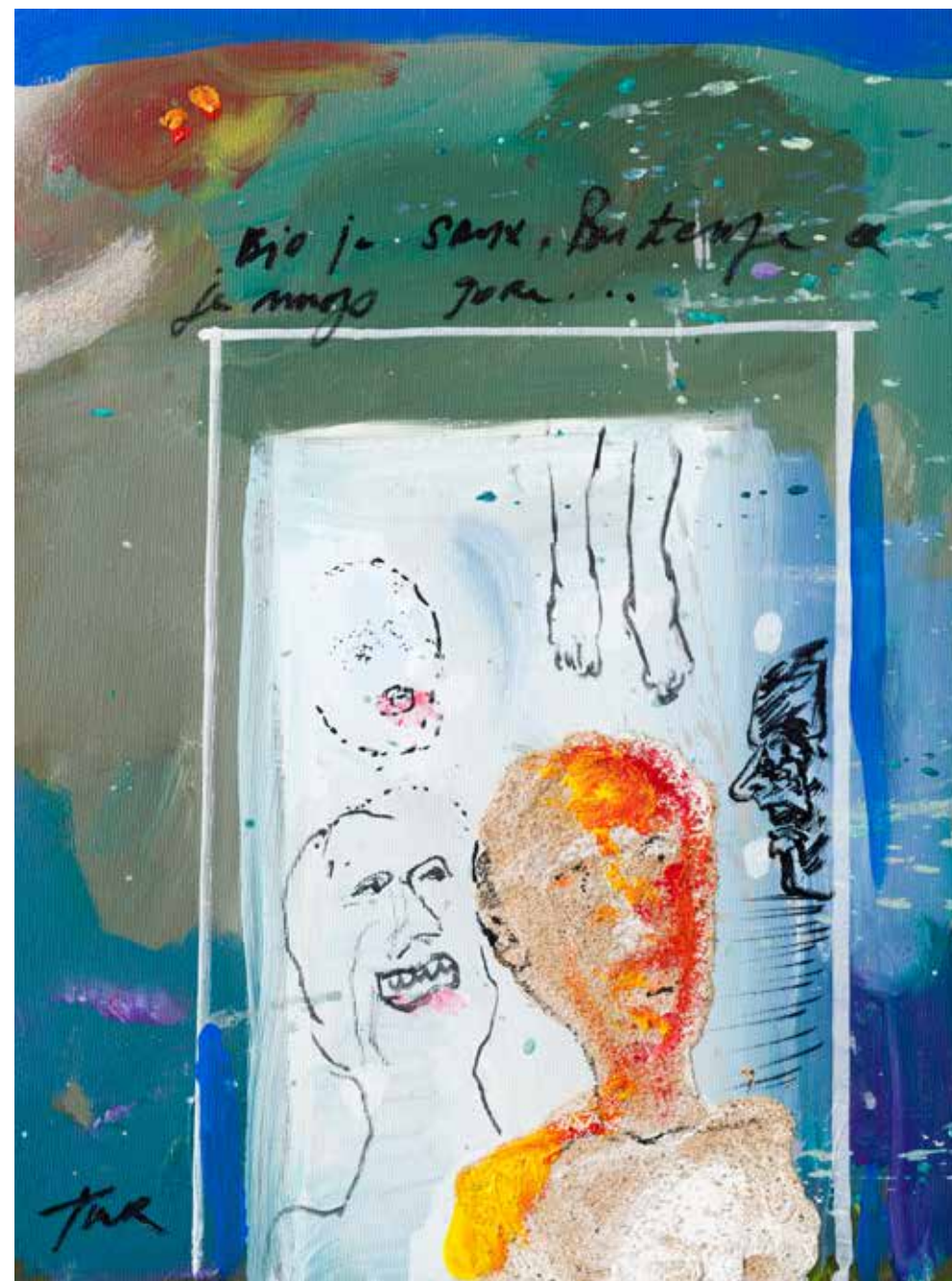




29x56 cm



35x45 cm



40x30 cm



30x40 cm



20x20 cm



60x60 cm



30x40 cm



35x45 cm



19,5x19,5 cm



15x30 cm



30x40 cm



30x40 cm



50x70 cm



24x30 cm



41x38.5 cm



30x50 cm



30x40 cm



30x40 cm

Rajko TODORović 50/70



50x70 cm

BEZIMENI CIKLUS The Nameless Cycle



50x70 cm



67x89 cm



18x24 cm



40x40 cm



30x40 cm



30x40 cm



40x60 cm



29x56 cm



50x70 cm



80x100 cm

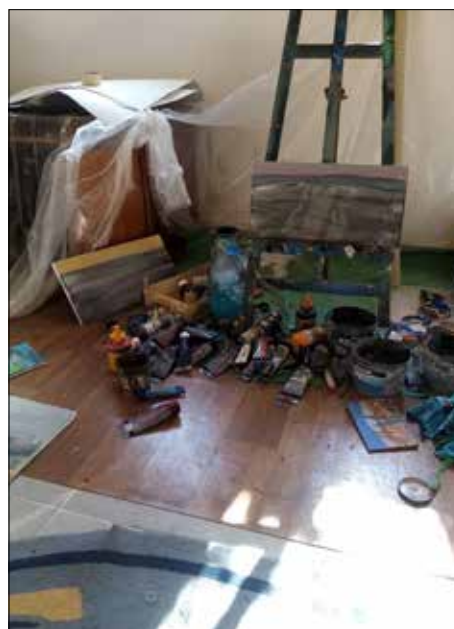


50x70 cm



50x70 cm





Rajko Todorović Todor Biobibliografija

Rođen je 21. februara 1952. godine u Jasenovom Polju kod Nikšića. Akademiju likovnih umjetnosti završio je u Beogradu 1980. godine, u klasi prof. Radenka Miševića. Studirao poslijediplomske studije 1980/82. godine u klasi prof. Aleksandra Lukovića. Jedan je od osnivača neformalne grupe „Generacija 9“. Član je ULUCG-a od 1982. godine. Od 1983. do 1990. godine radio je kao glavni scenograf u RTVCG. Od 1995. do 2002. godine je predsjednik ULUCG-a. Za profesora slikanja na FLU na Cetinju izabran je 1997. godine. Član je PEN centra Crne Gore. 1999. godine je izabran za člana Dukljanske akademije nauka i umjetnosti. Dobitnik je brojnih nagrada za slikarstvo, a laureata je i najznačajnije državne nagrade – Trinaestojulske nagrade. Ima status istaknutog kulturnog stvaraoca Crne Gore. Dobitnik je Nagrade „19. decembar“ za 2016. godinu.

Do sada je imao 30 samostalnih i 250 grupnih izložbi u zemlji i inostranstvu. Realizovao je nekoliko javnih projekata, od kojih je najpoznatiji „Porto Montenegro“ na stadionu „Dela Vitorio“ u Bariju za Mediteranske igre 1997. godine.

