



*letter to the stigmatical nation* 

# SANTRAC

Galerija Kulturnog centar Vršac  Gallery of Culturel Center Vrsac



*letter to the stigmatical nation.*  
Zvonimir SANTARČ **Zvonimir SANTARČ**



LJUBAVNO PISMO  
STIGMATIČNOJ  
NACIJI  
VRŠAC, 2011



*4*

# *Celokupno dosadašnje stvaralaštvo Zvonimira Santrača karakteriše...*

Celokupno dosadašnje stvaralaštvo Zvonimira Santrača karakteriše se radovima zasnovanim na jasno vidljivim konceptualnim razlozima i koncepcijskim povodima. Takav način izražavanja Santrač je započeo svojim slikarstvom još tokom druge polovine sedamdesetih godina prošlog veka. Njegov neoformelistički stav je na samom početku osamdesetih godina iskakako iz opšteg trenda tzv. „nove slike“ ali ga je kritika bezrezervno prihvatila kao jednog od najznačajnijih predstavnika postmodernističkog slikarstva u nas. Jednostavno, Santrač je većito bio „vezan“ za aktuelnosti sveta i umetnosti, on je od onih umetnika koji osećaju damare stvarnosti te na njih aktivno reaguju. Osim svojim slikarstvom u tadašnjoj jugoslovenskoj „umetnost osamdesetih“ Santrač je značajan akter i tokom epohalno krizne i fatalne poslednje decenije dvadesetog veka. Tada se snažno afirmisao svojim monumentalnim „Balkanskim vozom sudbine“ te sai nekoliko varijacija neobičnih „Zidova“... Zapravo, njegovo shvatanje koncepcije umetnosti većito je podrazumevalo objedinjenje konceptualnog i materijalnog, te permanentno insistira na vrednostima stvarnog materijala u svom umetničkom delu. Pigmenti, materija, sirovi materijali, tvari preuzete iz prirode, svakodnevni predmeti – deo su njegovih plastičkih ostvarenja, slika, objekata, instalacija. Pri tome, Santrač prihvata i primenjuje Dišanov ready made koncept a skoro svi njegovi objekti su ustanovljeni tako da svojim izgledom potpuno pripadaju stvarnosti. Njegov Balkanski voz sudbine – verovatno centralni umetnički rad čitave srpske „umetnosti devedesetih“ – zapravo je stvarni voz ispunjen isto tako stvarnim, ali autentično santračevskim sadržajima. Kako to konstatuje Denegri, taj rad „poseduje neporecivu sugestiju: direktnost, drastičnost, sirovost, grubost, brutalnost i tako prevazilazi sve što umetnička transpozicija može da postigne“. Santrač je, dakle, iznašao idealan i sasvim direktan metod da odlučno kritikuje i osudi izuzetno sumorni katastrofični period koji nam je, tokom tih devedesetih godina, nametnuo jedan apsolutistički režim... Sličnog dejstva su njegovi radovi zajedničkog naslova „Zid“ postavljeni u brojnim izložbenim ili neformalnim prostorima i mestima (Vršac, Pančevo, Rešice u Rumuniji, Novi Sad). Nazidani „Zid“ predstavlja stvarnu pregradu ali poseduje i mentalnu sugestiju i predstavu opšteg pojma granice dok je, zahvaljujući izbočinama lomljenog stakla koje iz tih zidova „izniču“ prema posmatraču, predstavljaju potencijalni izvor novih nevolja, potvrdu novih neprijateljstava, i sugestivni nagoveštaj još čvršćih zatvaranja i izdvajanja.

Dakle, na samom kraju dvadesetog veka Santrač je govorio jezikom stvarnih predmeta i materijala, uveren da se na taj način najdirektnije i najefikasnije suprotstavlja svim onim katastrofičnim tendencijama koje su ugrožavale vitalizam i egzistenciju jednog naroda. U aktuelnom trenutku, u prvoj i na samom početku druge decenije novog veka, Zvonimir Santrač menja svoju stvaralačku strategiju. U jednom momentu on se vraća slikarstvu, ponovo proizvodi svoje (post)enformelističke slike nanoseći i razmazujući rukama bogate i teške slojeve boje na površinu platna – stvarajući tako neobične slike/objekte kojima izrazito kritički filozofira sliku kao estetski predmet ali i kao specifični sublimni ekran sveta.



