

Mijo Mijušković

MUZEJ U KAMENU

Poznavajući ličnost i stvaralaštvo Mija Mijuškovića imamo slobodu i zadovoljstvo da Vas zamolimo da podržite jednu originalnu i za kulturu važnu inicijativu o završetku davno započete gradnje **Muzeja kamena** u prirodnom ambijentu. Tu bi se našli eksponati – skulpture, preko nekoliko stotina, koje je naš vajar Mijo Mijušković stvarao četrdeset godina. Ovo izuzetno umjetničko bogatstvo sada se nalaze u impresivnoj prirodnoj okolini u mjestu Suvi Potok iznad Sutomora. Poznato je da su radovi ovog našeg umjetnika oblikovani od svih mogućih vrsta kamena nastalih u različitim klimatskim zonama i različitim vremenima. Nema ni jedne kamene „strukture“ nastale u Crnoj Gori, koja nije zastupljena u njegovim radovima. Na posredan način tamo se našlo nemjerljivo bogatstvo kamenog svijeta. Vajar je dio ovog ambijenta u velikoj mjeri kultivisao od svojih sredstava, ali nije u stanju da do kraja završi ovu plemenitu zamisao. To je razlog što Vam se obraćamo za materijalnu pomoć kako bi se ovo zdanje stavilo u funkciju i učinilo pristupačno za najširu komunikaciju.

Dragutin Vuković
Akademik dr Dragutin Vuković

Dušan Kosović
Akademik dr Dušan Kosović

M. Marjanović
Akademik dr Milo Marjanović

M. Čurić
Profesor dr Mladen Čurić

R. Božović
Profesor dr Ratko Božović

Being familiar with the personality and work of Mijo Mijušković we are at liberty to ask you to support an original and culturally significant initiative for the completion of the Stone Museum, whose beginnings we have witnessed many years ago in its natural surroundings. Within the Museum a few hundred sculptures created by Mijo Mijušković over a period of 40 years will be exhibited. This exceptional artistic wealth presently is situated within the impressive natural surroundings of 'SUVI POTOK' overlooking the seaside town of Sutomore. It is generally well known that the works of this artist have been shaped in various types of stone found in different climatic zones at different times. There isn't a single stone structure originating in Monte Negro not represented in his works. Indirectly, an immeasurable wealth of the stone is presented in these sculptures. Significant part of this beauty the sculptor has created by his own means, but is unfortunately unable to fully complete his noble idea. We would therefore greatly appreciate the financial aid that you could spare to complete this Stone Museum and make it open and accessible to general public.

Dragan Vukotic
Academician dr Dragan Vukotić

D. Kosovic
Academician dr Dušan Kosović
M. Marjanovic
Academician Milo Marjanović

M. Curić
Professor dr Mladen Curić
R. Božović
Professor dr Ratko Božović

MUZEJ U KAMENU

Umjetnička premlisa

Punih 50 godina obrađujem kamen, koji sam donosio sa raznih geografskih širina i od njih pravio skulpture. To pedesetogodišnje druženje sa stijenama rezultiralo je obimnim opusom od nekoliko stotina skulptura, realizovanih u kamenu, različitog homogenog sastava, boje i tvrdoće.

Kamen kao dominantan sadržaj zemljine kore, u umjetničkom smislu je veoma inspirativan i zahvalan za oblikovanje.

Moje odografisanje po svjetskim kamenim arealima omogućilo mi je rad na komparativnoj analizi stijena iz raznih područja, sa stijenama koje sam dobro poznavao, a to su stijene sa područja Crne Gore.

Tako sam svojevremeno propješačio dobar dio Svetе Gore i sa tog područja donio kameni materijal koji sam obradio u Svetogorski ciklus minijatura.

Takođe sam prilikom obilaska Doline kraljeva u Egiptu donio veću količinu kamenih stijena koje sam obrađivao u kombinaciji sa stijenama sa područja Ostroškog revira.

Moja istraživanja, međutim, nijesu se zaustavila samo na kamenu, jer je i drvo inspirativan materijal, kao i njihov spoj u istoj skulpturi.

Kako je vrijeme prolazilo ideja o Muzeju kamena dobijala je nove dimenzije, nudila nove izazove i tražila dodatna umjetnička pregnuća i sredstva.

