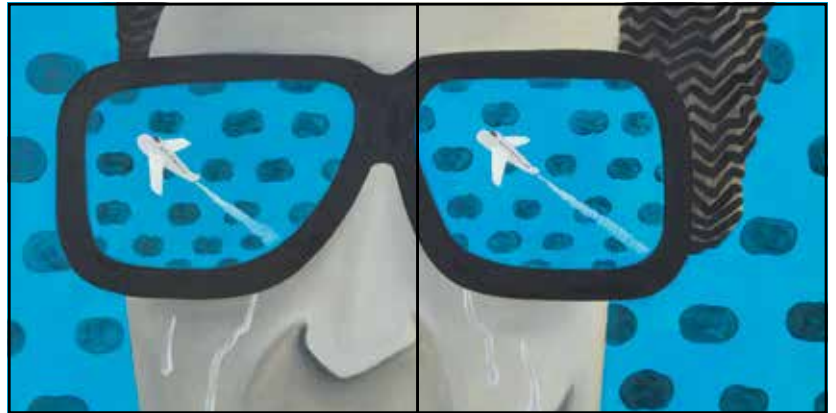


# tadija janičić

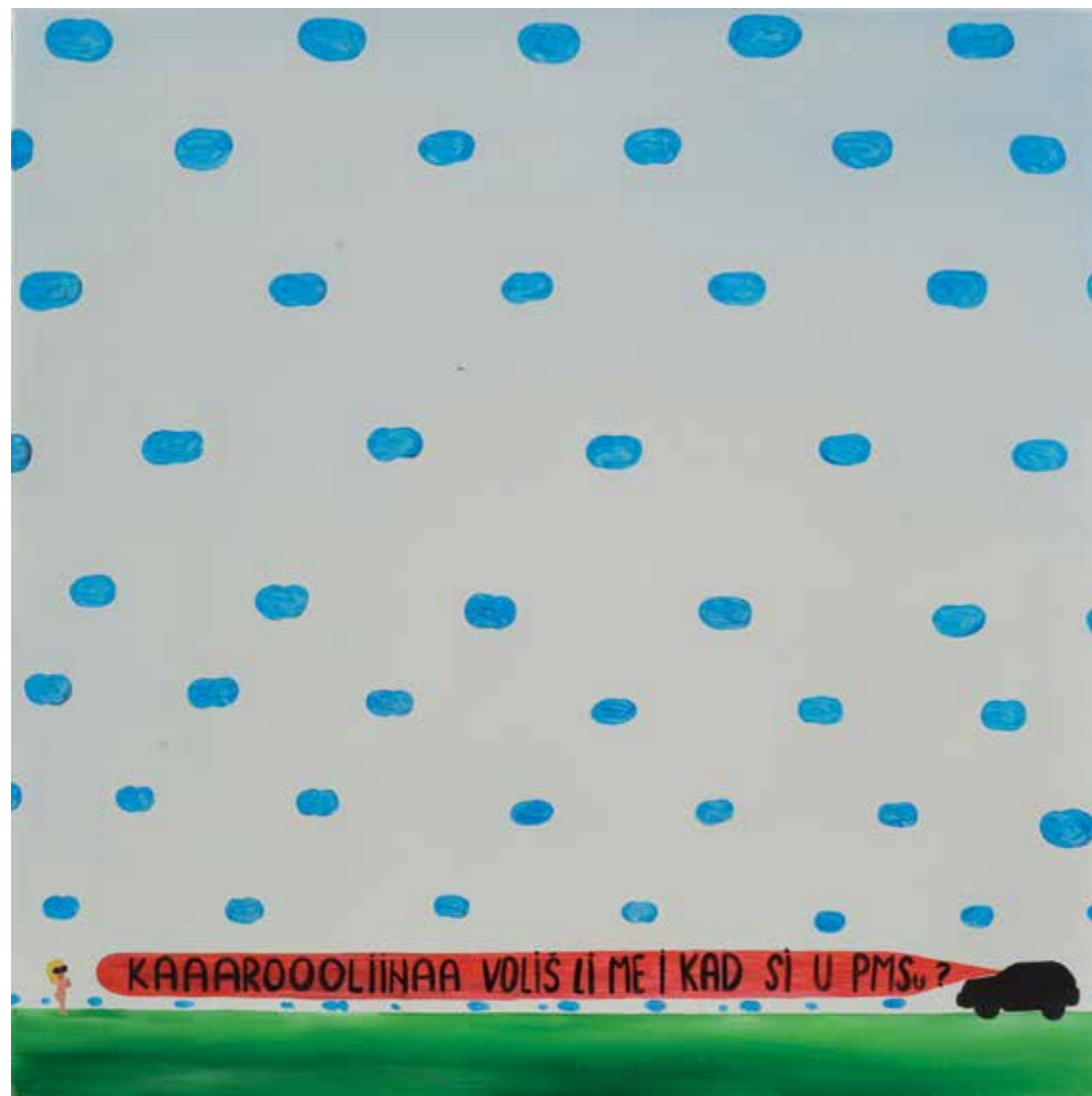


**Tadija JANIČIĆ**

**42**

Marko Stamenković

## TADIJA JANIČIĆ: ODMORITE SE UZ KAROLINU / TADIJA JANIČIĆ: RELAX WITH KAROLINA



1. **KAROLINA VOLIŠ LI ME I KAD SI U PMS-u?**, 2017, ulje na platnu, 70×70 cm  
KAROLINA, DO YOU LOVE ME EVEN DURING YOUR PMS?, 2017, oil on canvas, 70×70 cm

Poznajete li Karolinu? Za one koji nikada do sada nisu imali prilike da se sa njom sretnu, nova izložba Tadije Jančića pruža idealnu priliku za to – naročito zbog jedne intrigantne činjenice: osim na njegovim slikama, Karolina uopšte ne postoji! Budite ubedeni u to. Ko je onda ta misteriozna dama koja šokira javnost svojim obnaženim telom i uznemirava našu spokojnu i časnu savest egzibicionističkim vragolijama?

Karolina privlači pažnju *neprirodnim izlaganjem* pojedinih delova ženskog tela, kao što su genitalije, zadnjica, i grudi: u tome se sastoji njena društveno odgovorna misija. Jedna od polaznih pretpostavki o motivima ovog 'beskrupuloznog i moralno uvredljivog' (slikarskog) gesta ukazuje na sledeće mogućnosti tumačenja: 1) da su scene na ovim slikama u direktnoj, namernoj i indiskretnoj fantazmatskoj povezanosti sa Jančićevim privatnim životom – i na javi i u snu; 2) da se ovom izložbom te scene sada probijaju iz mraka njegove 'mračne' podsvesti sa ciljem da uzurpiraju neprikosnoveno pravo civilizovane i pristojne javnosti na moralno ispravne i poučne ikonografske vrednosti – u skladu sa našom tradicijom i običajima, razume se; 3) da se ovakvim 'slikarstvom' drsko i nesavesno podstiču grešne misli i pobude (što nije u skladu sa našom tradicijom i običajima, razume se), te da takvo podsticanje posmatrača na telesni greh predstavlja pretnju opstanku naše tradicije i

