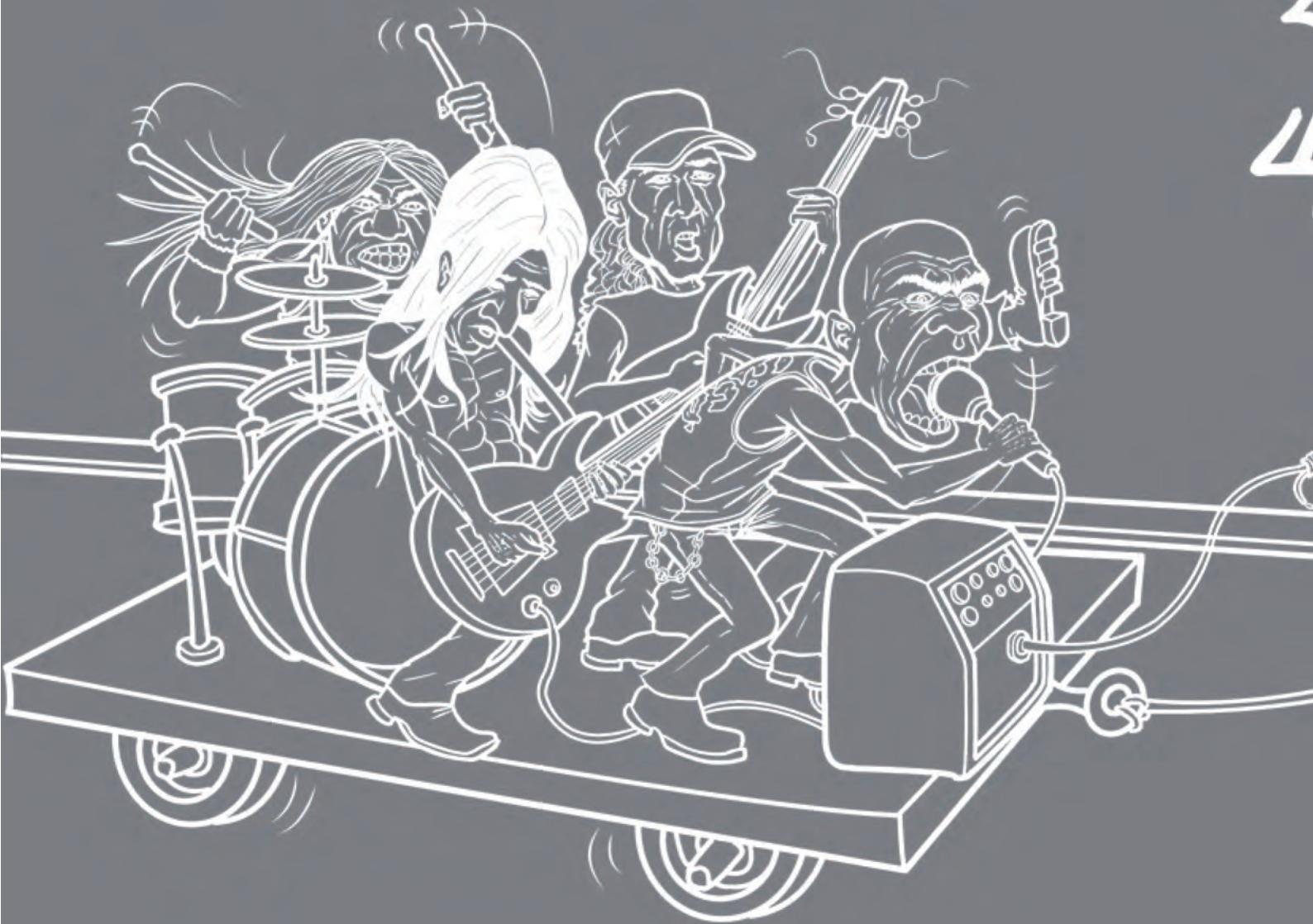
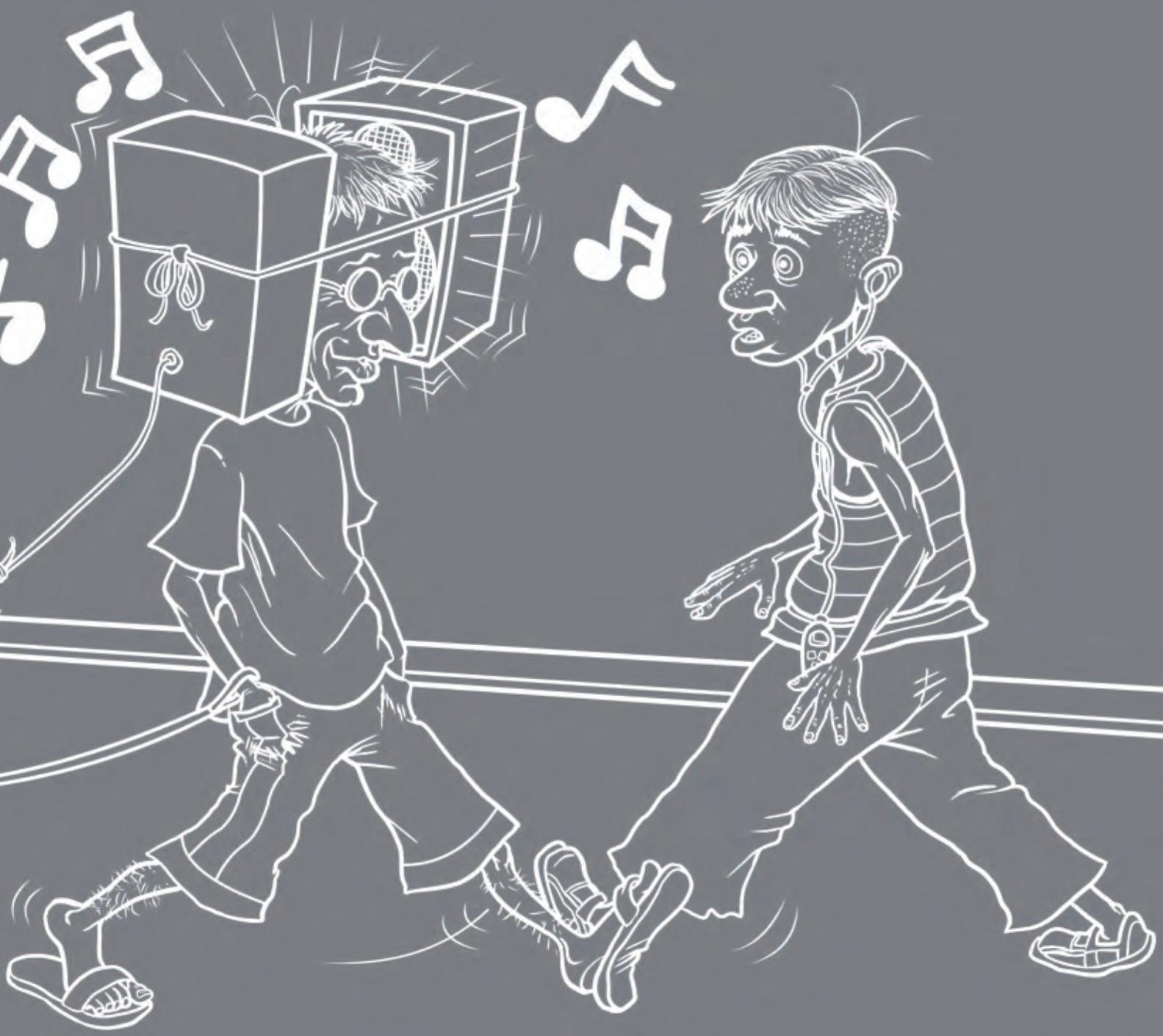