Ispostavilo se da je područje Orjena, Lovćena i Crkvica, kao područje čistog krasa, ostavilo veće i dublje tragove o protoku vremena, od tragova koji se srijeću u najdubljim kanjonima Tare, Pive i Komarnice.

Za ovaj relativno mali areal, ogromne klimatske razlike u odnosu na okruženje, uslovile su pojavu kamenih stijena različitih sastava, boje, strukture i tvrdoće.

Iako je umjetnički opus više vezan za formu nego za materijal ja sam svoj 50-to godišnji umjetnički izraz uslovno klasifikovao prema materijalu koji sam obrađivao. Iz prostog razloga što je za svaki materijal potrebno razviti posebnu tehniku obrade. Tako su nastali karakteristični ciklusi skulptura.

Ciklus *MILUTINA MILANKOVIĆA*

Upoznavajući prirodu kroz formu analize kamenih stijena, došao sam na ideju da se bliže, koliko je to moguće, upoznam i sa genijalnim djelom naučnika Milutina Milankovića. U tu svrhu posjetio sam njegovu rodnu kuću u Dalju na Dunavu.

Primijetio sam da su promjene na kamenim stijenama pratile i uslovjavale klimatske promjene.

Tako je ovaj ciklus nastao od kamenih stijena iz potpuno različitih vremenskih perioda. Kamen, posebno krečnjak, sintetizovao je u sebi **zapise** od stijena mnogo većeg stepena tvrdoće, što svjedoči da su ovi konglomerati nastajali u različitim periodima razvoja zemljine kore, odnosno pod različitim klimatskim uslovima.

Zapise, tvrdoče poludragog kamena, karakteriše visok stepen umjetničke asocijacije, a izloženi u slobodni prostor ostavljaju utisak snažnog estetskog doživljaja.

Ciklus *OSTROŠKE GREDE*

Godinama sam obilazio područje Povije i kompleksa Manastira Ostroga, područje prepuno idiličnih kontrasta: divljine mjesecnih pejsaža iz predjela Planinice i fascinantne pitomine mediteranske klime. U ovom ambijentu punom prirodnih antagonizama, godinama sam posmatrao i analizirao sudbinu kamenih gromada koje su se obrušavale sa Ostroškim stijena u tektonsku potolinu kroz koju protiče rijeka Zeta.

Prilikom obrušavanja, siti djelovi kamena su se zadržavali u udolinama i vremenom, pod dejstvom blage klime, sedimentisali se u siparišnu stijenu nezahvalnu za obradu.

Nako dugog i studioznog proučavanja razvio sam jednu posve novu metodu obrade ovog materijala, tehnikom finog brušenja, bez upotrebe dlijeta i čekića.

Ovom metodom obrade uspio sam da dobijem željenu formu a da pritom sačuvam vazdušastu strukturu materijala.

Ciklus *SPIČKE MEĐE*

Moj atelje, koji adaptiram u Muzej kamena, u blizini je mjesta Spič gdje se nalazi Crkva Svetе Petke, iz 13 vijeka. Obilazeći

ovo područje, zapazio sam, naročito u zaseocima ispod Sozine kao i u reonu crkve, krastikavo kamenje, koje je smješa različitih stijena nastalih u nekom davnom vremenu. U istoj stijeni nalazi se čitav spektar različitih stepena tvrdoće. Od krečnjačkog dijela tvrdoće 3 stepena (po Mosovoj skali) do ahatnih stijena sa tvrdoćom od 8 stepeni.

Našao sam da je rad na obradi ovih stijena istovremeno i zahvalan i težak, jer sam pokušao da kroz skulpturu izrazim svu dramu nastajanja ovih kamenih simbioza, a da skulpturi dam oblike konkretnih susreta sa ljudima koji su gradili Spičke međe.

Ciklus *KANJON RIJEKE TARE*

Kako sam osnovnu inspiraciju za rad u kamenu uvek tražio u prirodi, kanjon rijeke Tare propješačio sam *uzduž i poprijeko* u više navrata. Počev od izvora ispod Komova odnosno Hana Garandžića pa do Šćepan Polja.

Kanjon Tare je svojevrstan prirodni i vizuelni fenomen. Pogled na kanjon sa 2000 m nadmorske visine je impresivan. Njegove boje se mijenjaju iz minuta u minut i to je za mene ostala najveličanstvenija slika. Te ikonske promjene u kanjonu adekvatne su promjenama koje se srijeću u strukturi, boji i sastavu stijena koje oblikuju kanjon.

