Najbolje za moju dragu Mladenu.

Ljubav na liniji srca


Konstatujući da slike i crteži Gorana Kosanovića pripadaju savremenim praksama u umetnosti, likovni kritičar Jovan Despotović zabeležiće povodom ove postavke, između ostalog: "Njegov privatni, životni svet, kao i svet svakog drugog, usamljen, individualan i ličan, tek malobrojnim sadržajima, značajima i simbolima prenet je u naslikani prizor. U Kosanovićevom svetu, likovna poetika proizlazi je iz dubljih slojeva intime memorije koja dopire sve do njegovih dečjih fantazmi. Ovi bajkoliki prizori, svetovi primarne i nepatvorene vizuelne percepcije, direktno gledanje i doživljavanje spoljašnjeg i okolnog, sačuvani su u njegovom najživljem iskustvu i poput iznenadne erupcije pokušali su spontano, snažno i nezadrživo. "Izuzetna život, ubedljivost i neposrednost ovih prizora sačuvani su zahvaljujući Kosanovićevom načinu crtanja i slikanja koje je tek malo odgovorno zanatskoj strani ovog medija, a pre svega i ponajviše okrenuto je potrebi da se sačuvaju njihova svežina i da se s entuzijazmom objavi vlastiti neutrašnji poetski život." Despotović dodaje da se "ovi radovi Gorana Kosanovića izdvajaju i nameću zbog svoje izrazite svežine, kreativnog smisla i zasnovanosti".

Ljublijska Galerija "France Prešern" otvara svoja vrata za novog artistu iz Beograda. Goran Kosanović tokom jula 1998. nudi tamošnjoj publici svoj "Osmeh", a Jovan Despotović tada, između ostalog, beleži: "Šest izloženih radova: 'Derbi', '3. maj svaki dan', 'Tri boje - crveno', 'Živa priroda', 'Osmeh' i 'Stanje', svi nastali 1998, pokazuju da je Goran Kosanović striktno ostao u domenu svoje ranije, 'personalne' narativnosti ispunjene izrazitim simboličkim subjektivizmom i znacima za čije je dešifrowanje neophodno duboko poznavanje ličnosti ovog autora, ali koji se upravo iz tog razloga supstituisu i iskazuju opštim, prepoznatljivim i poznatim sadržajima iz sveta istorije umetnosti, masovne zabave, kulturnih žanrova itd... Kosanović je učinio da njihova izvanredna, praktično govoreći nepoznata vizuelna i estetička atraktivnost, u današnjem beogradskom umetničkom krugu ne doživi sudbinu ispraznosti, pustog formalizma i igranja sa vrlo dobro poznatim mogućnostima koje stoe na raspolaganju manipulantima u recentnom stvaralaštvu u svim njegovim aktualnim medijskim rodovima i prepletima. Otuda je Gojin '3. maj' nakon gotovo dva stoleća izašao iz istorije i time postao realnom svakodnevnicom jedne evropske regije na kraju XX veka; otuda je trenutačnost tog događaja ponovljena u 'Derbiju' kao primeru masovnog i kolektivnog aktivizma i angažovanosti na prividno sporednim fenomenima ali čija se energija, to smo upravo mi devedesetih godina u Europskoj najbolje videli, u određenom trenutku može usmeriti prema razaranju i smrti; otuda tema 'mrtve prirode' apsurdno 'oživljava' i poput (mogućeg) Feniksa makar kod ponekih kao kod Kosanovića, veličanstveno iskršava budeći optimizam, energičnu volju, životnost, detalno i stvaralačko nepristajanje na egzistencijalne i idealističke zadatnosti vremena i mesta..."

3D instalacije


Body Art

Slike

Self Portrait, 1996.

Šešir, 1996.

Bik, 1996.

Zvono, 1996.
Planeta Ljubav


PTT markica

Kamen Srce, 2012.