U aktuelnom trenutku, u Galeriji Kulturnog centra Vršac, Zvonimir Santrač je postavio izložbu sazdanu od skulptorskih i prostornih instalacija. Koristeći klasične vajarske (drvo, gvožđe) i alternativne (čebad od vune, tkanina, špen, zemlja) materijale, te nekoliko „ready made“ predmeta (bidermajer ormar, motorni bicikl, sulundari, zatečeni galerijski gipsani zidovi) Zvonimir Santrač gradi jednu zbirnu instalaciju u galerijskom prostoru. Zahvaljujući toj „bliskosti“ sa stvarnošću on je ponovo ubedljiv i direktan. No, ovoga puta nema ranijeg utiska drastičnosti, sirovosti i brutalnosti o kojima je svojevremeno govorio Denegri povodom „Balkanskog voza sudbine“... Umetnikova strategija je izmenjena: on je – bez obzira na poreklo upotrebljenih

materijala i predmeta – posvećen spajanju estetskih i sadržinskih značenja u vlastitom delu. Tim postupkom on pledira na stvaranje višeznačne metaforičke poruke, veruje u personalizovanu profilozofiranost ostvarenih vizuelnih konstrukata, te u delotvornost neke čudne energije koja postoji u dobro uodnošenoj postavci u jedinstvenom galerijskom prostoru. Osim toga, iako se ne radi o intepretaciji stvarnosti, svaki od ovih objekata snažno upućuje na dotične predmete, realne ambijente i stvarna zbivanja. U ovom našem vremenu tranzicije, Zvonimir Santrač jezikom simbola i metafore ukazuje na aktuelne pojave koje nas egzistencijalno ugrožavaju u ambijentu post-socijalističke tranzicije ali i čudnom trenutku sve češćih globalnih kriza. Zbog toga nas ovaj umetnik ponovo upozorava, da svakog narednog trenutka postoji mogućnost da nam se izmakne dno pod nogama kao u specifičnim okolnostima vožnje po tzv. „zidu smrti“; da moramo biti spremni na izmenjene sadržaje naše svakodnevice u kojoj nas vrebaju pomalo neprijatne situacije kao u unutrašnjosti prelepog stilskog ormara koji je, umesto garderobom, do vrha ispunjen oštrim metalnim opiljcima; na izuzetan značaj rešetaka sa svim njenim neprijatnim značenjima (u zemlji u kojoj se sve više govori o nestašici mesta u zatvorima); o situacijama u kojoj su političke odluke donešene bez dovoljno s(a)vesti baš kao što grupe ljudi s posebnim potrebama bez ikakve svesti o slici sasvim nesvesno i nedovoljno artikulirano stvara veliku plavu sliku izloženu u okviru instalacije na ovoj izložbi a što je prikazano na Santračevom video zapisu...

Zvonimir Santrač je umetnik čija se umetnost zasniva na sposobnosti da se percipiraju, interpretiraju i (pre)oblikuju preživljeni i proživljeni impulsi stvarnosti. Santrač je konstantno i kontinuirano, sa malo više ili manje skepse, posmatrao i prihvatao aktuelne događaje, ali i anticipirao nadolazeća zbivanja. Njegovim „Balkanskim vozom sudbine“ svojevremeno smo dobili najubedljiviju umetničku dijagnozu fatalnih devedesetih ali i nekakvu zlehudu slutnju trajanja epohalne krize i u vremenima za koja smo se najskrenije nadali da će bitno drukčije izgledati... U aktuelnom trenutku Santrač, punim umetničkim autoritetom, ozbiljno i delotvorno, prikazuje i ponovo kritikuje okruženje u kome živimo. Za ralikom od ranijih drastičnih i brutalnih napomena njegova sadašnja poruka je definisana naglašenijim, neočekivanim i pomalo čudnim spojem racionalizma i estetizma. Umetnik nastoji da spojem estetskih i etičkih načela, te delotvornom sintezom sadržaja i forme, utiče na svest svog posmatrača - aktera kriznih događanja. Zvonimir Santrač, sofisticirano i suptilno, uspeva da se postavi kao umetnik koji svojim delom ne prenebregava stvarnost nego joj daje vidljivu opnu, prepoznavajući i relevantno tumačeći njen stvarni karakter i smisao.