Tako sam realizovao veći broj skulptura suptilnog kolorita sa puno tananih valera, što silno podsjeća na pjesmu u molu. Skulpture se, na neki način, osvjedočile Ijepotu Bjelasice, Biogradskog jezera, Tepaca, Mušovića rijeke i Smrduše. Njihova meditativna forma čini ih uvek novim, poput kanjona koji se mijenja iz minuta u minut.

Ciklus *KANJON PIVE*

Moje odografisanje nije moglo proći bez Kanjona rijeke Pive. Njega sam upoznao od Komarnice preko Pivskog oka, Kaluđerovog mosta, sve do Mratinja i Šćepan polja. Na ovom području otkrio sam neobične primjerke užljebljenja kamena i drveta, dakle prirodni spoj žive i mrtve prirode (Dušan Matić). najimpresivnije susrete ova dva materijala našao sam prilikom iskopavanja temelja crkve Šćepanice. Drveće koje je prekrilo

ostatke crkvenog zdanja uspjelo je da zarobi djelove kamena, a nailazio sam i na djelove maltera sa bojom u takvoj sprezi. Od ove vrste materijala nastao je poseban ciklus, koji nijemo svjedoči o borbi ova dva materijala koju su uslovljavale vremenske prilike kroz više vjekova.

Ciklus *ORJEN*

Poznato je da oblast planine Orjena ima najviše atmosferskih padavina u Evropi, a da pritom nema svog riječnog toka. Ova činjenica jasno govori da voda pored površinskog reljefiranja stijena vrši i njihovo rastvaranje i taloženje. Tako stijena koja na prvi pogled ne ostavlja utisak kvalitetnog i zahvalnog materijala za obradu u unutrašnjosti nosi sadržaj protkan mnoštvom boja koje se različito reflektuju u zavisnosti od stijena kroz koje prolazi. Od materijala sa ovog područja realizovao sam više desetina skulptura koje plijene navedenim fenomenima colorita i forme.

Ciklus *BREČA*

Riječ *breča* je sinonim za materijale koji su različiti po sastavu a sedimentisani u jednu kamenu stijenu. Ovi materijali se razlikuju i po sastavu i po boji u cijelom presjeku. Ovaj fenomen sam iskoristio za modeliranje skulptura specifičnih oblika i poruka.

Ciklus *VULKANSKE STIJENE*

Crna Gora je trusno područje koje obiluje brojnim tektonskim potolinama, na čijeim se okomitim padinama mogu prepoznati slojevi nastali od okamenjene vulkanske lave. Ovaj materijal je povodljiv, homogen po cijelom presjeku i zahvalan za umjetničku obradu.

Suvi potok, iznad Sutomora
aprila 2005. godine

Mijo Mijušković
vajar

Dio opusa Mija Mijuškovića nalazi se i u brojnim privatnim kolekcijama umjetnina. Između ostalog i kod:

- TOMAS TRANSTREMER, pjesnik iz Švedske, (Evropska nagrada za poeziju)
- SERGEJ DORENJSKI, kompozitor
- VIKTOR KORČNOJ, šahovski velemajstor
- EVGENIJ JEVTUŠENKO, pjesnik
- MICOTAKIS, bivši predsjednik Grčke vlade
- KARLO PONTI, Italijanski producent
- JURKOVSKI, poljski teatrolog
- SONJA BARBIERI, operска pjevačica
- MUZEJ "NATIONAL GEOGRAPHICS"
- Filmska kompanija "METRO GOLDVIN MAJER"
- Djeca u pozorištu u: St. Petersburg, Budimpešta, Prag, Bratislava itd.
- Privatne kolekcije u Seulu, Kopenhagenu, Oslu, Parizu, Bratislavu, Moskv...

Galerije i muzeji:

- Narodni muzej crne Gore,
- Muzej u Nikšiću, Pjevljima i Budvi

Spomenici u slobodnom prostoru:

- Arandelovac (Mermer i zvuci), Bolnica "Sveti Sava" u Beogradu itd.