Ciklusi slika: *Relacije I i Prizori, Strvine i Zvijeri, Vučji Do, Krnovo, Tera terabilita, Mediteran, Relacije II, Sole mio, Memory, Melanholija, Pogled, Adam i Eva, B52, Ljudi, ljudi, gubilišta i Bezimeni ciklus.*

SAMOSTALNE IZLOŽBE

1982. Titograd – Galerija Doma omladine;
1984. Titograd – Moderna galerija;
1984. Beograd – Galerija KNU;
1988. Titograd – Moderna galerija;
1988. Herceg Novi – Galerija „Josip Bepo Benković“;
1988. Nikšić – Galerija „Forum“;
1990. Toronto – NR Gallery;
1990. Pariz – Galerija KIC-a;
1993. Podgorica – Galerija „Centar“;
1993. Bar – Galerija „Veliša Leković“;
1994. Kotor – Galerija „Linea Verde“;
1994. Podgorica – Galerija Doma omladine;
1995. Herceg Novi – Galerija „Spinaker“;
2000. Podgorica – Umjetnički paviljon ULUCG-a;
2001. Hamilton – Gallery St. James: Mediterranean, Mediterranean... Montenegro (sa Draganom Karadžićem);
2001. Toronto – Praxis art gallery;
2002. Ljubljana – Galerija – Zavod za varstvo kulturne dediščine Slovenije;
2004. Ljubljana – Galerija – Zavod za varstvo kulturne dediščine Slovenije (sa Draganom Karadžićem);
2005. Podgorica – Centar savremene umjetnosti Crne Gore, galerija Dvorac Petrovića i Perjanički dom (retrospektivna izložba);
2005. Bijelo Polje – Galerija Centra za kulturu;
2006. Skoplje – Nacionalna galerija Makedonije „Mala stanica“;
2008. Podgorica – Crteži, Galerija „Centar“, april;
2009. Podgorica – Pisma Francisku, grafička mapa;
2010. Kolašin, Bijelo Polje, Berane, Rožaje, Plav, Pljevlja – *Pisma Francisku*, grafička mapa;

