

ALL ABOUT ZAGA



SVE O ZAGI
ZAGORKA PEJOVIĆ
KERAMIČAR

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Here how it all began.

At the end of May I found an envelope with Canadian stamp sticking out my mailbox, usually full of advertising material. That meant a word from Zaga after a long time. I learned from letter that she wants me to be the author of the book on her work. «In that way some trace of my work would remain for my children for remembrance. I firmly believe that you are the most suitable person for this job.»

How to refuse and say NO after such nice words? I accepted to work on the book. I've never done that before – but it was worth trying.

Zagorka – Zaga Pejović has graduated from the Faculty of Chemical Engineering in Belgrade, Department for Silicates. She started to work as an Engineer – Technologist at the Faculty of Applied Arts, Department for Ceramics and Glass in 1968. And here's the beginning of everything.

Here how Mrs. Mirjana Isaković, an excellent ceramicist, described Assistant Professor at the Faculty of Applied Arts then, opening the First

Evo kako je sve počelo.

Krajem meseca maja, u sandučetu za poštu, koji je po običaju prepun reklamnog materijala, viri jedan koverat sa markom Kanade. Znači, posle dugo vremena javlja se Zaga. Iz pisma saznajem da ona želi da ja budem autor teksta zapisa o njenom radu. Zagine reči: «Tako bi ostao neki trag o mom radu mojoj deci za uspomenu. Duboko verujem da si ti osoba najpogodnija za taj posao.» Kako odbiti, reći NE posle ovako lepih reči. Pristala sam da uradim. To nisam do sada nikada radila – ali vredi pokušati.

Zagorka – Zaga Pejović diplomirala je na Tehnološkom fakultetu u Beogradu, Odsek za silikate. Kao inženjer-tehnolog od 1968. godine radi na Fakultetu primenjenih umetnosti na Katedri za keramiku i staklo. I tu je početak svega.

Evo kako je to lepo opisala gospođa Mirjana Isaković, vrsni keramičar, tada docent na Fakultetu za primenjene umetnosti, otvarajući Prvu samostalnu izložbu Zage Pejović. «Kada se pre desetak godina uvrstila u red pedagoga na Katedri

Independent Exhibition of Zaga Pejović. «When she, ten years ago, became a teacher at the Department for Ceramics and Glass, Faculty of Applied Arts, she never suspected that, while helping her students with her knowledge of technology, she would take up a challenge; that the same students are going to infect her with desire to test her own abilities in the realm of creativity.»

It was correctly and well spoken but one dimension was missing. I've been actively occupied with art amateurism for thirty years. I know almost all art amateurs of Serbia. It's an army of people of most various professions, ages and destinies. But, when they begin to tell their life story, the first sentence is always the same. «I was the best sketcher in the school. My works were always exhibited on the school walls.» All of them were talented and that talent always kept them restless. Because a talent may produce an utter joy but also a big ordeal. And now, once they can afford it, they want to join the art events. The only exception is Zaga Pejović. She said she always wanted to be an engineer, what she is.

za keramiku i staklo Fakulteta primenjenih umetnosti nije ni slutila da će, pomažući studentima svojim poznavanjem tehnologije, biti i sama izazvana, da će je ti isti studenti zaraziti željom da okuša svoje vlastite mogućnosti u oblasti kreativnog.»

Sve je to tako i lepo rečeno, ali meni nedostaje još jedna dimenzija. Aktivno sam se trideset godina bavila likovnim amaterizmom i bavim se još uvek. Poznajem skoro sve likovne amatere Srbije. To je prava armija ljudi najrazličitijih zanimanja, godina starosti i sudbina. Ali, kada počinju priču o sebi, prve rečenice su svima iste. «U školi sam najbolje crtao (ili crtala ako je o damama reč). Moji radovi su uvek bili izloženi po zidovima škole.»

Svi su oni bili talentovani i taj talenat im celog života nije dao mira. Jer talenat može da bude najveća radost, ali i velika muka. I, evo sad, kada mogu sebi to da priušte, žele da se uključe u likovna događanja. Jedini izuzetak je Zaga Pejović. Ona je rekla da je oduvek želela da bude inženjer što i jeste.

Kako se to dogodilo i šta se desilo kada je Zaga prvi put uronila ruke u bezobličnu masu gline i počela da je



How did it happen and what has happened when Zaga plunged her hands into the shapeless mass of clay for the first time and started to form it? According to the nature of her job, she taught formulas to the students, watched them working, occasionally putting her hand into clay to check the density. But, at one of the classes she wanted to show how something should be done and took out a ball of clay, formed it with ease and in that way realized her first creation. It was the beginning of life-time love affair. What a magic, what a miracle, which has turned Zaga the engineer into Zaga the ceramicist

She started to furtively work ceramics like teenagers furtively starting to smoke, unseen by their parents. She started to visit ceramicists' exhibitions, not to copy them but on the contrary – in order not to be like them. From the very beginning she wanted to be herself, to have her own expression. Here what Mrs. Mirjana Isaković, a ceramicist, has to say. «What is characteristic for Zagorka Pejović's ceramics is that she did not start from any paragons; she has started by searching for her

formira. Po prirodi posla govorila je studentima formule, gledala kako rade, zavukla bi ponekad ruku u glinu da proveri gustinu. Ali, na nekom od časova htela je da pokaže kako treba nešto da se uradi, izvadila bi loptu gline i sa lakoćom je formirala i tako ostvarila svoju prvu kreaciju. Bio je to početak ljubavi za ceo život. Koja je to bila magija, kakvo čudo koje je od Zage inženjera napravilo Zagu keramičara.

Počela je krišom da radi keramiku kao što mladi krišom puše da ih ne vide roditelji. Počela je da odlazi na izložbe keramičara, ne da bi ih kopirala nego baš suprotno – da ne bi bila kao oni. Htela je od samog početka da bude svoja, da ima svoj lični izraz. Evo šta o tome kaže gospođa Mirjana Isaković keramičar. «Karakteristično za keramiku Zagorke Pejović je da ona nije pošla ni od kakvih uzora, da je počela tražeći svoj put koji i dalje sledi, i ma koliko takav način dovodio do sporijih rezultata, njen put ima uzlazni karakter i izaziva poverenje i poštovanje.»

Za Zagu je keramika postala opsesija. Koristila je svaki trenutak da uroni ruke u glinu i da kreira. Glava joj je bila puna novih ideja, a dan

own path, which she is still following, and although this way led to not so quick results, her path is ascending and demands trust and respect.»