Na kraju valja reći da se ovom izložbom Zvonimir Santrač potvrđuje kao umetnik u punom stvaralačkom naponu, kao umetnik sugestivnog angažovanog diskursa, kao stvaralac koji stvaralačkim izjavama autoritativno komentariše svet i vreme u kojem stvara, uspevajući pri tome da dosegne sasvim univerzalnih dometa i značenja.

Sava Stepanov



PISMO II Letter II  
Instalacija promenljivih dimenzija Installation with variable dimensions  
Čelični špen, stari orman Steel Spen, an old wardrobe  
Godina 2011 Year 2011



# *All of Zvonimir Santrač's artistic creations are characterized*

All of Zvonimir Santrač's artistic creations are characterized by clearly visible conceptual concepts and motives. Santrač set up this type of expression in his paintings as early as in the second half of the Nineteen-Seventies. His Neo-Informalist attitude stood out from the general trend of the so-called "New-Painting" but the critics unreservedly accepted him as one of our most significant representatives of the postmodern painting style. Simply, Santrač has always been "in touch" with topical issues in the world and in art, he is one of those artists who feel reality beats and actively react to them. Apart from his painting in the then Yugoslav "Art of the Eighties," Santrač was also an important actor during the fatal last decade of the Twentieth Century, hit by an epochal crisis. He affirmed himself then with his monumental "Balkan Train of Destiny" and with several variations of "Walls" - unusual art works... Actually, his understanding of the concept of art has always implied connecting the conceptual and the material, and he has always insisted on the values of real material in his artistic work. Pigments, matter, raw material, substances taken directly from the nature, everyday objects - are part of his plastic creations, paintings, objects, installations. At the same time, Santrač accepts and applies Duchamp's readymade concept and almost all his objects have been created in such way that they completely belong to reality. His Balkan Train of Destiny - probably the central artistic work of the whole Serbian "Art of the Nineties" - is actually a real train stuffed with also very real, authentic Santrač-like content. As noticed by Denegri, this work „is undeniably suggestive: direct, drastic, raw, rough, brutal, and in this way, surpasses everything that an artistic transposition may achieve“. Santrač has, therefore, found an ideal and quite direct method to decisively criticize and disagree with the extremely dismal, catastrophic circumstances which were, during the Nineties, imposed on us by an absolutist regime... His works of the common name, "The Walls" displayed in numerous exhibition or informal areas and places (Vršac, Pančevo, Rešice in Romania, Novi Sad) have had a similar effect. The built „Wall“ represents a real partition but also possesses the mental suggestion and notion of the general idea of the border, while, thanks to the broken glass bulges which are "growing" out of these walls towards observers, represents a potential source of new troubles, confirmation of new antagonisms and a suggestive indication of even firmer closing and separation.

Hence, at the very end of the Twentieth Century, Santrač spoke in the language of real objects and material, convinced that in this way he most directly and efficiently opposes all those catastrophic tendencies which endangered the vitality and existence of one nation. In the present moment, in the first, and at the very beginning of the second decade of the new century, Zvonimir Santrač is changing his creative energy. At some point he returns to painting, reproduces his (post)Informalist paintings, applying and spreading by hand rich and heavy layers of paint to the surface of the canvas - thus creating unusual images/objects by means of which he extensively, critically philosophizes the painting as an aesthetic object, but also as a specific subliminal screen of the world.

At the present moment in the Gallery of the Vršac Cultural Center, Zvonimir Santrač has set up an exhibition composed of sculptural and spatial installations. Using typical sculpting (wood, iron) and alternative materials (blankets made of wool, fabric, splinters, earth) and several „readymade“ objects (a Biedermeier cabinet, a motor bicycle, smokestacks, the existing plaster walls in the Gallery) Zvonimir Santrač has built an aggregated installation in the Gallery. Thanks to his „close relations“ with reality, he is again convincing and direct. However, this time, there is no prior impression that the artwork has been drastic, rough and brutal as described by Denegri when talking about the "Balkan Train of Destiny"... The artist's strategy has changed: he is - regardless of the origin of the used materi-

ed...



