

PANOPTIKUM

Rastka Ćirića –

Balkanska strašila i svašta još

Rastko Ćirić's PANOPTICUM –

Balkan's Ghosts and All Sorts of Other Things



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Rastka Čiriča

Rastko Čirič's PANOPTICUM

9. 7. 2026 o 16:00 hod.
July 9, 2026 at 4 p. m.
v BIBIANE na Panskej ulici 41 v Bratislave
at BIBIANA, Panská Street 41, Bratislava

BALKÁNSKE STRÁŠIDLÁ A VŠELIČO INÉ
Balkan Ghosts and All Sorts of Other Things





PANOPTIKUM Rastka Čirića –Balkanska strašila i svašta još
Rastko Čirić's PANOPTICUM –Balkan's Ghosts and All Sorts of Other Things
10. July – 1. November 2026

Koncept izložbe, naziv i prostorni dizajn / Exhibition concept, title and spatial design: LJUBOMIR FERKO

Dramaturgija / Dramaturgy: MARTINA PAVLIKANOVA

*Vizuelni identitet i grafički dizajn / Visual identity and graphic design:
MARTINA VOZAROVA*

Realizacija / Realization: ALLAN LUČENIČ i kolektiv

LJUBOMIR FERKO

PANOPTIKUM RASTKA ĆIRIĆA ili Balkanski duhovi i tako to...

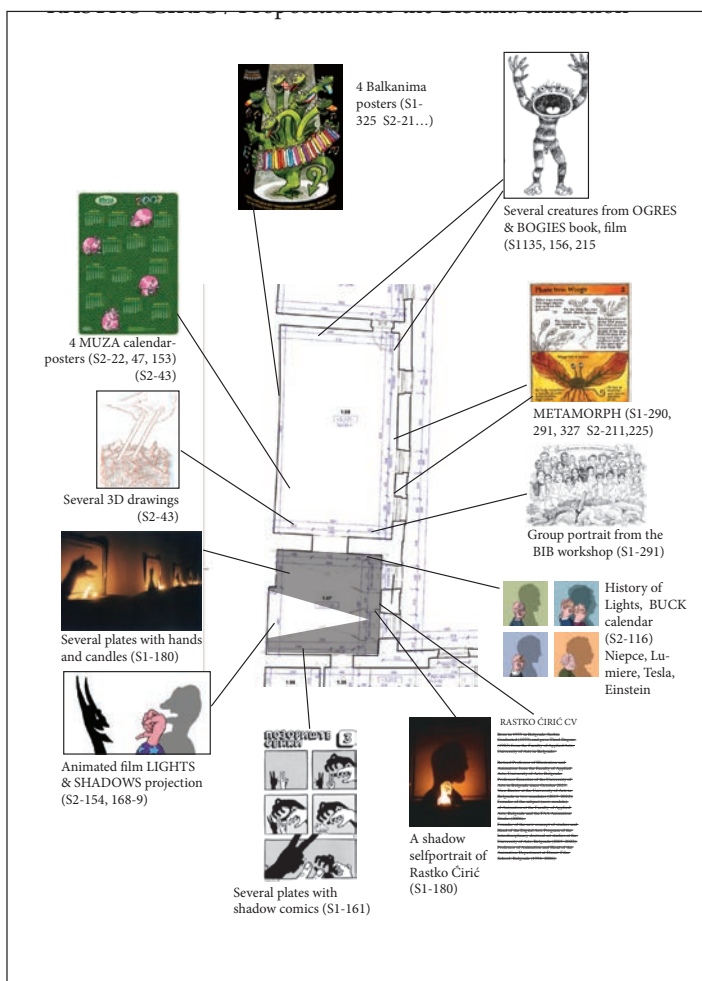
Panoptikum RASTKA ĆIRIĆA je 55. samostalna izložba vodećeg srpskog umetnika, grafičara, animatora, muzičara i dugogodišnjeg univerzitetskog nastavnika. Rođen je 1955. godine u Beogradu, glavnom gradu Jugoslavije, u umetničkoj porodici. Njegov otac Miloš bio je grafičar i nastavnik na Univerzitetu umetnosti, Fakultetu primenjenih umetnosti u Beogradu, a majka Ida ilustratorka, uglavnom dečjih knjiga. Rastko je odrastao u kulturnom okruženju elitnog beogradskog intelektualnog društva. To ga je toliko snažno oblikovalo da je izabrao isto usmerenje. Postepeno se ispoljio njegov umetnički i muzički talenat, a kasnije i pedagoški.

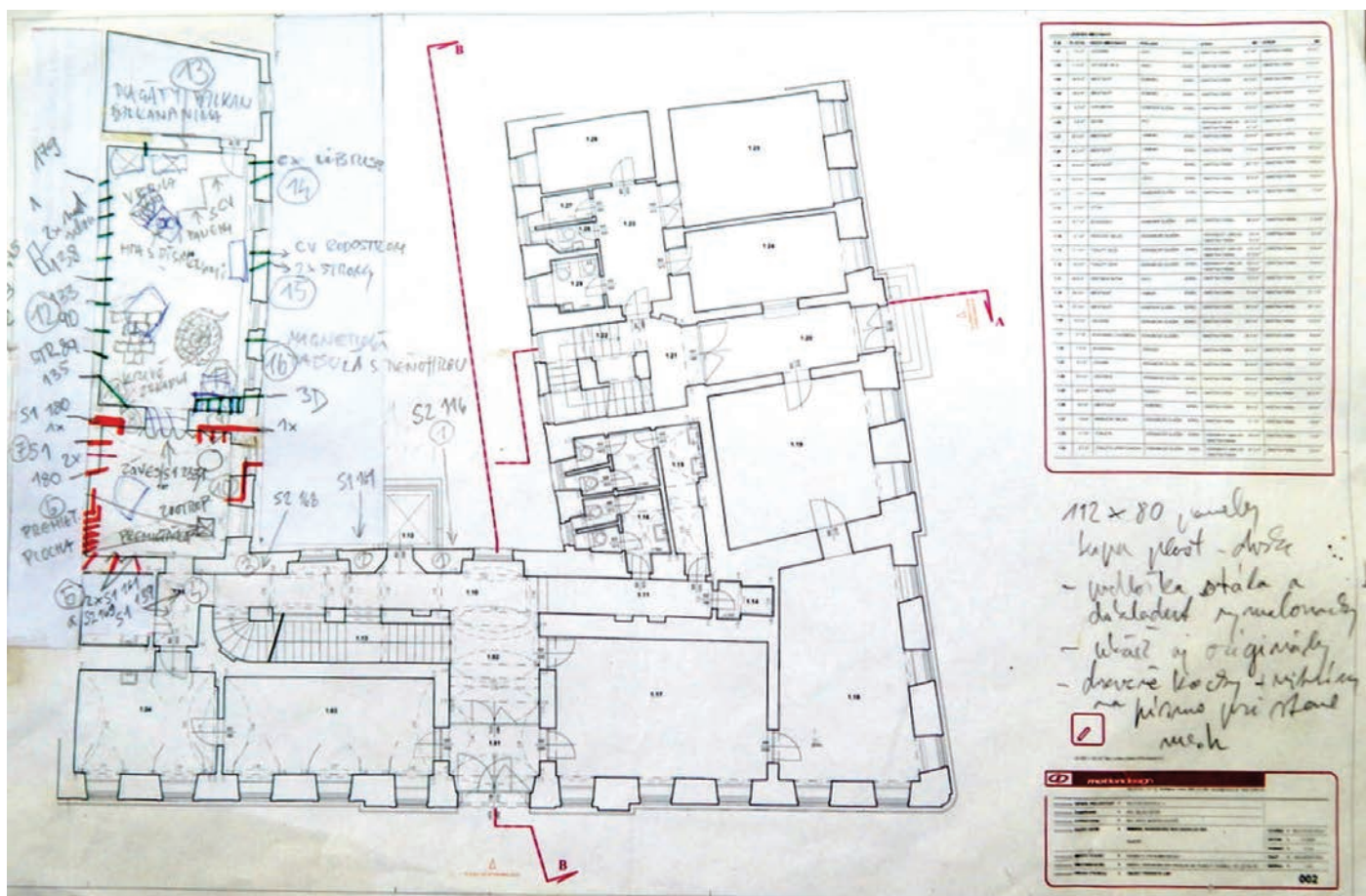
Godine 1974. počeo je da studira na Kat-edri za grafiku Fakulteta primenjenih umetnosti u Beogradu kod prof. Bogdana Kršića i 1979. diplomirao je sa grafikama inspirisanim knjigom „Tibetanska knjiga mrtvih“ ili „Bardo Todol“, što u slobodnom prevodu znači „Oslobođenje kroz slušanje“, najpopularnijeg dela tibetanske tradicije, rasprostranjenog u Evropi zahvaljujući slobodnim interpretacijama Karla Junga i Timotija Lirija. Tamo je uspešno završio i postdiplom-ske studije 1983. godine.

Osamdesetih godina posvetio se uglav-nom slobodnom grafičkom stvaralaštvu i postao član grupe mladih grafičara ORFELIN. To je bio period eksperimentisanja i ispitivanja. Rukovodi se različitim nadrealističkim inspiracijama kao što su holandski slikar i vizionar Hijeronim BOŠ i njegov pandan iz 20. veka, grafičar Moric Kor-nelis EŠER. Privukle su ga njegove iracionalne četvorodimenzionalne prostorne vizije i optičke iluzije. Ali obim, širina dometa, čini ga ne samo vizuelnim umetnikom, već i polihirurgom u duhu tradicije velikih renesansnih ličnosti poput Leonarda da VINČIJA ili Đuzepea ARČIMBOL-DA, koji je već tada stvarao jedinstvene portrete

od povrća ili cveća. Ali on ne beži ni od ekscen-tričnog rušitelja dogmatskih pravila u vizuelnoj umetnosti, Salvadora DALIJA. Zahvaljujući tome, tokom osamdesetih godina proizvodi cikluse grafika sa varljivim, ali šaljivim vizijama predmeta, nestvarnih životinja i fantastičnih biljaka. Sve to infantilnim sočivom transformiše u inventivne, stoga maštovite i često čak zabavne grafike, crteže, pa čak i slike.