Do you know Karolina? For those who have not had a chance to meet her, the new exhibition of Tadija Jančić will be an ideal opportunity for that – particularly because of an intriguing fact: Karolina does not exist except on his paintings! You could be sure of that. Then, who is the mysterious woman shocking the public with her naked body and disturbing our tranquil consciousness with her exhibitionistic devilry?

Karolina attracts attention with her *indecent display* of certain parts of the female body, such as the genitals, her posterior and boobs: that is her socially responsible mission. One of the initial premises about the motives of this 'unscrupulous and morally insulting' (painterly) gesture implies the following possibilities of interpretation: 1) that the scenes in these pictures are in direct, intentional and indiscrete fantastic connection with Jančić's private life – both in reality and in his dreams; 2) that with this exhibition those scenes emerge from the darkness of his 'dark' subconscious in order to usurp the sacred right of a civilised and decent public to morally righteous and instructive iconographic values – in accordance with our tradition and mores, of course; 3) that this kind of 'painting' impudently and inconsiderately inspired sinful thoughts and instincts (and that is not in accord with our tradition and mores, of course), and that inspiring the observer to carnal sin is



2. **RAZVOD**, 2016, terakota, h 24 cm  
**DIVORCE**, 2016, terracotta, h 24 cm

običaja; 4) da se ovim 'nečasnim' i provokativnim javnim prizorima otvaraju demonski putevi bezumlja pred pogledima neupozorenih posmatrača koji do sada ili nisu imali prilike da se suoče sa tako 'neprirodnim' slikama u životu, ili nisu navikli na seksualno neinhibirane vizuelne predstave kojima se jedan autor (u ovom slučaju, Janičić) uvek iznova poigrava 'bezobraznim' aluzijama, motivima i situacijama u svom takozvanom slikarstvu. Amin.