2010. Njujork – Inter imago, MC gallery New York city;
2011. Podgorica – *Orevuar Montenegro* – izložba crteža u Matici crnogorskoj;
2013. Podgorica – B52, izložba u ULUCG-u;
2013. Nikšić – „A gallery“;
2014. Zagreb – Galerija „Zvonimir“;
2014. Rijeka – Gradska galerija;
2014. Pula – Gradska galerija;
2015. Split – Galerija grada Splita;
2015. Bijelo Polje – Kuća Rista Ratkovića;
2015. Tuzi – KIC „Malesija“;
2016. Podgorica – Moderna galerija;
2016. San Francisco – Galerija SCD;
2022. Podgorica – Moderna galerija.

KOLEKTIVNE IZLOŽBE

Izlagao na više od 250 kolektivnih izložbi u Crnoj Gori, SFRJ i inostranstvu: Pariz, Beč, Štuttgart, Majnhajm, Košice, Dubrovnik, Guterslo, Toronto, Bari, Rim, Vašington, Beč, Keln, Grac, Pariz, Hajdelberg, Sarajevo, Pariz, Njujork...

NAGRADE

1981. Nikšić – Septembarski likovni salon mladih, otkupna nagrada Montenegroeksporta;
1982. Nikšić – Septembarski likovni salon mladih, Nagrada salona za slikarstvo;
1983. Titograd – Savremeni crnogorski crtež, otkupna nagrada;

1985. Herceg Novi – Hercegnovski zimski salon, Nagrada Salona za slikarstvo;
1985. Titograd – III nagrada na izložbi „Savremeni crnogorski crtež“;
1985. Titograd – otkupna nagrada Monteksa na 80. tradicionalnoj izložbi ULUCG-a;
1987. Cetinje – Nagrada Cetinja na XXI cetinjskom salonu jugoslovenske umjetnosti;
1987. Titograd – Nagrada ULUCG-a „Petar Lubarda“;
1991. Herceg Novi – Grand Prix Hercegnovskog zimskog salona;
1998. Podgorica – Podgorički likovni salon – Nagrada Salona;
2006. Podgorica – Nagrada ULUCG-a za najbolju samostalnu izložbu u 2005. godini;
2009. Trinaestojulska nagrada;
2010. Istaknuti kulturni stvaralac Crne Gore;
2013. Podgorica – Nagrada „Milunović, Stijović, Lubarda“ ULUCG-a;
2016. Podgorica – Nagrada „19. decembar“.

MONOGRAFIJE

2005. Rajko Todorović Todor / [predgovor, preface Ljiljana Zeković – Podgorica: Centar savremene umjetnosti Crne Gore, 2005 – 158 str.: reprod.; 23 cm.
2011. *Au revoir Monténégro* / Ratko Vujošević, crteži, Rajko Todorović Todor – Podgorica: Matica crnogorska, 2011.
2016. Rajko Todorović / Vasilije B. Sujić – Nikšić: CEHRA, 2016 – 247 str.: ilustr.; 28 cm.
2017. Rajko Todorović / Vasilije B. Sujić; [translation into English: Peter Stonelake, Darja Marija Vuletić; documentation, chronology, bibliography and catalogization: Olivera Todorović; photography Vojo Radonjić... [et al.] – Podgorica: Nova Pobjeda; Nikšić: CEHRA, 2017 – 263

- str.: reprodukcije; 29 cm. Englesko izdanje.
2017. *TaGoT* [Slikovna građa]: [grafičko-poetska mapa] / [crteži i uvodni tekst, drawings and introduction Rajko Todorović Todor – Podgorica: Nova Pobjeda; Nikšić: CEHRA, 2017 – 60 str., [18] listova s tablama: ilustr.; 28 cm.
2017. *TaGoT* [bibliografsko izdanje]: [grafičko-poetska mapa] / [crteži i uvodni tekst, drawings and introduction Rajko Todorović Todor – Podgorica: Nova Pobjeda; Nikšić: CEHRA, 2017 – 1 mapa (54 str., [18] listova); 28 cm – Tiraž 52.
2020. *Relacije: u reči i u slici* / [tekst] Jovica Aćin, [slike i crteži] Rajko Todorović Todor – Podgorica: Nova Pobjeda; Nikšić: CEHRA; Bijelo Polje: Ratkovićeve večeri poezije, 2020 – 115 str.: fotogr.; 23 cm.