Illustrations
Ilustracije

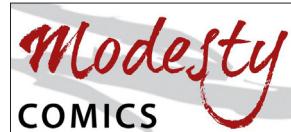
Mladen Oljača







Ilustracije | Illustrations
Mladen
Oljača





Mladen Oljača
Illustrations

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TUŽNO-MRAČNO-GORKO-VESELI SVET PO OLJAČI

Ilustracije spadaju u kategoriju koju bismo mogli nazvati „crtanje sa preprekama“ što bi značilo da je autor višestruko ograničen - sadržajem koji pokušava da pretoči u crtež, prostorom koji ta ilustracija treba da zauzme u nekoj publikaciji odnosno samim karakterom publikacije. Nije isto crtati ilustracije za knjige ili udžbenike, za magazine ili dnevne novine - svako izdanje ima svoje karakteristike, određenu „težinu“, značaj u prezentovanju štampanog materijala i, konačno a nimalo bezazleno, tehničke (ne)mogućnosti koje utiču na krajnji izgled crteža. Svemu navedenom valja dodati i urednikovo mišljenje koje se mora poštovati jer on je taj koji odobrava štampu. Sve u svemu, mnogo (reklo bi se premnogo) zahteva, ograničenja i uslova koji se moraju poštovati da bi, konačno, crtež osvanuo na hartiji.

