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Milenko Prvački

E La Nave Va

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E La Nave Va
Milenko Prvački

[Milenko Prvački]

E L a N a v e V a

(And the Ship Sails On)

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Cover photograph: *E La Nave Va*, 2015, 110 x 200 cm, Acrylic on linen (page 15)

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FOREWORD

Helina Chan

This solo exhibition is testament of Milenko Prvački's single-minded pursuit in continually creating great works. He is an artist who does not simply take satisfaction in past efforts and rest on his laurels of success as an established painter and Cultural Medallion recipient. His body of work is prolific and organic. It is constantly growing and developing, and this constant inquiry into his own paintings and drawings urges us to pay attention to each new work and view them thoughtfully, for his visuals always post questions to the viewer. Each time I visit his studio, there is always something new he is working on (despite his insane work schedule and numerous obligatory government art and cultural projects), and the new works never fail to surprise me. Though one may see familiar motifs or elements rendered in Milenko's signature abstract style, there is always something different and unexpected in either the composition, the colours, the subject or the presentation. This is what I love most about Milenko as an artist. It is truly inspiring when an artist constantly challenges his own visual achievements.

Since moving to Singapore in 1991, western-trained Prvački has been enthralled by the beauty and fluidity of Chinese ink

paintings. The light layerings and strokes of paint in his own oil and acrylic works are reminiscent of the Chinese shui mo (水墨) art – water-colour or brush painting. Inspired by the traditional ink paintings, Milenko's works depart from the dictates of a focal point in Western art, and instead choose to tell stories across the wide canvas, as is characteristic in Chinese paintings. His stories transpire from years of stored experiences, life events and memories, with recurring discourses on displacement and identity since his migration from Yugoslavia to Singapore in 1991, and becoming a Singapore citizen in 2002. It is unquestionable that Milenko possesses great painting skills and techniques, with each piece of work a testament of his craft. His strokes are masterful, and his layering of colours always creates an astounding effect.

Milenko's work is simply beautiful and sophisticated. He is a master painter, comparable to the likes of the great contemporary painters of today. I hope you will come to the gallery as often as you want during this exhibition to take time to view his works and contemplate on the ideas and questions posed by the visuals.

Recent work of Milenko Prvački:

LEARNING TO FLOAT, OR MEDITATING ON THE TABLE

Tony Godfrey

Looking at and thinking about Milenko Prvački's recent paintings three questions repeatedly come to mind:

1. What are these objects that seem to float across the canvas?
2. Why does he use such inbetween colours, so few primaries?
3. What is this space, this unidentifiable place he keeps returning to?

It is these questions I will endeavour to – if not answer – refine. And in that process of questioning – in a sense, of talking to the paintings – no doubt some other questions will come up. Despite the large scale and the apparent candour with which he speaks, these are intriguing, but often elusive pictures.

Recently when asked by a group visiting his studio what his work was about, Milenko replied, "Dislocation." He related this to me as we stood looking at his recent painting *Dislocated*. Several forms seem to float across its surface: a simplified boat shape, a coloured grid, a shape like a canoe with an outrigger, a vase or maybe a test tube? Assorted abstract shapes float too. The word "dislocated" is spoken below in capitals. I say spoken because it is written much as one would write a word in a foreign language that one is

trying to learn and speak: dis – lo – cat – ed.

All the elements seem to have no certain location, to be flowing, or floating across the surface, touching each other when they do, at random.

Twice in his life he has had to learn a new language: firstly when he went to do his masters in Romania, secondly when he came to Singapore in 1991 and had to learn English – his second language at school in Yugoslavia had been German. This struggle to learn a new vocabulary and grammar found an outlet or metaphor between 1997 and 2009 in an extended series of paintings and drawings (variously called *The Ultimante Visual Dictionary*, *Visual Dictionary and Collection*).

Language is about connecting: the first word you learn to say in any language is "thank you" – *xie xie*, *terima kasih*, *salamat*. Not so much to express a particular notion as to show good will, agreeability, to set up a good social relationship.

Charles Merewether in his book on Milenko suggests that in

the process of gaining a language and making these paintings the past of his life in Yugoslavia (his national identity having by now transformed been transformed via the civil war to Serbian) was made less “real”. “The result,” Merewether writes, “is a form of lexicon that serves as a surrogate for the appearance of memory.”ⁱ And Milenko himself wrote me that, “I have developed a system to cover up my memories. I am looking for the next step, action, work... We can't stop memories appearing from time to time, but only in context. It must be something that is happening now, though it could be related to the past.”ⁱⁱ I am not so sure that the paintings are such an act of deliberate or successful amnesia as he suggests. In art memories return in many forms, invariably transformed, perhaps as nostalgia, longing, trauma, the uncanny or just as an echo so mutated as to be no longer recognisable. I think the richness of this work is to do with the transformation of a vast store of visual memories, some of which, inevitably, carry personal associations, but which more importantly have pictorial meanings available to all.

Dislocation. Before the Nineteenth century most people never strayed more than ten miles from the house they were born in, they were rooted in a village, a kampung, a community, a landscape. Wars, famines or persecution may periodically smash up this inertia, but generally people died in the village in which they were born, or in one adjacent. Milenko has moved from Serbia to Romania to Singapore, but as anyone who has visited him knows

home-making has been important to him. He is not a nomad who is happy to live from a suitcase or yurt. This is something I personally empathise with: having lived in 23 different houses or flats so far, not including two month long stays in Portugal, Spain and Mexico where, not incidentally, I actually enjoyed the sense of being dis-languaged and experiencing my own native language more intensely in my own head, I dream of settling down.

When you are dis-languaged you experience other things more intensely: gestures, moods, tones, body language, visual shapes. If we think again of the boat shape he paints it is basic, like a child's drawing or pictogram - or like the simplified boat in his 2004 painting *Boat*.ⁱⁱⁱ

But let us return to the more recent painting and look at the other two thirds of painting: the background. Clearly unlike the shapes which have dripped copiously down the canvas, this has been painted on the floor. This surface is a complex of mottled pinks and reds, with occasional extrusions of green. It feels organic like exposed flesh or else like liquid, though maybe water but an oil that things can slide easily across. I am reminded strangely of matmos and the backgrounds in Velazquez. Matmos? It was a liquid mass, sea or lake, with a consciousness in the camp 1968 movie *Barbarella*. (More seriously we can think of Andrei Tarkovsky's 1972 Film *Solaris* where the surface of the oceanic planet around which the astronauts orbit is itself is consciousness. The surface in Milenko's paintings equally, is not inert. Here

we can look to Velazquez: the backgrounds in his portraits seem very mundane, empty even, until we look hard and realise how carefully modulated they are. They work on us a bit like the soundtrack in a good movie does, invisible but moving. Perhaps, also, it is in these backgrounds of Velazquez (or Vermeer) that we can sense the artist's own personality, what Proust termed *air de chanson*.

Similarly if we look at the *Dialogue* paintings of Milenko's early career which, as Merewether contends, were highly influenced by Bacon, we see that, as in Bacon, much of the emotional weight is carried by the background and its color modulations. If the figures or form give the melody then the background gives it orchestration or *stimmung* – atmosphere or mood. Or, if we want to continue such musical metaphors or comparisons, and think of music as a set of layers (it is literally so in studio recording with overdubbings) then the background is like the bass or continuo.