* * *

1991. Koautor kultne predstave *Vučji Do* sa Slobodanom Milatovićem.

Predstava je izvedena u parku na Kruševcu ispred Dvorca Petrovića oko dvorske crkve, glumci su nosili slike iz ciklusa *Vučji Do*. Izvedena je samo jednom, pred rat 1991. godine.

* * *

Umjetničko stvaranje Rajka Todorovića Todora predstavljeno je u brojnim televizijskim kulturnim emisijama.

Rajko Todorović Todor Biobibliography

He was born on February 21, 1952 in Jasenov Polje, nearby Nikšić. He graduated in 1980 from the Academy of Fine Arts in Belgrade, in the class of prof. Radenko Mišević. He pursued a postgraduate programme in 1980-82 in the class of prof. Aleksandar Luković. He is one of the founders of the informal group "Generacija 9" (Generation 9). He has been a member of the ULUCG/AFAM since 1982. He worked as the chief scenographer at RTVCG (Montenegrin Public Service Broadcaster) in 1983-1990. He served as president of ULUCG/AFAM in 1995-2002. He was appointed as a professor of painting at the Faculty of Fine Arts in Cetinje in 1997. He has been a member of the Montenegrin PEN Centre, and a member of the Dukljanska/Doclean Academy of Sciences and Art since 1999. He won numerous awards for painting, and is the "Trinaesti jul / July 13th" laureate, which is the most renowned state recognition. He also won the "December 19th" award in 2016.

He has had over 30 individual, and taken part in 250 collective exhibitions in the country and abroad. He also implemented several public projects, including the "Porto Montenegro" project at the "Stadio della Vittoria" stadium in Bari, presented at the 1997 Mediterranean Games.

Painting cycles include *Relations I* and *Prospects, Carrions and Beasts, Vučji Do, Krnovo, Tera Terabilita, Mediterranean, Relations II, Sole Mio, Memory, Melancholy, View, Adam and Eve, B52, People, People, Gibbets*, and *The Nameless Cycle*.

INDIVIDUAL EXHIBITIONS

- 1982 Titograd – "Dom Omladine" Gallery;
- 1984 Titograd – Modern Gallery;
- 1984 Beograd – KNU Gallery;
- 1988 Titograd – Modern Gallery;
- 1988 Herceg Novi – "Josip Bepo Benković" Gallery;
- 1988 Nikšić – "Forum" Gallery;
- 1990 Toronto – NR Gallery;
- 1990 Paris – KIC Gallery;
- 1993 Podgorica – "Centar" Gallery;
- 1993 Bar – "Veliša Leković" Gallery;
- 1994 Kotor – "Linea Verde" Gallery;
- 1994 Podgorica – "Dom Omladine" Gallery;
- 1995 Herceg Novi – "Spinkaker" Gallery;
- 2000 Podgorica – AFAM Art Pavillion;
- 2001 Hamilton – Gallery St. James: Mediterranean, Mediterranean... Montenegro (with Dragan Karadžić);
- 2001 Toronto – Praxis Art Gallery;
- 2002 Ljubljana – Gallery – Institute for the Protection of Cultural Heritage of Slovenia;
- 2004 Ljubljana – Gallery – Institute for the Protection of Cultural Heritage of Slovenia (with Dragan Karadžić);
- 2005 Podgorica – Contemporary Art Center of Montenegro, Dvorac Petrovića Gallery and Perjanički Dom (retrospective exhibition);
- 2005 Bijelo Polje – Gallery of the Center for Culture;
- 2006 Skopje – National Gallery of Macedonia "Small Station";
- 2008 Podgorica – Drawings, Gallery "Center";
- 2009 Podgorica – Letters to Francisco, graphic map;
- 2010 Kolašin, Bijelo Polje, Berane, Rožaje, Plav, Pljevlja – Letters to Francis-

co, graphic map;

