

Gallery Belgrade
On Thursday 13th of September 2007 at 7 pm
Private view of the exhibition

Slobodan Trajkovic
Metamorphosis

13th September – 7th October, 2007,

One of the most original representatives of the Yugoslav art scene of the 80s, Slobodan Trajkovic lived from the 90s in New York City. In the last few years, he moved to London, where he successfully continues his art career. After several years, the artist will present his unique cycle of objects, sculptures, installations and watercolors under the title, *Metamorphosis*.

In his New York studio, Slobodan Trajkovic in the ambience of great art and directed mainstream flows, initiated a new disparate program of painting in which as far as painting was concerned there was only space for a pure authorial language of colouristic masses on the canvas surface. The *New York school of abstract painting* then was still an active source of inspiration even for artist who started in the 80s. Even then, he stubbornly advocated the *European* painting credo whose highest divinity was *originality at any cost* (the so-called Belgrade School of painting specially insisted on this). Trajkovic succumbed to the positive influences of the not frustrated and perhaps not so original American pictorial representation in which the image was reduced and iconic, the colours intense. In the confrontation of these two artistic stands, Trajkovic, from the depth of the sheltered creative potentials of his own imagination, extracted this latest cycle of paintings with a recognizable international tone, all the time retaining the masterly execution of painting that made him one of our most successful internationally known artists.

In the opus *Metamorphosis* the work, although mutually independent in topic and manner of execution, is connected in such a way as to form a possible unique cycle. What they have in common is the *leaping out*, depending on the theme, from the uniform material content. Since the physical aspect of each work is again (over) emphasized, Trajkovic was once again faced with the challenge of the *handiwork* which he uses to deal with a wide range of problematic contents, that is, his interest in the coexistence of their adverse characteristics: organic-artificial, colouristic-non colouristic (or monochromatic), rough-delicate, hard-fragile ..., all with the goal of defining and (self)understanding the unique idea of the *natural order of things* in that diversity.

Jovan Despotovic
Art historian and critic (from the forward of the catalogue)

Gallery Beograd, Belgrade , Kosancicev venac 19. tel 011 30 33 923
www.galerijabeograd.org