This shifting, floating sense of consciousness is echoed by his colours, which often seem to slide away from or between the primaries. It is also in such modulated colours that we can sense the ‘air de chanson’. Are these backgrounds, these spaces, we may ask, liminal, dusk or dawn when the primaries fade away and sleep merges into consciousness, or we slowly wake? I think so.

It may be useful to think also of geology and rock formation.

In geological time the layers of the earth (strata) shift and slide across each other.^{iv} The images in his drawings and paintings are like that too, laid one over one other, sliding over or occasionally meshing. This layering, this space in which things float, can be seen as a metaphor for our consciousness and subconscious, for memory and how we garner information and store it – and how it later, transformed, re-emerges. (Likewise, his interest in the early 2000s in making sculptures and constructions is, I guess, related to this – complex forms in a garden, belonging and yet not belonging to their allotted site. Geologically speaking, they were erratics – rocks or boulders formed in one region but carried in or on a glacier to a region where the stones are of another type.)

So, if we think of different strata and forms as representing different types of life or experience, within this we can approach the various motifs: for instance, the sheets of paper with grids filled with numbers recall the scoresheets for “yamb” a dice and number game he plays with his wife Delia when he returns home - to relax.

One form recurs more than ever, even to the point of becoming another ground: the table for a table is at once a thing and a place – it is what we set things upon.

The table is both a thing and a metaphor: there is, he claims, no one table he has a particular fondness. A table is a good, accessible motif for his painting: we all know what it is. We

could all draw one as a child, just as we could draw boats and birds.

What is a table?

It is an everyday thing, where we^v sit as children, to learn, to eat, to write. A table is a device that gives us a platform or surface to put things upon. It is where we meet, to eat, to discuss, to negotiate – we talk of gathering round a table. As a philosophy student I was often enjoined to consider the table: would the table, I was asked, still be a table if no-one was looking at it: was there some table-ness that made it more of a table than another table? Tables matter: notoriously, the arguments between North Vietnam, South Vietnam, the Vietcong and the USA took months to begin in 1968/9 because of the disagreements about the shape of the negotiating table.^{vi}

In that foundation of European culture, The Bible, tables appear regularly:

It can be a promise: “Ye might eat and drink at my table in my kingdom.” Christ promises his disciples.

Luke, 22.30

A sanctuary: “Thou preparest a table before me in the presence of my enemies.” Psalms, 23.5

It is part of the simplest room: “Let us make a little chamber... and let us set for him there a bed, and a table,

and a stool, and a candlestick...” 2 Kings 4.20 (Preparing a room for Elisha.)

In Bill Viola’s seminal 1983 work *Room for St John of the Cross* all we see inside a small cell is a table and set on it some water and a TV monitor. A table is such a basic thing. In a rather less exalted 1992 work by the English artist Sarah Lucas *Two fried eggs and a kebab* she used it as a metaphor for a person, (the eggs for the breasts, the kebab for genitals and a photograph of these for the face).

Prvački recounts how he often thinks of the table his teacher in Romania Corneliu Baba painted in his 1969 *Still life with chess table*.^{vii} Baba had been influenced by Spanish painting Goya and Velazquez – not the normal socialist realist painting. He talks of wanting to rethink still life in terms of the table. We have with recent scholarship understood how still life painting from Juan Sánchez Cotán and Juan de Zurbarán to Cezanne and Braque is not just decorative but a philosophical discourse on the world, objects in the world and our belonging in the world.^{viii}

A table is what things are set upon: in Velazquez *Kitchen Maid with the Supper at Emmaus or La Mulata* in Dublin pots, vases, a garlic and a strip of folded paper. Such a provisional arrangement echoes the discussion in the background between Jesus and his disciples, a ploy repeated in his painting in London’s National Gallery *Christ in house of Martha*.

Milenko recently uncovered an old painting from 1997 entitled *Table* and realised how long he has brooded over this theme. In it a shape, simultaneously both anthropomorphic and architectural, seems to have come to rest on a precisely drawn table – the only definite object in an uncertain landscape.^{ix}

We go to, we sit at a table, we pause and look down upon it. This action of go to, sit down, pause, look down and meditate is a good equivalent of how we should experience these recent paintings. It also reflects how they are made: “I don’t like Chinese painting much,” he says, “but I like the way they work horizontally, so now I do everything on the floor. I do not correct mistakes. There is no cover up.” Things float back and by, old images recur, albeit changed.

If we consider, as he requests us to, his 2014 painting *Group portrait with table* as a still life we can understand that a still life can have some of the scale of a history or colour field painting. A head shape moves as if in Muybridge-like sequence to the table: a ship and a tao shape (a form somehow commensurate with the table) come to rest there. A strip with jagged edges, something he sees as very South-East Asian floats in the wider space, a blue-green expanse, part-covered with broad beige strokes on the right.

This is a mental space, one where words, images and objects may float through and together, but one that cannot be described adequately in language.

Another jagged line recurs in *Departure*, a painting with a gentle grey-blue ground (or should we say “sea”) along with images of a ship, a porpoise, the lower half of a woman’s torso and assorted gestures that seem to be forming into shapes. (The sometime similitude of painterly gesture and gesture is important. The shapes are made from memory with paint.)

Throughout my life, like many others, I have written letters but not sent them: I was not sure if they had the right tone of voice or else by writing them I had fulfilled what I needed to do: work something out for myself. They are, often, in fact, letters to myself. But I haven’t written a real letter for many years, though I do send postcards.

He writes me, ‘*Unsent letter* is my body of work, comprising a series of large-scale paintings, drawings and mixed-media work on paper. It was generated by reflecting and observing habits developing today while using new technology and ways of communication in contrast to the “old”, traditional way of writing letters, postcards is neglected and forgotten. People are practicing today speedy, instant and simplified exchange of information, sharing their emotions, news, and ideas in dry and standardised forms of communications using digital technology. My paintings aim to remind the viewer of contrasting aspect of archiving, documenting and expressing personal thinking, feelings, events, happenings, needs and desire against the very common daily use of computers, SMS texting or skype, that are fast and efficient but lack a “personal touch”.

'In my paintings and drawing I recreate the objects, shapes and marks, as "telegraphic" evidence of human traces that are embodied, hidden in daily avalanche of messages.

'My works explore this "invisible" world of unseen, unspoken words and signs.'

'I have started it in 18th Street Art Centre Residency last year in Santa Monica.'

It is a lament made by many in culture who suspect ease and speed has been gained by the new "connected world" of "facebook friending" and virtuality – but much lost. Yes, it is easier and cheaper to send an image of flowers by email than deliver a bunch of flowers personally, but it carries no scent. The new connected world seems disconnected from the physical world.

How do deal with such a rapidly changing world, practically and morally? Do we rail against it, ignore it or work with it? How do we hold on to what we believe important from the past. Where do we go? What do we pursue?

Hunting is a common metaphor for what artists do, so given that, firstly, Milenko had early in life made many paintings about hunting and, secondly, that he had a *mittel-europa*^{xi} fondness for red meat I asked him whether he had hunted himself and whether in his year doing national service in the Yugoslav army he had been a good shot. His answer was very forthright: "Hi my dear friend, you are wrong: I never hunted. Even in the army I never used a gun. I never shot! All my work is against it and I would never ever use it, so God is my witness. No aggression ever – only sometimes against idiots (ha, ha) but even then, very kindly."^{xii} This is Buddhist like and gives a clue to the paintings: they are large and ambitious but not aggressive or ego-dominated. They are about a sense of accepting and belonging in a world that is various and all too often contradictory and discombobulated.