SAMOSTALNE IZLOŽBE:

- 1964 - CETINJE (Plavi dvorac)
- 1964 - CETINJE (Umjetnička galerija)
- 1966 - NRŠĆ (Dok kabinet)
- 1967 - ĐUBROVNIK (Umetnička galerija)
- 1968 - HERCEG NOVI (Umjetnička galerija)
- 1969 - RUDVA I ULCINJ (izložba u Dragom Labinu)
- 1970 - KIM (zračna posta)
- 1971 - KOSTA SMERALDA, Sadija (Grupa)
- 1973 - SPAJK, Z. Novacka (izložba na Národní Uměleckovzdělávací)
- 1974 - BEOGRAĐAN (Galerija kulturnog centra, zajedno sa D. Labinom)
- 1976 - PIVA (Crnogorska crkvena)
- 1976 - TITOGRAD (Narodno pozorište)
- 1977 - BEOGRAĐAN (Galerija kulturnog centra)
- 1978 - PARIZ (Galerija LICE.U)
- 1979 - KLEMONT-FERAN (Galerija salone Ovre)
- 1979 - LION (Galerija autora knjige Maria Ravel)
- 1979 - NIŠA (Internacionalni festival knjige)
- 1979 - KAN (Galerija Des-Candri)
- 1979 - MULLEN (Galerija Marie des Moulins)
- 1979 - REIMS
- 1980 - PARIZ (Galerija Centra za kulturu SFRJ)
- 1990 - ZOR (Beogradska književna izdavaštva)
- 1991 - KIKIĆ (Dvorac knjige Niški)
- 1992 - BEOGRAĐAN (Umetnički paviljon Crveni Zeleni)
- 1992 - PODGORICA (Galerija stvaralašta)
- 1992 - BAR (Zavod za muzeje)
- 1993 - NOVI SAD (Velika glazba Kulturnog centra)
- 1994 - VRBAS
- 1994 - SUBOTICA (Likovni sabori)
- 1996 - BUDAPEST (Galerija doma Juhara)
- 1997 - BEOGRAĐAN (Galerija Predejdeljuk muzeje)
- 2003 - KALO (Galerija Institut)

INDIVIDUAL EXHIBITIONS:

- 1964 - CETINJE (the Blue Coat)
- 1964 - CETINJE (Art Gallery)
- 1966 - NRŠĆ (Gallery)
- 1967 - ĐUBROVNIK (Art Gallery)
- 1968 - HERCEG NOVI (Art Gallery)
- 1969 - ILIJAVA - ULCINJ (with Dragom Labin)
- 1970 - ROMA (museum)
- 1971 - COSTA SMERALDA (Group exhibition)
- 1973 - SPAJK, Germany (with N. Gvozdenović)
- 1974 - BEOGRAĐAN (with D. Labin)
- 1976 - PIVA
- 1976 - TITOGRAD (National Theatre)
- 1977 - BEOGRAĐAN (Galerija of Cultural centre)
- 1978 - PARIZ (The LICE.U Gallery)
- 1979 - CLERMONT-FERRAND (Gallery)
- 1979 - LION (Musée Saint-Aubert)
- 1979 - NIŠA (International Book Festival)
- 1979 - CANNES
- 1979 - MOULIN
- 1979 - RHEIMS
- 1980 - PARIZ
- 1990 - SOR (Indonesian Writers Assembly)
- 1991 - NRŠĆ (King Nikola's Castle)
- 1992 - BEOGRAĐAN (Pavilion Crveni Zeleni)
- 1992 - PODGORICA (Gallery)
- 1992 - BAR (Istoric museum)
- 1993 - NOVI SAD (The Grand Gallery)
- 1994 - VRBAS
- 1994 - SUBOTICA
- 1996 - BUDAPEST (Culture Centre Gallery)
- 1997 - BEOGRAĐAN (Gallery of Natural Science Museum)
- 2003 - KALO (Gallery of the Institute)

VAŽNUJE KOLEKTIVNE IZLOŽBE:

- 1970 - BEOGRAĐAN, RIM, BARI, HESSEN, PARIZ, ZAGREB (Sarajevo - umjetnost Crne Gore)
- 1977 - MURSKA SOKOTA (Third Yugoslav plastic)
- 1980 - STUTTGART, HAMBURG, MANNHEIM, OSLO (Gremmen's umjetnice CO)
- 1983 - MURSKA SOKOTA, LJUBLJANA, PIRAN (Sedmi jugoslovenski biennale - novi plastičari)

MAJOR COLLECTIVE EXHIBITIONS:

- 1970 - BEOGRAĐAN, ROME, BARI, HESSEN, PARIZ, ZAGREB (Contemporary Art of Montenegro)
- 1977 - MURSKA SOKOTA (Third Biennial)
- 1980 - STUTTGART, HAMBURG, MANNHEIM, OSLO (Contemporary Art of Montenegro)
- 1985 - MURSKA SOKOTA, LJUBLJANA, PIRAN (The Seventh Yugoslav Biennial)

Redovne izložbe na Saloni 12. Novembra, Četiri lani i na godišnjim izložbenim ULLCG, čiji je član.