Ceramics became obsession for Zaga. She used every moment to plunge her hands in clay and create. Her head buzzed with new ideas and days became too short to realize them all. But, salvation came unexpectedly from town of Arandjelovac. The Yugoslav review «Marble and Sounds» wants to broaden its activity and, as the most adequate option, establishes festival «World of Ceramics». Zaga receives an invitation and, as a top expert for glazing and colors, goes to Arandjelovac in the summer of 1976. It was like gift from God. Relieved from professional duties, relieved from obligations to her family, Zaga, like Alice in Wonderland, found herself in the world of ceramics and just ceramics. As Zaga told me, there were no working hours – people worked from dawn to midnight. And what about our Zaga? With her back turned, she was making HER OWN ceramics. Zaga has participated at this Festival from 1976 to 1981. Initially the Yugoslav one, the festi-

sve kraći da ih ostvari. Ali, spas dolazi neočekivano iz Arandjelovca. Jugoslovenska smotra «Mermer i zvuci» želi da proširi svoju delatnost i kao najadekvatniju varijantu ustanovljava festival «Svet keramike». Zaga dobija poziv i kao visoko-stručni saradnik za glazure i boje odlazi u Arandjelovac u leto 1976. godine. Bio je to kao dar sa neba. Oslobođena profesionalnih obaveza, oslobođena porodičnih obaveza, Zaga se kao Alisa u zemlji čuda, našla u svetu keramike i samo keramike. Kako mi je Zaga pričala nije postojalo radno vreme – radilo se od zore do ponoći. A šta radi naša Zaga? Ona okrenuta leđima pravi SVOJU keramiku. Zaga će učestvovati na ovom Festivalu od 1976. do 1981. godine. U početku Jugoslovenski festival «Svet keramike» postepeno je prerastao u svetski. Dolazili su po pozivu najčuveniji keramičari sveta. Ali nikad se nije ponovio štimung iz 1976. godine kada nije bilo takmičenja nego samo radost stvaranja.

Osim uživanja u radu na sopstvenim keramičkim ostvarenjima, Zagi je boravak na Festivalu «Svet keramike» pomogao da donese neke radikalne odluke.



val «World of Ceramics» gradually grew into international festival. The most famous ceramicists from world used to attend by invitation. But the atmosphere from 1976 never repeated, when there was no competition but only the joy of creating.

Beside having fun in her work at her own ceramics creation, the participation at festival «World of Ceramics» helped Zaga to make some radical decisions.

First decision: she definitely stops to hide her work with ceramics. She's going to work publicly because she concluded that half of her joy was spoilt by constant fear if someone is going to notice her work and what she's doing.

Second decision: she's going to join some major amateur club and establish her place with ease at mutual exhibitions.

It must be acknowledged that Zaga was in an extremely delicate position. Her ceramics couldn't have been under the level, mostly because of her students but also because of her colleagues from the Faculty. It was very important for her to make a good impression.

But, the most important thing

- Definitivno prestaje da krije svoj rad na keramici. Radiće javno jer je zaključila da joj pola zadovoljstva dok radi pokvari stalna strepnja hoće li neko primetiti da radi i šta radi.

- Učlaniće se u neki jači amaterski klub i na zajedničkim izložbama moći će sa lakoćom da sagleda svoje mesto.

Mora se priznati da je Zaga bila u izuzetno delikatanj situaciji. Njena keramika nije smela biti ispod nivoa, pre svega zbog njenih studenata a i zbog kolega na fakultetu. Bilo joj je jako važno da ostavi dobar utisak.

Ali, najvažnije od svega je saznanje da to što radi je dobro, ali da može i mora biti bolje. Njene odluke proizilaze od tog saznanja.

Početakom 1977. godine Zaga je postala član Likovnog kluba Radničkog univerziteta «Đuro Salaj» koji je bio jedan od najbrojnijih i najboljih amaterskih likovnih klubova u Jugoslaviji. Glavna delatnost Likovnog kluba, pored likovnog obrazovanja članstva bila je organizacija izložbi. Jedna od najuglednijih bila je «Majski susreti», Jugoslovenska smotra likovnog amaterskog stvaralaštva.

Prvi put kao članica Likovnog

was to learn if what she was doing was good, but also that it could and must be better. Her decisions are originating from this awareness.

At the beginning of 1977 Zaga became a member of Art Club within People's University «Đuro Salaj», which used to be one of the most numerous and best amateur art clubs in Yugoslavia. The main activity of the Art Club, beside the artistic education of membership, was organization of exhibitions. One of the most respectable was «Encounters in May», a Yugoslav review of art amateur production.

For the first time as a member of Art Club, Zaga brought her ceramics at the art competition of «Encounters in May '77» and learned that there are 318 works made by 300 authors from 35 towns of Yugoslavia. It was a big success to be noticed in such a striking competition, but Zaga was not only noticed but awarded as well. The Art Competition Jury: Ivan Vučković, Katarina Jovanović, Bosa Kićevac and Mihajlo Simidrijević granted her CERTIFICATE OF MERIT for collection «Ashtray – ceramics, 1977». To win one of the awards in such a

kluba, Zaga donosi svoju keramiku na likovni konkurs «Majskih susreta '77» i saznaje da je prispelo 318 radova od 300 autora iz 35 gradova Jugoslavije. Biti primećen u tako impozantnoj konkurenciji je veliki uspeh, ali Zaga ne samo da je primećena nego je i nagrađena. Žiri Likovnog konkursa: Ivan Vučković, Katarina Jovanović, Bosa Kićevac i Mihajlo Simidrijević dodeljuje joj POHVALU za kolekciju «Pepeljara – keramika, 1977». U takvoj konkurenciji dobiti jednu od nagrada, pouzdani je putokaz za nova ostvarenja.

U 1978. godini Zaga učestvuje na osam kolektivnih izložbi od kojih su šest nagradnog karaktera. Zaga osvaja na četiri izložbe vredne nagrade. Puna je elana, a bogami dobija svuda priznanja za svoj rad. Počecu redom.

1. U okviru Trećeg prolećnog salona amaterskog likovnog stvaralaštva «Kao veoma uspelom ostvarenju» žiri u sastavu: Mirjana Klaić, Zdravko Vučinić i Jovan Rakidžić odabrao je 55 dela i dodelio posebno priznanje Zagorki Pejović za keramičku «Vazu».

2. Na «Majske susrete '78» prispelo je 299 dela od 252 autora. Žiri u



competition was a reliable guideline for new creations.

In 1978 Zaga has participated at eight collective exhibitions, out of which six with competitive character. Zaga has won valuable prizes at four exhibitions. She's full of enthusiasm and she's winning awards for her work. I'll start from the beginning.

1. Within the Third Spring Salon of amateur art creativity «Towards very successful creation» the jury consisting of: Mirjana Klaić, Zdravko Vučinić and Jovan Rakidžić has chosen 55 works and granted a special award to Zagorka Pejović for ceramic «Vase».

