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**Vladan Radovanović, *Sintezijska umetnost (Synthesic Art)*, Kragujevac,  
Narodni muzej, 2005, 208, with illustrations (29 cm)**

The monograph dedicated to the single-media and multi-media production of Vladan Radovanović (1947–2005) was published for the retrospective *The Synthesic Art of Vladan Radovanović*, held at the National Museum in Kragujevac (21 December 2005 – 8 February 2006). Having been acknowledged as one of the most successful in Serbia, it was later staged at the *Cvijeta Zuzorić* Pavillion in Belgrade (spring of 2007).

In the past two years there has been intense interest in the different forms of Radovanović's production. A double CD *Muzika sfera* (Music of the Spheres) [PGP 431753, 2005] was published, containing 13 representative compositions, from the early *Devet komada za klavir* (Nine Pieces for Piano) of 1951 to *Sazvežđa* (Constellations) of 1997; the magazine for literature, art and culture *Koraci* (Steps) (3-4, 2006) from Kragujevac dedicated an entire issue to different aspects of Radovanović's work; the complex vocal-instrumental work *Glasovi Zemljana* (Voices of Earthmen) premiered at the opening of the 15<sup>th</sup> International Review of Composers (Choir and Orchestra of RTS, conductor Bojan Sudić, 20 November 2006), while in early 2007 the University of Arts awarded Vladan Radovanović an honorary doctorate for his contribution to the field of multimedia art.

The concept of the monograph is complex, albeit functional. It comprises three large units. The first one consists of a group of essays by seven authors, which shed light on different aspects of Vladan Radovanović's work. In the introductory text *The Founder of the Serbian Avant-Garde*, Dejan Đorić points to the specific position of Radovanović's production with regard to the European context and problems of evaluation. Ješa Denegri's essay is dedicated to one of Radovanović's single-media activities – plastic art. The essay analyzes *Prozirne slike* (Transparent Paintings), 1962–1965; figurative drawings and watercolours from 1947–1950; and drawings created using the technique of abstract structuralism – *deserts*, *nebulae* and *structures* from the time he worked on the

vocovisual; vocovisual books *Pustolina* (Desert), *Mena* (Change) and *Ti si to* (This Is You), as well as more recent works created using the techniques of hyperrealism and figurative fantasy.

The vocovisual and the special poetics of the vocovisual are the focus of Nikola Šuica's comprehensive text in which he analyses the evolution and characteristics of the vocovisual poetics, tracing them from the first works from 1954 – drawing in India ink *Portret-pejzaž* (Portrait-Landscape) to *Kompjuterske grafike* (Computer Graphics) from 1990-1992 and *Vokovizuelni omaži* (Vocovisual Homages) from 1992-1999. Šuica observes that these last works 'not only reveal a study of the nature of vocovisual art, but also, through the achieved pictorial three-dimensional illusionism, testify to the fact that the vocovisual meets the prerequisite for the status of a synthetic art' [73] and identifies this last part of Radovanović's production as avant-garde.

In his essay *On the Recording of Dreams and the Literary Works of Vladan Radovanović*, Ivan Rastegorac examines the relationship between the drawing and the verbal comment in the recording of dreams and analyses single-media literary production: two cycles *Pesme* (Songs); *Pričice o jednom* (Stories about One); unfinished novel *Biti* (To Be); radio drama *Potom* (Then); radiophonic drama *Odlazak* (Departure); and *Pustolina* (Desert), which he defines as a 'special literary organism', not accepting terms used in literature such as 'novel-structure', 'novel-object', 'spatial novel' and 'cosmological poem'. Rastegorac sees *Pustolina* as a literary 'organism' that is constructed 'not with words, but about words, about their possible combinations, relations and complex combinatorics' [99]. Kosta Bogdanović makes his *Contribution to the Study of the Poetics of the Mental in Vladan Radovanović's Work* by shedding light on Radovanović's mental works in the context of conceptual art from the 1960s. In her text *Metamusic and Music of Vladan Radovanović*, Melita Milin gives an overview of the composer's oeuvre, from works from the field of the conceptual - she analyses metamusical projects *Transmodalizmi* (Transmodalisms) and *Muzika* (Music); to works from the multimedia field - *Malo večno jezero* (The Small Eternal Lake), 1984; to the domain of *music* whose analysis includes early works from the time of the composer's studies - *Gudački kvartet* (String Quartet); compositions that the author classifies as works from the modernist and neoclassical phase - piano and chamber music; avant-garde works in which the concept of hyperpolyphony was born and developed – *Polifonija* (Polyphony), *Sferoon* (Sferoon), *Evolucija* (Evolution) and *Vokalinstra* (Vocalinstra); and electro-acoustic works - *Elektronska studija* (Electronic Study), *Sonora*, *Audiospacijal* (Audiospatial), *Timbral*. Melita Milin also underlines the avant-garde nature of Radovanović's production, observing that even today 'at a time

when postmodernism is widespread, he is still an advocate of the avant-garde, which he understands as creation in the fundamental sense: creating the new, departing from conventions, rejecting repetition and reinterpretation of tradition' [137]. The collection of essays concludes with the autopoetic texts *Sintezijska umetnost* (Synthesic Art) written by Radovanović himself, which is a specific personal retrospective through all the fields analysed in the preceding texts.

The second part of the monograph [157–178] contains a catalogue of works organized by fields: Selection from Figuration (1947-1950); Selection from Abstract Structuralism (1958-1970); Selection from Tactyzone (1956-1958); Selection from the Vocovisual; Selection from Recordings and Drawings of Dreams (1953-2005); Selection from Projects (1954-2005); Selection from Metamusic and Electro-Acoustic Music; Selection from Polymedia and Synthesic Art; Selection from Music (orchestral works, chamber works, works for piano/harpsichord, vocal and vocal-instrumental works, electro-acoustic and radiophonic works). Owing to its precision and comprehensiveness, this part of the monograph will serve as a valuable basis for all future studies of Radovanović's production, as will the final section – Bibliography, writings, performances, exhibitions, awards, commissions, biography [181-207]. Both are a result of the author's work.

The monograph is well-equipped with numerous colour illustrations, has been published in Serbian and English, and will be indispensable in future studies of the production of one of the 'best grounded and most educated Serbian artists', as Đorić described him, the founder of the Serbian avant-garde.

Translated by Jelena Nikezić