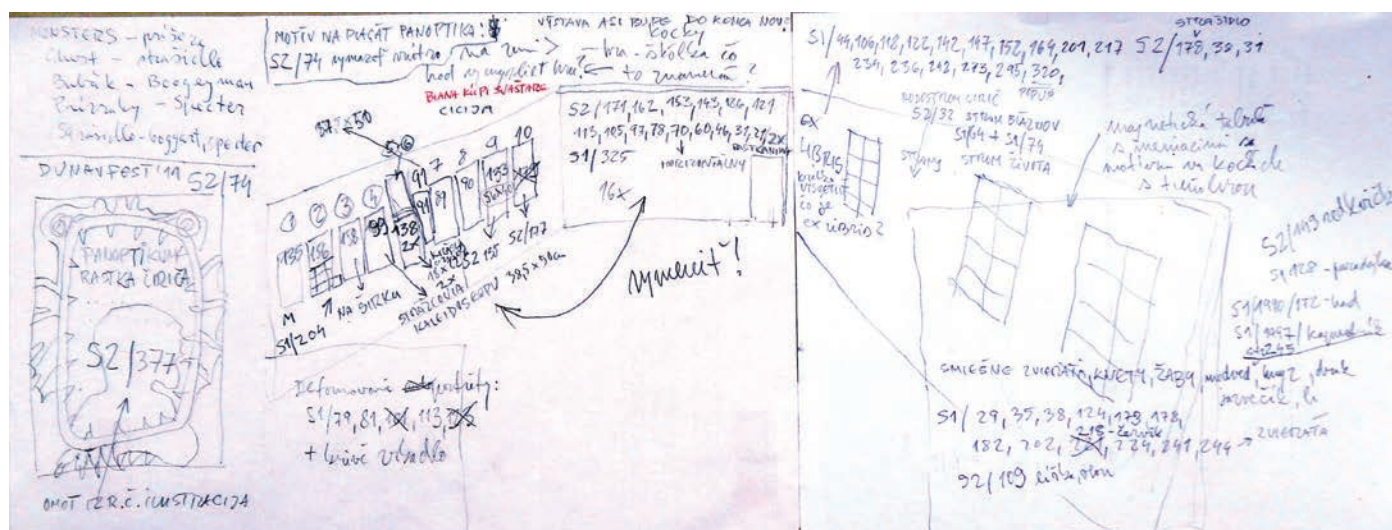
Ali dvodimenzionalni svet mu nije dovo-ljan. Devedesetih godina, on se sa entuzijazmom baca u svet senki i svetlosti i stvara seriju trodi-menzionalnih objekata inspirisanih pozorištem senki. Odatle je samo korak do animiranog filma. Tokom dve decenije, osamdesetih i devedese-tih, stvorio je više animiranih filmova, od kojih je jedan delimično autobiografski. Glavni lik se zove Prtko. Ovde je autor inspirisan ironičnim pogledom na sebe u ogledalu vremena. Ogleda-lo je prividno zakrivljeno jer se nastavlja nizom deformisanih autoportreta i drugih predme-





ta, kao da su isečeni iz panoptikona fantazije snova, pozorišta varijetea ili kolekcije bizarnih predmeta. On ide još dalje u povratku korenima kinematografije i osnovama animacije, naime seriji pokretnih figura za Eurotopiju, pozivnicama za izložbe i „pop-ap“ savijanju papira, gde se manifestuje njegova naklonost prema japanskoj umetnosti savijanja papira origamijem.

Njegov rad iz tog perioda je poput vatrometa neobuzdanih ideja i svih vrsta inspiracija. Ali sve to ima svoj unutrašnji razlog i logičan sled. Rastko „pati“ od viška temperamenta i spoljašnjih impulsa, pa se prirodno profilise kao multitalent. U praksi se to manifestuje u njegovoj raznovrsnoj percepciji stvarnosti, tj. raskolu između likovne umetnosti i muzike. Bog ga je



- Surrealistické předimetry (1972) ^{1974? sovětské} veličiny umění, atd.
- SPROUDNÉ PRÁVO 2013/295
- Program - praxe, 1961, infantile ^{1961? infantile} ^{1961? infantile} ^{1961? infantile}
- Duhy - prsty (1977, 1965, 193 - prstohy POLIT ZABAVNIK + 1961/199 ^{1961? infantile}
- Bláznivý strom cca 3x / 1978 + 1979 ^{1961? infantile} ^{1961? infantile} ^{1961? infantile}
- 2há minulost - grafiky a autotypy, zde formováno v ^{1961? infantile} ^{1961? infantile} ^{1961? infantile}
- 79/199 ^{1961? infantile} ^{1961? infantile} ^{1961? infantile}
- negativ pre Technické umění + obrazy
- programy BALKAN ANIMA 6x + 1993 PUGAT ANIM.FILM ¹⁹⁶³
- POPUPS
- STRAŠIDLA 1994/
- PUGATY Z ANIMACE BALKAN

kim je sarađivao. Previše je toga. Međutim, definitivno je pravo vreme da ga konačno predstavimo slovačkoj kulturnoj javnosti prvom samostalnom izložbom PANOPTIKUM. Skromnog je obima, ali monumentalnog sadržaja i svakako veoma raznovrsna.

Skice Ljubomira Ferka za dizajn postavke izložbe *Panoptikum* (kojoj je on takođe dao i naslov), pokazuju koliko je tu truda uloženo. Počelo je sa detaljnim prečešljavanjem kolekcija radova iz knjiga *Svaštara 1* i *Svaštara 2* (ukupno 644 strane), izborom radova koji bi mogli biti „pretvoreni u igračke” i njihovim logičnim prostornim rasporedom, a završilo se izradom materijalnih eksponata: tepihom sa kružnom školicom, krivim ogledalom, velikim zootropom, poligonom za pravljenje senki, stočićem za pravljenje slova od pereca...

LUBOMIR FERKO

PANOPTIKUM of /RASTKO ĆIRIĆ/ or Balkan ghosts and all sorts of other things...

An exhibition of a leading Serbian artist, graphic artist, animator and teacher. He was born in 1955 in Belgrade, the capital of Yugoslavia, into an artistic family. His father Miloš was a graphic artist and teacher at the University of Arts, Faculty of Applied Arts in Belgrade, and his mother Ida was an illustrator, mainly of children's books. Rastko grew up in the cultural environment of the elite Belgrade intellectual society. This shaped him so strongly that he chose the same direction. Gradually, his artistic and musical talent and later his pedagogical talent began to manifest.

In 1974, he began studying at the Department of Graphics at the Faculty of Applied Arts in Belgrade with Prof. Bogdan Kršić and in 1979 graduated with a degree in graphics based on the book *Bardo Thodol*, which loosely translates as *Liberation through Listening*, the Tibetan Book of the Dead. He also successfully completed his postgraduate studies there in 1983. In the 1980s, he devoted himself mainly to free graphic creation and became a member of the group of young graphic artists ORFELIN. It was a period of experimentation and testing. He works with various surrealist inspirations, such as the Dutch painter and visionary Hieronymus BOSCH and his 20th-century counterpart, graphic artist Maurits Cornelis ESCHER. But he does not shy away from looking at Salvador DALI. During the 1980s, he creates cycles of graphics with irrational objects, unreal animals and fantasy plants. He transforms all this through an infantile lens into funny, imaginative and often entertaining graphics, drawings and paintings. But the two-dimensional world is not enough for him. In the 1990s, he enthusiastically plunges into the world of shadow and light and creates a series of three-dimensional objects inspired by shadow theatre. From there, it is

only a small step to animated films. Over the course of two decades, the 1980s and 1990s, he creates several animated films, one of which is partially autobiographical. The main character is called Prtko. Here, the author is inspired by an ironic look at himself in the mirror of time. That mirror is apparently curved because he continues with a series of deformed self-portraits and other objects, as if cut out of a panopticon of dream fantasy, a theatre of variety or a collection of bizarre objects. He goes even further in returning to the roots of the laws of cinematography and the foundations of animation, with a series of moving figures for Zootopia, exhibition invitations and „popup“ paper folding, which shows his affection for the Japanese art of Origami paper folding. His work from that period is like a fireworks display of unbridled ideas and all kinds of inspirations. But all of this has its own internal reason and logical sequence. Rastko „suffers“ from an excess of temperament, external impulses and naturally manifests itself as a multi-talent. In practice, this is manifested in his „positive schizophrenia“, i.e. the split between fine arts and music. God has given him many talents, and so at the end of his studies he has to seriously think about which path he will choose. Whether he will become an exceptional musician and singer with a voice as colorful as John Lennon's younger brother or a professional artist. But as is often the case in life, where two fight, the third prevails. That advantage was teaching. It also has its rational background. His father Miloš was a long-time professor of graphics at the Faculty of Applied Arts in Belgrade and a „freelance“ artist, roses do not bloom in the Balkans. Rastko also chooses a compromise. Perhaps because he started a family in the late eighties. In addition to teaching, he also has enough space for free creativity and projects dedicated to music. These are born in the spirit of an allusion to the Beatles /Rubber Soul Project 1995 and Tropical Breakfast 2019/. Entire series of graphics and drawings with various inspirations are created. An extensive cycle dedicated to Balkan ghosts, giants and

dragons began in the „Grafički Kolektiv“ gallery in 1986, continued with an exhibition of drawings and illustrations from the year to the book by A. Peragraš about mythical creatures ALE i BAUCI /Monsters and Ghosts/ from 1989 and returned to them again in 1994 in the manual for the defense against giants and ghosts. This was followed by a number of covers and funny illustrations for the magazines Technické noviny and Politikin světník, invitations to various events are often 3-dimensional puzzles /Popup/ or adapted for a 3D effect. In the nineties, he also devoted himself to a long-term hobby in small graphic forms. This culminated in several exhibitions dedicated to ex libris and an extensive catalog, already in digital form at that time. In the new millennium, he becomes

a professor, which helps him establish himself in his field on the international scene. He begins to be invited to various festivals around the world /Hiroshima, Japan and Seoul, South Korea, both in 2008 and in Ljubljana, Slovenia in 2018/. He also continues to develop ideas using shadow play and wins the international calendar competition with exceptional design / Chicago 2015/, creates new musical projects and publishes new books.... forgive me, but I can't list everything because there is too much. He is still very active and even in his mature age, he does not run out of inspiration. We can only hope that he will last a long time, because the world is more beautiful and cheerful with him.



Prvi predlog plakata izložbe koji je bio “suviše strašan” za decu.

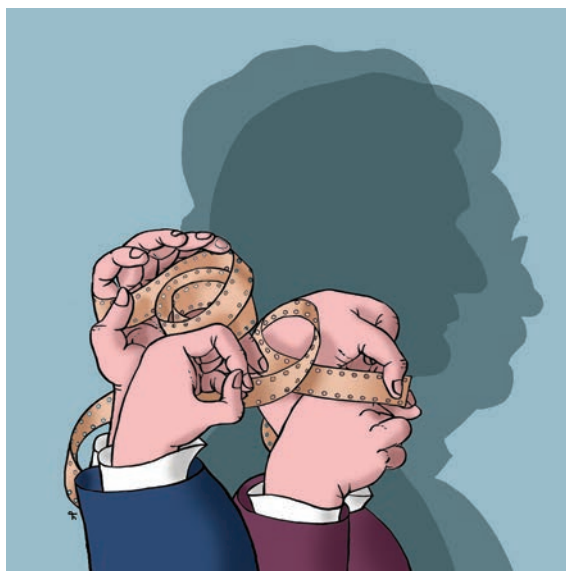
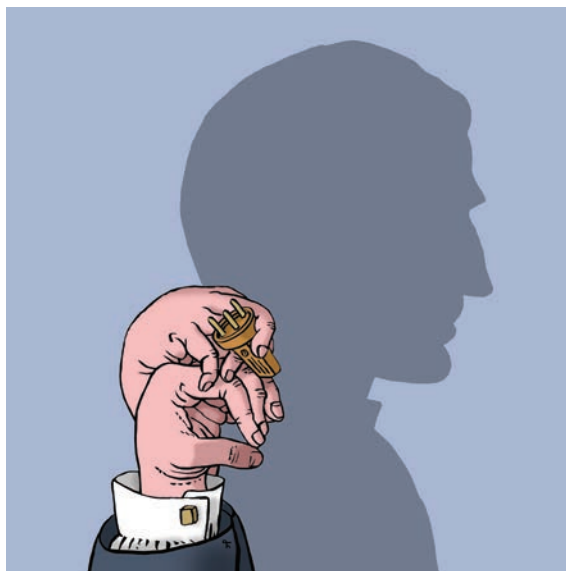
The first proposal for the exposition poster that was “too scary” for children.