2. At «May Encounters '78» there were 299 works made by 252 authors. The jury consisting of: Desa Tomić-Đurović, Katarina Jovanović and Vera Ristić gives CERTIFICATE OF MERIT to Zagorka Pejović for «Vase – ceramics '78».

3. At fourth October Salon, there were 91 works by 91 authors. The gallery «Moša Pijade» awards third prize to Zagorka Pejović for «Vase majolica 78».

4. At XIV exhibition «Belgrade – Zagreb» 112 works by 106 au-

sastavu: Desa Tomić-Đurović, Katarina Jovanović i Vera Ristić POHVALJUJE Zagorku Pejović za «Vazu – keramika '78».

3. Na četvrtom Oktobarskom salonu izloženo je 91 delo od 91 autora. Galerija «Moša Pijade» dodeljuje treću nagradu Zagorki Pejović za «Vazu majolika 78».

4. Na XIV izložbi «Beograd – Zagreb» izloženo je 112 dela od 106 autora. Žiri u sastavu: Katarina Jovanović, Juraj Baldani i Niko Milošević dodelio je PLAKETU GRADA BEOGRADA Zagorki Pejović za «Vazu, keramika '78». Ukupno se dodeljuje 15 plaketa.

I na kraju ove tako plodonosne godine, kao šlag na divnoj torti dolazi priznanje od Udruženja likovnih umetnika primenjenih umetnosti i dizajn umetnika Srbije (ULUPUDUS). Na predlog svojih kolega sa Fakulteta primenjenih umetnosti, koji su pratili njen rad, Zaga je primljena u Udruženje i postala član profesionalne organizacije.

Pratila sam do sada Zagin meteorski uspon a nisam pisala o njenoj keramici smatrajući da su osvojene nagrade dokaz njihovog kvaliteta. Međutim, u 1979. godinu Zaga ula-

thors had been exhibited. The jury consisting of: Katarina Jovanović, Juraj Baldani and Niko Milošević awarded CITY OF BELGRADE MEDALLION to Zagorka Pejović for «Vase, ceramics '78». The total number of awarded medallions was 15.

And at the end of such fruitful year, like an accolade, there was recognition by the Association of Artists of Applied Arts and Design of Serbia (ULUPUDUS). At the proposal of her colleagues from the Faculty of Applied Arts, who have followed her work, Zaga joined the Association and became a member of the professional organization.

I was following Zaga's meteoric ascent but I didn't write about her ceramics, considering that prizes were evidence of their quality. However, Zaga entered the year 1979 as a member of Art Club and member of ULUPUDUS. The responsibility was bigger and she has broadened her repertoire. Beside the previous vases of all possible shapes and colors, a new subject of interest has appeared – BOWL.

It was a full hit.

At «May Encounters '79» the

zi kao član Likovnog kluba i član ULUPUDUS-a. Odgovornost je veća i ona proširuje svoj repertoar. Pored dosadašnjih vaza svih mogućih oblika i boja pojavljuje se kao predmet interesovanja – ČINIJA.

Bio je to pun pogodak.

Na «Majskim susretima '79» žiri u sastavu: Ivan Vučković, Vera Ristić i Katarina Jovanović odabrao je 55 dela za izlaganje i dodelio DIPLOMU i III NAGRADU Zagorki Pejović za dela «Činija i vaza – majolika '79».

Na Prvomajskoj izložbi članova Likovnog kluba koja se tradicionalno održavala u Galeriji BIGZ-a izložena su 42 rada. Žiri dodeljuje Zagorki Pejović DIPLOMU za keramiku «Vaza».

Na XV programskoj izložbi minijature izloženo je 374 dela. Kao član Likovnog kluba učestvuje i Zaga mada do tada nije radila minijature. Izložila je «Devet vaza za jedan cvet» i «Četiri para – osam figura» visine 10 cm. Bilo je to nešto novo, jedna druga Zaga. I ona sama je bila začuđena sa kakvom je lakoćom i zadovoljstvom uradila minijature. Tako se dogodilo da je jedna programska izložba Likovnog kluba proširila i



jury consisting of: Ivan Vučković, Vera Ristić and Katarina Jovanović has selected 55 works for exhibition and awarded DIPLOMA and III PRIZE to Zagorka Pejović for works «Bowl and vase – majolica '79».

At May-Day Exhibition of Art Club members, which was traditionally held in the BIGZ Gallery, there were 42 works. The jury has awarded DIPLOMA to Zagorka Pejović for ceramics «Vase».

There were 374 works at XV programmatic exhibition of miniatures. Zaga has participated as a Art Club member, although she never made miniatures before. She has exhibited «Nine vases for one flower» and «Four couples – eight figurines» 10 cm tall. It was something new, another Zaga. She was puzzled herself with ease and pleasure she felt while making miniatures. So it happened that one programmatic exhibition of her Art Club has broadened her repertoire, because Zaga very frequently came back to miniatures after that.

And at the end of the year, because the most important things for Zaga always happen at the end of the year, the First independent exhibi-

njen repertoar, jer će se Zaga tokom vremena vrlo često vraćati minijaturama.

I na kraju godine kod Zage se sve najvažnije događa krajem godine - Prva samostalna izložba u Galeriji Radničkog univerziteta otvorena od 6. 11. do 19. 11. 1979. godine. Evo šta je povodom izložbe napisala u tekstu za katalog Katarina Jovanović, kustos galerije: «Pojava Zagorke Pejović je prvorazredni događaj u amaterskom likovnog pokretu. Ona je prvi i jedini autor koji izlaže keramiku. I, mada toga nije svesna, od njenog kreativnog potencijala zavisi hoće li se brojni likovni amateri zainteresovati za ovu granu likovnih umetnosti. Tako je ona bez svoje želje, stalna meta našeg interesovanja.

Do sada je njen razvojni put neprekinuta uzlazna linija nepresušne energije i radnog elana. Uspela je da svoje solidno tehnološko znanje stalno usavršava pronalazeći nove kombinacije i recepte za glazure. Uporedo sa ovim interesovanjem ona je zaokupljena formom, tražeći najpogodniji oblik za svoj likovni izraz. Tako nastaju serije činića i vaza različitih dimenzija i oblika - od stilizovanih do onih koje su rešene

tion in the Gallery of Workers' University, opened from 6 November to 19 November 1979. Here what Katarina Jovanović, the Gallery custodian wrote in catalogue text: «The appearance of Zagorka Pejović is a first class event in the amateur art movement. She is the first and only author, exhibiting ceramics. And, although she's not aware of that, it depends on her creative potential if numerous art amateurs are going to become interested in this branch of fine arts. Therefore, she, without her own desire, became a permanent target of our interest.