"Only connect"^{xiii} the epigraph to E M Forster's 1910 novel *Howard's End* has been a *leit-motif* of modernism: the need to reconnect after colonialism, the enlightenment, the industrial revolution etc. had disconnected all the supposed links of an organic, holistic society. Milenko is more contemporary in his relativism and realism: learn to live with the disconnects, learn to float, bear witness in painting and drawing to what matters and must be preserved.

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- i Charles Merewether, *After memory, the art of Milenko Prvacki*, Singapore, 2013, p. 111.
 - ii Email from artist 31.1.15.
 - iii Illustrated Merewether p. 163. One may add that there is no better place in the world to observe what today's ships look like than Singapore!
 - iv The Danish painter Per Kirkeby who trained as a geologist is an interesting comparison here.
 - v Perhaps we should say Europeans: the Chinese use tables slightly differently.
 - vi <http://www.clemson.edu/caah/history/FacultyPages/EdMoise/viet9.html>
 - vii reproduced in Merewether, *op. cit.* p. 19.
 - viii See for example, William B. Jordan, *Spanish still life in the golden age*, Fort Worth, 1985; Svetlana Alpers *The Art of Describing: Dutch Art in the Seventeenth Century*, Chicago, 1983 and Norman Bryson, *Looking at the Overlooked: Four Essays on Still Life Painting*. Cambridge, MA, 1990.

- ix We should also mention how in Goya's 1799 etching *The sleep of reason produces monsters* we have an image of the table neglected, the pen discarded, the writer collapsed on the table asleep. The table is the emblem not just of the writer but of conscience.
- x Email from artist 31.1.15.
- xi Serbia is not traditionally considered part of *Mittel Europa* or Central Europe but Vojvodina the norther semi-autonomous part of Serbia which he comes from is, having been ruled by the Hapsburgs and having a large Hungarian minority population.
- xii Email from artist 30.1.15.
- xiii "Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die." From E.M. Forster, *Howard's End* Ch. 22.

Tony Godfrey has written many books and articles including *Conceptual Art* (Phaidon, 1998) and *Painting Today* (Phaidon, 2010) and a monograph on the dance paintings of the Indonesian painter Srihadi. He moved to Asia in 2009 and is currently working on a book about Contemporary Indonesian Painting and an exhibition on the relationships between poetry and painting in the Philippines. He has worked at Sotheby's Institute since 1989, and he currently acts as the curator at Equator Art Projects, Jogjakarta and Singapore, where in 2012 he curated *Surrounded By Water, Over the Water*. He lives in Singapore and Manila, and is a frequent visitor to Indonesia and Malaysia.



Artist studio, Singapore

PAINTINGS

2012 - 2015

In the past few years, Prvački's paintings have been echoing with one simple question: *"How can a painting communicate an idea?"*

For Prvački, the practice of painting allows him to pose such a question as a means of reflecting his ideas but also letting the viewer discover it on their own. There is a state of in-betweenness when it comes to the content of his paintings, a shared degree of recollection and imagination. In these new paintings, he invents signs that communicate an idea, but these signs do not necessarily point in one direction. Shapes that suggest ships, table vases, postcards, four-leaf clovers (lucky clover) float in and out of the painting's surface. The painting becomes a composite of these various shapes and signs, marks and drawings, flat

geometries against transparent washes, each in some relation to the whole. Prvački's criteria for balance is rather broad, as the things he paints seem to capture moments of drifting, slipping and cutting out of the picture plane.

They do not seek action or attraction, but they exist to question and provide a critical angle on ways of looking at painting. Each with their own space for slow contemplation, communication becomes the key to understanding their language and the visionary mind of Milenko Prvački. As Prof. Tony Godfrey states in the essay for the catalogue *"We go to, we sit at a table, we pause and look down upon it. This action of go to, sit down, pause, look down and meditate is a good equivalent of how we should experience these recent paintings."*



Uncomfortable table
2015, 117 x 207 cm, Acrylic on linen



E La Nave Va
2015, 110 x 200 cm, Acrylic on linen



Covered up with...
2015, 100 x 195 cm, Acrylic on linen



Table
2015, 100 x 100 cm, Acrylic on linen



In Honor of Velazquez
2015, 100 x 100 cm, Acrylic on linen



Uncomfortable
2015, 94 x 105 cm, Acrylic on linen



Arrival

2015, 40 x 40 cm, Mixed media on canvas



Table

2015, 40 x 40 cm, Mixed media on canvas



Unsent Letter

2015, 40 x 40 cm, Mixed media on canvas



Unsent Letter

2014, 40 x 40 cm, Mixed media on canvas



Unsent Letter

2014, 40 x 40 cm, Mixed media on canvas



Departure

2014, 40 x 40 cm, Mixed media on canvas



Shift

2014, 60 x 60 cm, Mixed media on linen



E La Nave Va

2014, 94 x 105 cm, Acrylic on linen



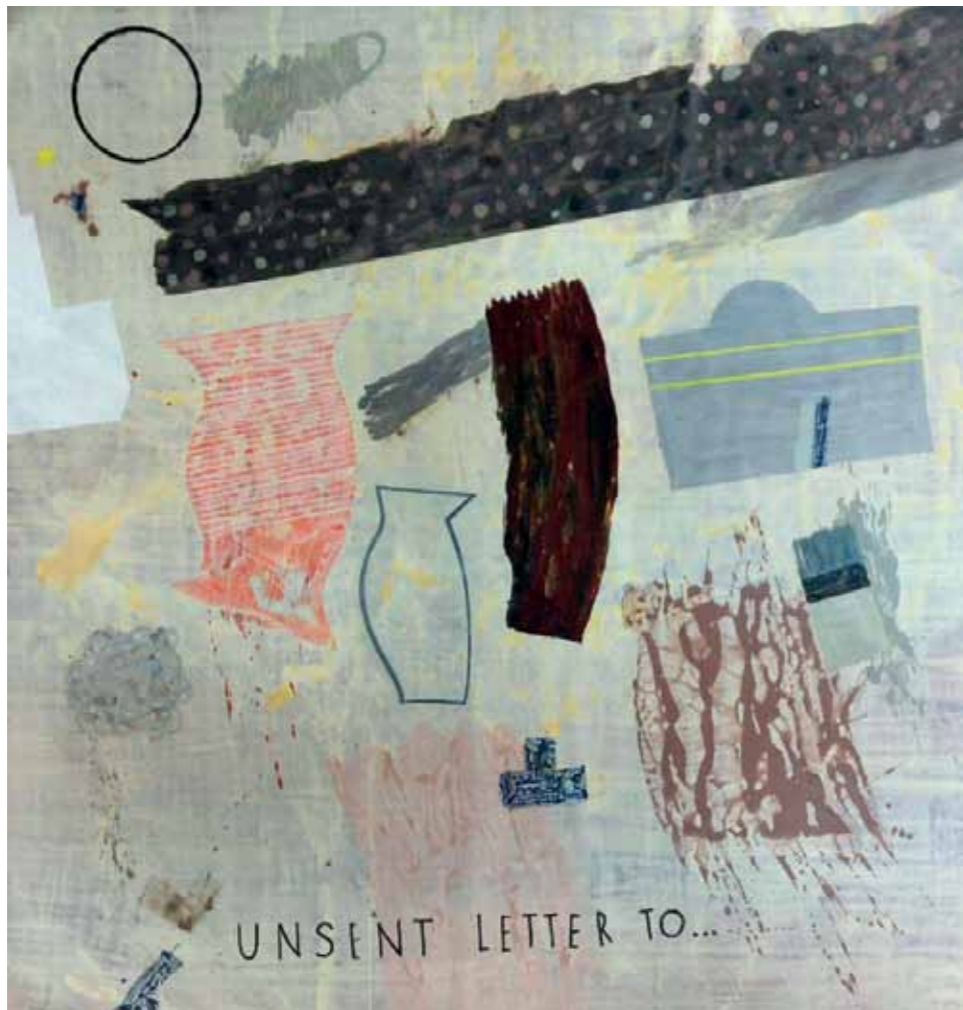
In Honor of Maestro Baba
2015, 55 x 103 cm, Acrylic on linen