Sa karikaturama situacija je bezmalo identična a osnovna razlika je u tome što autor prvenstveno ima posla sa fluidnim činjenicama aktualnog trenutka koje valja prepoznati, očistiti od suvišnih ukrasa koji skrivaju „suštinu stvari“ i pretočiti u humorno intonirani vizuelni geg.

Za ilustracije definitivno treba imati nerv ili žicu. Ukoliko u ilustraciji nema duha koji joj daruje i udahnuje autor ona ostaje puko otaljavanje posla, mehaničko pretakanje reči u linije i oblike, popunjavanje praznina na stranici. Autor u ovoj knjizi predstavljenih ilustracija svakako nije neko ko odraduje posao. Čak i u crtežima životinja, koje su bezbroj puta crtane, njemu uspeva da ne budu tek varijacije varijacija jer im je dodato par iskrica vrcavosti. Šaljive i šarene dečje ilustracije pričaju male, vesele pričice.

Ilustracije muzičkih izdanja usvajaju ikonografiju rok muzike i poigravaju se sa njima uvek insistirajući na malo (ili malo više) iščašenosti, nekonvencionalnosti i nekonformizma koje ovaj fenomen još uvek (mada sve rede) nosi i propagira.

Karikature koje, iako nisu izričito vezane za neku pojavu, korespondiraju sa duhom vremena, vešto barataju humorom iza čije pojavnosti često stoji gorčina i cinični patos razočarenja situacijom i savremenicima.

A SAD-DARK-BITTER-HAPPY WORLD BY OLJAČA

Illustrations are in the category that could be called “drawing with obstacles” which would mean that the author has multiple limitations - by the content which he is trying to transform into a drawing, by the space that the illustration should take in a publication and by the very character of the publication itself. It is not the same to draw illustrations for books or textbooks; for magazines or newspapers - each of them has their own characteristics, a certain “weight”, the importance of presenting printed materials, and finally, not to be underestimated, technical (im) possibilities that affect the final appearance of the drawing. To all of the above we must also add the editor’s opinion, which must be respected because he is the one who has the final approval. Thus, there are a lot of (one might say too many) requirements, restrictions and conditions that must be followed to finally achieve a drawing to be printed.

The situation with caricatures is almost identical, but the difference is that the author is primarily dealing with fluid facts of the current moment that should be recognized, cleaned of frills that hide the “essence of things” and translated into a humorously presented visual gag.

For illustrations, the author should definitely have talent. If the illustration is without spirit, which is given by the author, it remains merely just to do the job, mechanically transferring words into lines and shapes, filling the gaps on the page. The author of this book of illustrations is certainly not someone who just does the job. Even in the drawings he does of animals he manages not to be a mere variation of a variation and he adds a couple of sparks and playfulness.

Illustrations related to music adopt the iconography of rock music and play games with it, always insisting on a little (or a little more) dislocation, unconventionality and non-conformity that this phenomenon still (albeit rarely) carries and propagates.

Caricatures, although not specifically related to some phenomenon, correspond to the spirit of the time, skillfully juggle humour and behind their appearance is often bitter and cynical disappointment with situations and contemporaries.

Ono što je u ovoj knjizi imenovano kao „uvrnuti karakteri“ i „mračne opservacije“ čini se da je autoru davalо najviše slobode odnosno najmanje ga ograničavalo. Ilustracije za magazin „Cool Girl“ i mobilne telefone čiste su vragolije i dobrodošle igrarije čija je svrha da budu lako „čitljive“ i da razvesele, što zahteva nemalu dovitljivost i duhovitost autora. Mračne opservacije su crteži iz autorskog portfolija u kome se otkriva njegova zanatska veština ali i crtačka vizura i vizija. Na tom tragu su i nekoliki crteži slati na tematske konkurse. Knjigu zaključuje par autokarikatura na kojima autor ne štedi ni samoga sebe (kao što nije „davao popust“ ni drugima).