Goran Kosanovic's retrospective exhibition at the “25th May” Museum in Belgrade

Love on the line of heart

"That grown up boy dedicates all his exhibitions, and there are not just a few of those, to love. This is his life credo without which he can neither exist nor create distinctive art. And that his art is truly distinctive is confirmed by the fact that he is the youngest artist whose work of art is part of the fundus of the National Museum in Belgrade” – these were the words of Gordana Vasiljevic, art critic of the newspaper “Today”, dated May 4th 2012, on the occasion of the opening of Goran Kosanovic’s exhibition “Planet Love”, which was hosted, as many times before, by the Belgrade Gallery “Zvono” in April 2012. “Welcome”, was the word by which Goran Kosanovic greeted the lovers of art from the same gallery (“Zvono”) in December 1996, when he presented his paintings and drawings to the public for the first time. The beginning of his series of exhibitions happened during the now already famous, “1996/97 Student demonstrations”.

Arguing that Goran Kosanovic’s paintings and drawings constitute contemporary practices in art, Jovan Despotovic, an art critic, on the occasion of the opening of this exhibition noted, among other things: “His private, personal world, just as the world of every other person, lonely, individual and personal, is transferred to the painted scene only by means of few fragments, signs and symbols. In Kosanovic’s case, the visual arts poetics stems from the deeper layers of intimate memory which dates back to his childish phantasmas. These fairy tale-like scenes, worlds of primary and original visual perception, the direct observation and the experience of the outer and the surrounding, are preserved in his most vivid experience and, like sudden eruption, they have all hurled spontaneously, forcefully and irrepressibly. A marked vividness, plausibility and immediacy of these scenes are preserved owing to Kosanovic’s manner of drawing and painting which is to a lesser extent related to the craftsmanship of this medium, but primarily and to a great extent related to the necessity of preserving the freshness of these scenes and the need for enthusiastically making his own, inner poetic life publicly available.” Furthermore, Despotovic adds that “these works of art of Goran Kosanovic stand out, assert themselves owing to their marked freshness, creative sense and rationality”.

The Gallery “France Preserena” in Ljubljana opens up its doors to a new artist from Belgrade. In July of 1998, Goran Kosanovic holds an exhibition for the audience there titled “Smile”, and Jovan Despotovic, among other things, notes: “Six exhibited works of art: ‘Derby’, ‘The third of May every day’, ‘Three colours - red’, ‘Live nature’, ‘Smile’ and ‘State’, all created in 1998, illustrate the fact that Goran Kosanovic has strictly remained faithful to the domain of his earlier, ‘personal’ narrative, filled with markedly symbolic subjectivism and signs the deciphering of which necessitates a thorough understanding of the personality of this author, but which, precisely because of the reasons stated above, are substituted and expressed by means of general, recognizable and familiar fragments originating from the spheres of art history, mass entertainment, cultural genres, etc. Kosanovic has made sure that their extraordinary and practically speaking, unfamiliar visual and aesthetic attractiveness in contemporary Belgrade artistic circles do not live to become devoid of meaning, images of mere formalism and the mere act of playing with the well-known possibilities which are readily available to manipulators within the recent forms of art, i.e. in all its mediums and genres. It is because of this that, after almost two centuries, Goya’s ‘The third of May’, has left history and has become a real everyday life of a certain European region at the end of the XX century; it is because of that that the immediacy of that event has been repeated in ‘Derby’ as an example of mass and collective activism and involvement in seemingly trivial phenomena, the enery of which, as we witnessed in the late 90’s in ex-Yugoslavia, may at one point be directed towards devastation and death; it is because of this that the theme of a ‘still life’ is absurdly ‘revived’ and like a (potential) Phoenix, at least in case of few artists like Kosanovic, is magnificently reborn evoking optimism, energetic willpower, vitality, resistance, both in terms of activity and creativity, to the existential and ideological norms of time and place…”

Next year, Kosanovic returns to his first love, the Gallery “Zvono”, soon after the NATO bombard-
ment. The exhibition is titled appropriately - "Love". "Scenes of embodied images (famous scenes from the history of art: Goya's The Third of May – every day, sport: 'Derby', music: 'Sgt. Peppers Lonely Hearts Club Band - The Beatles', fairy tales: 'Disney's Peter Pan and Captain Hook on the Planet of Pink Rabbits'), recreated by Goran Kosanovic's imagination, in recent works of art of this artist have become so suggestive that it is simply hard to break loose, it is impossible to escape from those alluring traps which beckon and stimulate the senses with their intoxicatjng illusionism...", remarks Despotovic.