Izložba počinje posle portirnice, na zidu prilaznog hodnika. Senke nago-
veštavaju temu prve prostorije.

The exhibition starts after the recep-
tion desk, on the wall of the entering
corridor. The shadows announce the
theme of the first room.

Ajnštajn, Tesla, Edison i braća Limijer.
Iz kalendara *Istorija svetlosti* firme BUCK iz
Beograda, 2015.

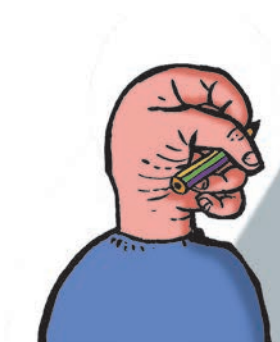
Einstein, Tesla, Edison and Lumiere Broth-
ers. From the calendar *History of Light* of the
BUCK company, Belgrade.





Autoportret na senci. Sa izložbe *Svojeručni zoo* u galeriji Đuro Salaj u Beogradu, 1990.

Selfportrait in the shadow. From the exhibition *Handy Zoo* in the Djuro Salaj Gallery, Belgrade, 1990.



Logo za Avalin Atelje Animacije u okviru Avala filma u Beogradu, 1987.

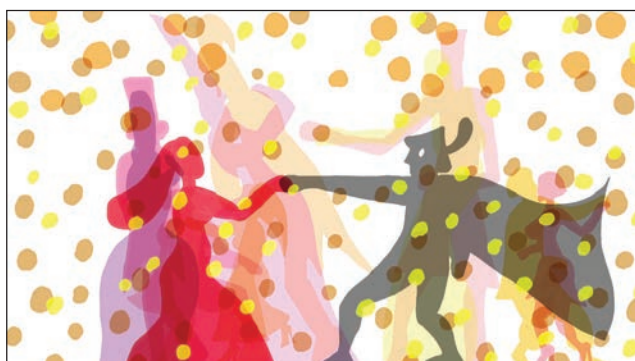
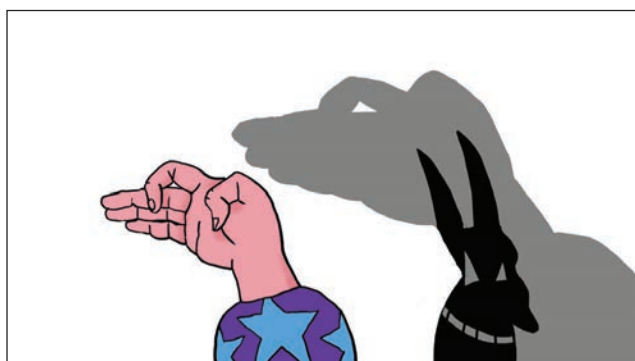
Avala Animation Atelier, within Avala Film company in Belgrade, 1987.





Plakat za film
Svetlosti i senke,
2019.

Poster for the film
Lights and Shadows,
2019



Šest scena iz animiranog filma *Svetlosti i senke*, 2019. / Six images from the animated film *Lights and Shadows*, 2019.

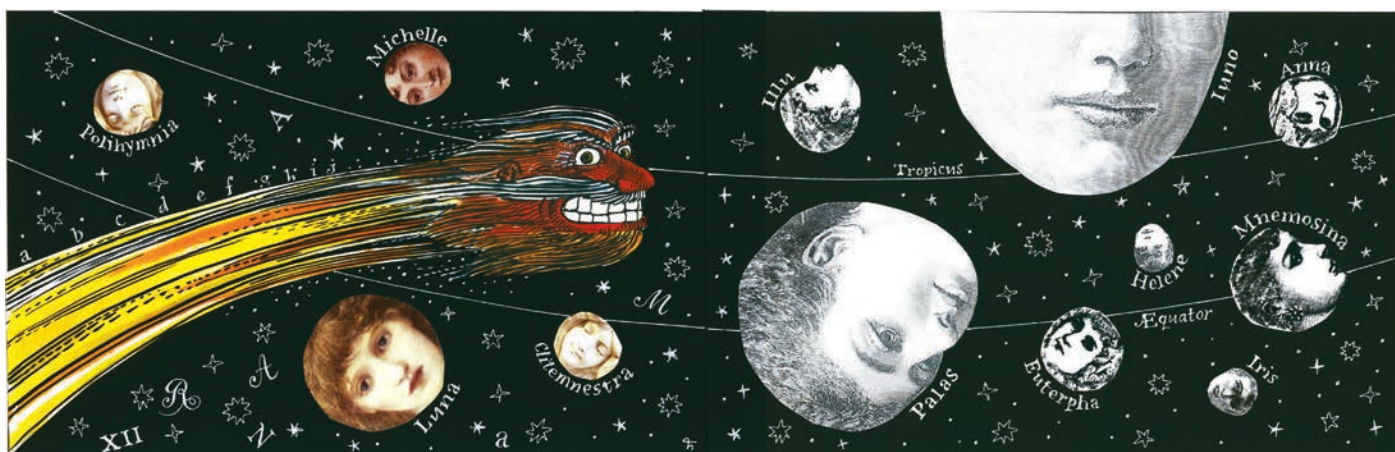


Prva prostorija je zamračena i u njoj se prikazuju animirani filmovi: *Odlazi cirkus*, *Tango regtajm*, *Metamorf* i *Svetlosti i senke* (na platnu).

The first room is darkened and there are animated films projected: *The Circus Departs*, *Tango Ragtime*, *Metamorph* and *Lights and Shadows* (on the screen).

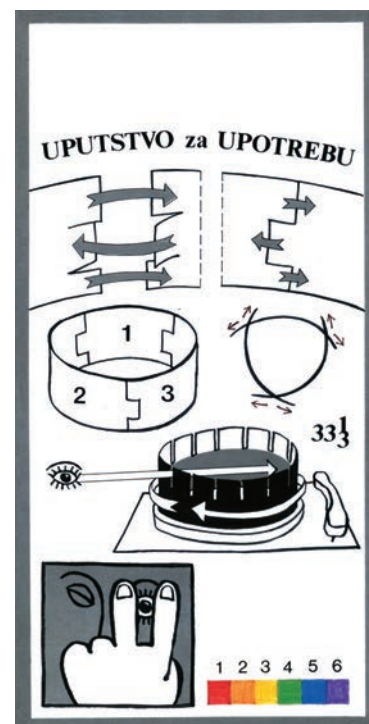
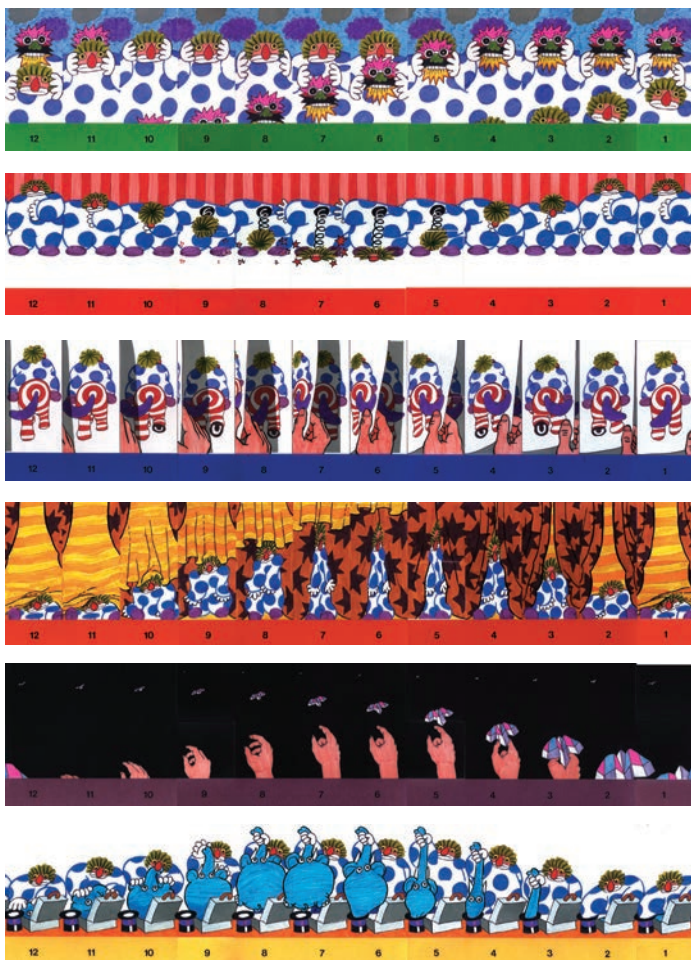
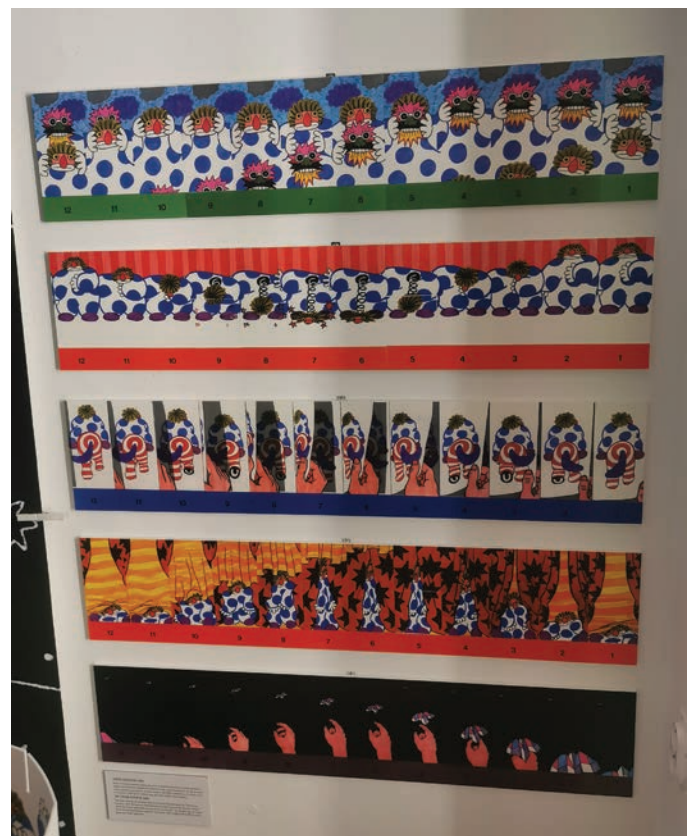
Velika zavesa između dve prostorije prikazuje scenu sa jedne ilustracije za časopis *Politikin Zabavnik*, 1996.

The large curtain between two rooms shows a scene from an illustration for the *Politikin Zabavnik* magazine, 1996.



U pravom zootropu vrti se jedan od 6 ciklusa iz magistarske zootrop-knjige *Odlazi cirkus*, 1983.

In the real zoetrope spins one of six cycles from the diploma zoetrope-book *The Circus Departs*, 1983.

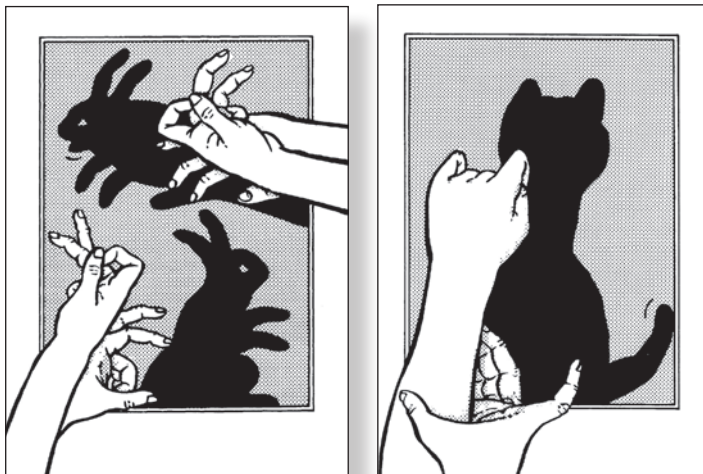


Uputstvo za sklapanje traka sa animiranim ilustracijama u zootrop-knjigu.