Unsent Letter
2014, 50 x 130 cm, Acrylic on linen



Group Portrait with Table
2014, 200 x 200 cm, Acrylic on linen



Unsent Letter To...
2014, 200 x 200 cm, Mixed media on linen



Portrait with Table
2014, 200 x 200 cm, Acrylic on linen



E La Nave Va
2014, 130 x 260 cm, Acrylic on linen



Fragmented
2014, 150 x 249 cm, Mixed media on canvas



Unsent Letter 3
2014, 195 x 195 cm, Mixed media on linen



Dislocated
2014, 200 x 200 cm, Acrylic on linen



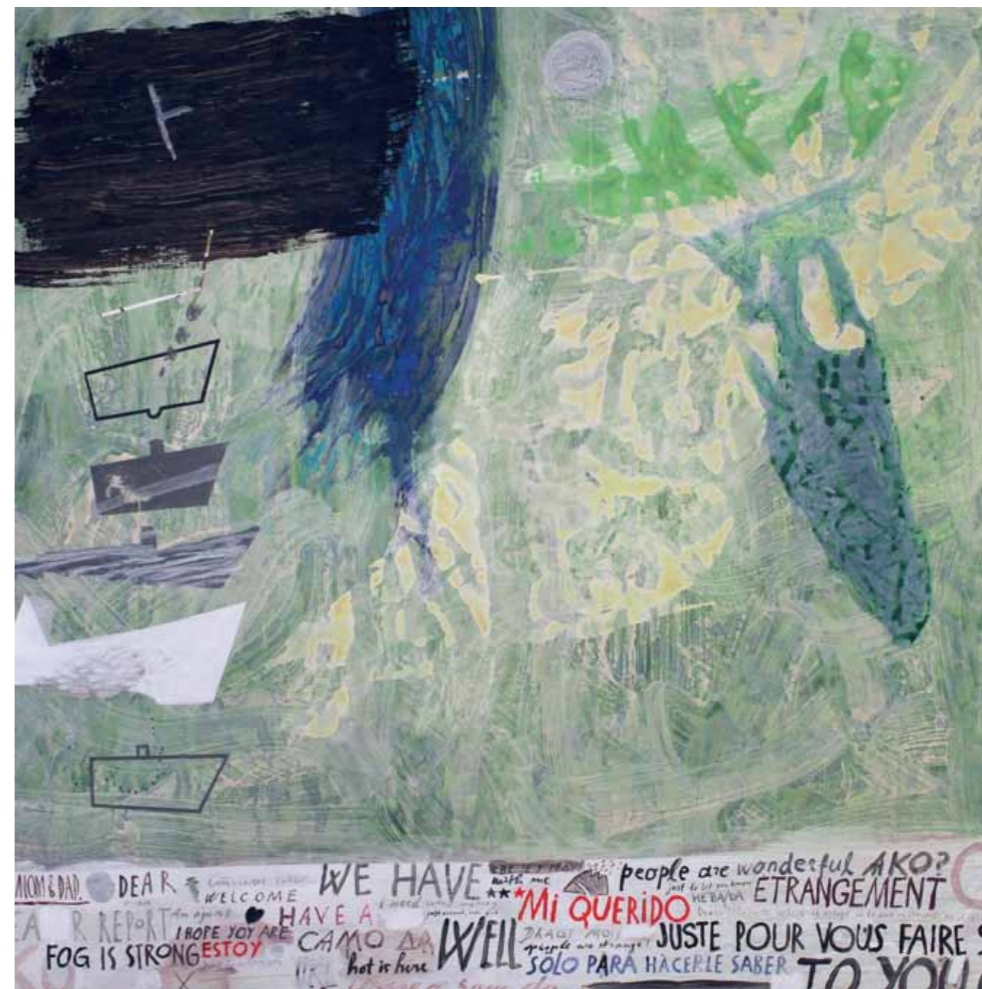
Unsent Letter
2014, 200 x 200 cm, Acrylic on linen



Greetings From...
2014, 200 x 200 cm, Acrylic on linen



Unsent Letter 2
2014, 200 x 200 cm, Acrylic on linen



Unsent Letter
2014, 200 x 200 cm, Acrylic and bitumen on linen



Departure 2014, 346 x 310 cm, Acrylic on linen



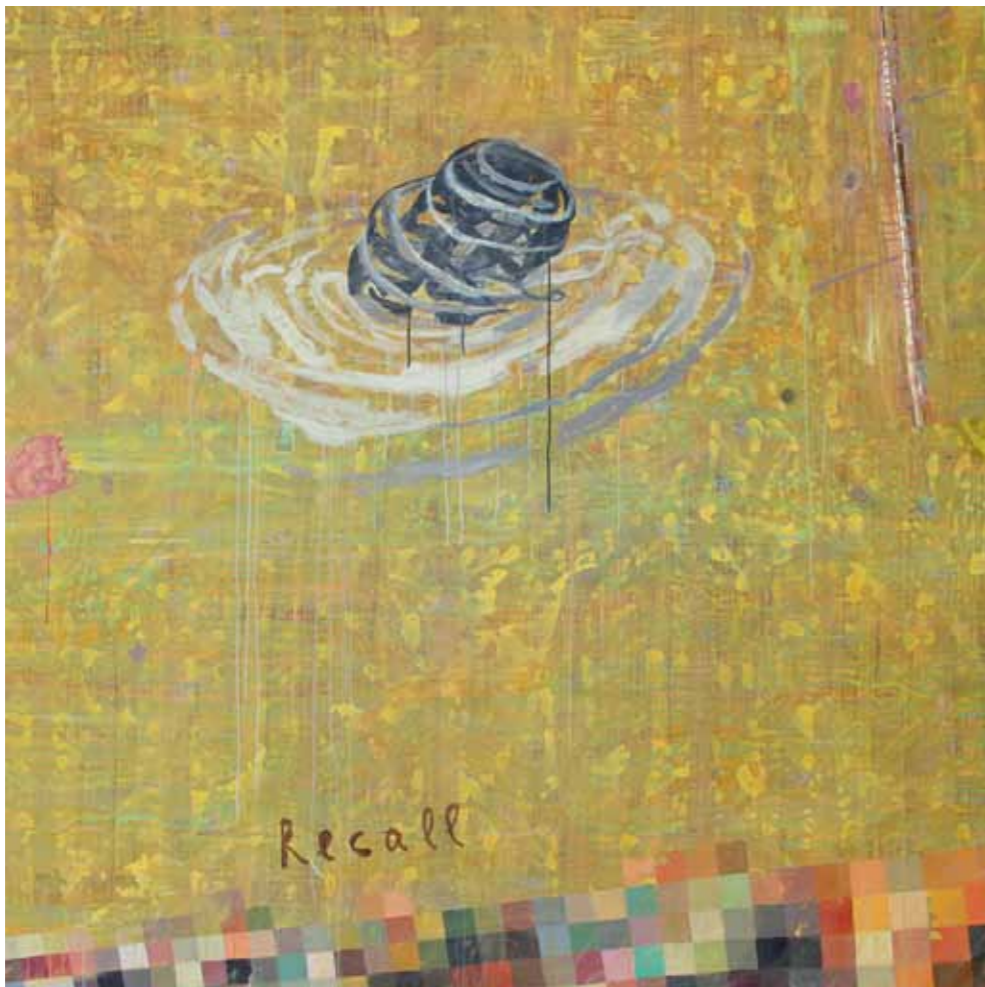
Covered Up
2014, 45.2 x 117 cm, Acrylic on linen