Yet, a year later, Kosanovic once again returns to Ljubljana, to the well-known gallery, now hosting an exhibition "Maxi single". "During the fourth year of his painting career, Goran Kosanovic opens up a new, fourth chapter of own painterly book. In the beginning, in 1997, he painted small lyrical, sentimental, painterly and autobiographical reminiscences originating from the deepest layers of his being. Next year, they acquired monumental proportions, this time based on the phenomena of mass culture (movie, rock) and pop-art icons. Last year, Kosanovic exhibited a fascinating series of 3-D works of art as his lifelong 'story of love'. The most recent series of large format paintings has once again illuminated his constant painterly (trans)formation: these four works have been created in a manner completely different from all other previous works, these works have different creative objectives and visual appearances. However, one fact should be emphasized: Kosanovic has not changed his 'handwriting' in any case – starting from his early works to his most recent ones, he has remained faithful to his own understanding of the phenomenon of painting and its artificial language in today's iconosphere", notes Jovan Despotovic on Kosanovic's "line of movement".

And then, Kosanovic, for the first time ever, "extends" his painterly story to the musical story of his life, virtually adding a "maxi-sing!" with six of his songs to his exhibition. As a matter of fact, we are talking about a man with experience - during 1994/95 he recorded a series of concerts of national bands which he then published under the title "Grooving", and a little bit earlier than this, he had been the initiator of the music magazine "Entertainment Time". The musical story "à la Kosanovic" also followed his last exhibition - CD "Planet Love" was an addition to the exhibition subsumed under the same title. Also, in the late 90's, Kosanovic was a publisher and editor of another (rock'n'roll, as he prefers to call it) music magazine "Time Out".

In 2000, just a few months later, "Kosanovic's magical van" moves to St. Stefan, where he hosts his exhibition "Between us". "The very name of the exhibition 'Between us' – even though it may seem politically provocative to someone, virtually has the same, optimistic connotation, at its base. This 'between us' does not separate, yet it connects, with the inner and imaginative strength and energy of Goran Kosanovic's oeuvre, which targets only one goal – the expected fulfillment with pure happiness and love, in the field of dandelions", cited Despotovic then.

And then, the "Zvono" once again. It is 2001 and the exhibition is called "Cinema Andy Warhol". This exhibition comprises 3-D works which the artist dedicated to his deceased mother, and the exhibition was completed in collaboration with a scale model builder, Ivan Stefanovic. Among other works, here we also find "Cinema Andy Warhol" which presents the audience with the opportunity of taking a glimpse at a short movie called 'Angel'. The movie was shot at the premises of the Rex cinema, and actress Neda Arneric and fashion designer Dragana Ognjenovic had greatly contributed to the realization of this movie.

The "Zvono" once again hosts Goran's exhibition "Touch" a year later, and Kosanovic, on the occasion of the opening of the exhibition, remarks: "I would like to express my gratitude to Radomir Damnjanovic Damnjan for his assistance in the realization of this exhibition". However, according to Damnjan's words, he was just a paintbrush which painted Goran's ideas. Let us add that since 2010, the 3-D installation "A view from the exhibition - Damnjan", which was presented at this exhibition, can be located at the National museum in Belgrade.