A manual for putting together the stripes with animated illustrations into a zoetrope-book.

Pomoću baterlamppe deca aktiviraju senke sa nacranih ruku i biraju njihov položaj.

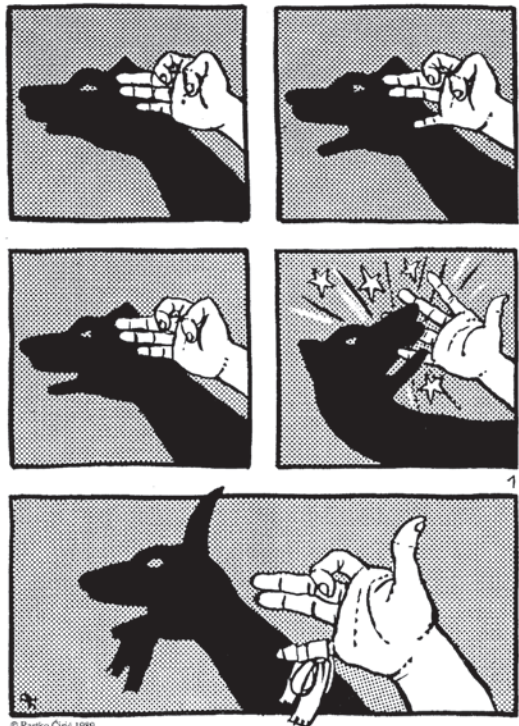
With a flash-lamp children activate shadows from the drawn hands and chose their positions.



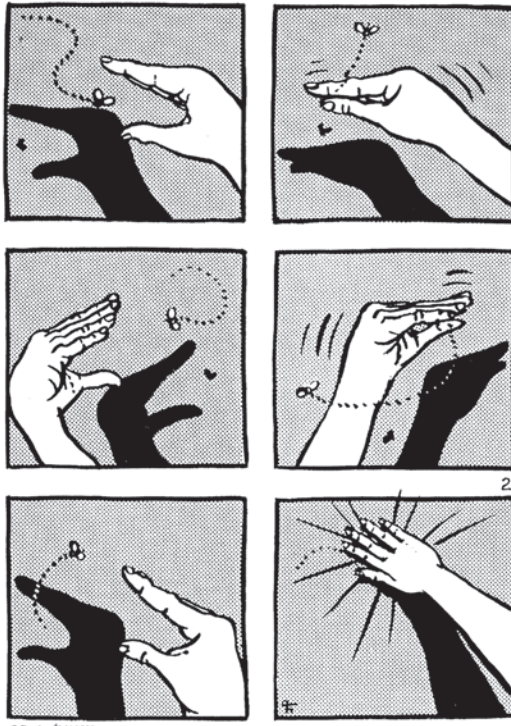
Inspirisano izložbom i knjižicom *Svojeručni zoo* iz 1990.

Inspired with the exhibition and a booklet *Handy Zoo*, 1990.

ПОЗОРИШТЕ СЕНКИ 1



ПОЗОРИШТЕ СЕНКИ 2



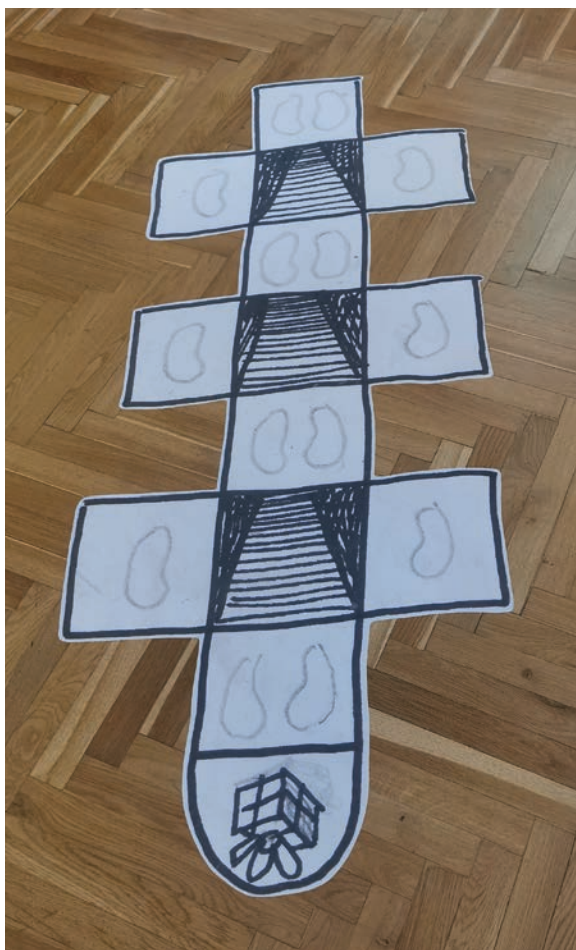
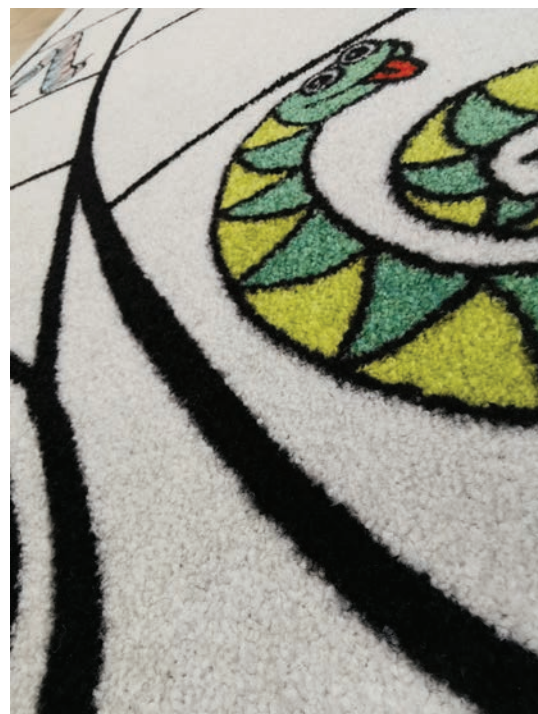
Dva od deset stripova o senkama objavljenih u slovačkom časopisu za decu *Zornička* koji je uređivao Mihal Kiralj.

Two out of ten comics about shadows published in the Slovak children magazine *Zornička* edited by Mihal Kiralj.

Dva plakata za evropski festival animiranog filma *Balkanima*.

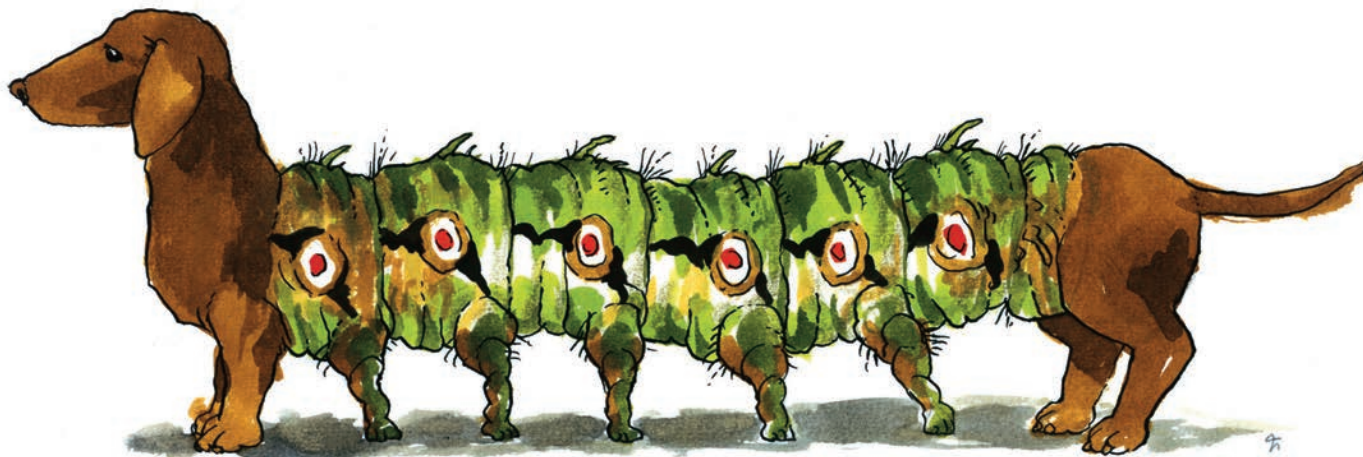
Two posters for the European Animated Film Festival *Balkanima*.





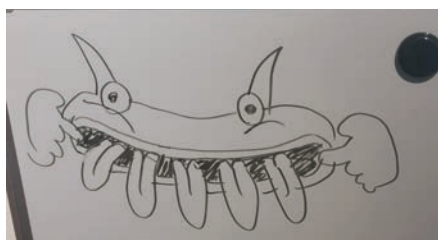
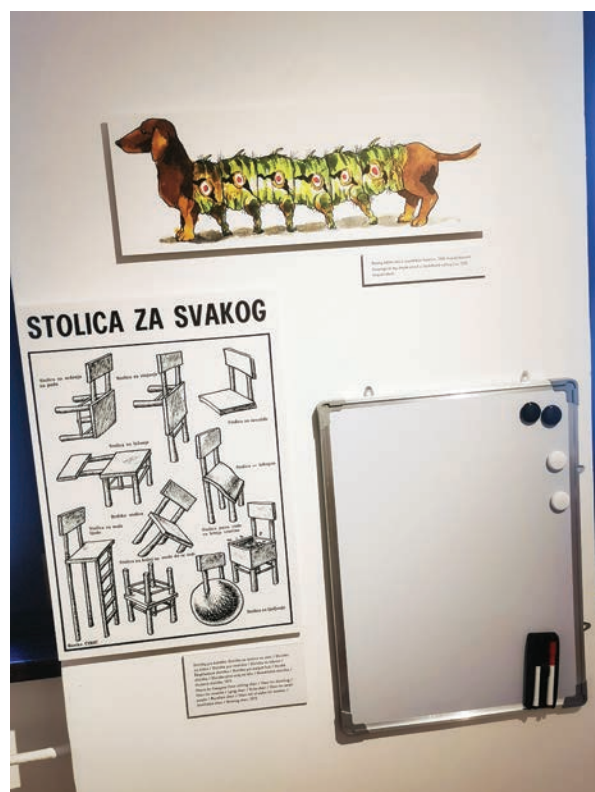
Veliki tepih sa crtežom kružne školice, pravljen specijalno za ovu izložbu. Levo je skica za još jednu školicu sa lažnim „rupama“.

A large carpet with a circular hopscotch design, made specially for this exhibition. To the left is a sketch for another hopscotch with a false “holes”.