2010 New York – Inter Imago, MC gallery New York City;

2011 Podgorica – *Orevuar Montenegro* – exhibition of drawings in “Matica crnogorska”;

2013 Podgorica – B52, exhibition at AFAM;

2013 Nikšić – “A Gallery”;

2014 Zagreb – “Zvonimir” Gallery;

2014 Rijeka – City Gallery;

2014 Pula – City Gallery;

2015 Split – Split City Gallery;

2015 Bijelo Polje – House of Risto Ratković;

2015 Tuzi – KIC “Malesija”;

2016 Podgorica – Modern Gallery;

2016 San Francisco – SCD Gallery;

2022 Podgorica – Modern Gallery.

COLLECTIVE EXHIBITIONS

He has taken part in more than 250 collective exhibitions in Montenegro, SFRY and abroad: Paris, Vienna, Stuttgart, Meinheim, Kosice, Dubrovnik, Gütersloh, Toronto, Bari, Rome, Washington, Vienna, Cologne, Graz, Paris, Heidelberg, Sarajevo, Paris, New York...

AWARDS

1981 Nikšić – September Art Salon, purchase award, Montenegroeksport;

1982 Nikšić – September Youth Art Salon, award for painting;

1983 Titograd – Contemporary Montenegrin Painting, purchase award;

1985 Herceg Novi – Winter Salon, award for painting;

1985 Titograd – Third place at the exhibition Contemporary Montenegrin Drawing;

1985 Titograd – Monteks purchase award at the 80th traditional AFAM exhibition;

1987 Cetinje – XXI Cetinje Salon of Yugoslav Art award;

1987 Titograd – AFAM “Petar Lubarda” award;

1991 Herceg Novi – Grand Prix at the Herceg Novi Winter Salon;

1998 Podgorica – Podgorica Art Salon, salon award;

2006 Podgorica – AFAM award for best individual exhibition in 2005;

2009 “13 July” award;

2010 Notable creator in the field of culture;

2013 Podgorica – AFAM award “Milunović, Stijović, Lubarda”;

2016 Podgorica – “19 December” award.

ARTIST MONOGRAPHS

2005 Rajko Todorović Todor / preface Ljiljana Zeković – Podgorica: Center for Contemporary Art of Montenegro, 2005 – 158 pages: reproduction; 23 cm.

2011 Au revoir Monténégro / Ratko Vujošević, drawings, Rajko Todorović Todor – Podgorica: Matica crnogorska, 2011.

2016 Rajko Todorović / Vasilije B. Sujić – Nikšić: CEHRA, 2016 – 247 pages: illustrations; 28 cm.

2017 Rajko Todorović / Vasilije B. Sujić; [translation into English: Peter Stonelake, Darja Marija Vuletić; documentation, chronology, bibliography and cataloguing: Olivera Todorović; photography Vojo Radonjić ... [et al.] – Podgorica: Nova Pobjeda; Nikšić: CEHRA, 2017 – 263 pages: reproductions; 29 cm. English edition.

2017 *TaGoT* [painting material]: [graphic-poetic map] / [drawings and in-

roduction Rajko Todorović Todor – Podgorica: Nova Pobjeda; Nikšić: CEHRA, 2017 – 60 pages, [18] sheets with boards: illustr.; 28 cm.

2017 *TaGoT* [bibliographic edition]: [graphic-poetic map] / [drawings and introduction Rajko Todorović Todor – Podgorica: Nova Pobjeda; Nikšić: CEHRA, 2017 – 1 map (54 pages, [18] sheets); 28 cm – Circulation 52.

2020 *Relations: in words and in pictures* / [text] Jovica Aćin, [paintings and drawings] Rajko Todorović Todor – Podgorica: Nova Pobjeda; Nikšić: CEHRA; Bijelo Polje: Ratković's Poetry Evenings, 2020 – 115 pages: photo; 23 cm.

* * *

1991 Co-author of the cult play *Vučji Do*, with Slobodan Milatović.

The play was performed in the Kruševac Park in front of Dvorac Petrovića at the court church. The actors wore paintings from the cycle *Vučji Do*. It was performed only once, ahead of the 1991 war in the Balkans.

* * *

Rajko Todorović Todor's artistic work has been presented in numerous television cultural shows.



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