So far her path of development is an uninterrupted line of perennial energy and working elan. She has succeeded to permanently improve her solid knowledge of engineering by inventing new combinations and recipes for glazing. Side by side with this interest, she is occupied with form, searching for the most suitable shape for her artistic expression. That's how the series of bowls and vases of various dimensions and shapes have been created: from stylized ones to those which were solved like free forms. Somewhere the subject of curiosity is interweav-

kao slobodne forme. Negde je predmet znatiželje preplet, negde krugovi, negde trake, ali su pažnje vredne slobodne forme, skoro skulptorski rešene, na kojima je najuočljivije izvanredno poznavanje zanata. I još nešto. Zagorka Pejović je keramičar koja misli u boji i o boji. Taj dragoceni kvalitet prisutan je u svakoj od serija vaza i činija.»

Izložbu je otvorila docent Mirjana Isaković i pored već citiranog je rekla: «Zagorka Pejović se, dakle, nedvosmisleno uključila u red keramičara, prvenstveno keramičkog izraza kroz posudu koji je dugo godina bio deficitaran u našoj keramici i koji poslednjih godina ima sve više sledbenika na zadovoljstvo ljubitelja ovoga keramičkog izraza.»

Kritiku o izložbi, u listu «Politika ekspres» napisala je gospođa Vera Ristić, viši savetnik Narodnog muzeja. Evo šta je ona napisala: «Na ulazu u izložbenu dvoranu posetioca ne zabljesne sjaj boja ni visoka caklina gleđi ni zaigranost formi. Izložena dela dočekuju mirnim formama vanredno negovanih linija, koja gotovo isključivo slede oblike klasične posude, odnosno keramičke posude koja je od prvog primerka do danas bila



ing, somewhere circles, somewhere bands, but the free forms are worth of attention, almost solved in a sculptor's manner, where the most noticeable thing is extraordinary knowledge of craft. And more than this. Zagorka Pejović is a ceramicist who thinks in color and about the color. That precious quality is present in each of series of vases and bowls.»

The exhibition was opened by Assistant Professor Mirjana Isaković and, beside the already quoted, she said: «Zagorka Pejović, therefore, undoubtedly joined the rank of ceramicists, primarily interested in bowls, which we lacked for many years in our ceramics art, and which are becoming more and more numerous lately, at satisfaction of devotees of this ceramics expression..»

Mrs. Vera Ristić, Senior Advisor at National Museum, wrote a critique on exhibition in «Politika ekspres» daily. Here what she wrote: «At the entrance of show room the visitors are not dazzled by shining colors or high level of glazing or by playfulness of forms. The exhibited works are waiting for you with their quiet forms, of extraordinary cherished

namenjena da služi čoveku u svakodnevnom životu i kultu. Tu odmernost, tu prilagođenost ruci čovekovojoj koja se posudom služi, poseduje svaki izloženi predmet.

Lepotu forme Zagorka Pejović ne dopunjuje prostornim, skulptorskim ukrasima, već bojom. Ona je značajna vrлина ovog autora. Boje na keramikama Zagorke Pejović su beskrajne varijacije tonova unutar palete ograničene na oker, plavu i zelenu.

Treba istaći još jednu vrednost izloženih radova. To je njihova zanatska savršenost, brižljiva obrada kojoj se pristupa posle čisto umetničkog stvaralačkog čina. Oseća se ljubav autora prema svakom svom radu. On obraća pažnju i razmišlja o unutrašnjosti posude kao i o spoljnim zidovima.

Zaga Pejović je dobar keramičar, svim svojim bićem odan svojoj umetnosti.»

U 1980. godini Zaga učestvuje samo na dve izložbe kao član Likovnog kluba. Obe izložbe su na početku godine. Prva je reprezentativna, republičkog značaja. «Prva smotra likovnih amatera Srbije» u februaru i tradicionalna izložba «Žene stvara-

lines, which are almost exclusively following the shapes of a classic bowl, that is, a ceramic bowl, which from the first specimen until today had a purpose to serve the man in his every day's life and cult. That balance, that adjustment to human hand, which is using the bowl, is a quality of each exhibit.

Zagorka Pejović does not supplement the beauty of form with spacial, sculptor's decorations, but with color. It is a significant virtue of this author. The colors Zagorka Pejović's ceramics are endless variations of tones within the palette, limited to ochre, blue and green.

Another value of exhibited works must be stressed out. It is their craft perfection, carefull processing, performed after the purely artistic creative act. The author's love to each piece of his work can be felt. She's paying attention and thinking about the bowl's interior same as about the external walls.

Zaga Pejović is a good ceramist, completely devoted to her art.»

In 1980 Zaga is participating only at two exhibitions as Art Club member. Both of them were at the beginning of the year. The first one

ju» u martu.

U 1981. godini Zaga nije nigde učestvovala.

Ali, u 1982. godini Zaga priređuje Drugu samostalnu izložbu u Domu kulture u Rakovici. Izložba traje od 27. 2. do 10. 3. 1982. godine. Bilo je to iznenađenje za sve nas. Razumeli smo što nije godinu i po nigde učestvovala. Ovog puta Zaga se svojski potrudila. Bila je to Zagina keramika, ali nekako lakša, lepršavija, svetlija. Evo šta o izložbi u predgovoru kataloga kaže gospođa Mirjana Isaković. «U odnosu na Prvu samostalnu izložbu kao i izlaganja koja su usledila posle, gde se Zagorka Pejović pojavila kao autor posuda rudimentalnih oblika, sa paletom boja karakterističnim za tehniku kamenine (kojom se autor najradije služi), to je davalo skoro skulptorsku vrednost pojedinim eksponatima. Na ovoj izložbi autor uvodi širu paletu boja, (u ostalom svojstvenim za tehniku majolike koja ovog puta preovlađuje) što daje osobenost, veselost i optimizma.

Izložbu je otvorila Vera Ristić viši savetnik Narodnog muzeja sledećim rečima: «Zagorka pokazuje delo svojih ruku, samo onda kada



was a representative, at the level of Republic. «First review of art amateurs of Serbia» in February and a traditional exhibition «Women creating in March».

Zaga did not participate anywhere in the year 1981.