PISMO II	Letter II
Instalacija promenljivih dimenzija	Installation with variable dimensions
Čelični špen, stari orman	Steel Spen, an old wardrobe
Godina 2011	Year 2011



PISMO III  
Instalacija promenljivih dimenzija  
Plava slika, crni zidovi i video rad  
Godina 2011

LetterIII  
Installation with variable dimensions  
Blue picture, the black walls and a video work  
Year 2011

*At the end  
it is worth*

als and objects – committed to joining aesthetics and the meaning of the content in his own works. Acting this way, he is advocating the creation of a metaphorical message with multifold meanings, he believes in personalized, philosophized visual constructs and the effectiveness of a strange energy which exists in a well proportioned setting in the particular gallery area. Furthermore, although it is not about the interpretation of reality, each of these objects strongly refers to real objects, real ambience and scenes. In our times of transition, Zvonimir Santrač is using the language of symbols and metaphor to point to current phenomena which existentially endanger us in the ambience of the post-socialist transition and in this strange moment of ever growing global crises. For this reason the artist is warning us again that we might run out of ground at any given moment as it often happens in the ride along the so-called “wall of death”; that we must be ready for altered contents of our everyday lives where slightly uncomfortable situations are lurking for us just like inside a beautiful stylish cabinet, which, instead of clothes, is full of sharp metal splinters; to the extraordinary importance of bars with all their unpleasant meanings (in a country where people are more and more talking about insufficient capacities to accommodate new inmates); about situations when political decisions were made without the required level of awareness/conscientiousness, just like the groups of people with special needs, who are quite unaware of the painting, and in an unarticulated manner, create a large blue painting exhibited within the installation in this exhibition, as displayed on Santrač’s video material...

Zvonimir Santrač is an artist whose art is based on the ability to perceive, interpret and (pre)formulate survived and experienced impulses of reality. Santrač has constantly and continuously, with more or less skepticism, observed and accepted current developments, but also has anticipated forthcoming ones. With his “Balkan Train of Destiny,” we received the most convincing art diagnosis of the fatal Nineties, but also an unhappy suspicion of the lasting epochal crisis even in times for which we had the highest hopes that would look differently... In the present moment, Santrač is, with his full artistic authority, seriously and effectively displaying and again criticizing the circumstances surrounding us. As opposed to his previous, drastic and brutal comments his present message has been defined by a more accentuated, more unexpected and somewhat strange connection between rationalism and aestheticism. By connecting aesthetic and ethics principles, and by means of effective synthesis of the content and form, the artist is striving to influence his observer – the actor in the crisis circumstances. Zvonimir Santrač, in a sophisticated and subtle manner, presents himself as an artist who is not ignoring reality with his art work but rather giving it a visible coat by recognizing and relevantly interpreting its actual character and meaning.

At the end it is worth saying that this exhibition confirms Zvonimir Santrač as an artist whose creativity is in full swing, as an artist of suggestive, engaged discourse, as a creator of authoritative artistic statements which comment about the world and the times in which he is creating, having at the same time quite universal range and meaning.

Sava Stepanov





PISMO IV    Letter IV  
Instalacija    Installation  
Motor/gedeon i drvena konstrukcija    Engine / Gedeon and timber construction  
Godina 2011    Year 2011



PISMOV Letter V  
Instalacija Installation  
Stara vojnička ćebad i drveni kočevi Old military blankets and wooden stakes  
Godina 2011 Year 2011

*letter to the stigmatical nation.*  
Zvonimir SANTARČ **Zvonimir SANTARČ**



## Zvonimir Santrač/ Biografija umetnika

Rođen 1952. u Pančevu. 1977. diplomirao na Likovnoj akademiji u Zagrebu. Specijalizirao na majstorskoj radionici Krste Hegedusića 1979. 1986-1987 studijski boravak u Njujorku gost student na specijalizaciji na Kolumbija univerzitetu, SAD. Od 1985. Živi i radi u Vršcu.