Regular exhibitions in the 12 November gallery in Četinje, and annual exhibitions of ULLCG, of which M. M. is a member.

NAGRADA:

- Za skulpturu Salona 12. Novembra, Četinje 1968.
- Prije negade Salona 12. Novembra, Četinje 1977.
- Nagrada za skulpturu na Bjelovarskoj mali plastici, Bjelovar 1977.
- Nagrada učilišta za akademiju umjetnosti, Četinje 1992.
- Medalja za skulpturu na saloni Dvir art, Šibenik, skulptor 1993.
- Dobrotoljubivske nagrade za likovne umjetnosti, Podgorica 1992.

PRIZES:

- Bronze sculpture for 1968 at the Gallery 12 November, Četinje.
- Bronze sculpture for 1977 in the Gallery 12 November, Četinje.
- Prix for the sculptures in 1977 on Bjelovar Small Sculpture Gallery.
- Prize winner in 1992 in the Niška Sculpture Gallery.
- Model for sculpture, Gallery Des arts, Skopje October 1993.
- Winner of the Fine arts Thessaloniki July Prize, Podgorica 1992.

MUSEUM IN STONE

Artistic premise

For 50 year now I have been modelling stone I brought from various geographical latitudes and making sculptures. This 50 years long friendship with stone resulted in ample opus of several hundred sculptures made in stone of different homogeneous composition, colour and hardness.

Artistically speaking, stone, as a dominant part of Earth's crust, is very inspiring and submissive for modelling.

My travels through world stone areas enabled me to work on comparative analysis of stones for different areas with stones I knew well, i.e. with stones from the area of Montenegro.

I saw a great deal of Mount Athos simply by walking around and from this area I brought stone material I modelled in miniature opus.

I also brought larger quantity of stone from Valley of Kings (Egypt) and modelled it in combination with stone from the area of Ostrog.

My research, however, did not involve only stone having in mind that wood is also very inspiring material, as well as combination of both in the same sculpture.

As time passed by, the idea of Museum of stone gained new dimensions, presented new challenges and required additional artistic efforts and means.

It turned out that the area of mountains Orjen, Lovcen and Crkvica, as area of pure karst, left larger and deeper traces of time that traces found in the deepest canyons of rivers Tara, Piva and Komarnica.

In this relatively small area, huge climatic differences if compared to its environment, conditioned formation of stones of different composition, colour, structure and hardness.

Although the artistic opus is more connected with form than material, I have classified my 50 years of work according to the material I modelled. The reason was simple: for each material it is necessary to develop special modelling technique. That is how characteristic sculpture cycles came into life.

Cycle "MILUTIN MILANKOVIC"

In the course of my learning about nature through the form of stone rocks analysis, I came up with the idea to learn as much as possible about ingenious work of the scientist Milutin Milankovic. Therefore, I visited his home in Dalje on Danube River.

I noticed that climatic changes conditioned changes on stones.

Therefore, this cycle resulted from stones from completely different time periods. Stone, particularly limestone, synthesized "records" from stones of much greater degree of hardness. This testifies that these conglomerates have been formed in different periods of evolution of Earth's crust, i.e. under different climatic conditions.

"Records", hardness of semi-precious stone, are characterized by a high degree of artistic association, and displayed in open area they incite great aesthetic impression.

Cycle "OSTROG'S BEAMS"

For years I have been visiting areas of Povije and the complex of monastery Ostrog, the area full of idyllic contrasts: wilderness of lunar landscape in the area of Planinica and fascinating tameness of Mediterranean climate. In this area full of natural antagonisms, for years I observed and analysed the destiny of large stone masses swooping down from Ostrog's cliffs on tectonic valley through which River Zeta flows.

