PRESS RELEASE



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Nebojša Bežanić THE LAUGH OF SISYPHUS

Exhibition 21 January / 19 March. 22

Opening reception 20 January from 6pm



La plage (ou l'avant-dernière plage d'avant-dernier jour du monde), 2O21 (detail) Ink, watercolour and acrylic on paper mounted on canvas / 150 x 330 cm





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Nebojša is Slavic for «unafraid», and it is indeed an artist who is afraid of nothing and who assumes his political and social beliefs that the Orbis pictus gallery has chosen to exhibit at the start of 2022, a year in which politics and the media have taken center stage.

Nebojša Bežanic's rich, meticulous, timeless art is reminiscent of certain works by Jérôme Bosch, with its meticulous writing and the multiplicity of themes and characters in a single composition. Using mixed media and detailed drawing, sometimes verging on the miniature, Nebojša evokes mankind, his destiny, his discoveries, his epics, paradise lost and the tumultuous events that have marked the centuries.

This is art that questions, fascinates and incites reflection on the world and humanity. In this world populated by symbols, the tiniest details of anatomy, monuments, objects and animals - sometimes indecipherable, minute - are painted with rare precision, and require close examination to uncover all that they contain.

The previously unseen and recent works on show at the gallery are in the pure tradition of the artist's work, while at the same time reflecting current events with a pitiless, dizzyingly realistic style. The diabolical and delirious scenes collide to evoke the worst turpitudes of our contemporaries, with great lucidity and not without an acute sense of humour and dark laughter.

In lieu of a catalogue, the gallery has decided to entrust Nebojša with the production of issue 30 of the magazine Satirix, in the pure tradition of this review as conceived by Lucien Grand-Jouan, who sadly passed away prematurely last summer. This issue, designed with the help of law yer and writer Emmanuel Pierrat, will undoubtedly be a collector's item.

I look forward to sharing this new exhibition with all of you!

Sitor Senghor director





And the Japanese laugh like whales, 2021 Ink, watercolour and acrylic on paper laid down on canvas 50 x 65 cm



Bailiff kicked off , 2021 Ink, watercolour and acrylic on paper laid down on canvas 50 x 65 cm



Budget distribution, 2021 Ink, watercolour and acrylic on paper laid down on canvas 50 x 65 cm





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Biography



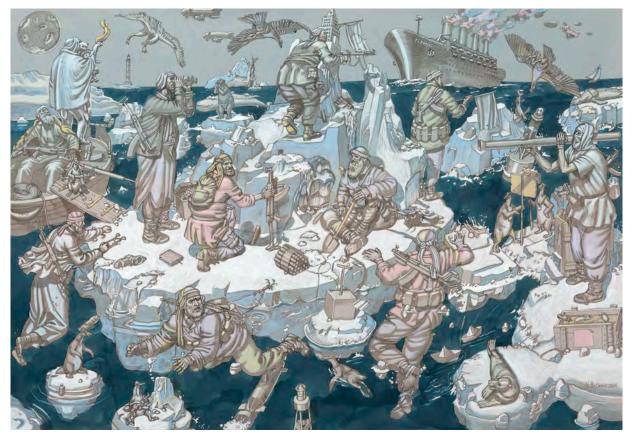
[©] Carlos Munoz Yague

A Franco-Serbian artist born in Cacak (Serbia), Nebojša Bežanic ran around galleries and museums from an early age with his father. Trained by the sculptor Maksimovic Zika, at 16 he was admitted to the School of Decorative Arts in Belgrade. With his degree in hand, he discovered Paris in 1989, where he worked as a house painter during the day and as a draughtsman and painter in the evenings and on weekends. He struggled until 2003, but won the support of a collectors' association, which enabled him to exhibit his work in Paris and other major European cities, and to be included in some very fine European private and public collections. Serbian critic Dejan Djoric writes: "within Nebojša Bežanic's art of painting, everything starts and ends with a drawing. As one of the best European drawers, he has expanded human anthill with his drawing, and spread it over his own map of the world, which has neither beginning nor end. He includes countless figures in his map of the parallel world, small and big soldiers waging war for him. The painter is like the demiurge, God of one of numerous universes where human is given the significance different from the real one. The artist is no traditional minos, but the creator of the world, which operates according to its own rules, in agreement with space and fictitious time, which is lived faster and more existing."