Ako se izuzmu ovako opisane mogućnosti tumačenja Janičićevog najskorijeg ciklusa radova pod naslovom "Odmorite se uz Karolinu" (2016/2017), alternativne mogućnosti neizostavno vraćaju u prvi plan najvidljiviji (to jest, najekspozitivniji) vizuelni element u tom ciklusu: 'zgodnu' žensku figuru (plavušu). Ona je uvek 'problematična' jer je veoma obnažena, kako u privatno/javnom prostoru slikâ na kojima je predstavljena, tako

dangerous to the survival of our tradition and mores; 4) that this 'dishonourable' and provocative public scenes open up the satanic roads of delusion in front of innocent and unapprised observers who have not yet the chance to encounter such 'improper' images in life or are not accustomed to sexually uninhibited visual representation when a certain artist (in this case Janičić) repeatedly plays with 'indecent' allusions, motifs and situations in this so called painting. Amen.

If one disregards these and similar possible interpretations of Janičić's most recent cycle entitled "Relax with Karolina" (2016/2017), the alternative possibilities unavoidably bring back to the forefront the most visible (or the most exposed) visual element in that cycle: a 'pretty' female figure (blond). She is always 'problematic' because she is very naked both in the private/public space of the paintings in which she is represented and in the public (gallery) space where those paintings are exhibited. For example, we see her in the landscape or while she is walking her dog in the park and proudly disclosing to the viewers outside the picture her most intimate details between her spread out legs (in addition, her dog is performing 'the demanding' physiological needs by the pavement, in front of everybody). Karolina's exhibitionism can also be proven in a closed ambience that looks more like a private than a public space (although the difference is almost invisible in this series of paintings), such as the one already mentioned 'demanding' physiological activity is transferred from the animal to the human being, or the female figure we are talking about and whose name is, we suppose, Karolina. What does she do there? She communicates with the viewer frontally, naked again and shameless, trying to stand in classical *contraposto*. The situation is tragico-farcical: both sad and funny, the position of her body indicates the state of intoxication and provokes laughter, but also uneasiness with the observer confronted with a figure simultaneously attractive and repulsive: through her mouth she is disgorging undigested food from her stomach over and around herself

i u javnom (galerijskom) prostoru u kojem su te slike izložene. Vidimo je, na primer, u nekom pejzažu, dok šeta psa u parku i, istovremeno, posmatračima izvan slike ponosno razotkriva među raširenim nogama svoje najintimnije detalje (dodatno, njen pas vrši 'zahtevnije' fiziološke potrebe pored trotoara, naočigled svih). Karolinin egzibicionizam takođe možemo posvedočiti u zatvorenom ambijentu koji priliči više privatnom nego javnom prostoru (iako je razlika između njih gotovo neprimetna u ovoj seriji slika), poput onog u kojem se već opisana 'zahtevnija' fiziološka aktivnost sada prenosi sa životinje na ljudsko biće, odnosno na žensku figuru o kojoj je ovde reč i za koju pretpostavljamo da se zove Karolina. Šta ona tamo radi? Ona komunicira sa posmatračem frontalno, opet naga i bez stida, dok pokušava da zauzme klasičan *contraposto*. Situacija je tragikomična: onoliko tužna koliko i smešna. Položaj njenog tela ukazuje na stanje opijenosti i izaziva smeh, ali i nelagodnost kod posmatrača koji su suočeni sa telesno zavodljivom i istovremeno odbojnom figurom: ona iz usta izbacuje nesvarenu hranu iz stomaka po sebi i oko sebe dok, tako uprljana, još uvek nastoji da održi telesnu ravnotežu pridržavajući se uz zid.

Na Janičićevim slikama koegzistiraju dva osnovna elementa: erotski atributi (otvoreni prikazi ženske telesnosti, kojima dominiraju obnažene grudi i genitalije) i atributi nasilja, poput čekića zabijenog u glavu jedne muške figure, krvi prolivene iz tela drugog muškarca zbog ujeda psa, ili pretećih pitanja nekog trećeg muškarca upućenih 'plavuši' iz aviona i automobila. Ove i njima slične situacije komplementarne su prikazima animalnog 'egzibicionizma' u javnom prostoru, poput pseće bestidnosti pred okolinom u uslovima fiziološkog pražnjenja, ali i sa situacijama muške obezglavljenosti (kako u bukvalnom, tako i u prenosnom smislu). Čitava serija odigrava se u kontaminiranoj, 'fekalnoj' atmosferi rodnog nasilja sa primesama auto-destrukcije. Zašto je onda ista serija naslovljena tako relaksirajućim, zavodljivim i dvosmislenim rečima? Na kakav se to 'odmor' uz dotičnu slobodoumnu Karolinu aludira?