Unsent Letter
2014, 64 x 94 cm, Acrylic and bitumen on linen



Collection
2014, 60 x 94 cm, Acrylic and sand on linen



Recall
2013, 200 x 200 cm, Acrylic on linen



Covered Up
2012, 175 x 200 cm, Acrylic on linen



Covered Up Again
2012, 200 x 175 cm, Acrylic on linen



Covered Up
2012, 100 x 125 cm, Acrylic on linen



Untitled
2012, 100 x 125 cm, Acrylic on linen



Covered Up
2012, 100 x 100 cm, Acrylic on linen

WORKS ON PAPER

2013 - 2015



18th Street Arts Centre Residency,
Artist studio, Santa Monica, California

ARTIST RESIDENCY WORKS

2014 - 2015

Milenko Prvački has participated in the artist residency program at 18th Street Arts Center in Santa Monica, California for three consecutive years from 2013 to 2015. Each year, Prvački had produced paintings on paper with mixed media, recycled material and various collage techniques. As the artist mentions *"I start the residency process by accessing a kind of storage in my head, a collection of ideas which I can further analyze, reduce, and finally develop one into a body of work."* Even though the first table forms began to appear in late 90s, they have not been fully brought up as a subject till his residency in 2014. It is crucial to view Prvački's recent works in the light of the formal shifts and iconographies that happened in the work he made outside of his studio in Singapore.



Table

2015, 28 x 38 cm, Mixed media on paper

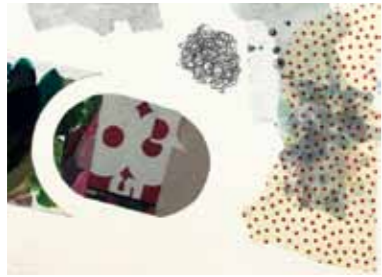


Table
2015, 28 x 38 cm, Mixed media on paper

Table
2015, 28 x 38 cm, Mixed media on paper

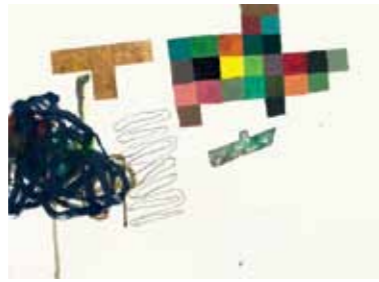


Table
2015, 28 x 38 cm, Mixed media on paper

Table
2014, 28 x 35 cm, Mixed media on paper

COLLAGE ON PAPER

2014 - 2015



Pallet 2
2014, 21 x 30 cm,
Mixed media on paper



Table
2014, 21 x 30 cm,
Mixed media on paper



Pallet 2
2014, 21 x 30 cm,
Mixed media on paper

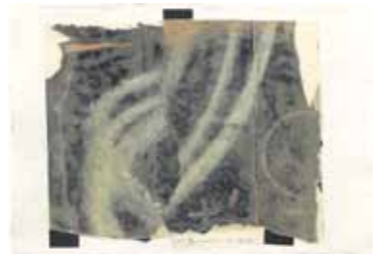


Table
2014, 21 x 30 cm,
Mixed media on paper



Table 2
2014, 21 x 30 cm,
Mixed media on paper



Table
2014, 21 x 30 cm,
Mixed media on paper



Table
2014, 21 x 30 cm,
Mixed media on paper



Table
2014, 21 x 30 cm,
Mixed media on paper



Fragments
2014, 33 x 50 cm,
Mixed media on paper



Yamb with Table
2014, 33 x 50 cm,
Mixed media on paper



Unsent Letter to India
2014, 34.5 x 50 cm,
Mixed media on paper



Table
2014, 21 x 30 cm,
Mixed media on paper



Table 3
2014, 21 x 30 cm,
Mixed media on paper



Table 2
2014, 51 x 23.5 cm,
Mixed media on paper



Table 2
2015, 45 x 32 cm,
Collage and Mixed media on paper



Yamb
2015, 45 x 32 cm,
Collage and Mixed media on paper

UNSENT LETTERS

2013

Unsent Letters is a body of work which initiated at the residency program in 2013. This series started out as works on paper, and later developed into paintings on photographs and large scale paintings. On the idea behind "Unsent Letters", the Prvački states:

It was generated by reflecting and observing habits developing today while using new technology and ways of communication in contrast to the "old", traditional way of writing letters, postcards is neglected and forgotten. People are practicing today speedy, instant and simplified exchange of information, sharing their emotions, news, and ideas in dry and standardised forms of communications using digital technology. My paintings aim to remind the viewer of contrasting aspect of archiving, documenting and expressing personal thinking, feelings, events, happenings, needs and desire against the very common daily use of computers, SMS texting or skype, that are fast and efficient but lack of "personal touch".

In my paintings and drawings I recreate the objects, shapes and marks, as "telegraphic" evidence of human traces that are embodied, hidden in daily avalanche of messages. My works explore this "invisible" world of unseen, unspoken words and signs.