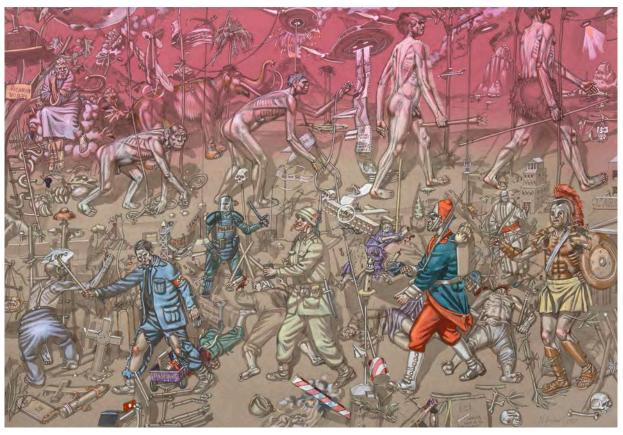
In 2013, the Fondation Taylor in Paris awarded the Prix Claire Combes to Nebojša Bežanic. He now lives and works in Clichy.

Nebojša Bežanic likes to use an iconography close to that of the Renaissance. It is primitive, with a mixture of realism, symbolism, fantasy and violence. He distorts and combines centuries, eras and perspectives.





Solidarity offense, 2021 Ink, watercolour and acrylic on paper laid down on canvas / 75 x 110 cm



Evolution vs Revolution, 2021 Ink, watercolour and aerylic on paper laid down on canvas / 75 x 110 cm



Selection of solo exhibitions

2022 Galerie Orbis pictus, Paris | The laugh of Sisyphus 2021 Galerie Mar Dar, Belgrade (Serbia) | Alchimie 2019 Musée national de Kragujevac (Serbia) | Enfer heureux 2018 Kuca Legata, Belgrade (Serbia) | Lizard in the soul 2017 Galerie Nadežda Petrovic, Cacak (Serbia) | Enfer heureux 2015 6, Mandel, and Espace Oppidum, Paris | Le Tarot, Arcanes Majeurs 2014 Maison Forte de Hautetour, Saint-Gervais | Le Tarot, Arcanes Majeurs 2013 Espace 12 Drouot, Paris | Le Tarot, Arcanes Majeurs Galerie 30, Paris 2011 Galerie Samantha Sellem, Paris 2005 Galerie MITO, Barcelona (Spain) | Visiones 2004 Galerie Nadežda Petrovic, Cacak (Serbia) Galerie Thierry Salvador, Paris | Arabesques et variations 2002 Maison de la culture de Cacak (Serbia) 2001 Galerie Géraldine Zberro, Paris 1999 Galerie Dominique Lang à Dudelange (Luxembourg) Galerie La Loge, Paris 1997 Maison de la culture de Cacak (Serbia) 1995 Galerie Etienne de Causans, Paris Galerie Artchipel, Paris 1994 Maison de la culture de Cacak (Serbia)

Selection of group exhibitions

2015

6, Mandel, and Espace Oppidum, Paris | Corps Emois (et moi) 2006 Galerie MITO, Barcelona (Spain) | Inbetweenies 2005 Art Brussels (Belgium) Galerie MITO, Barcelona (Spain) | Crucifixions 2004 FIAC Paris ; Galerie Thierry Salvador, Paris BAFRA, Brussels (Belgium); Galerie Van Vredenburgh, London 2003 Exposition itinérante (Claudine Boni / Jean-Pierre Coffe / Michel Gillet) | Épouvantails 2002 Salon de Pont des Arts, Toreilles 2000 Galerie La Loge, Paris 1998 Tour Marguerite d'Argentan (Orne) - Association Art dans l'Orne 1997 Galerie La Loge, Paris 1995 Salon d'Octobre, Belgrade (Serbia) 1994 Centre Culturel Yougoslave, Paris Pavillon Cvijeta Zuzoric, Belgrade (Serbia) 1993 Institut de France (Fondation Paul-Louis Weiller), Paris Institut de France (Fondation Pierre David-Weil), Paris 1992 62ème Salon de Printemps de Clichy-La-Garenne Salon Figuration Critique au Grand Palais, Paris Salon Grands et Jeunes d'Aujourd'hui au Grand Palais, Paris 1989 6Salon Jeune Peinture, Jeune Expression, Galerie de Nesle, Paris 1988 Fondation de Ravne (Slovenia) 1987 Salon d'Art d'Octobre, Belgrade (Serbia) 1986 Galerie SKC, Belgrade (Serbia) 1985 3^{ème} biennale de la Jeune Peinture de Ljubljana, Zagreb et Belgrade (Yougoslavia)





Après les 30 glorieuses les 40 minables, 2020 Ink, watercolour and acrylic on paper laid down on canvas / 110 x 150 cm



Politicians be ashamed, 2021 Ink, watercolour and acrylic on paper laid down on honeycomb cardboard / 60 x 100 cm