3. **ČOVJEK KOJI VOLI DA GLEDA U SISE**, 2016, terakota, h 22 cm  
**THE MAN WHO LIKED TO GAZE AT BOOBS**, 2016, terracotta, h 22 cm

and so soiled still endeavouring to keep her balance by leaning against the wall.

Two essential elements coexist in Janičić's pictures: the erotic attributes (blunt representations of female corporeality with dominant naked breasts and genitals) and the attributed of violence, such as the hammer stuck in the head of a male figure, or blood spurting from the body of another man bitten by the dog, or the threatening questions of a third man directed to the 'blond' from a plane or an automobile. These and similar situations complement the scenes of animal 'exhibitionism' in a public space, such as the shameless dog during physiological discharge in a public space, but also the situations when men lose head (both literally and figuratively). The entire series is taking place in a contaminated 'faecal' atmosphere of gender violence with traces of self-destruction. Then why does the series have such a



4. ODMORITE SE UZ KAROLINU, 2016, ulje na papiru, 47×31 cm  
RELAX WITH KAROLINA, 2016, oil on paper, 47×31 cm

Karolina, međutim, nije ime neke (bilo koje) žene iza kojeg Janičić ljubomorno sakriva volšebni identitet konkretne osobe kako bi joj se svojim slikama 'osvetio': zbog nepristojnog, nepromišljenog i nezrelog ponašanja, ili zbog izazivanja takozvanog javnog nemoral, ili – u još patetičnijem ključu interpretacije – zbog neuzvracene ljubavi. Janičićeva *Karolina* je ime osobe koja 'peva svoju pesmu' bez obzira na kritiku okoline. Uz dirigovane refrene Kalinke ona se, poput seksualno uzbuđenih *matrjoški*, prepušta slastima velegradskog života na periferiji evropske periferije – tamo gde, pod zaštitnim plaštom ubuđale panslovenske ortodoksije,



5. KAROLINA KAO MODEL, 2016, ulje na papiru, 47×31 cm  
KAROLINA AS MODEL, 2016, oil on paper, 47×31 cm

comfortable, seductive and ambiguous title? What kind of 'relaxation' with that broad-minded Karolina does it refer to?

However, Karolina is not the name of a (any) woman behind which Janičić jealously hides the mystical identity of a concrete person in order to have his revenge on her with these 'pictures': because of the indecent, careless and immature behaviour, or because of provoking public scandal, or – in a more pathetic interpretation – because of unrequited love. Janičić's *Karolina* is the name of a person who 'is singing her own song' re-

jedna prestonica istovremeno fantazira o sopstvenom kulturnom statusu balkanskog Njujorka (na ćirilici, naravno, i uz 'autentični' zvuk izvorno orijentalnog ritma). U tom izmešanom, eklektičnom prostoru značenja, Janičić zavodi poglede posmatrača na sirov, grub, provokativan, 'bezobrazan' način: još volšebnije od glavne protagonistkinje svojih slika, on to čini naizgled naivnim, bizarnim, i banalnim scenama koje su, u suštini, inteligentni i promišljeni komentari celokupne društvene situacije iz koje proističu. Nudeći prizore 'Karolinine' telesnosti do najintimnijih detalja i aludirajući na njenu vulgarnu, neukročenu, promiskuitetnu prirodu, Janičić izlaže oku publike sliku iracionalne, preuveličane 'nagosti' koju ta ista javnost godinama gradi pod etiketom politički prikladnih i prihvatljivih vrednosti proizvedenih u uvek ekskluzivnoj fabrici 'carevih novih odela'. Karolina se druži samo sa vrhunskim krojačima iz dalekih kraljevskih porodica, jer oni šiju "specijalna odela koja prelepo izgledaju, napravljena su od najkvalitetnijih materijala i poseduju magičnu (to jest, *volšebnu*) moć – nevidljiva su svima koji su glupi i koji ne zaslužuju da žive plemićkim životom", kako bi to Hans Kristijan Andersen rekao u prevodu na srpski jezik. Nasuprot retorici o tim vrednostima i populističkoj propagandi o tom 'plemićkom' životu, Janičićeve slike nose poruke drugačije vrste. One imaju moć da duboko zagledanim posmatračima (koji čitaju sliku 'ispod platna', kao što neki drugi fantaziraju o nečemu ispod tuđih odela), iskomuniciraju *otreznujuće signale*, lansirane čak i u kulturnoj pustinji iz koje na svetlost dana ponekad izroni i hrabri pojedinac sa megafonom u ruci, u pratnji nekolicine nekonformista.