Unsent Letters
2013, 22 x 23 cm, Mixed media drawings on paper



Unsent Letters

2013, 22 x 23 cm, Mixed media drawings on paper

Unsent Letters

2013, 22 x 23 cm, Mixed media drawings on paper

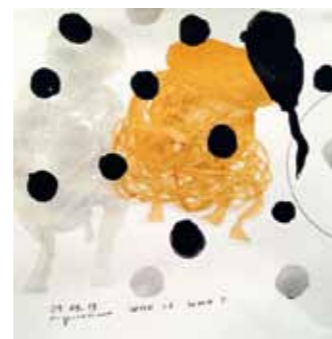


Unsent Letters

2013, 22 x 23 cm, Mixed media drawings on paper

Unsent Letters

2013, 22 x 23 cm, Mixed media drawings on paper

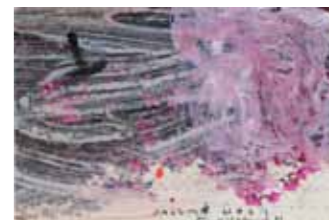


Unsent Letters

2013, 22 x 23 cm, Mixed media drawings on paper

Unsent Letters

2013, 22 x 23 cm, Mixed media drawings on paper

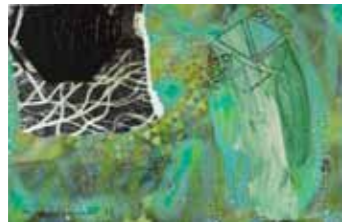
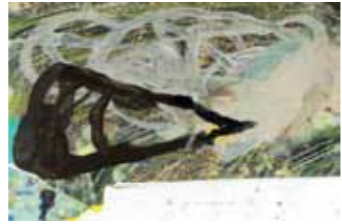


Unsent Letters

2013, 22 x 23 cm, Mixed media drawings on paper

Unsent Letters

2013, 10 x 15 cm, Mixed media on analog photographs

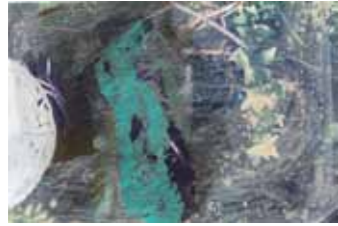


Unsent Letters

2013, 10 x 15 cm, Mixed media on analog photographs

Unsent Letters

2013, 10 x 15 cm, Mixed media on analog photographs



Unsent Letters
2013, 10 x 15 cm, Mixed media on analog photographs



Unsent Letters
2013, 12.5 x 15 cm,
Mixed media on analog photographs



Unsent Letters
2013, 12 x 15 cm,
Mixed media on analog photographs



Unsent Letters
2013, 12 x 15 cm,
Mixed media on analog photographs



Unsent Letters
2013, 12.5 x 15.5 cm,
Mixed media on analog photographs



Unsent Letters
2013, 12 x 15 cm,
Mixed media on analog photographs



Unsent Letters
2013, 20 x 20 cm,
Mixed media on analog photographs



Unsent Letters
2013, 9 x 13 cm,
Mixed media on analog photographs



Unsent Letters
2013, 10 x 15 cm,
Mixed media on analog photographs



Unsent Letters
2013, 15 x 30 cm
Mixed media on analog photographs



Unsent Letters
2013, 10 x 23 cm,
Mixed media on analog photographs



Unsent Letters
2013, 10 x 18 cm,
Mixed media on analog photographs



Unsent Letters
2013, 10 x 15 cm,
Mixed media on analog photographs



Unsent Letters
2013, 20 x 14 cm,
Mixed media on analog photographs



Unsent Letters
2013, 20 x 16 cm,
Mixed media on analog photographs



Unsent Letters
2013, 16.5 x 15 cm,
Mixed media on analog photographs



Milenko Prvački

Born in 1951, Ferdin, Vojvodina, Yugoslavia
Has been living and working in Singapore since 1991
Master of Fine Arts (Painting), Institute of Fine Arts, Bucharest, Romania.

2000 – 2011, Dean Faculty of fine Arts
Present, Senior Fellow, Office of the President LASALLE College of the Arts, Singapore

Selected Solo Exhibitions

2014

Johor Strait, Building Bridge Art Foundation, Baik Art,
Bergamont Station Art Center, Santa Monica, California, USA
Art Stage, Singapore, iPreciation Gallery, Singapore

2012

Milenko Prvački: A Survey, 1979 -2012, Institute of Contemporary Art
Singapore, Curated by Dr. Charles Merewether
Remembrance of Things Past, iPreciation Gallery, Hong Kong
Review, ICAS, Singapore

2009

Trajectory, (with Delia), Combinart Studio, Singapore

2008

Now you see it, now you don't, Combinart, Singapore (with Delia)

2007

Recollection, TAKSU Gallery, Kuala Lumpur, Malaysia

2006

Construction cite, Museum of Contemporary Art Sydney, Australia
Recollection, TAKSU Gallery, Singapore

2005

Framing and positioning of the Elements, PKW Gallery, Singapore

2004

The New paintings, Taksu, Jakarta, Indonesia
Trophy Paintings, TAKSU, Kuala Lumpur, Malaysia
Trophy Painting, TAKSU Gallery, Singapore

2003

Construction Site, KC Gallery, Belgrade, Serbia & Montenegro

Construction Site, Contemporary Gallery, Pancevo, Serbia & Montenegro
Construction Site, City Art Museum, Ljubljana, Slovenia

2002

Methods & Materials, Plastique Kinetic Worms, Singapore
Construction Site, Institute of Contemporary Art,
LASALLE College of the Arts, Singapore

2001

Collection, Sentosa Artist Village Gallery, Singapore

1999

Collection, PKW, Singapore

1998

Caldwell House, Chijmes, (with Delia), Singapore

1997

Fire in Kakadu - Paintings (with Delia Prvacki), Art Forum Gallery, Singapore
The Ultimate Visual Dictionary - Paintings (with Delia Prvacki),
Caldwell House Gallery, Singapore

1996

Painting in spite of... - Paintings, Takashimaya Gallery, Singapore

1995

Drawings, Golden Eye Gallery, Novi Sad, Yugoslavia

1994

NOBEL House (with Delia Prvacki), Singapore

1993

Paintings (with Delia Prvacki), LASALLE-SIA Gallery, Singapore
Paintings & Drawings, Substation Gallery, Singapore, organised by
ART-2 Gallery, Singapore

1990

Paintings, Cultural Centre Gallery, Belgrade, Yugoslavia
Paintings, Youth Gallery, Sarajevo, Bosnia & Herzegovina

1989

Paintings, Franzer Gallery, Subotica, Yugoslavia

Trophy Paintings, The Coast Gallery, Piran, Slovenia

1988

Collage, Mala Gallery, Pancevo, Yugoslavia

1986

Trophy Paintings, ULUV Gallery, Novi Sad, Yugoslavia

1985

Volcano - Drawings, Collective Graphic, Belgrade, Yugoslavia

Paintings, Meduza Gallery, Koper, Slovenia

1984

Avignon - Drawings, Barbantan Gallery, France

Islands - Paintings, Modern Gallery, Zrenjanin, Yugoslavia

Islands - Paintings, Gallery of Contemporary Art Pancevo, Yugoslavia

1983

Islands - Paintings, Visual Meeting Gallery, Subotica, Yugoslavia

Islands - Paintings, Visual Autumn Gallery, Sombor, Yugoslavia

1982

Islands - Drawings, Mali Iikovni Salon, Novi Sad, Yugoslavia

1981

Fur-Trophy - Paintings, Apatin Gallery, Apatin, Yugoslavia

1980

Paintings, Kolarceva Zaduzbina Gallery, Beograd, Yugoslavia

1979

Dialog - Drawings, Youth Gallery, Novi Sad, Yugoslavia

1978

Dialog - Paintings, Modern Gallery, Pancevo, Yugoslavia

1976

New Paintings (with Rada Cupic), ULUV Gallery, Novi Sad, Yugoslavia

1974

Drawings, Yugoslav Embassy, Bucharest, Romania

1971

Paintings & Drawings, Youth Gallery, Pancevo, Yugoslavia

Selected Group Exhibitions

2014

Market Forces, Erasure: From Conceptualism to Abstraction, Curated by Dr.