While swooping down, small parts of stone remained in valleys and in time, under the influence of mild climate, they sedimented into rock creep stones difficult for modelling. After long and studious research I have developed completely new method of processing this material - technique of fine grinding, without the use of chisel and hammer.

With this method I managed to obtain desired form and at the same time to preserve airy structure of the material.

Cycle "SPIC BOUNDARIES"

My studio, which I am adapting into Museum of stone, is near the place Spic where St Petka Church from 13 century stands. Visiting this area, in particular hamlets at the foot of Mountain Sozina and area of the church, I noticed scabby stones that present a mixture of different stones formed in ancient times. In the same stone there is an entire spectre of different degrees of hardness - from limestone part (Mohs Scale of Hardness - 3) to agate stones (Mohs Scale of Hardness - 8).

I realized that modelling such stones is at the same time submissive and difficult, since I have tried to express the drama of formation of these stone symbioses through sculptures and to give them forms of concrete encounters with people who built Spic boundaries.

Cycle "RIVER TARA CANYON"

Since nature has always been my inspiration for work with stone, I have visited on foot the entire River Tara Canyon on several occasions, starting from the river spring at the foot of mountain Komovo i.e. from Han Garandzic to Scepan polje.

Tara Canyon is a natural and visual phenomenon. View of the canyon from 2000m height above sea - level is quite impressive. Its colours change rapidly and for me this remains the greatest impression. These primeval changes in

the canyon are adequate to changes you find in structure, colour and composition of stone modelling the canyon.

That is how I made a larger number of sculptures of subtle colours with many tenuous shades, resembling very much a song written in a minor key. Sculptures are, in a way, testimonies of beauty of Bjelasica, Biograd lake, Tepac, Musovic River and Smrdusa. Their Mediterranean form makes them always new, like canyon that changes rapidly.

Cycle "RIVER PIVA CANYON"

In my journeys I could not leave out River Piva Canyon. I got to know all of it, from Komarnica, through Pivsko oko, Monk's bridge, all the way to Mratinje and Scepan polje. In this area I discovered unusual samples of fluttings of stone and wood - natural synthesis of live nature and still life (Dusan Matic). The most impressive encounter of these two materials I found during the excavation of foundations of church Scepanica. Tree covering the remains of the church managed to trap parts of stone, and I also found within this combination parts of mortar in colour.

A specific cycle resulted from this material that silently testifies to the struggle of these two materials conditioned by weather conditions throughout many centuries.

Cycle "ORJEN"

It is a well - known fact that the area of the mountain Orjen has the largest precipitation in Europe and at the same time has no river course of its own. This clearly point out to the fact that water, aside from creating surface relief of stones, also performs their decomposition and sedimentation. Therefore, stone that at first does not seem adequate and of good quality for modelling internally has structure interwoven with variety of colours that differently reflect depending on stones it goes through. From the material taken from this area I made several tens of sculptures that attract attention with their colours and forms.

Cycle "BRECHA"

The word "brecha" is a synonym for materials of different composition sedimented in one stone cliff. These materials are different regarding composition and colour along their section. I used this phenomenon for modelling sculptures of specific forms and themes.

Cycle "VOLCANIC ROCKS"

Montenegro is a tectonic area rich with numerous tectonic valleys and on their vertical slopes you can recognize layers of fossil volcanic lava. This material is submissive, homogeneous along its section and adequate for artistic modelling.

Suvi potok, above Sutomore
April 2005

Mijo Mijušković
sculptor

Part of opus of Mijo Mijuskovic can be found also in numerous private art collections, among which with:

TOMAS TRANSTREMER, Swedish poet (European award for poetry)

SERGEI DORENSKI, composer

VIKTOR KORCHNOI, chess grand master

EVGENIJ JEVTUSENKO, poet

MICOTAKIS, former president of Greek government

CARLO PONTI, Italian producer

JURKOVSKI, Polish theatrologist

SONIA BARBIERI, opera singer

NATIONAL GEOGRAPHICS MUSEUM

METRO GODWYN MAYER Film Production Company

Children theatres in: St Petersburg, Budapest, Prague, Bratislava, etc.

Private collections in Seoul, Copenhagen, Oslo, Paris, Bratislava, Moscow...

Galleries and museums:

National Museum of Montenegro

Museum in Niksic, Pljevlja and Budva

Monuments in open areas: Arandjelovac (Marble and Sounds), St. Sava Hospital in Belgrade, etc.