Ova serija slika i skulptura predstavlja nadogradnju Janičićeve dugogodišnje demonstracije ličnog, individualnog bunta, u kojem promiskuitetna Karolina sada igra glavnu ulogu. Njegova instrumentalizacija 'javne nepristojnosti', u slici i kroz sliku, još jednom potvrđuje centralni princip njegovog satiričnog delovanja u prostoru kojem pripada, i kojim on brani prepoznatljivost svoje prakse u savremenom slikarstvu mediteranskog



6. RASKID, 2016, terakota, h 29 cm  
BREAK-OFF, 2016, terracotta, h 29 cm

ardless of criticisms. Along the directed refrains of *Kalinka* she submits, like a sexually excited *matrioshka*, to the pleasures of life in a metropolis in the suburbs of the European periphery – where, under the protective cloak of the musty Pan Slavic orthodoxy, one capital city simultaneously fantasises its own cultural status of the Balkan New York (in the Cyrillic script, of course, and along the 'authentic' originally Oriental rhythm). In that confused, eclectic space of meaning, Janičić seduces the gaze of the viewer in a raw, coarse, provocative, 'indecent' way: even more magically than the main protagonist of his paintings, he makes seemingly naive, bizarre and banal the scenes that are essentially intelligent and well-contemplated commentaries of the social circumstances which have brought them about. By offering the scenes of 'Karolina's' corpore-



7. **KAROLINA JE SINOĆ BILA U GRADU**, 2017,  
ulje na platnu, 100×50 cm  
**KAROLINA WENT DOWNTOWN LAST NIGHT**, 2017,  
oil on canvas, 100×50 cm

i kontinentalnog južneevropskog prostora: to je vizualizacija signala (neophodne) građanske neposlušnosti u kulturno-političkim uslovima utemeljenim na kultu

ality to the most intimate details and allusions to her vulgar, untamed, promiscuous nature, Janičić exposes to the public eye the image of an irrational, overblown 'nakedness' which that same public has been creating for years under the label of politically suitable and acceptable values produced in the permanently exclusive factory of the 'emperor's new clothes'. Karolina keeps company only with master tailors from distant royal families because they make "special clothes that look beautiful, from the best quality materials and that possess the magical (or mystical) power – invisible to all who are stupid and who do not deserve to live a noble life", as Hans Christian Andersen would say. Contrary to the rhetoric about those values and the populist propaganda about the 'noble' life, Janičić's paintings carry messages of another kind. They have the power to communicate to the deeply attentive viewers (who are able to read 'beneath the canvas', just as other fantasise about something beneath somebody else's clothes) *the sobering signals*, launched even in the cultural desert from where only occasionally a brave individual with the megaphone in his hand emerges out to daylight accompanied with a few non-conformists.

This series of paintings and sculptures is a continuation of Janičić's long lasting demonstration of personal, individual rebellion where Karolina has the leading role. His instrumentation of 'public indecency', *in picture and through the picture*, once again confirms the central principle of his satirical activeness within the space he belongs to and by means of which he protects the recognisable features of his practice in contemporary painting in the Mediterranean and continental South-European space: it is the visualisation of the signals of (the necessary) civic disobedience in the cultural-political conditions founded on the cult of perfumed excretion. Karolina is not just an anthroponym by which the personal name or nickname of an unknown female person implies a real, concrete female person, nor is the truth about her mysterious