Charles Merewether, Osage Gallery and City University of Hong Kong, Hong Kong

Passage, with Delia Prvački, The Luxe Art Museum, Singapore

Departure, iPreciation Gallery, Singapore

Art Stage, iPreciation, Singapore

Do you believe in Angels? Curated by Tony Godfrey, M0_Space, Manila,

Philippines and Singapore

We do, we do Art, One East Asia Gallery, Singapore

2013

Paper, AndrewShire Gallery, Los Angeles, USA

Painting in Singapore, Curated by Tony Godfrey, EQUATOR Art Project,

singapore

Island Vernacular, Miĵenko Prvački and Ian Woo, paintings, Curated by

Christopher Cook, Peninsula Arts with Plymouth University, UK

The Realm in the Mirror, the Vision out of Image, An Exhibition of

Singapore Contemporary Art curated by Feng Boyi, Suzhou Jinji Lake Art

Museum, China

Postmodernism in Vojvodina (1976-1990), curated by Svetlana Mladenov,

Museum of Contemporary Art Voivodina, Novi Sad and Gallery Kulturni Center

Belgrade, Serbia

Cascadence - SG redux, curated by Joanna Lee, iPreciation Gallery, Singapore

2012

Panorama, Recent Art from Contemporary Asia, Singapore Art Museum

The same rain, the same wind, Chiang Mai University Art Center, Thailand

Decode/Recode, Media City, University of Salford, Manchester, UK

“9+1”, Sabanchi University Gallery, Istanbul, Turkey

2011

Love Letter to Surrogate, Museum van Hedendaagse Kunst Antwerpen,

Belgium

LASALLE-NAFA show, ICAS and NAFA Gallery, Singapore

“9”, Praxis Space, Institute of Contemporary Art Singapore

2010

Love Letter to a Surrogate, Torrance Art Museum, Los Angeles, US

The Burden of Representation: Abstraction in Asia Today, curated by

Eugene Tan, Osage Gallery, Hong Kong, Shanghai

2009

Curating Lab, 100 Objects (Remixed), NUS Museum, Singapore

Combinart, Open Studio, Singapore

The Next Chapter, ICAS, Singapore

OH (Open House), Singapore

2008

Permanent Collection, Gallery of New South Wells, Sydney, Australia

Constructed Landscapes: Curated by Karen Lim, NUS Museum, Singapore

2007

BLACK IS NOT THE DARKEST COLOUR, La Libreria, Singapore

CROPED, SLOT Gallery, Sydney, Australia

FROM PERMANENT COLLECTION, Gallery of New South Wells,

Sydney, Australia

Art in Vojvodina from 60this to 2000, Sava Stepanov Collection,

Museum of Contemporary Arts Novi Sad, Serbia

EX TEMPORE, Obalne Gallery Piran, Slovenia

2006

Biennale of Sydney, Museum of Contemporary Art, Sydney, Australia

PGW Gallery, Prêt-à-Porter - Plastique Kinetic Worms Annual Show,

Singapore

50 Years of Ecka Collection, National Museum, Zrenjanin, Serbia

2005

Biennale of Miniature's, Gornji Milanovac, Serbia and Montenegro

Pocheon Asian Art Festival, Poesheon, Korea

International Festival of Art Flags, Novi Sad, Serbia and Montenegro

The Singapore Art Show, SMU, Singapore

Landscape and Beyond, Amelia Jonsthon Contemporary, Hong Kong

Anthology of the Arts, Stadsche Gallery, ZKM Medienmuseum, ZKM-Foyer,

Stadsche Hochschule fur Gestaltung, ZKM-Museum fur Neue Kunst,

Karlsruhe, Germany

2004

The LASALLE School, Earl Lu Gallery, Singapore

2002

Flag Art Festival, Seoul, Korea

Flag Project, Gwangju Biennale, Gwangju, Korea

2001

ASEAN Art Today, Earl Lu Gallery, Singapore

2000

FEAR 2000, Melbourne, Australia

Buntus 2000, International Artists Collective Exhibition organised by

Emma Johnston, Dublin, Ireland

Strokes, Drawing Exhibition, Plastique Kinetic Worms, Singapore

PARALLEL WORLD, Bangkok, Thailand

FEAST, Singapore Art Museum, Singapore

1999

Ambulations, Earl Lu Gallery, in conjunction with Nokia 99, Singapore

PRAXIS, Earl Lu Gallery, Singapore

Carte Blanche, Galerie Societe Generale, Alliance Francaise, Singapore

1998

Semiosis, Earl Lu Gallery, Singapore

Painting Now, Earl Lu Gallery, Singapore

1996

New Acquisitions, National Museum, Belgrade, Yugoslavia

25 Years of Pesak Symposium, Modern Gallery, Pancevo, Yugoslavia

1990

Time of Synthesis, Salon of Yugoslavian Art, Belgrade, Yugoslavia

1989

6th Watercolour Biennale, National Museum Karlovac, Croatia

Balkanian Triennial, Bucharest, Romania

Documenta - Yugoslavia, Sarajevo, Bosnia & Herzegovina

Postwar Landscape in Serbia, Museum of Modern Art, Belgrade, Yugoslavia

1988

6th Yugoslavian Triennial of Art, Sajmiste Gallery, Belgrade, Yugoslavia

Contemporary Art in Pancevo, National Museum, La Valletta, Malta

Contemporary Art in Pancevo, Centar Gallery, Zandam, Holland

Art Today, Art Gallery, Budapest, Hungary

Cetinja, Cetinja Salon, Yugoslavia

1987

International Painting Exhibition, Castel, Cagnes sur Mer, France

Adventure of Landscape, Modern Gallery, Zrenjanin, Yugoslavia

5th Watercolour Biennial, National Museum, Karlovac, Croatia

Yugoslavia Drawing Biennale, Academy of Science & Art Gallery,

Zagreb, Croatia

Yugoslav Drawing Biennale, Modern Gallery, Pristina, Yugoslavia

1985

View on 80th, City Gallery, Sarajevo, Bosnia & Herzegovina,
Art Diary International Art, City Gallery, Budapest, Hungary
Yugoslavian Drawing Biennale, Academy of Science & Art, Zagreb, Croatia
Yugoslavian Biennale of Portrait, National Museum, Tuzla, Bosnia & Herzegovina

Contemporary Drawing from Yugoslavia, Tuzla, Bosnia & Herzegovina
Labirint Gallery, Ljubljana, Slovenia

1984

Selected Yugoslavian Artists, City Gallery, Budapest, Hungary
International Exhibition of Original Drawings, Modern Gallery, Rijeka, Croatia
Selection from International Exhibition of Original drawings in Rijeka, London, England

1983

Youth Biennale, Modern Gallery, Rijeka, Zagreb, Croatia
2nd Watercolour Biennale, National Museum, Karlovac, Croatia
Winter Symposium, Bela Crkva, Yugoslavia

1982

2nd International Drawing Triennale, International Museum of Drawing, Nurnberg, Germany
International Exhibition of Original Drawing, Modern Gallery, Rijeka

1979

Contemporary Art in Vojvodina, Art Museum, Kechkemmet, Hungary
Drawing & Printmaking from Vojvodina, Art Gallery, Galti, Romania