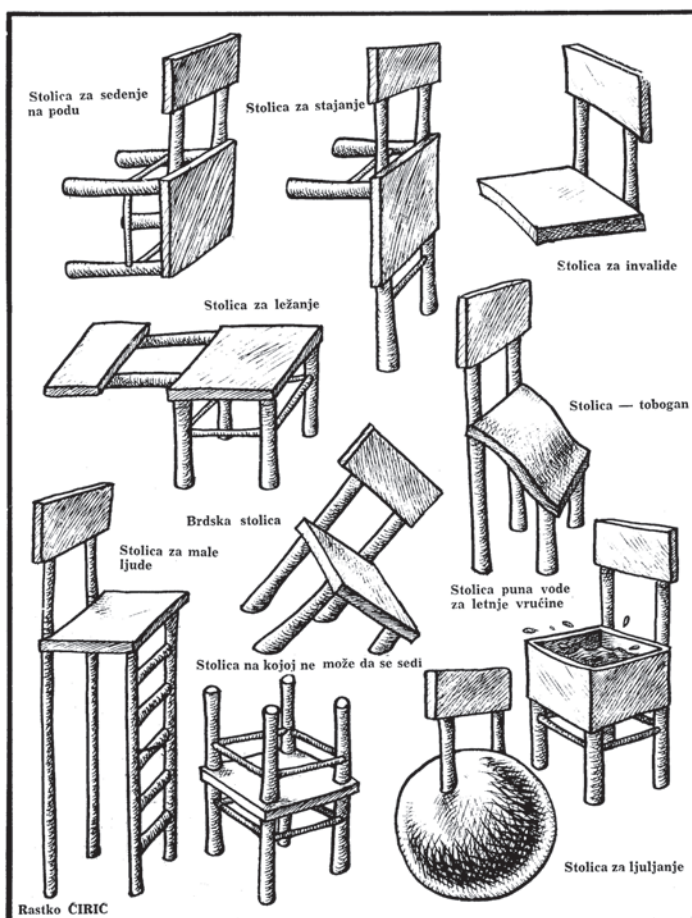


Crtež iz sna o jazavičaru-gusenici, 1996.

Drawing of a dream about a dachshund-caterpillar, 1996.



STOLICA ZA SVAKOG

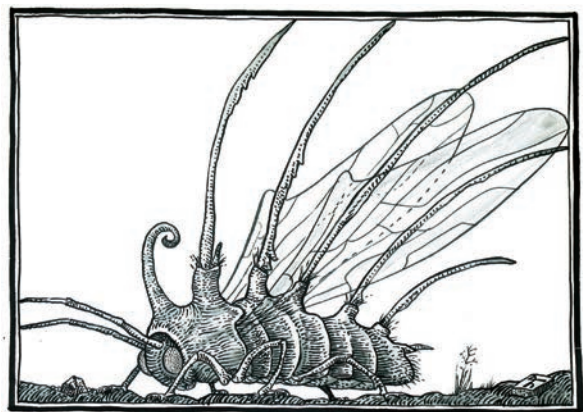


Stolica za svakoga, varijacije na „anti-stolicu”, 1973.

A Chair for Everyone, an „antichair” variations, 1973.



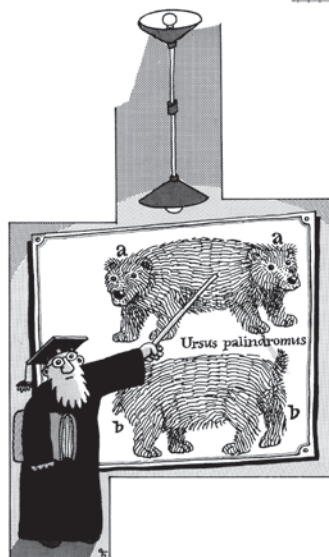
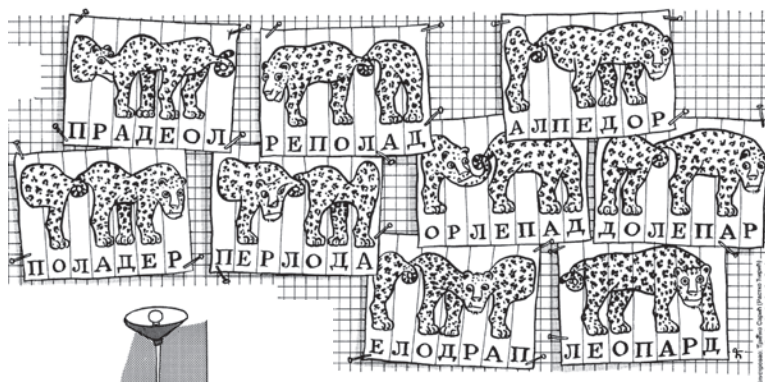
Maskota za proizvode od ljute paprike, 1991.
Mascotte for hot paprika products, 1991.



Iz serije crteža sa bubama, 1991.
From a series of drawings with beetles, 1991.

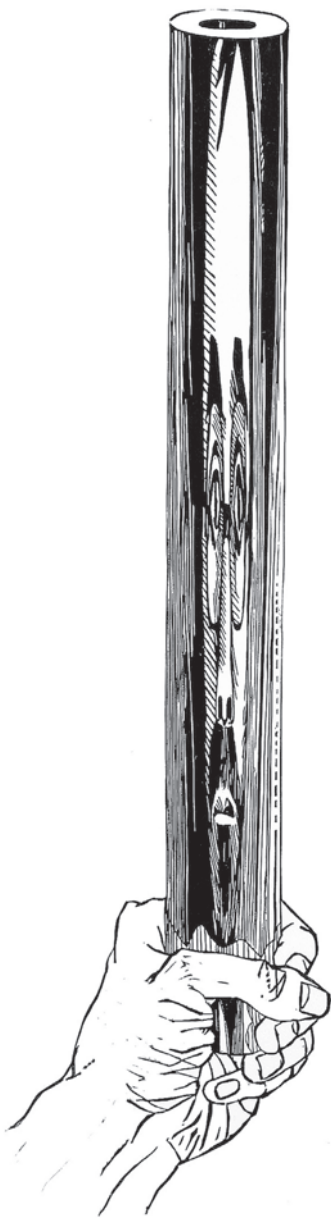


Šest neobičnih životinja, 1997. / Six unusual animals, 1997



Anagramske i palindromske životinje, Politikin Zabavnik, 1993. i 1990.

Anagramic and palindromic animals, Politikin Zabavnik magazine, 1993 and 1990.



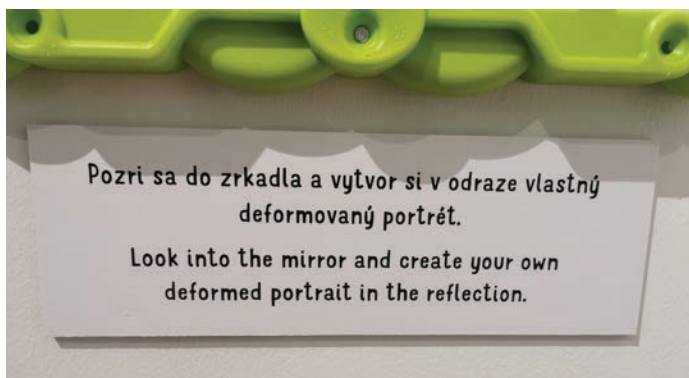
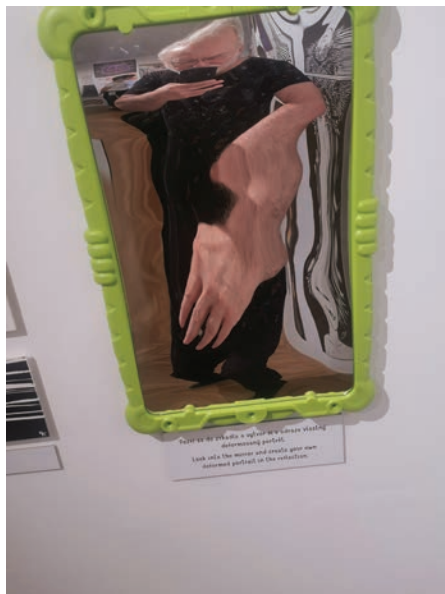
Tri grafike na temu optičkih deformacija.
 Levo: *Uvod u beskonačne deformacije*, linorez, 1984.
 U sredini: *Ludak*, linorez, 1980.
 Dole: *Beskonačni autoportret* (pozivnica za samostalnu izložbu u Bačkom Petrovcu), linorez, 1980

Three graphic prints on optical deformations.
 Left: *Introduction Into Infinite Distortions*, linocut, 1984
 Middle: *Fool*, linocut, 1980
 Below: *Infinite selfportrait* (invitation for the solo exhibition in Bački Petrovac), linocut, 1980



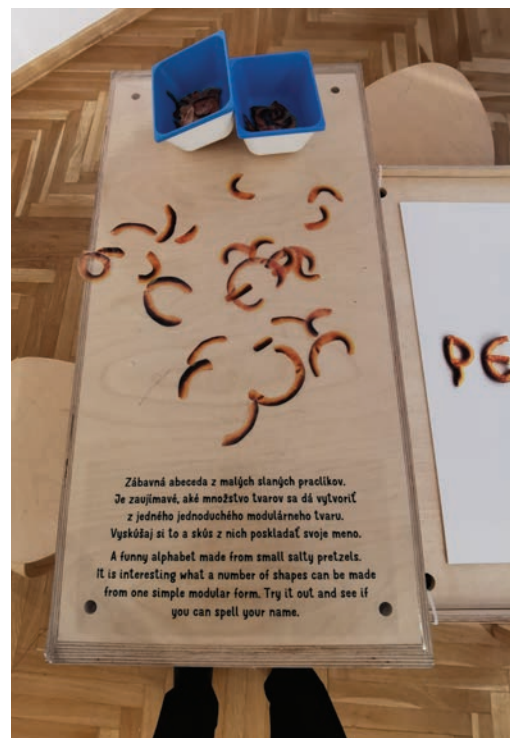
RASTKO ĆIRIĆ
 II samostatná výstava
GRAFIKA & ANIMÁCIA
 galerija BLATNO
 v Bačskom Petrovci
 27.9.-12.10.1980.





Pogledajte u ogledalo i kreirajte svoj deformisani portret u odrazu.

Look into the mirror and create your own deformed portrait in the reflection.



PERECEDA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890



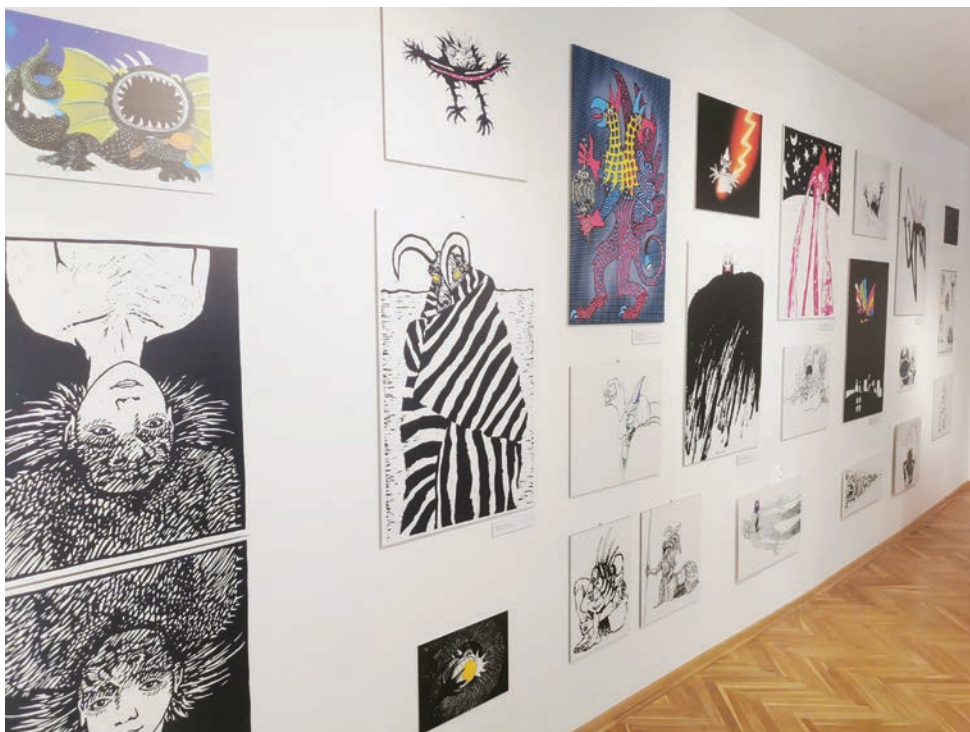
Abeceda od pereca, 1984.