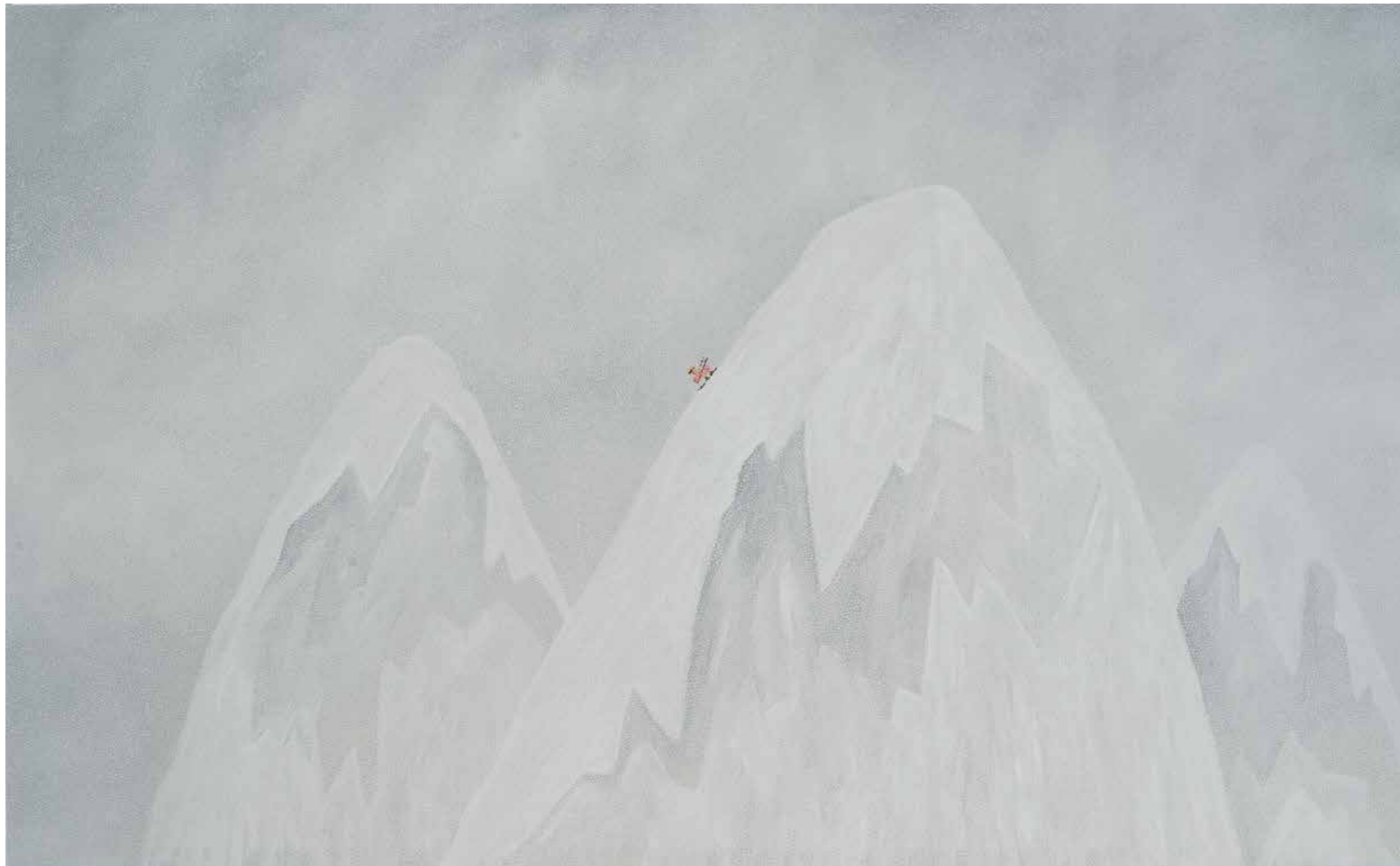
8. **LOVE STORY**, 2017, ulje na platnu, 50×119 cm  
**LOVE STORY**, 2017, oil on canvas, 50×119 cm

parfimsanog izmeta. Karolina nije samo antroponom kojim lično ime ili nadimak neke nama nepoznate ženske osobe upućuje na realnu, konkretnu žensku osobu, niti istina o njenom misterioznom identitetu predstavlja isključivu privilegiju sâmog autora serije slika čiji se naslov i 'dramski zaplet' odnose na nju. Karolina nije žena – niti su njeni atributi 'samo' ženski. KAROLINA je znak kojim se Janičić upisuje u noviju istoriju slikarstva i nastavlja da otvara horizonte društveno-političke svesti na sebi svojstven način: slikom na platnu, crtežima i skulpturom, uprkos dominaciji digitalnih tehnologija i medija. U vremenima i prostorima koji, nažalost, još uvek nose breme ostrašćenih libidinalno-patriotskih poriva i neotrežnjenih teritorijalnih pretenzija i zabluda, nove Janičićeve slike 'upakovane' su u savršeno skrojene kostime za gospodu sa oklagijom u mozgu i za njihove 'sisate dame' (kako bi on sâm to suptilno opisao). Odmorite se, dakle, uz Karolinu i ništa ne brinite: *sve je pod savršenom kontrolom* – narednih nekoliko godina sve će biti kao i do sada, ako ne još i mnogo bolje, toplije, uzbudljivije, i uspešnije! Budite ubeđeni u to – ili pustite druge da nastave da vas ubeđuju...

identity an exclusive privilege of the author of the series of pictures whose titles and 'dramatic plots' refer to her. Karolina is not a woman – and her attributes 'only' feminine. KAROLINA is a sign with which Janičić inscribes his name into the recent history of painting and continues with opening new horizons of socio-political awareness in his specific way: with his paintings on canvas, drawings or sculptures, despite the dominant digital technologies and media. In the times and spaces that, unfortunately, still bear the burden of the raging libido-patriotic instincts and unsobber territorial pretensions and delusions, new Janičić's paintings are 'enveloped' in perfectly cut costumes for the gentlemen with the rolling-pin in their brain and their 'bosomy ladies' (as he would subtly describe it). Therefore, relax with Karolina and don't worry: *everything is under perfect control* – in the next years everything will be the same, perhaps even much better, warmer, more exciting and successful! Be sure of that – or let others continue convincing you...