### Najvažnije samostalne izložbe:

Galerija Nova, Zagreb, **1980./** Muzej moderne umetnosti, Beograd, **1981./** Galerija Nova, Zagreb, **1982./** Balkanski voz (sudbine), Železnička stanica, Vrsac, **1996./** Balkanski voz (sudbine), Železnička stanica, Novi Sad, **1996./** Balkanski voz (sudbine), Železnička stanica, Beograd, **1996./** Muzej banata, Rešica-Rumunija, **2000./** Muzej "Roberta Hamerstila", Gudurica, Srbija, **2011.**

### Najvažnije grupne izložbe:

Motovunski likovni susreti, Motovun-Hrvatska **1980./** Inovacije u Hrvatskoj umjetnosti 70-ih godina, izložba GSU+GPU, **1982./** Junge maler aus Zagreb, Rathaus, Mainz, **1983./** 10. salon mladih, Umetnički paviljon, Zagreb, **1978./** 10. jugoslovensko bijenale mladih, Galerija moderne umetnosti, Rijeka, **1979./** Novi fenomeni u hrvatskom slikarstvu, Galerija Nova, Zagreb, **1980./** Galerija doma revolucije, Prijepolje, **1981./** 39-ti Oktobarski salon Pancevo, **1981./** Galerija kulturnog centra Beograd "Kriticari su izabrali" **1999./** Galerija "Nova" Zagreb, **1982./** Muzej savremene umetnosti Beograd, **1981./** Inovacije u hrvatskom slikarstvu sedamdesetih, Galerija savremene umetnosti, Zagreb, **1982./** Mlada hrvaška umetnost, Razstavni Salon Rotovž, Maribor, **1982./** Galerija moderne umetnosti, Majnc, Austrija, **1983./** Novo slikarstvo u Vojvodini, Galerija R. Klipanov, Novi Sad, **1984./** 30. godina Galerije savremene umetnosti, Zagreb, **1986./** Savremena kretanja u jugoslovenskom stvaralaštvu, Galerija moderne umetnosti, Zrenjanin, **1988./** "Prestupničke Forme" Konkordija, Vršac **1990./** Narodni muzej, Vršac, **1993./** Konkordija, Vršac, **1994./** Savremena kretanja u jugoslovenskom stvaralaštvu, Petrovaradin, Novi Sad, **1994./** Savremena kretanja u jugoslovenskom stvaralaštvu, Narodni muzej, Pančevo, **1996./** Narodni muzej, Vršac, **1996./** Galerija Cvijeta Zuzorić, Beograd, **1997./** Prestupničke forme, Konkordija, Vršac, **1998./** Oktobarski salon, Pančevo, **1998./** Oktobarski salon, Beograd, **1998./** 20 Memorijal Nadežde Petrović, Čačak, **1998./** Energija, Muzej moderne umetnosti Andy-ja Warhol-a, Češka, Medzilaborce, **1998./** Kritičari su izabrali, Beograd, **1999./** Izložba podunavskih zemalja, Novi Sad, **1999./** Balkan art '99, Novi Sad, **1999./** 30 godina kluba Paja Jovanović, Centar za savremenu kulturu Konkordija, Vršac, **1999./** HDLU galerija Karas Zagreb "Enformel", Odjaci enformela, **2001./** Muzej savremene umetnosti Novi Sad "Fatalne 90.", **2001./** Akademija Nauke I Umetnosti Berlin, "Dosije Srbije", **2001./** Akademija lepih umetnosti Bec "Dosije Srbije", **2001.** Salon muzeja Savremene umetnosti Beograd "Centralno Evropski aspekti Vojvodjanske avangarde 1920-2000", **2002./** Galerija "Helios" Temisvar, **2006./** Muzej Savremene umetnosti, Novi Sad "Nova Skulptura u Vojvodini" 1980-2000. **2006./** Galerija Kulturnog Centra za vizuelnu kulturu, Čačak, **2006./** Galerija ulusa Beograd, **2008./** Muzej Savremene umetnosti Novi Sad "Vujačić kolekcija", **2010./** "Art festival" Umetnost Zastava, Budimpešta, **2011.**

### Nagrade:

Otkupna nagrada, 10. salon mladih, Zagreb, **1978./** Otkupna nagrada, Likovna nagrada Ine, Zagreb, **1979./** Sedam sekretara SKOJ-a, Zagreb, **1980./** Moša Pijade, Beograd, **1981./** Nagrada Galerije moderne umetnosti, Zrenjanin, **1987./** Nagrada 20. Memorijala Nadežde Petrović, Čačak, **1998./** Nagrada 39. Oktobarskog salona, Pancevo, **1998./** Nagrada Međunarodne izložbe skica i projekata, galerija Zlatno oko, Novi Sad, **1998./** I nagrada, 40. Oktobarskog salona, Beograd, **1999./** Nagrada 21. Memorijala Nadežde Petrović, Čačak, **1999.**

## Zvonimir Santrač/Artist biography

The author was born in Pancevo in 1952. He graduated at the academy of fine arts in Zagreb in 1977. He completed post-graduate studies at the Yugoslav academy of science and arts in 1979. In 1988/89. Zvonimir Santrač was in the States to postgraduate at Columbia University, New York. Since 1985 he has been living in Vrsac.