Pretzel alphabet, 1984

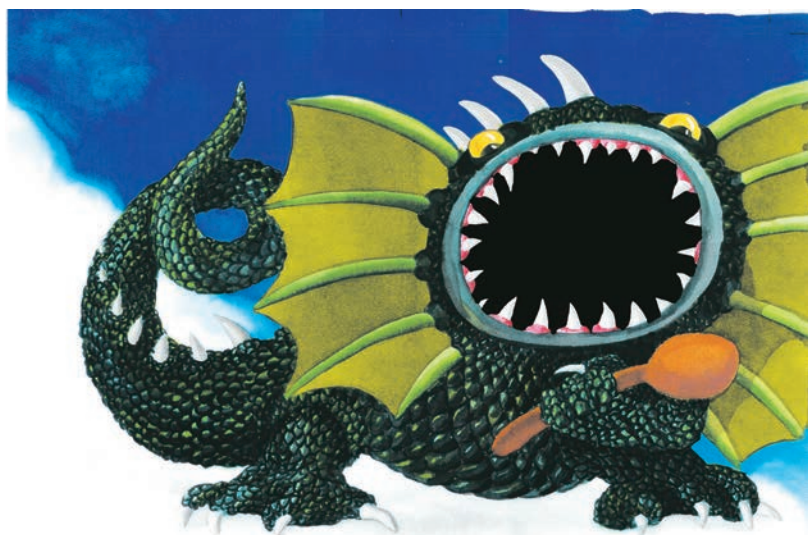


Četvrti susret, plakat, katalog i pozivnica
za manifestaciju Univerziteta umetnosti, 1979.

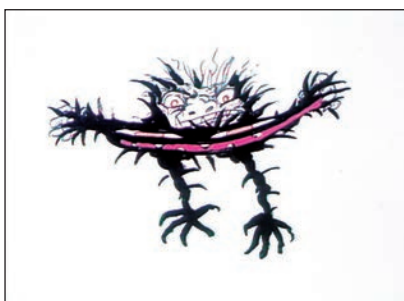
Fourth Meeting, poster, catalog and invitation for the
manifestation of the University of Arts, Belgrade, 1979



Lepotica i zver, linorez, 1987.
Beauty and the Beast, linocut, 1987



Ala, iz knjige Ale i bauci, 1989.
Glutton, from the book Ogres & Bogies, 1989



Dve scene iz animiranog filma Ale i bauci, 1989.
Two images from the animated film Ogres & Bogies, 1989



Hakim iz Merva, linorez, 1981.
Hakim from Merv, linocut, 1981



Digitalni grifon, New Image, 2020.
Digital Gryphon, New Image, 2020



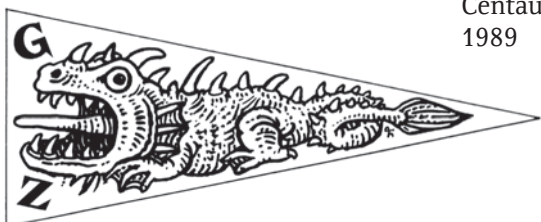
Crni Bog, crtež, 1986.
Black God, drawing, 1986



Crtež za grafiku, 1982.
Drawing for a graphic
print, 1982



Oklop za kentaura, iz knjige *Ale i bauci*, 1989.
Centaur's armor, from the book *Ogres & Bogies*,
1989



Brodsko zastava za Gordanu i Zorana, 2001.
A ship flag for Gordana and Zoran, 2001

Šest scena iz animiranog filma *Ale i bauci*, 1989.
Six images from the animated film *Ogres & Bogies*, 1989



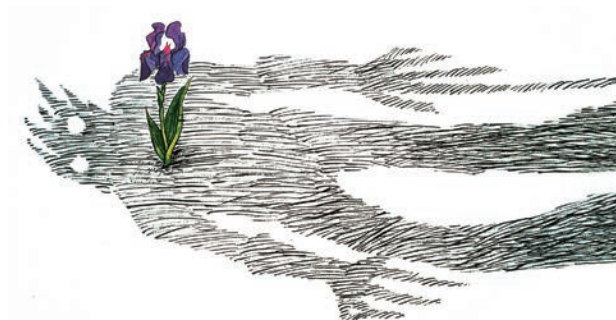
Zmaj iznad Bola, linocut, 1981.
Dragon over Bol, linocut, 1981



Konjanik, linorez/serigrafija, 1981.
Horseman, linocut/silkscreen, 1981.



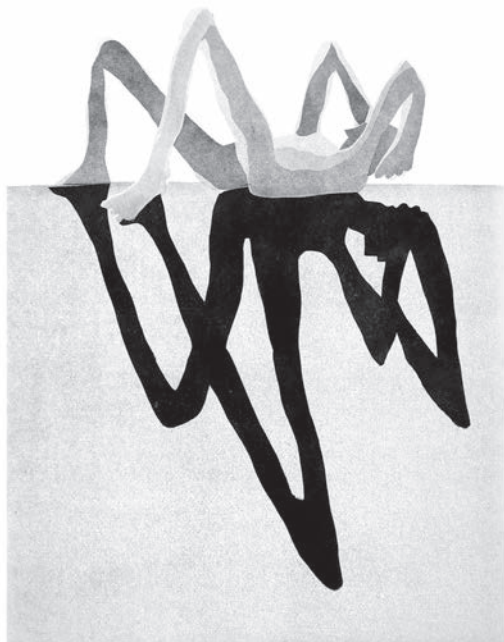
Pet bića iz knjige Ale i bauci, 1989.
Five creatures from the book Ogres & Bogies, 1989



Talason, iz knjige Ale i bauci, 1989.
Talason, from the book Ogres & Bogies, 1989



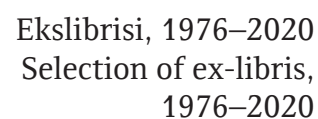
Forzec iz knjige Ale i bauci, 1989. / Decorative paper from the book Ogres & Bogies, 1989

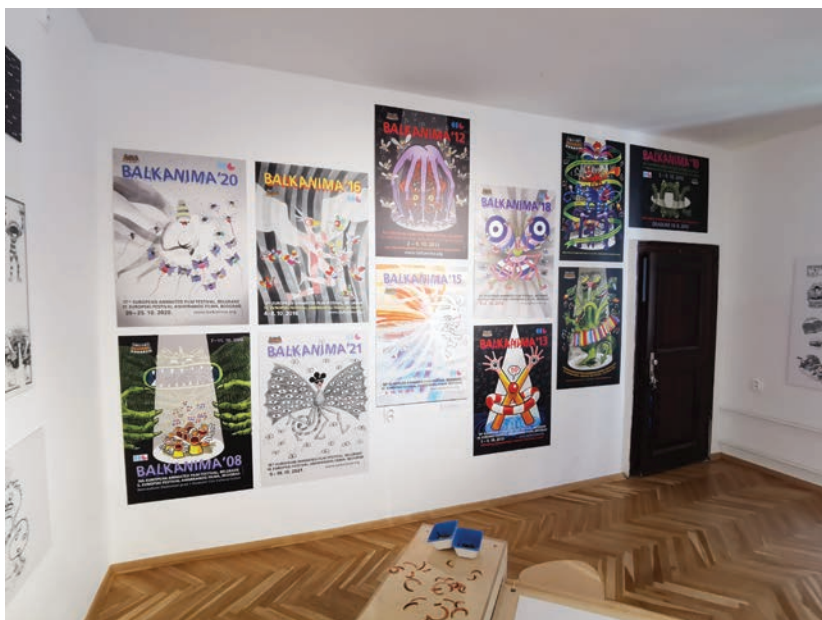


Pauk, linocut, 1981.
Spider, linocut, 1981



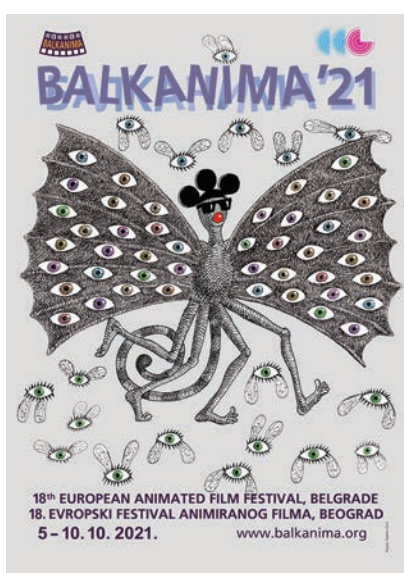
Scena iz animiranog filma Ale i bauci, 1989.
An image from the animated film Ogres & Bogies, 1989

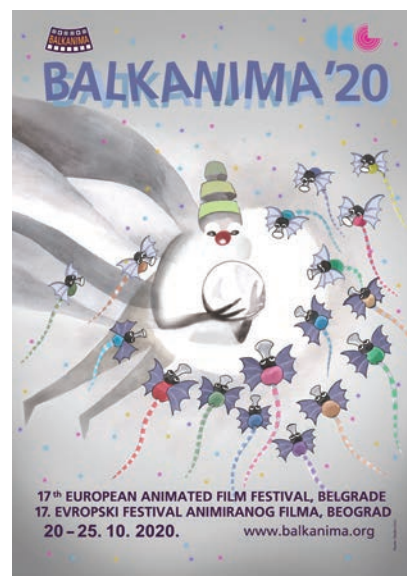




Plakati za Evropski festival animiranog filma BALKANIMA (2004–2021)

Posters for the European Animated Film Festival BALKANIMA (2004–2021)