**KAROLINA JE NA ODMORU**, 2017, detalj  
KAROLINA IS ON HOLIDAY, 2017, detail



9. **KAROLINA JE NA ODMORU**, 2017, ulje na platnu, 180×295 cm  
KAROLINA IS ON HOLIDAY, 2017, oil on canvas, 180×295 cm



10. **KAROLINA JE NA ODMORU 1**, 2017, ulje na platnu, 220×180 cm  
KAROLINA IS ON HOLIDAY 1, 2017, oil on canvas, 220×180 cm



11. **NA ODMORU BEZ KAROLINE**, 2017, ulje na platnu, 90×70 cm  
HOLIDAY WITHOUT KAROLINA, 2017, oil on canvas, 90×70 cm





12. **KAROLINA**, 2017, ulje na platnu, 70×70 cm  
KAROLINA, 2017, oil on canvas, 70×70 cm



13. **LJUBIMAC**, 2016, ulje na platnu, 70×70 cm  
PET, 2016, oil on canvas, 70×70 cm



14. **KAROLINA**, 2017, ulje na platnu, 70×70 cm  
KAROLINA, 2017, oil on canvas, 70×70 cm



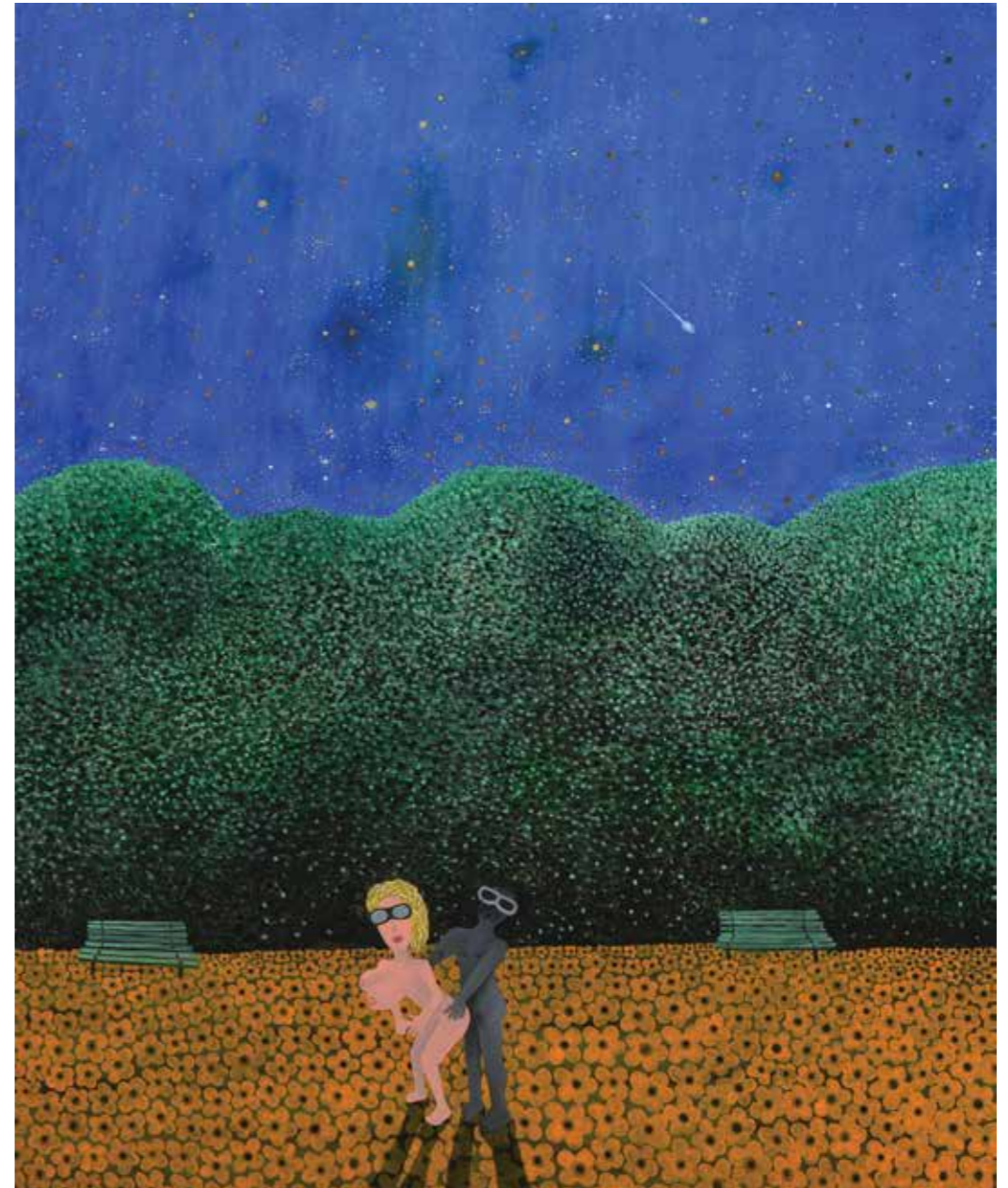
15. **SAM U SOBI**, 2016, ulje na platnu, 70×70 cm  
ALONE IN THE ROOM, 2016, oil on canvas, 70×70 cm