Nakon promišljanja sadržaja ove knjige vreme je da se kaže i par reči o autoru (što je do sada izbegavano kako bi pažnja ostala fokusirana na crteže). U pitanju je Mladen Oljača (1970), autor mlađe/srednje generacije strip umetnika Srbije, generacije koja je stasavala u vremenu ratova (koje ova država nije vodila), ekonomskih sankcija i izolacije od ostatka (kulturnog) sveta. Te nevolje su, pak, naterale strip kreativce da se snalaze i dovijaju kako i gde da objavljiju svoje radove; obzirom da je puno toga umnoženo u sopstvenoj „režiji“ autori nisu imali probleme sa strahom od uredničke cenzure što je, s druge strane, pospešilo razvoj prirodnog mladalačkog bunta obilno hranjenog prizorima raspada države, sistema vrednosti, potenciranjem kriminalnih aktivnosti, od najsitnijih do onih u državnom vrhu. Nije stoga čudo da su bezmalo svi autori tog alternativno-andergraund strip talasa činili manje ili veće iskorake odnosno otklon prema stvarnosti, sa jasnim crno-humornim i cinično-sarkasičnim tonom priповедanja odnosno karikaturalnim grafičkim izrazom.

Oljača je jedan od retkih prekaljenih autora-slobodnjaka koji su ostali i - opstali u nesigurnim strip svetovima, više puta počinjući iz početka u raznim redakcijama dnevnih i nedeljnih novina, učestvujući u mnogim projektima i na raznim konkursima. Sve ove nedaće nisu ga pokolebale u načinu na koji posmatra svet i stvara slike i priče u slikama; pre bi se reklo da su pročištile njegov izraz a poente učinile ljućim i bolnijim. Sada je na znatiželjnim gledaocima da otkriju tužno-mračno-gorko-veseli svet - po Oljači.

Ilija Bakić, pisac i stripski kritičar

What is in this book named as “weird characters” and “dark observations” seems to give the author the most freedom, or the least restrictions. Illustrations for the magazine “Cool Girl” are pure-hearted frolics and mischief and designed to be easy to “read” and to cheer you up, which requires a lot of ingenuity and wit from the author. Dark observational drawings from the author’s portfolio reveal his craftsmanship, but also his views and visions. On this track are furthermore several drawings sent to the themed competitions. The book concludes with some self-caricatures in which the author does not spare himself, as he is not “giving discount” to others.

After consideration of this book it is time to say a few words about the author (which has been avoided to keep attention remained focused on the drawings). Mladen Oljača (1970), is the author of the younger / middle generation of comics artist from Serbia, the generation that grew up in a time of war (which our government ‘did not fight’), economic sanctions and isolation from the rest of the (cultural) world. These troubles, in turn, forced comics creators to manage and contrive how and where to publish their works. Considering that a lot of that was published by the authors themselves, they did not have problems with fear of editorial censorship which fuelled the development of the natural, youthful rebellion which was abundantly nourished by the scenes of disintegration of the state and a system of values, emphasizing criminal activities, from the smallest to those in national leadership. It’s no wonder that almost all of the authors of the alternative-underground comics wave used a minor or major breakthroughs or drifts from reality, with clear black-humorous and cynical storytelling and grotesque graphic expression.

Oljača is one of the few authors, hardened freelancers, who remained and survived in an uncertain world of comics, repeatedly starting from scratch in various news-rooms of daily and weekly newspapers, participating in many projects and in various competitions. All these misfortunes have not changed the way he perceives the world and creates images and stories in pictures; rather, they have cleared his expression and they made his thoughts angrier and more painful. Now, curious viewers, you can discover the sad-dark-bitter-happy world as seen by Oljača.

Ilija Bakić, writer and comics critic

Ilustracije za decu

Illustrations
for children

Pencil sketch for the cover of
"Parting", an anthology with
aphorisms for children by
domestic writers, selected by
aphorist Aleksandar Čotrić, 2011

Skica u olovci za naslovnu stranu
za antologiju aforizama za decu
domaćih pisaca, "Razdeljak" u
izboru aforističara Aleksandra
Čotrića, 2011.