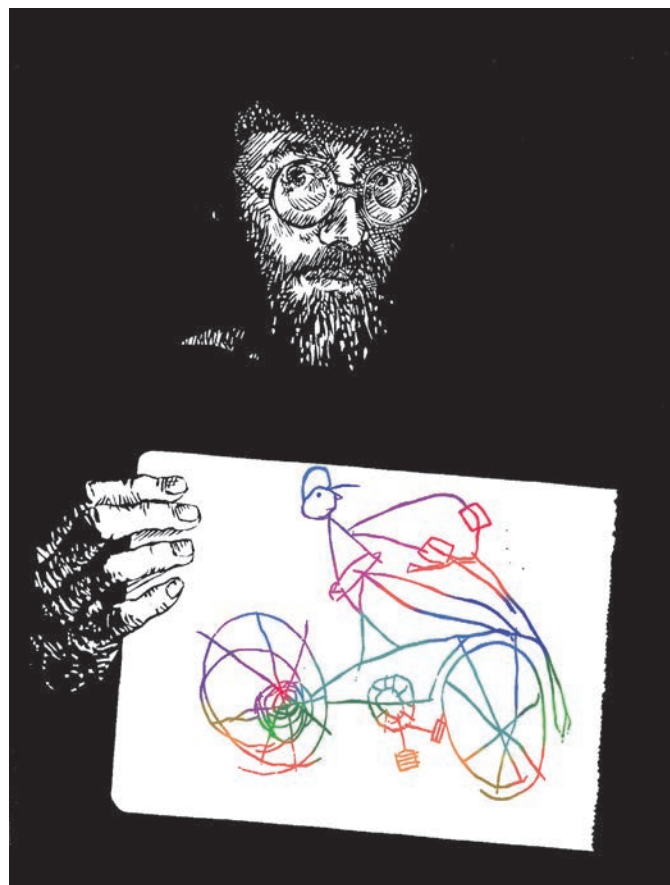
Drvo života, linorez i kolorni pečati, 1979.
Tree of Life, linocut and colour stamps, 1979



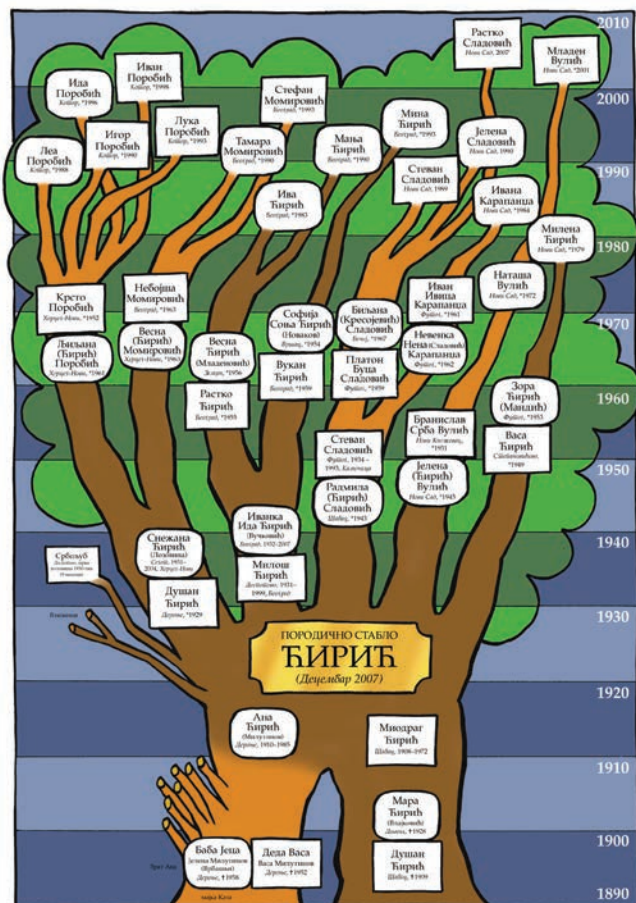
Drvo ludosti, litografija u četiri boje, 1978.
Tree of foolishness, four color lithographies, 1978

[illegible]

an exhibition presents a series of new works of a leading Swiss artist, graphic designer, musician, and educator: Bodo Bagge. Bagge grew up in an artistic environment that fundamentally shaped his versatile talents and led him to study graphic design at the University of Applied Sciences in Zurich. He has since worked in various fields, including graphic design, design, and education. The artist's world is characterized by a rich imagination, humor, and constant development: the moves from classical graphic design to the design of posters, books, and exhibitions, from the design of posters to the design of books and exhibitions, from the design of posters to the design of books and exhibitions. In particular, this world is shaped by his relationship with and respect for nature. His work has been inspired by many materials, and he has learned to work with them in a way that is both respectful and creative. This is reflected in his work, which is a blend of nature and art. The exhibition is a testament to his artistic journey and his commitment to the arts. It is a chance to see his work in a new light and to appreciate the depth and breadth of his talent. The exhibition is a must-see for anyone interested in art, design, and education. It is a chance to see the work of a true master and to learn from his example. The exhibition is a testament to the power of art and design to inspire and educate. It is a chance to see the work of a true master and to learn from his example. The exhibition is a must-see for anyone interested in art, design, and education. It is a chance to see the work of a true master and to learn from his example.



Moj najbolji crtež, linorez, (digitalni kolor), 1981.
My Best Drawing, (digital colour), 1992



Porodično stablo, 2007.
Family Tree, 2007



PRVÝ, DRUHÝ A TRETÍ PRÍBEH O PRŤKOVÍ

FIRST, SECOND & THIRD STORY ABOUT FARTY

Kniha „PRVÝ, DRUHÝ A TRETÍ PRÍBEH O PRŤKOVÍ“ vznikla pôvodne ako krátka, rozprávka-rozpovedka, ktorú Rastko rozprával len tak pre zábavu svojej dcéry. Neskôr ju autor upravený do podoby viacerých výtvarných obrázkov. Príbeh si napokon našel svoje miesto v literatúre v psychoterapii pri práci s deťmi – „psychologická terapia Miki“ ho dokonca trénovala „Príbehy“.

V máji 1992 sa uskutočnila adaptácia „PrŤky“, v ktorej Rastko hral v Monte Carlo. Príbeh príbehu bol obrázková kniha prečítaná do štyroch jazykov a vyšla v limitovanom nákladom nákladu ako prvá verzia. Druhé vydanie publikovali v roku 1994 vydavateľstvá Balkan Public, Puto a Palladio, a tretie vydanie vyšlo v roku 2000 vo vydavateľstve Benetton.

The book „FIRST, SECOND & THIRD STORY ABOUT FARTY“ came up as a short „naughty“ story narrated as a joke to Rastko's daughter and later developed into a hand-made picture book. Unexpectedly, the story found its way very applicable in psychotherapy, in work with children – the psychologist Maria Miki called the story „Fartylet“.

In May 1992 a radio format „Farty“ directed by Bodo Markovitz took part in the international festival of Radio-drama in Monte Carlo. For that occasion, the picture book was translated into four languages and multiplied in one hundred copies, as a first edition. The second edition was published in 1994 by the Balkan Public, Puto and Palladio, and the third in 2000 by Benetton.

ЈАО, ПОМИСЛИ ОН,
КАД ПАДНЕМ НА
ЗЕМЉУ САВ ЂУ
СЕ РАЗБИТИ!

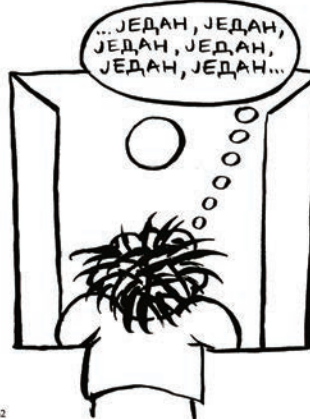


ЈАО, ПОМИСЛИ ОН,
КАД ПАДНЕМ НА
ЗЕМЉУ САВ ЂУ
СЕ РАЗБИТИ!



...А ДА БИ ШТО ПРЕ ЗАС-
ПАО, СТАЈАО ЈЕ НА ПРО-
ЗОРУ И БРОЈАО МЕСЕЦ.

ОДЈЕДНОМ ТАКО ЈАКО
ПРДНУ, ДА ОДЛЕТИ КРОЗ
ПРОЗОР...





The Rubber Soul Project band, 1996

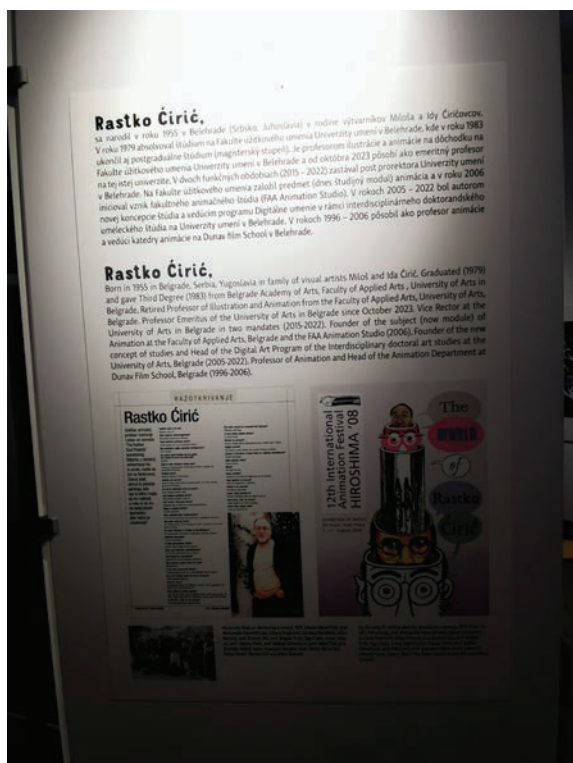
The Rubber Soul Project, multimedijalni projekt posvećen Bitlsima, 1996 i 2015.

The Rubber Soul Project, multimedia project dedicated to the Beatles, 1996 and 2015.

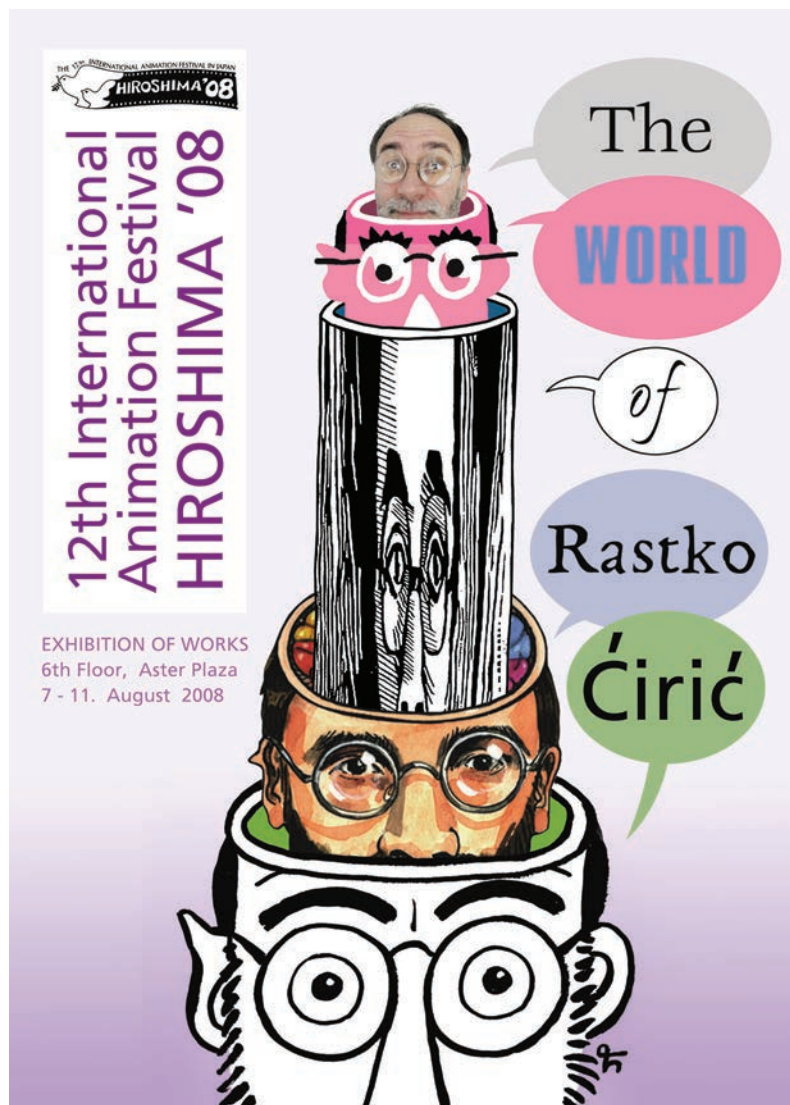


Snimanje ploče Tropical Breakfast, 2019.
Tropical Breakfast recording, 2019.