16. **OTIŠLA JE AVIONOM**, 2016, ulje na platnu, 70×70 cm  
SHE LEFT BY PLANE, 2016, oil on canvas, 70×70 cm



17. **OKUPILI SMO SE ZBOG KAROLINE**, 2017, ulje na platnu, 70×70 cm  
WE'VE GATHERED BECAUSE OF KAROLINA, 2017, oil on canvas, 70×70 cm



18. **KAROLINA U AKCIJI!**, 2017, ulje na platnu, 220×180 cm  
KAROLINA IN ACTION!, 2017, oil on canvas, 220×180 cm

## KATALOG / CATALOGUE

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## Tadija JANIČIĆ (1980)



Rođen 25. februara 1980. u Nikšiću. Osnovne i master studije završio je na Akademiji umetnosti u Novom Sadu u klasi profesora Milana Blanuše. Od 2003. godine izlagao je na preko 20 samostalnih i preko 100 grupnih izložbi u Srbiji, Tokiju, Osa-ki, Londonu, Los Angelesu, Berlinu, Parizu, Sankt Peterburgu, Ženevi, Beču, Budimpešti, Briselu... Njegove slike su deo trajne kolekcije Muzeja savremene umetnosti u Novom Sadu, Telenor kolekcije savremene srpske umetnosti i nekoliko privatnih kolekcija širom sveta. Osvojio je nekoliko nagrada. Živi i radi u Novom Sadu.

Janičić was born in 1980 in Nikšić. He graduated and finished his master studies at the Academy of the Arts in Novi Sad, the class of Professor Milan Blanuša. Since 2003 he has had over twenty solo shows and participated in over one hundred group exhibitions in Serbia, Tokyo, Osaka, London, Los Angeles, Berlin, St. Petersburg, Geneva, Vienna, Budapest, Brussels... His paintings can be found in the permanent collection of the Museum of Contemporary Art in Novi Sad, in the Telenor Collection of Contemporary Serbian Art and several private collections throughout the world. He has received several awards. Janičić lives and works in Novi Sad.

# TADIJA JANIČIĆ



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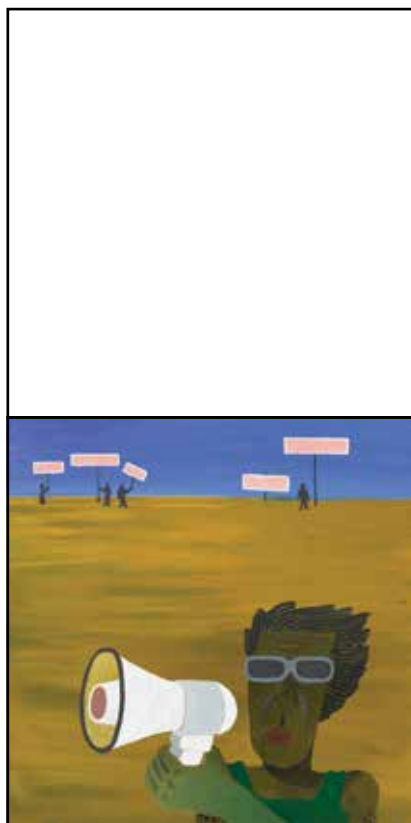
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