But, in 1982 Zaga prepared Second Independent Exhibition in House of Culture at Rakovica. The exhibition was opened from 27 February to 10 March 1982. It was a surprise for everybody. We understood why she did not participate anywhere for a year and half. This time Zaga worked with might and main. It was Zaga's ceramics but somehow lighter, more airy, more glittering. Here what Mrs. Mirjana Isaković said on the exhibition in the catalogue preface. «In comparison with the First Independent Exhibition, as well as subsequent shows, where Zagorka Pejović appeared as the author of bowls of rudimentary forms, with palette of colors, characteristic for rock bowl technique (favoured by the author), which gave almost a sculpture's value to some exhibits, at this exhibition the author has introduced a broader palette of colors (anyway, characteristic for the ma-

je sama zadovoljan. Zbog toga je sa ovom izložbom otišla dva koraka dalje jer je u svoje forme unela notu savremenosti – odraz sadašnjeg trenutka.

Svi radovi Zagorke Pejović dokaz su njenog potpunog vladanja nad glinom, ali i dokaz visokog umetničkog dometa. Tako ovi predmeti koji imaju i praktičnu i umetničku vrednost, svojom formom, a naročito vanrednom osećajnošću za boje, koja je primarna u Zaginim radovima, graniče se sa slikarskim platnima. Dodavši svemu tome akcenat dekoracije, pred nama se budi osećanje da je Zagorka Pejović svojim keramikama postigla punu skladnost i vrhunsko zanatstvo.»

Druga izložba bila je pravi trijumf. O toj izložbi se pričalo. Zaga je bila na dobrom putu da postane slavna. Počeli su posetioци da dolaze u njen atelje. Stizale su porudžbine. Zaga se postepeno navikavala na život profesionalca. I tako neosetno prošle su dve godine.

Svoju Treću samostalnu izložbu održala je u Institutu za vodoprivredu «Jaroslav Černi» od 6. 3. do 16. 3. 1985. godine.

Kakva je to bila razlika od Prve

jolica technique, which is dominant this time), which is providing outstanding quality, cheerfulness and optimism.»

The exhibition was opened by Vera Ristić Senior Advisor at National Museum, with following words: «Zagorka is presenting the work of her hands only when she's satisfied with it. That's why with this exhibition she went two steps further because she has introduced a note of modernity into her forms – the expression of present moment.

All works by Zagorka Pejović are evidence of her absolute command over clay as well as the evidence of high artistic achievement. So these objects, which possess both practical and artistic values, with their form, and especially with extraordinary sensitivity for colors, which is primary in Zaga's works, are bordering with paintings. With the addition of stress on decoration, we feel that Zagorka Pejović with her ceramics achieved full harmony and supreme level of craft.»

The second exhibition was a real triumph. People talked about this exhibition. The guests started to visit her study. The orders arrived and

samostalne izložbe! U novinama je kao naslov stajalo «Razigrana keramika». Bio je to pravi vatromet boja, različitih oblika, raznih dimenzija. Zaga je zaista postala izvanredan keramičar.

U 1986. godini Zaga učestvuje na izložbama profesionalaca.

U galeriji «Singidunum» na dve izložbe

1. Tradicionalna izložba ULUPU-DUS-a

«Likovni mart» - mart 1986;

2. Izložba sekcije keramičara «Posuda»

22. 4. do 5. 5. 1986.

U Umetničkom paviljonu «Cvijeta Zuzorić»

3. XVIII Majska izložba 1986. od 15. 5. do 30. 6. 1986.

Četvrta izložba pripada Likovnom klubu koji proslavlja 15 godina rada izložbom «Odabrana dela članova Likovnog kluba», održana u Galeriji «Energoprojekta» od 25. 5. do 2. 6. 1986. godine.

U 1987. godini Zaga učestvuje na četiri izložbe. Za njen budući rad od značaja je prva izložba koja je u organizaciji Likovnog kluba -

Jubilarna XXV programska izložba



Zaga gradually adopted to the life of professional artist. And so two years passed imperceptibly.

She had her Third Independent Exhibition in the Water Supply Institute «Jaroslav Černi» from 6 March to 16 March 1985.

What a difference in comparison with the First Independent exhibition. A newspaper headline stated «Playfull ceramics». It was a real fireworks of various colors, various dimensions. Zaga became a brilliant ceramicist indeed.

In 1986 Zaga is participating at exhibitions of professionals.

2 exhibitions in the «Singidunum» gallery

1. Traditional ULUPUDUS exhibition

«Artistic March» - March 1986.

2. Exhibition of Ceramicists Section «Bowl»

22 April to 5 May 1986.

At Art Pavilion «Cvijeta Zuzorić»

3. XVIII May exhibition 1986.

From 15 May to 30 June 1986.

The fourth exhibition belonged to the Art Club, which has celebrated 15 years of operation by exhibition «Selected works by Art Club mem-

«Korpa kao likovni motiv»

od 17. 2. do 2. 3. 1987. godine.

Svi članovi Likovnog kluba - slikari, pastelisti, akvarelisti prihvatili su ovaj motiv kao i svaki drugi. Međutim, za keramičarku Zagu bio je to težak zadatak. Kad umesi glinu i razvije, pravi kobasice ali, ma koliko se trudila, ispada da su glinene kobasice koje treba da imitiraju pruće različite debljine. Bezbroj pokušaja i merenja nije dalo rezultat da sve budu iste debljine. I onda Zaga keramičar uključi svoj inženjerski mozak. Kod limara naruči vrlo jednostavnu napravu, njen lični pronalazak, koja izgleda kao sve mašine za mlevenje. Širi deo u koji se stavlja glina nastavlja se u usku cev, promera koji je njoj potreban. I na kraju cevi je rupica kroz koju sve prolazi. Sada je sve išlo kao po loju. Svaka ideja koju je imala mogla je da se ostvari. Preplet kao pruće na korpi postao je zaštitni znak Zagine keramike i važan dekorativni dodatak. Tako joj se Likovni klub sasvim spontano odužio za njenu bezpogovornu lojalnost.

2. «Keramika Beograd '87»

Galerija Doma JNA mart '87.

u organizaciji ULUPUDUS-a

3. Tadicionalna XIII izložba člani-

bers», held in «Energoprojekt» gallery from 25 May to 2 June 1986.

In 1987 Zaga is participating at four exhibitions. The first exhibition, organized by Art Club was of significance for her future work.

1. Jubilean XXV programmatic exhibition

«Basket as visual art motif»

from 17 February to 2 March 1987.

All the Art Club members, painters, pastel drawers, water-colorists, accepted this motif as any other. However, for Zaga the ceramicist, it was a difficult task. While kneading and spreading the clay, she made sausages, but despite the efforts those clay sausages, which were supposed to imitate the sticks, had different thickness. She tried to measure them again but she could not achieve the same thickness of all of them. And then, Zaga the ceramicist switched on the brains of Zaga the engineer. She has ordered a simple device from a tinsmith, her invention, which looked like most of mincing devices. The broader part, in which the clay is inserted is continuing into a narrow tube, of necessary diameter. At the end of tube

ca Likovnog kluba «Žene stvaraju», Galerija Radničkog univerziteta 3. 3. do 16. 7. 1987.