1978

Contemporary Art from Vojvodina, Rosenheim, Passau, Germany

Symposiums and Art Workshops

2014

Visiting Professor, University of Washington, School of Art, Seattle, USA

2013

Art Residency at 18th Street Art Center, Santa Monica, California, USA

2011

Singapore Arts Museum, Panel discussion, Contemporary South East Asian Painting, Singapore

2010

Visiting Professor at Sabanchi University, Istanbul, Turkey

2009

Workshop, SOTA, Singapore

2007

Artist Talk, Istanbul Modern, Real Presence at Istanbul Biennale 07

2004

Visiting Professor at Musashino Art University, Tokyo, Japan
With-gray-black Workshop, Musashino Art University, Tokyo, Japan

2001

South-East Asian Art, Artist Talk, Belgrade, Yugoslavia
LASALLE-SIA, Young artists from Singapore, Artist talk, Belgrade, Serbia

2000

Artist Talk, "Feast" exhibition, Singapore Art Museum

1999

Community and Modes of Practice, Singapore Art Museum, Nokia Symposium

1997

Northern Territory, Australia
Organized by Art Forum Gallery, Singapore

1996-9

Artists from Singapore, Bali, Indonesia,
Organized by Art Forum Gallery, Singapore

1990

Mileseva Symposium, Milesevo, Yugoslavia

1990-1972

Summer Painting Symposium "Pesak", Pancevo, Yugoslavia
St. Andreja Symposium, St. Andreja, Hungary

1987

Ecka International Visual Art Symposium, Zrenjanin, Yugoslavia

1985

Ex Tempore Art Symposium, Piran, Slovenia

1983

Pocitelj International Art Symposium,
Pocitelj, Bosnia & Herzegovina

1982

Becej Art Symposium, Becej, Yugoslavia

1981

Teslic Summer Workshop, Teslic, Bosnia & Herzegovina

1980

Herculane Art Symposium, Herculane, Romania

1978

Bidgousch International Art Symposium, Bidgousch, Poland

Awards

2012

Cultural Medalion Award, Singapore

2011

"Chevalier de L'Ordre des Arts et des Lettres"

1989

6th Watercolour Biennale, Karlovac, Croatia
Ecka Art Symposium, Zrenjanin, Yugoslavia

1988

October Salon Award, Pancevo, Yugoslavia
S.M. Salon Award, Sremska Mitrovica, Yugoslavia

1986

Special Jury Award, Academie Internationale De Lutece, France
Ex Tempore Art Symposium Award, Piran, Slovenia

1985

Special Jury Award, 17th International Painting Exhibition, Cagnes sur Mer, France

1984

Visual Outam Award for Drawing, Yugoslavian Drawing Biennale, Sombor, Yugoslavia

1982

2nd International Drawing Triennial, Museum of Contemporary Drawing Award and Faber Castel Award Nurnberg, Germany
Ex Tempore Art Symposium Award, Piran, Slovenia

1981

MP Award, 1st Watercolour Bienale, Karlovac, Croatia

1980

Annual Art Society Award, Novi Sad, Yugoslavia
IM Award for Drawing, International Portrait, Drawing Exhibition, Tuzla, Bosnia & Herzegovina
Award for Best Annual Solo Exhibition, Kolarceva Zaduzbina, Belgrade, Yugoslavia

1974

Pesak Summer Painting Symposium Award, Pancevo, Yugoslavia

Curated Exhibitions By Milenko Prvački

2012

The same rain, The same wind, University Art Center, Chang Mai University, Thailand

2010

That's another story, Praxis Space, ICAS, Singapore

2008

NO WONDER, LASALLE Campus, Singapore

2001

Two2, LASALLE-SIA Faculty Exhibition, Earl Lu Gallery, Singapore
Young Artists, Selection of Young artists from Singapore, PKW Gallery, Singapore

2000

Project 1, BETWEEN, Earl Lu Gallery, Singapore
ERICSSON Scholarship Exhibition, W&T Gallery, Singapore
Scratch, 7th Degree Exhibition, Earl Lu Gallery, Singapore
Philip Morris Competition at MITA Building, Singapore
Renewal Painting, PKW Gallery, Singapore

1999

Ericsson Scholarship Exhibition, W&T Gallery, Singapore
WORK IN PROGRESS, Master of Fine Art, LASALLE-SIA Gallery, Singapore
Master Degree Exhibition, LASALLE-SIA Gallery, Singapore
PLAY, 6th Degree Show, Earl Lu Gallery, Singapore

1998

Work in progress, Master of Fine Art, LASALLE-SIA Gallery, Singapore

GAZE, Diploma Show, LASALLE-SIA Gallery, Singapore

Ao Tu, 5th Degree Show, Earl Lu Gallery, Singapore

WORK IN PROGRESS, MFA, LASALLE-SIA Gallery, Singapore

ERICSSON Scholarship Exhibition, W&T Gallery, Singapore

MFA Degree Exhibition, Earl Lu Gallery, Singapore

1997

DRENCH, The 4th RMIT Degree Show, Earl Lu Gallery, Singapore

ERICSSON Scholarship Exhibition, W&T Gallery, Singapore

Anthology, Diploma Show, LASALLE-SIA Gallery, Singapore

BA Exhibition at RMIT Gallery, Melbourne, Australia

WORK IN PROGRESS, MFA, LASALLE Gallery, Singapore

PUP, Diploma Show, LASALLE-SIA Gallery, Singapore

LOOK, Faculty Show, Earl Lu Gallery, Singapore

Tudor Court Drawing Project Exhibition, LASALLE-SIA Gallery, Singapore

PAINTING NEW, Earl Lu Gallery, Singapore

1996

BAOBAB!, The 3rd RMIT Degree Show, LASALLE-SIA Gallery, Singapore

Tangents, Diploma Show, LASALLE-SIA Gallery, Singapore

Reconstruction, Mixed media exhibition, LASALLE-SIA Gallery, Singapore

Ferment, Diploma Show, LASALLE-SIA Gallery, Singapore

Similarity and Difference, 2nd RMIT Degree Show,

LASALLE-SIA Gallery, Singapore

Permanent Collections

National Museum, Belgrade, Yugoslavia

Museum of Contemporary Art, Belgrade, Yugoslavia

Museum of Contemporary Drawing, Nurnberg, Germany

Museum of World Portrait's, Tuzla, Bosnia & Herzegovina

Ecka Symposium Gallery, Zrenjanin, Yugoslavia

Gallery of Contemporary Art, Pancevo, Yugoslavia

Museum of Contemporary Art, Novi Sad, Yugoslavia

Deliblatski Pesak Collection, Pancevo, Yugoslavia

National Museum, Pancevo, Yugoslavia

Obalne Gallery Collection, Piran, Slovenia

Singapore Art Museum, Singapore

National Art Gallery, Singapore

UOB Bank, Singapore

National Library, Singapore

ICI, Singapore

SMU, Singapore

Gallery of New South Wells, Sydney, Australia

GALLERY 61, Novi Sad, Serbia

NUS Museum, Singapore

National Library, Singapore

Private Collections

Serbia, Croatia, Bosnia & Herzegovina, Slovenia, Germany, France,

Germany, Holland, Australia, USA, Romania, India, Hungary, Italy, Poland,

Singapore, Malaysia, Indonesia, Hong Kong, India and Australia