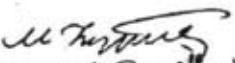


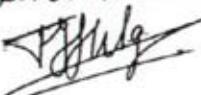
SERBIAN ACADEMY OF SCIENCES AND ARTS
Milutin Milankovic Anniversary Symposium:
"Paleoclimate and the Earth Climate System"
Belgrade, Serbia, 30 August - 2 September 2004

Support signatures from the participants of Milutin Milanković
Anniversary Symposium:

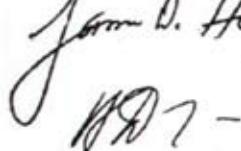
Paleoclimate and the Earth Climate Sistem
and my efforts towards the realisation of this particular project
Kamen Milutina Milankovića

The signatures will be engraved into these sculptures.


Michael Sarnthein
FEDERIK NILSON



Linda Hinnov
W. Richard Peltier
D. Raynaud
Manfred Mudelsee
James D. Hays



MLADJEN ĆURIG, SCA
MICHAEL SARNTHEIN, GERMANY
Frans Jelgen, Netherlands

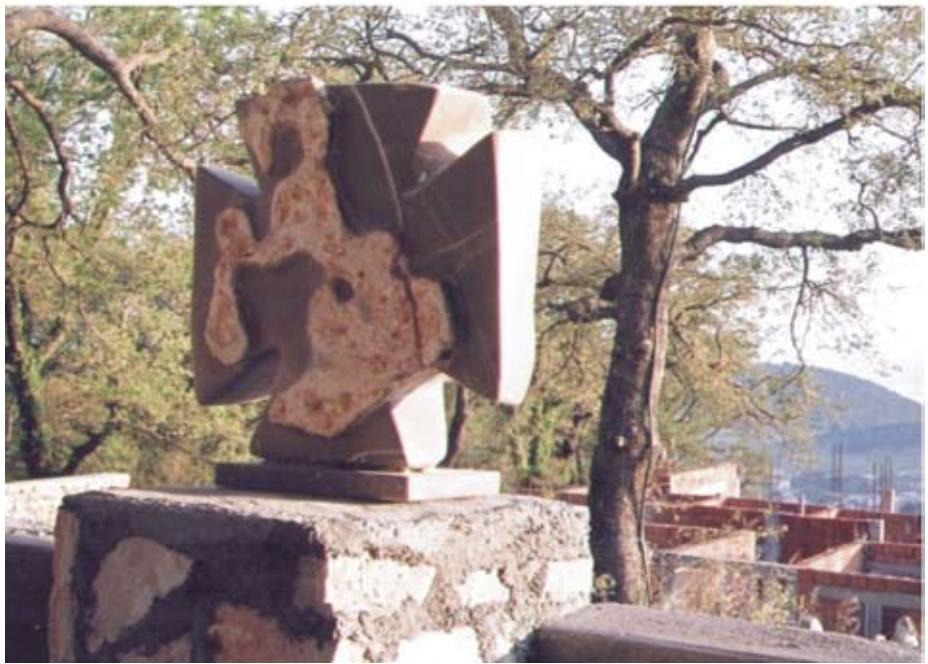
LINDA HINNOV, U.S.A.
WM. RICHARD PELTIER, CANADA
DOMINIQUE RAYNAUD, FRANCE
MANFRED MUELSEE,
GERMANY
JAMES D. HAYS USA.