(previous page) Cover for "Part-ing", an anthology with aphorisms for children by domestic writers, selected by aphorist Aleksandar Čotrić

Format: 210x297mm

Technique: pencil on paper,
digital ink and colour

Published: 2011

(prethodna strana) Naslovnu stranu za antologiju aforizama za decu domaćih pisaca, "Razdeljak" u izboru aforističara Aleksandra Čotrića, olovka na papiru, digitalni tuš i kolor, 2011.



Illustrations for children's magazine "Junior"

Technique: pencil and ink on paper

Published: 2003-2005

Ilustracije za dečji magazin "Junior", olovka i tuš na papiru, 2003. - 2005.

Illustrations for children's
magazine "Junior"
Technique: pencil and ink on
paper
Published: 2003-2005

Ilustracije za dečji magazin
"Junior", olovka i tuš na papiru,
2003. - 2005.





Illustrations for children's magazine "Junior"

Technique: pencil and ink on paper

Published: 2003-2005

Ilustracije za dečji magazin "Junior", olovka i tuš na papiru, 2003. - 2005.

Illustrations for "Parting", an anthology with aphorisms for children by domestic writers, selected by aphorist Aleksandar Čotrić

Format: 210x297mm

Technique: pencil on paper,
digital ink and colour

Published: 2011

Ilustracije za antologiju
aforizama za decu domaćih
pisaca, "Razdeljak" u izboru
aforističara Aleksandra Čotrića,
olovka na papiru, digitalni tuš i
kolor, 2011.





Illustration for "Headstrong Book", a book with aphorisms for children, by aphorist Aleksandar Čotrić

Format: 210x297mm

Technique: pencil on paper and digital colour

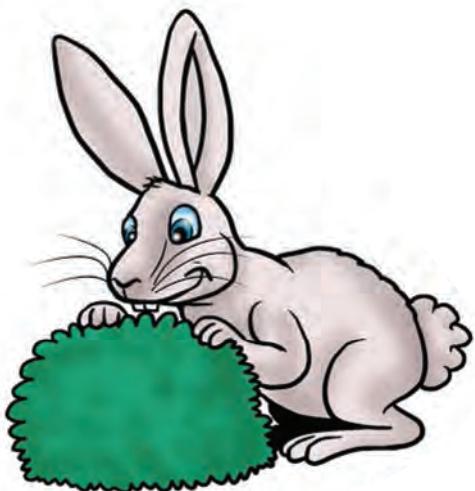
Published: 2011

Ilustracija za knjigu aforizama za decu, "Svojeglava knjiga", aforističara Aleksandra Čotrića, olovka na papiru i digitalni kolor, 2011.



Illustrations with animals for
an elementary school textbook
Format: 292x166mm
Technique: pencil on paper,
digital ink and colour
Published: 2008

Ilustracije životinja za
udžbenik za osnovnu školu,
olovka na papiru, digitalni tuš i
kolor, 2008.



Caricatures

Karikature



Illustrations for daily newspaper „Citizen's Paper“ from Novi Sad (pensioners under the influence from Viagra)

Format: 300x227mm

Technique: pencil on paper, digital ink and colour

Published: 2008

Ilustracije za novosadske dnevne novine
"Građanski list", olovka na papiru, digitalni
tuš i kolor, 2008.



Illustrations for daily newspaper „Citizen's Paper“ from Novi Sad (pensioners enticed by coffee to sign for the Pensioner's Party)

Format: 250x217mm

Technique: pencil on paper, digital ink and colour

Published: 2008

Ilustracije za novosadske dnevne novine
"Građanski list", olovka na papiru, digitalni
tuš i kolor, 2008.

Illustrations for daily newspaper „Citizen's Paper“ from Novi Sad
Format: 202x272mm
Technique: pencil on paper,
digital ink and colour
Published: 2007

Ilustracije za novosadske dnevne novine "Građanski list", olovka na papiru, digitalni tuš i kolor, 2007.

(next page) Illustrations for daily newspaper „Citizen's Paper“ from Novi Sad
Format: 300x314mm
Technique: pencil on paper,
digital ink and colour
Published: 2008

(sledeća strana) Ilustracije za novosadske dnevne novine "Građanski list", olovka na papiru, digitalni tuš i kolor, 2008.





Illustrations for daily newspaper
„Citizen's Paper“ from Novi Sad

Format: 330x227mm

Technique: pencil on paper, digital
ink and colour

Published: 2008

Ilustracije za novosadske dnevne
novine "Građanski list", olovka na
papiru, digitalni tuš i kolor, 2008.