4. Izložba u čast Oslobođenja Beograda

izlažu članovi Likovnog kluba, Beograd, Institut bezbednosti, od 19. 10. do 30. 10. 1987. godine

U 1988. godini Zaga izlaže na dve izložbe.

1. Izložba «Nagrađeni autori» povodom 30 godina rada Galerije Radničkog univerziteta 26. 1. do 8. 2. 1988. godine

2. «Žene likovni stvaraoci i keramičar Zagorka Pejović» Beograd, Galerija Mesne zajednice Vidikovac

Od 4. 3. do 31. 3. 1988. godine Sa ovom izložbom, malo nespretnog naziva, završava se Zagino učešće u beogradskom likovnom životu. Srećom, to nije kraj Zaginog stvaralačkog opusa.

Sredinom 1988. godine Zagin muž, koji je redovni profesor na Mašinskom fakultetu u Beogradu, odlazi po pozivu u Hanover da predaje na tamošnjem univerzitetu. U Hanover sa mužem putuje i Zaga.

Odmah po dolasku kada su se



there was a hole where everything was going out. Now everything went smoothly. Each of her ideas could be realized now. Interwaiving like basket sticks became trademark of Zaga's ceramics and an important decorative addition. So her Art Club spontaneously paid back her unquestionable loyalty.

2. Ceramics «Belgrade '87»

Dom JNA gallery, March '87.

In ULUPUDUS organization

3. Traditional XIII exhibition of Art Club «Women creating»

People's University gallery

3 March to 16 July 1987.

4. Memorial Belgrade Liberation exhibition

Art Club members exhibiting

Belgrade, Security Institute

From 19 October to 30 October 1987.

In 1988 Zaga is exhibiting at two exhibitions.

1. «Awarded Authors» exhibition

on occasion of 30th anniversary of People's University gallery operation

26 January to 8 February 1988.

2. «Women, visual artists and ceramicist Zagorka Pejović»

smestili, Zaga odlazi na Visoku školu za primenjene umetnosti i tu, sa žaljenjem saznaje da oni imaju sve odseke kao u Beogradu – samo nemaju odsek za keramiku i staklo. Ali zato imaju Kuću keramike, keramičara Pitta Bekenmayera koju treba svakako da poseti. Raspitujući se i dalje svi su je upućivali na nemačkog keramičara Pitta. Zaga je uspela da ugovori sastanak sa Pittom u Kući keramike. Njegova kuća – zamak je izvan Hanovera, usamljena, okružena zelenilom. Ja ne znam da li ću moći da opišem Zagino oduševljenje ali pokušaću.

Prostor tako neophodan za stvaranje keramike. Kolika je kuća toliki je i prostor u suterenu. Svaki učenik ili saradnik ima prostor za rad u veličini male sobe. Zatim svuda su sve moguće naprave potrebne za pravljenje keramičkih dela, zatim odvojene prostorije za sušenje, za pečenje gline itd. Nemački keramičar Pitt stalno je govorio da je keramika pre svega zanat, a bez alata nema zanata.

Prva odaja u koju je Zaga ušla bila je prostorija sa svim vrstama gline. Zaga, elegantno obučena, zavrne rukav od kostima, uvuče ruku u svaku posudu probajući kvalitet. Taj

Belgrade, Gallery of Local Office of Vidikovac

From 4 March to 31 March 1988.

This exhibition, with rather clumsy name, was the end of Zaga's participation in Belgrade art life. Fortunately, it was not the end of Zaga's creative opus.

In the middle of 1988, Zaga's husband, who was a full-time professor at the Faculty of Mechanical Engineering in Belgrade, goes to Hanover to teach at the local University. Zaga is going to Hanover with her husband.

Right after they settled, Zaga went to the Senior School for Applied Arts and regretfully learned that they have all the departments as in Belgrade – except the one for ceramics and glass. But they had a House of Ceramics, of ceramicist Pitt Bekenmayer, which she should visit by all means. Everybody directed her to the German ceramicist Pitt. Zaga has scheduled a meeting with him and went to a visit. His house – a castle out of Hanover, lonely, surrounded with vegetation. I'm not sure if I'm able to describe Zaga's delight but I'll try. First, with space,

njen gest se dopao gospodinu Pittu jer je u njoj prepoznao pravu keramičarku. Obilazeći Kuću keramike ušli su u prostoriju u kojoj su gotove glazure u svim mogućim tonovima. Zaga letimično preleti pogledom i okrene se ka izlazu što je zaprepastilo njenog domaćina. Upitana zašto nema interesa za glazure i kako je to uopšte moguće, ona mirno odgovori: «Zato što ih sama pravim.» Ali zašto kad imamo ovakav izbor? Zato, odgovori Zaga, što ja imam svoju glazuru i taj ton plavog nećete nigde naći. Gospodin Pitt je zamolio da sutra dođe i napravi svoju glazuru. Bio je oduševljen i tako je počela njihova saradnja uz uzajamno poštovanje.

Zaga je u Hanoveru provela četiri godine - od 1988. do 1992. godine. Bilo je to zlatno doba u njenom opusu. Prosto je neverovatno sa kakvim je zanatskim savršenstvom ostvarila svoje ideje. Učinila je da glina izgleda kao raskošna čipka, što, kad se izrekne, zvuči fantastično. Ali je istina, kao što je istina da se Zaga nije u biti menjala. Njene prve činije i vaze imale su čiste forme, lišene svake dekoracije i izvedene su kao skulpture od keramike. Meni se dopalo što



which is so necessary for creation of ceramics. The space at the ground floor was enormous. Each student or associate has his/her own space for work at the size of a small room. Then, everywhere were all sorts of devices, necessary for preparing the ceramic works, separated rooms for drying, for clay baking etc. The German ceramicist Pitt always said that pottery is above all a craft and craft does not exist without tools.