That same year, in 2002, in the Salon of the Museum of Contemporary Art, Kosanovic presents six body art paintings titled "LP" ("4 X Rollingstones", "Some Girls", "Rage against the machine", "Legalize", "Towel" and "In honour of Russ Meyer"), which was a unique follow-up to the "Maxi single", exhibition and which
was organized in honour of the 40th anniversary of the Rolling Stones. The “City of Love” exhibition was prepared during the course of two years, and in 2004 it was opened, once again, at the “Zvono”. The exhibited scale model of the city of Belgrade, i.e. the 3-D installation (“City of Love” is now located at the Assembly of the City of Belgrade), represents a masterpiece of collaborative work of Ivan Stefanovic and Goran Kosanovic. The audience could ‘meet’ the people missing from the exhibited scale model on polaroid photographs which show the friends of the artist posing in front of the entrances of various buildings in Knez Mihailova Street. A red heart served as a decoration. Jealously saving for this exhibition the body art works which he created with Radomir Damnjanovic a few years before, Kosanovic now also proudly presents the woman of his life, Mladenka. (“Portrait of Mladenka” and “Kiss”).

Repeating the process which the famous Warhol performed in creating the series of works “Marilyn Monroe” and “Flowers”, Kosanovic initially painted the “Marilyn Monroe” and “Flowers” paintings, then photographed them, and later, in cooperation with Dragan Todorovic, a designer, he painted those paintings by means of a computer programme, just the way Warhol painted them (screen printing). This was a part of the exhibition called “Flowers”, which was held, as many times before, at the “Zvono” in 2007.

Three years later, at the same venue, Kosanovic hosts an exhibition of flags, painted once again, in accordance with his own, unique style. “Out of a majority of painted flags, he has presented us with only six, very different flags, the subjective elements of which, along with his artistic skill, illustrate some of his private affinities... An exhibition which was envisaged in such a manner could not have been presented without one autograph; ‘Serbia’, which consists of a Serbian flag painted over the face of the artist, an act by which the artist shows one of his (many) created identities”, noted Despotovic.

At the beginning of 2011, Kosanovic’s “sets sail across the sea” and “sails” to Florence and the Menta Gallery, and a year and a half later he reaches his “final destination” at the “Zvono”, calling it “Planet Love”, which, according to the words of Gordana Vasiljevic, “really exists, it is just the flight towards it that is Goran’s imagination”. The planet, Gordana proceeds, is located in the galaxy All you need is love and has the shape of a red heart... It is thought to be one of the first galaxies with the “redshift”, which is a technical term measuring the distance between the Earth and other remote planets as well as the amount of love it emits. The author took off from Mount Avala and after a month, successfully landed on earth near the confluence of the Sava and Danube rivers. Having found and fetched the “The Stone of Love” on the “Planet Love”, he put up the flag of Serbia and the flag of love – of course, the “Heart”. For this exhibition, Ivan Stefanovic created the scale models of modules, the Post Office of Serbia (PTT) printed a unique stamp for all invitations, but also for Goran, thus enabling him to contact the love of his life, his wife, by letter. Mission SSP (Serbian Space Program) was completed successfully.

After five decades of his life and his sixteen years of experience as an exhibitor, the multimedia artist Goran Kosanovic has decided to organize a retrospective exhibition in Belgrade for the many admirers of his rich oeuvre. The exhibition “The Best” will be open to the public at the “25th May” Museum from 8th September to 8th October this year.

The exhibition which will be held at this vast and inspiring venue will consist of four segments:

1. Planet Love – the revised version of the exhibition which was presented to the Belgrade audience in April of 2012 at the Gallery “Zvono”. Planet Love will be extended to include various new works related to the theme of the project called Serbian Space Program (SSP), which includes a stone from the Moon which is a property of the Museum of Yugoslavia History;
2. Three-dimensional installations, prints (body art + exhibition “Flowers”...);
3. Paintings which were created in the last sixteen years of the artist’s presence on the art scene;
4. Performance “The Line of Heart” within the framework of the exhibition. This performance has been successfully carried out by the artist in the last ten years in Serbia and abroad, and now, the artist is preparing to realize the Line of Heart Belgrade.

Kosanovic’s multimedia interests, which span across various aspects of human life, have defined one fact: to him, love represents an inexhaustible source of inspiration. To this effect, this retrospective exhibition will be an ideal opportunity for us to observe the continuity of his oeuvre.

Dragan Stošić
Linija srca
Muzej istorije Jugoslavije / Muzej 25. maj, Botičeva 6
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