The Rubber Soul Project, Politikin Zabavnik, 2015.
The Rubber Soul Project, Politikin Zabavnik magazine, 2015.



Diplomci sa profesorima na krovu fakulteta, 1979.
Graduates with professors on the school's roof, 1979



Plakat za izložbu u Hirošimi, Japan, 2008.
Hiroshima exhibition poster, Japan, 2008

Intervju, 2014.
Interview, 2014

Pano sa kratkom biografijom A panel with a short biography



Ida, Rastko i Miloš, 1956. / Ida, Rastko and Miloš, 1956



Idin crtež, 1955.
Ida's drawing, 1955



Pozivnica za rođendan, 1957.
Birthday invitation, 1957



Porodica Čirić, 1961.
Čirić family, 1961



Porodično stablo, linorez, 1977.
Family Tree, linocut, 1977

SPISAK RADOVA

1. *Stolica za svakoga*, varijacije na „anti-stolicu”, 1973.
2. *Porodično stablo*, linorez, 1977.
3. *Drvo ludosti*, litografija u četiri boje, 1978.
- 4-6. *Četvrti susret*, plakat, katalog i pozivnica za manifestaciju Univerziteta umetnosti, 1979.
7. *Drvo života*, linorez i kolorni pečati, 1979.
8. *Ludak*, linorez, 1980.
9. *Beskonačni autoportret*, linorez, 1980.
10. *Hakim iz Merva*, linorez, 1981.
11. *Zmaj iznad Bola*, linocut, 1981.
12. *Konjanik*, linorez/serigrafija, 1981.
13. *Pauk*, linocut, 1981.
14. *Moj najbolji crtež*, linorez, (digitalni kolor), 1981.
15. Crtež za grafiku, 1982.
16. Uputstvo za sklapanje traka sa animiranim ilustracijama za zootrop-knjigu *Odlazi cirkus*, 1983.
- 17-22. Šest ciklusa iz magistarske zootrop-knjige *Odlazi cirkus*, 1983.
23. *Uvod u beskonačne deformacije*, linorez, 1984.
24. Abeceda od pereca, 1984.
25. *Crni Bog*, crtež, 1986.
26. Logo za Avalin Atelje Animacije u okviru Avala filma u Beogradu, 1987.
27. *Lepotica i zver*, linorez, 1987.
- 28-29. Dva stripa o senkama objavljena u slovačkom časopisu za decu *Zornička* koji je uređivao Mihal Kiralj, 1989.
30. *Ala*, iz knjige *Ale i bauci*, 1989.
31. Oklop za kentaura, iz knjige *Ale i bauci*, 1989.
- 32-40. Devet scena iz animiranog filma *Ale i bauci*, 1989.
41. Pet bića iz knjige *Ale i bauci*, 1989.
42. *Talason*, iz knjige *Ale i bauci*, 1989.
43. *Forzec* iz knjige *Ale i bauci*, 1989.
- 44-46. Mačka i dva zeca, inspirisano izložbom i knjižicom *Svojeručni zoo* iz 1990.
47. Autoportret na senci. Sa izložbe „Svojeručni zoo” u galeriji Đuro Salaj u Beogradu, 1990.
48. Palindromska životinja, Politikin Zabavnik, 1990.
49. Maskota za proizvode od ljute paprike, 1991.
50. Iz serije crteža sa bubama, 1991.
51. *Moj najbolji crtež* (digitalni kolor), 1992.
52. *Prva, druga i treća priča o Prtku*, korice, 1992.
- 53-55. Tri ilustracije iz knjige *O Prtku*, 1992.
56. *Prtko–Rastko*, foto i crtež, 1992.
57. Anagrame životinje, Politikin Zabavnik, 1993.
58. Ilustracija za časopis *Politikin Zabavnik* (zavesa), 1996.
59. Crtež iz sna o jazavičaru-gusenici, 1996.
60. Šest neobičnih životinja, 1997.
61. Plakat izložbe: motiv sa korice knjige Ršum *Još nam samo ale fale*, Prometej, 2000.
62. Brodska zastava za Gordanu i Zorana, 2001.
- 63-76. 14 plakata za Evropski festival animiranog filma *Balkanima* (2004–2021).
77. *Porodično stablo*, akvatinta, 2007.
78. Plakat za izložbu u Hirošimi, Japan, 2008.
- 79-82. Ajnštajn, Tesla, Edison i braća Limijer, kalendar

- „Istorija svetlosti” firme BUCK iz Beograda, 2015.
83-88. Šest scena iz filma „Svetlosti i senke”, 2019.
89. *Digitalni grifon*, New Image, 2020.
90. Crtež kružne školice za veliki tepih, pravljen specijalno za ovu izložbu, 2026.
91. 10 dekorativnih brojeva za školicu
92. Skica za školicu sa lažnim „rupama”, 2026.

EKSLIBRIS

93. Rastko Ćirić, Beograd, 1976.
94. Dragoš Ivanović, novinar, Beograd, 1976.
95. Milivoj Grujić Elim, grafičar, Beograd, 1983.
96. Milan Simić, Beograd, 1985.
97. Galerija Grafički kolektiv, Beograd, 1987.
98. Ian James Marshall, Australia, 1987.
99. Jure Žuljević, profesor, Bol, Brač, Hrvatska, 1988.
100. Milan Ferko, ex-apiariis 1, Bratislava, 1989.
101. Milan Ferko, ex-apiariis 2, Bratislava, 1989.
102. Goran Skrobonja, SF i horor pisac, Beograd, 1993.
103. Astrid Jaime, Kolumbija, 1994.
104. Norman Ashford, es-dono, Biblioteka Saobraćajnog fakulteta u Beogradu, 2002.
105. Tatjana Kitanović, Beograd, 2004.
106. Gordana Fajndović, (lentikular, animiran), Beograd, 2007.
107. C&K Roustan Delatour, Francuska, 2007.
108. Božidar Zečević, Beograd, 2007.
109. RTS, Radio Televizija Srbija, Beograd, 2008.
110. Nikola Grasi, Beograd, 2020.



LIST OF WORKS

1. *A Chair for Everyone*, an „antichair” variations, 1973
2. *Family Tree*, linocut, 1977
3. *Tree of foolishness*, four color litographies, 1978
- 4-6. *Fourth Meeting*, poster, catalog and invitation for the manifestation of the University of Arts, Belgrade, 1979
7. *Tree of Life*, linocut and colour stamps, 1979
8. *Fool*, linocut, 1980
9. *Infinite selfportrait*, linocut, 1980
10. *Hakim from Merv*, linocut, 1981
11. *Dragon over Bol*, linocut, 1981
12. *Horseman*, linocut/silkscreen, 1981.
13. *Spider*, linocut, 1981
14. *My Best Drawing*, linocut (digital colour), 1981
15. Drawing for a graphic print, 1982
16. A manual for assambling the stripes with animated illustrations into a zoetrope-book *The Circus Departs*, 1983
- 17-22. Six cycles from the diploma zoetrope-book *The Circus Departs*, 1983.
23. *Introduction Into Infinitive Distortions*, linocut, 1984
24. Pretzel alphabet, 1984
25. *Black God*, drawing, 1986
26. Avala Animation Atelier, Avala Film comp. Belgrade, 1987
27. *Beauty and the Beast*, linocut, 1987
- 28-29. Two comics about shadows published in the Slovak children magazine *Zornička* edited by Mihal Kiralj, 1989
30. *Glutton*, from the book *Ogres & Bogies*, 1989
31. Centaur's armor, from the book *Ogres & Bogies*, 1989
- 32-40. Nine images from the animated film *Ogres & Bogies*, 1989
41. Five creatures from the book *Ogres & Bogies*, 1989
42. *Talason*, from the book *Ogres & Bogies*, 1989
43. Decorative paper from the book *Ogres & Bogies*, 1989
- 44-46. Cat and two rabbits, inspired with the exhibition and a booklet *Handy Zoo*, 1990
47. Selfportrait in the shadow. From the exhibition *Handy Zoo* in the Djuro Salaj Gallery, Belgrade, 1990.
48. Palindromic animal, Politikin Zabavnik magazine, 1990
49. Mascotte for hot paprika products, 1991.
50. From a series of drawings with beetles, 1991.
51. *My Best Drawing*, (digital colour), 1992
52. *First, Second and Third Story about Farty*, cover, 1992
- 53-55. Three illustrations from the book *Farty*, 1992
56. *Farty*–Rastko, photo and drawing, 1992
57. Anagramic animals, Politikin Zabavnik magazine, 1993
58. An illustration for the Politikin Zabavnik magazine (curtain), 1996.
59. Drawing of a dream about a dachshund-caterpillar, 1996
60. Six unusual animals, 1997
61. Exhibition poster: motif from the cover of the book by Ršum Još Nam Samo Ale Fale, Prometej, 2000
62. A ship flag for Gordana and Zoran, 2001
- 63-76. 14 posters for the European Animated Film Festival *Balkanima* (2004–2021).
77. *Family Tree*, 2007
78. Hiroshima exhibition poster, Japan, 2008

- 79-82. Einstein, Tesla, Edison and Lumiere Brothers. Calendar “History of Light”, BUCK company, Belgrade, 2015
- 83-88. Six images from the film *Lights and Shadows*, 2019
89. *Digital Gryphon*, New Image, 2020
90. A circular hopskotch design for a large carpet, made specially for this exhibition, 2026
91. Ten decorative number for the hopskotch
92. A sketch for a hopskotch with a false “holes”, 2026

EX-LIBRIS

93. Rastko Ćirić, Belgrade, 1976.
94. Dragoš Ivanović, journalist, Belgrade, 1976.
95. Milivoj Grujić Elim, graphic artist, Belgrade, 1983.
96. Milan Simić, Belgrade, 1985.
97. Grafički kolektiv Gallery, Belgrade, 1987.
98. Ian James Marshall, Australia, 1987.
99. Jure Žuljević, professor, Bol, Brač, Croatia, 1988.
100. Milan Ferko, ex-apiariis 1, Bratislava, 1989.
101. Milan Ferko, ex-apiariis 2, Bratislava, 1989.
102. Goran Skrobbonja, SF and horror author, Belgrade, 1993.
103. Astrid Jaime, Columbia, 1994.
104. Norman Ashford, ex-dono, Faculty for Transport in Belgrade, 2002
105. Tatjana Kitanović, Belgrade, 2004.
106. Gordana Fajndović, (lenticular, animated), Belgrade, 2007.
107. C&K Roustan Delatour, France, 2007.
108. Božidar Zečević, Belgrade, 2007.
109. RTS, Radio Television Serbia, Belgrade, 2008.
110. Nikola Grassi, Belgrade, 2020.









Otvaranje: Martina Pavlikanova
Opening: Martina Pavlikanova



Otvaranje: Ljubomir Ferko, Martina Vozarova, ing. Petra Flach, g-đa prevodilac i Rastko Ćirić
Opening: Ljubomir Ferko, Martina Vozarova, ing. Petra Flach, Mrs translator and Rastko Ćirić