### Selected independent exhibitions:

Gallery Nova, Zagreb, **1980./** Museum of Modern Arts, Beograd, **1981./** Gallery Nova, Zagreb, **1982./** The Balkan Train (of Destiny) Railway station, Vrsac, **1996./** The Balkan Train (of Destiny) Railway station, Novi Sad, **1996./** The Balkan Train (of Destiny) Railway station, Beograd, **1996./**

### Selected group exhibitions:

10. salon of young artists, Art pavilion, Zagreb, **1978./** 10. Biennial of young Yugoslavian artist, Gallery of Modern Art, Rijeka., **1979./** New phenomenons in Croatian painting, Gallery Nova, Zagreb, **1980./** White Angel, colony Prijepolje, **1981./** Innovations in Croatian art in seventies, Gallery of Contemporary Arts, Zagreb, **1982./** Modern Arts Gallery, Mainz, Germany, **1983./** New paintings in Vojvodina, Gallery R. Klipanov, Novi Sad, **1984./** 30 years of Gallery of Contemporary Art, Zagreb, **1986./** Contemporary Acts in Yugoslavian Creativity. Modern Arts Gallery, Zrenjanin, **1988./** Town Museum, Vrsac, **1993./** Konkordia, Vrsac, **1994./** Contemporary Activities in Yugoslavian Creativity Petrovaradin, Novi Sad, **1994./** Contemporary Activities in Yugoslavian Creativity Town Museum, Pancevo, **1996./** Town Museum, Vrsac, **1996./** Balkan meetings, Novi Sad, **1996./** Cveta Zuzoric Gallery, Beograd, **1997./** Progressed forms, Konkordia, Vrsac, **1998./** October Salon, Pancevo, **1998./** October Salon, Beograd, **1998./** 20 th Memorial of Nadezda Petrovic, Cacak, **1998./** Energy, Museum of Modern Art by Andy Warhol, Czech, Medzilaborc, **1998./** Critical Chose, Beograd, **1999./** Exposition of Down-Danube Territories, Novi Sad, **1999./** Balkan Art '99, Novi Sad, **1999./** 30 Years Existence of 'Paja Jovanovic' club, Centre of Modern Culture, Konkordia, Vrsac, **1999./**

### Awards:

The youth salon awards, Zagreb, **1978./** The city of Zagreb awards, **1979./** Federal Award Seven secretaries of SKOJ, Zagreb, **1980./** Federal Award Mosa Pijade, Beograd, **1981./** Modern arts Gallery award Zrenjanin, **1987./** Federal Award 20 th Memorial by N. P., Cacak, **1998./** 39 th Federal Award of October Salon Beograd, **1998./** Award for the International Exposition of Drafting's and Projects, Gallery Golden Eye, Novi Sad, **1998./** 1 st Award by the 40 th October Salon, Beograd, **1999./** 21 st Memorial Award by N. P., Cacak, **1999./**

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PISMO VI    Letter VI  
Instalacija    Installation  
Drvo, metal, svetlo    Wood, metal, light  
Godina 2011    Year 2011

Izdavač: Kulturni centar Vršac  
Sterijina 62, 26300 Vršac  
[www.kulcentar.com](http://www.kulcentar.com)  
Za izdavača: **Nada Grozdanić**  
Tekst: **Sava Stepanov**  
Prevod na engleski jezik: **Sandra Milojević**

Realizacija radova: **Emil Bugarski, Aleksandar Jovanović**  
Foto: **Jelena Gorički, Aleksandar Avramesku**  
Dizajn: **Živko Grozdanić i Jelena Gorički**  
Štampa: **Štamparija TULI, Vršac**  
Tiraž: 300, novembar 2011.  
Sponzor radova: **MBV Vršac**



**VRŠAC 2011**

Galerija Kulturnog centar Vršac – Gallery of Culturel Center Vrsac



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Zvonimir SANTAR **Zvonimir SANTARČ**