The first room Zaga entered was room with all sorts of clay. Zaga, elegantly dressed, pulled back her sleeve and dipped her hand in each bowl, testing the quality. Mr. Pitt liked that gesture, recognizing a genuine ceramicist in her. Viewing the House of Ceramics, they entered the room with prepared glazing in all possible tones of color. To the astonishment of her host, Zaga glanced the room and turned to the exit. Having been asked why she's not interested in glazing and how that was possible she calmly answered: «Because I'm making it myself.» But why when we have such a choice? Because, replied Zaga, because I have my own glazing and you won't find that tone of blue anywhere. Mr. Pitt asked her

je ona dala dostojanstvo upotrebnim posudama jer zaslužuju svako divljenje. Od prve činije do današnje prošli su milenijumi a one su zadržale isti oblik. U drugoj fazi obaveznim činjama i vazama priključuju se lampe i pepeljare, ali urađene lakše, veselijih boja, lišene monumentalnosti i sa više dekoracija. U trećoj fazi pojavljuje se korpa. U Hanoveru ona radi sve to ali KAKO. Kao da se igra, kao da hoće da kaže može mi se. Ona je dakle, ostala do kraja verna svojim motivima - vaze, činije, lampe, pepeljare, korpe. Ali je pristup izradi tih ostvarenja menjala postepeno iz faze u fazu. I onda je u četiri hanoverske godine stvarala vrhunske kreacije. Igrala se formom, igrala se bojom. I sva ta skoro prozračna, čipkana keramika bila je dokaz da je zaista postala izvanredna keramičarka.

to come back tomorrow and make her own glazing. He was delighted and that was the beginning of their cooperation with mutual respect.

Zaga spent four years in Hanover, from 1988 to 1992. It was the golden age in her opus. The craft perfection of realization of her ideas was simply unbelievable. She made clay look like a magnificent lace, which sounds fantastic. But it's true. True, as well as the fact that Zaga hasn't changed in essence. Her first bowls and vases had clean forms, deprived of any decoration and made like ceramic sculptures. What I liked was that she gave dignity to usage-bowls because they deserve admiration. The millenniums have passed from the first bowl to the present one but it kept the same form. In the second phase, the compulsory bowls and vases were joined by lamps and ash-trays, but made with lighter, joyful colors, deprived of monumentality and with more decorations. The basket appeared in the third phase. In Hanover, she's making all of these, but HOW? As if she's playing, as if she wants to say: I can do it. She indeed remained faithful to her motifs to the end: vases, bowls, lamps, ash-

Sada Zaga sa porodicom živi u Kanadi. Prosto me srce zaboli kad pomislim koliko ima porodica koje su slične ovoj. Visoki stručnjaci, čestiti, pošteni građani, talentovani, sve to sada pripada nekim drugim zemljama, a ne onoj u kojoj su se rodili. Možda tako treba da bude ...

