

PRESS RELEASE

orbis  
pictus

Galerie

Paris

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mardi > samedi 11h > 19h

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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), 2021 (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 lawyer 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



# Biography



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A Franco-Serbian artist born in Cacak (Serbia), Nebojša Bežanić 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 Bežanić'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 Bežanić. He now lives and works in Clichy.

Nebojša Bežanić 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.

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Solidarity offense, 2021

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



Evolution vs Revolution, 2021

Ink, watercolour and acrylic 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 Vredenburg,  
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<sup>ème</sup> 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