Valentin Dymnikov, Russia















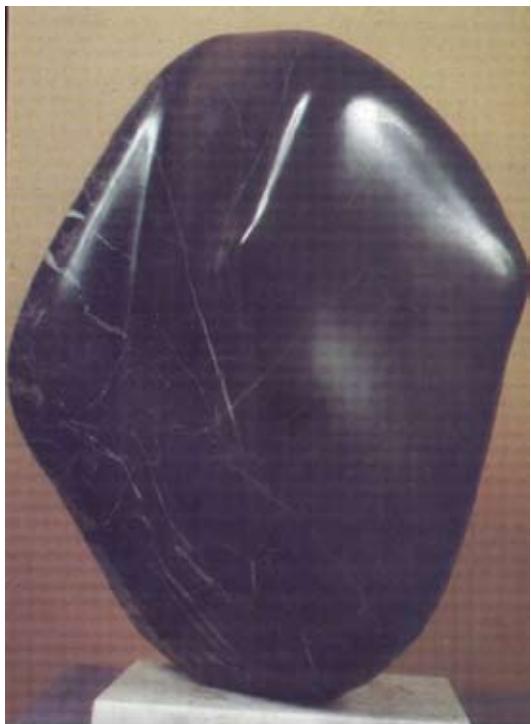






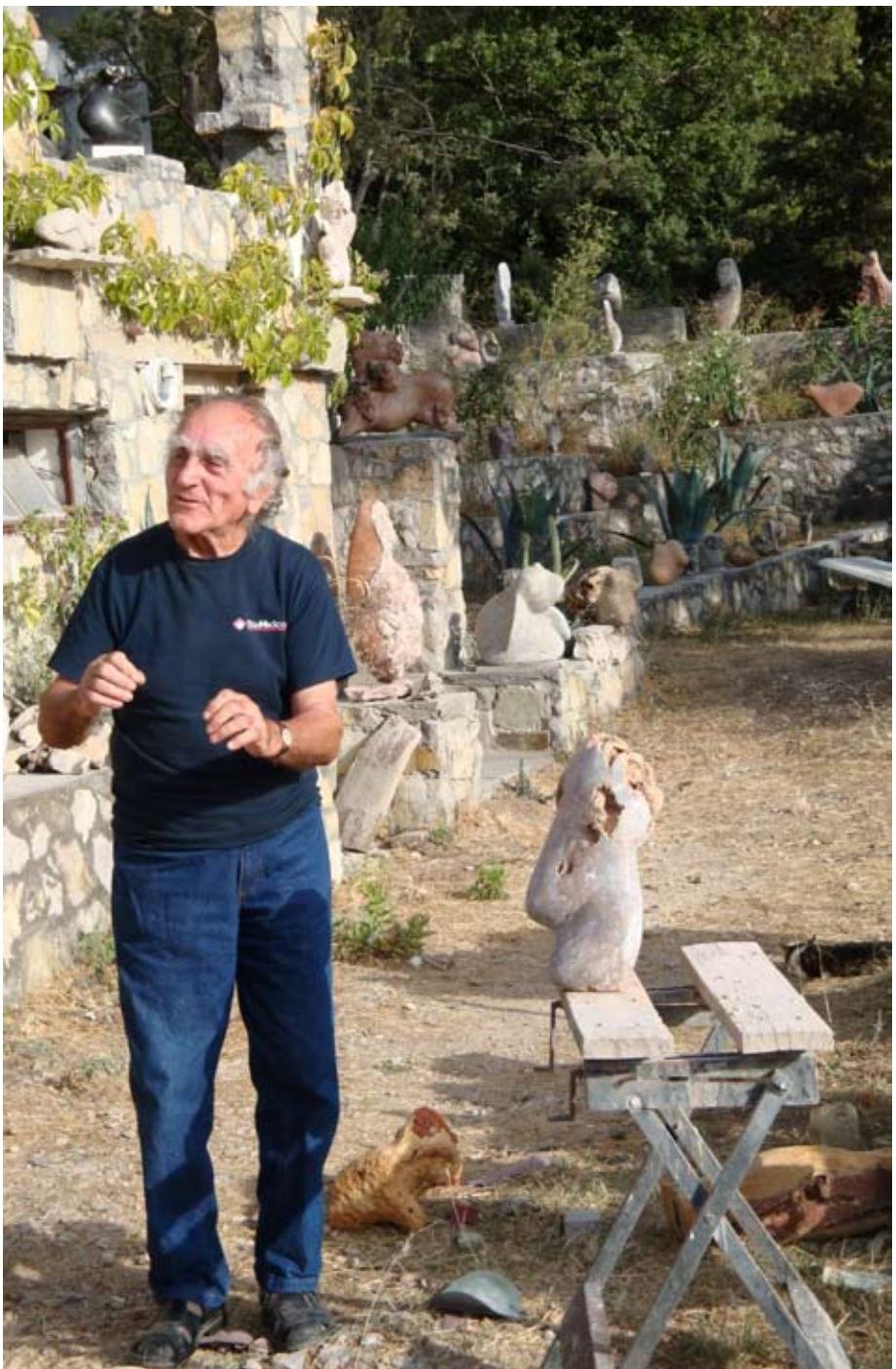












Mijo Mijušković

Muzej u kamenu