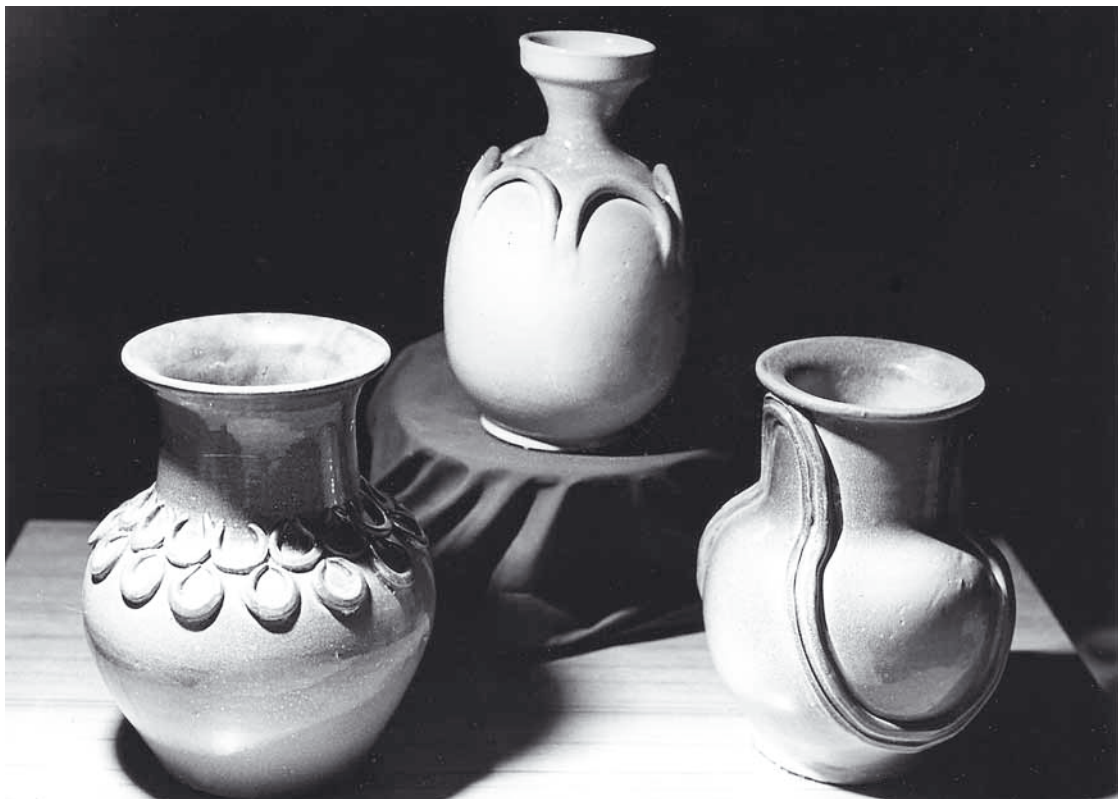
Katarina JOVANOVIĆ
Beograd 2005

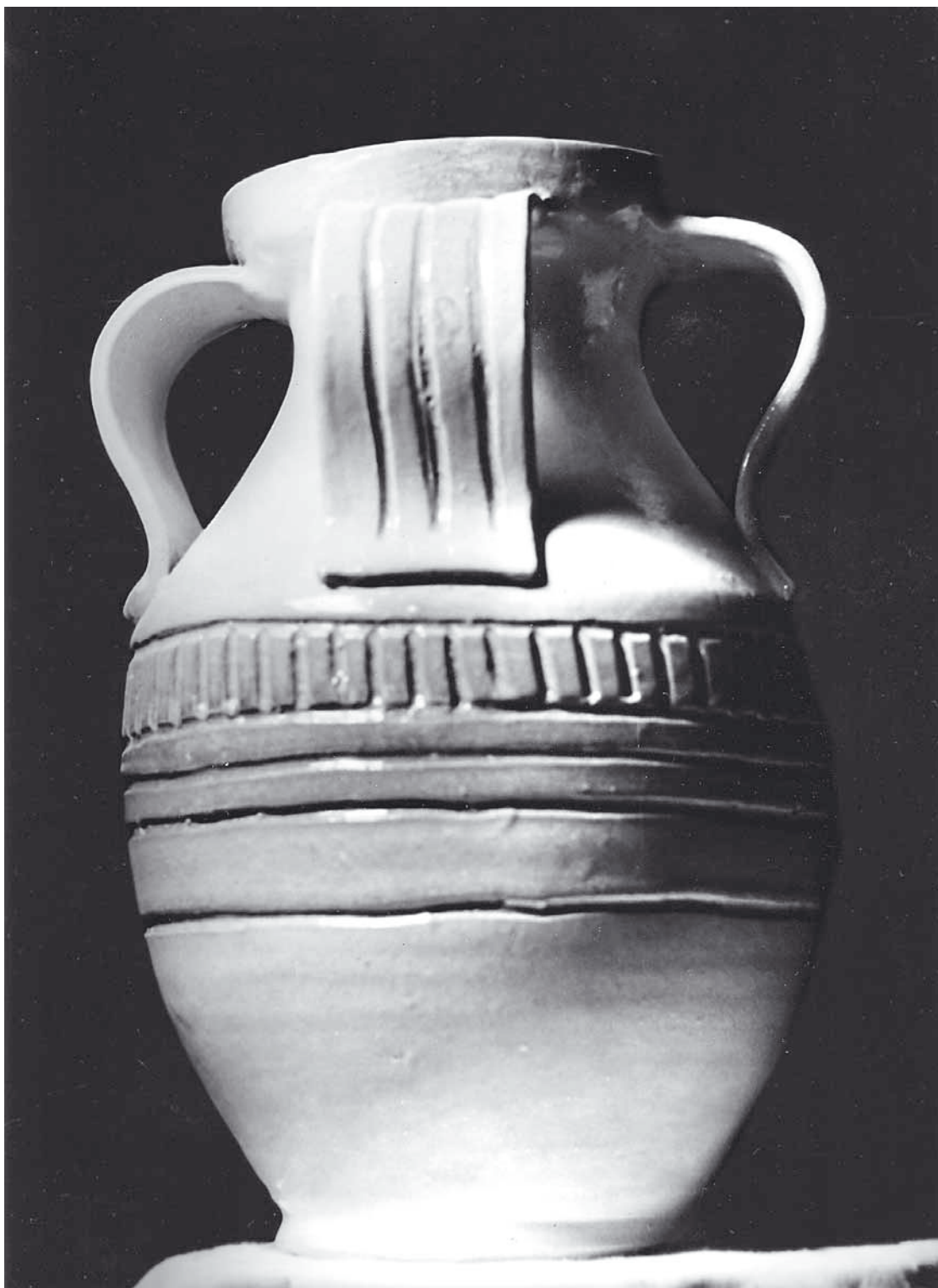


trays, baskets. But the approach to the execution of these creations has changed from one phase to another. And then during four Hanover years she has created top creations. She played with shapes and colors. And all that almost transparent lace ceramics was evidence that she really became an extraordinary ceramist.

Nowadays Zaga is living with her family in Canada. My heart is aching when I think how numerous are families like this one. Top experts, honorable, honest citizens, talented ones, now all of them belong to some other countries, not the one in which they were born. Perhaps that is the way it should be...

Katarina JOVANOVIĆ
Beograd 2005







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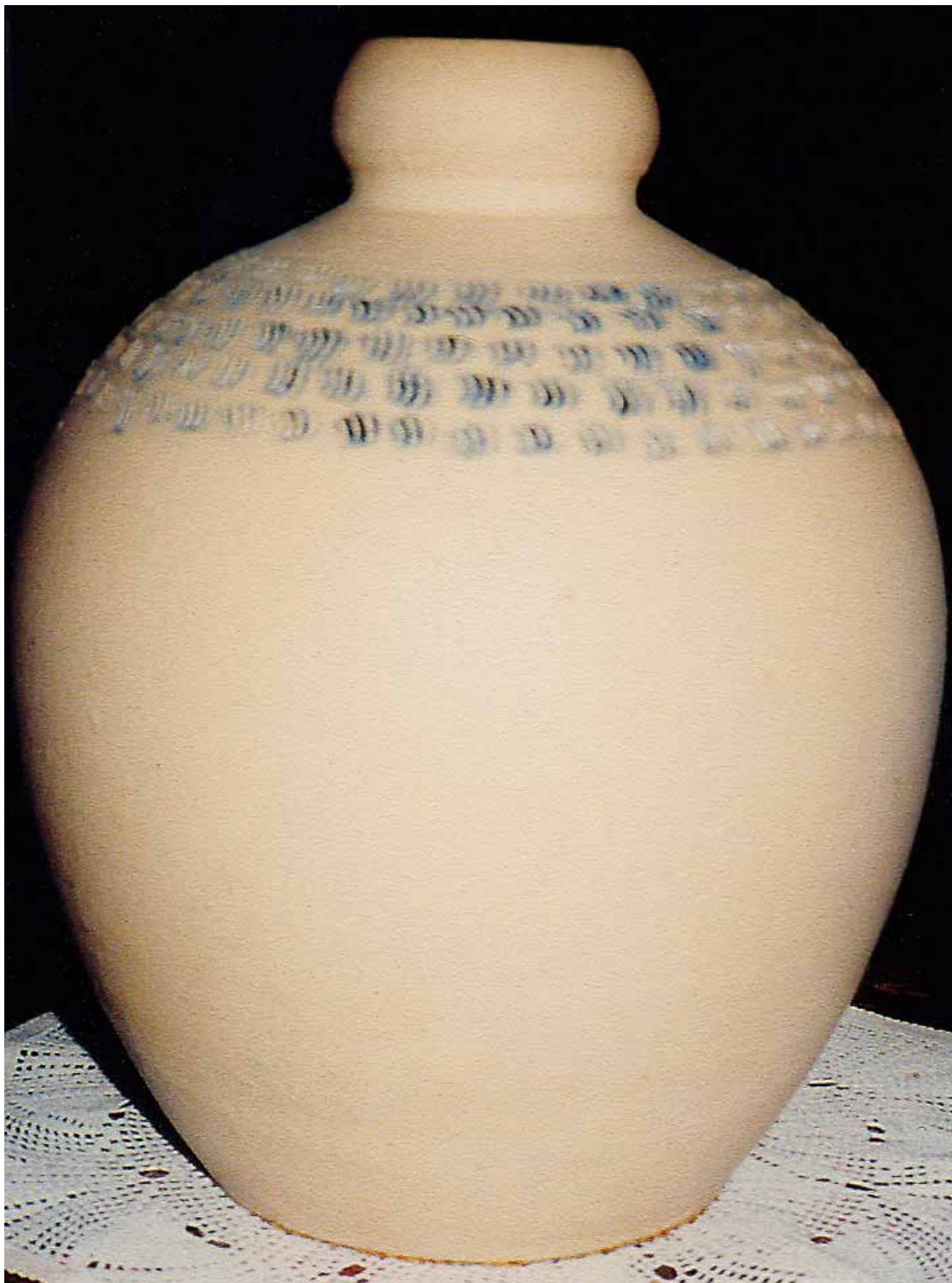


































Family Pejovic



Porodica Pejović