

Stipan Tadić



James Fuentes Press

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Copyeditor
Laura Brown

Editorial Assistant
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Design
Other Means

Publisher
James Fuentes Press

Printer
Gruppo Industriale FG s.r.l.

Typefaces
Magister (Omnitype), Totally Gothic (Emigre)

Artwork Photography
Jason Mandella

James Fuentes would like to thank Stipan Tadić for his work and the extraordinary perspectives on the city that it contains. Thank you to Andrija Škare and Julián Sánchez González for their insightful contributions and to Other Means for their continued collaboration. Special thanks to Brian Donnelly and Julia Chiang for their enduring support.

ISBN 978-1-7365415-9-3
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Cover: Subway Exit—W 4 St, 2023
Oil on canvas, 18 × 14 inches

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Stipan Tadić: Levity as Resource and Method

The qualities of levity and sincerity are defining traits of Stipan Tadić's artistic style. They mark the through-line for a new series of thirty-six paintings that depict a journey via the path of the city's D Train; and likewise offer a window, even if partial, into his own personality as well. Far from flippant, the playful nature of Stipan's paintings constitutes a visual strategy to reckon with and communicate his reflections on how we build memories, engage with the passing of time, and assert a sense of identity and community in the face of hardship. Stipan's work, while invested in social and political issues, sidesteps militancy, denunciation, or overt confrontation. Instead, his approach appeals as a relatable and recognizable visual language; a vehicle to reference thorny

contemporary issues related to class, race, and war, as well as sentiments of freedom, solitude, and disenfranchisement.

I met Stipan Tadić in the winter of 2018, during an open studio session at Columbia University, when we were both beginning our graduate programs at the institution. Taken aback by the large-scale painting *Childhood in Sighetto* (2018) [fig. 1], a work based on Stipan's life story and unfinished at the time, I stopped in my tracks to speak with the artist and to inquire about his relationship with self-taught art and aesthetics. This conversation developed into a generative, long-standing friendship. Having a shared interest in the simplicity of form, the value of candid communication, and the desire to build a more honest and transparent art world has made our ongoing conversation a deeply influential one on a personal level. Our common experience as immigrants of limited means living on scholarships in a city inflected with rampant inequality brought us together. We set as our guiding inquiry a simple but pressing question: How can we possibly cut through all the nonsense of living in a place like New York City?

The artist's *Metropolis: 36 Views of New York* presents a dynamic snapshot of the city, its peoples, and its histories. Traversing stops along the D train line as signposts, these paintings show the variety of experiences that make up the sheer

diversity of this metropolitan center. They portray landmarks quintessential to the city and everyday scenes superimposed with snapshots of a time past, as if to indicate the coexistence of various temporalities. Stipan's is a permeable compositional approach, often featuring both aerial views alongside numerous one-point perspectives within a single image. Through this imagination, entire neighborhoods are depicted—convenience stores, apartments, and theaters—signaling an effort to visually apprehend the city's inner structure. Both composition and perspective attempt to dissect, temporally and spatially, the complex network of human relations that physically manifest in the city's architecture and cityscapes.

While based on Stipan's own personal interactions with the city, his series goes beyond historical attempts to express an idealized or pessimistic view of the presumed awe it inspires in its dwellers. Contending with modernist tropes like Walt Whitman's romanticized *Wheat of Grass* and Edward Hopper's desolate urban spaces, the paintings in *Metropolis* exceed such reputations to pose polysemic readings of the city, confronting both legendary and quotidian elements in eulogizing and dystopian registers alike. Here, grand urban scale is filled with radioactive sky; fast food advertisements loom in the background; and strained passersby occupy street corners. In Stipan's work, a dark, knowing humor meets a

- 1 **Childhood in Sighetto, 2018**
Oil and egg tempera on canvas
19 ³/₄ × 59 inches



so-called naïve aesthetic, representing a city that is in construction as much as it is fractured.

As a New York City-based artist, Stipan's method relies on direct experience, resembling those of early twentieth-century Baudelerian flâneurs or city wanderer-observers. Taking cues from the prints of Flemish painter and graphic artist Frans Masereel as well as Hiroshige Utagawa, master of the Japanese ukiyo-e tradition, Stipan's work engages urban spectacle in both its pain and glory, reasserting the figure of the artist as an implicated viewer. To pose one example, a comparison of two works like *Apollo Theatre-125 St* [fig. 2] and *Subway Exit-West 4 St* [fig. 3] evidences the artist's first-person approach. The former depicts the Apollo Theater in Harlem as a site of homage and celebration of Afro-Diasporic cultures, encircled by numerous parallel scenes from its surroundings. Conversely, the latter confronts us with an empty, grimy hallway leading to a sharp right "Exit" turn; a common sight in the city's subway system. Ghosts of graffiti on the tiled walls carry the echoes of failed dreams and halted progress. Between the two, and across the thirty-four other works in this series, the resilience that sustains underprivileged communities across the city contrasts a decaying urban infrastructure; and reflects, on another level, the need to build more equitable futures.

In line with the growing contemporary appreciation of a figurative style addressing

2 *Apollo Theatre-125 St, 2023*
Oil on canvas
18 × 14 inches



3 **Subway Exit—W 4 St, 2023**
Oil on canvas
18 × 14 inches



Stipan Tadić: Levity as Resource and Method

sociopolitical concerns, this series manifests an argument for the intelligibility of art. Contrary to hyperrealism, which takes conspicuity as a tool for revindication, these paintings approach the unassuming as part of their aesthetic ethos. In two other examples, both *Late Afternoon—170 St* [fig. 4] and *Grand Concourse Residential—167 St* [fig. 5] show placid daily scenes of community and leisure which, beyond an idealizing gesture, signal an appreciation for family and individual “free” time as one that is also profoundly political. This rings particularly true for Black and Brown immigrant communities located in this area of the city, drawing a connection to contemporary works like Kerry James Marshall’s *Past Times* (1997). A proud bearer of a working-class identity, Stipan’s work can also be understood as an attempt in earnest to establish solidarity bonds with communities in the city from social and racial backgrounds distinct to his own. Far from just a pleasing sight, the artist’s rendition of the everyday reveals the intricate intimacies composing the social fabric of the city.

In line with this commitment to engaging the quotidian, Stipan’s work takes the tradition of self-taught art as a central aesthetic influence. While deeply informed by Western canonical art history, particularly the Medieval and Renaissance periods, references to the work of European and US-American artists usually termed as “folk” or “outsider” take precedence in his art. One case in

4 **Late Afternoon**—170 St, 2023
Oil on canvas
18 × 14 inches



16

5 **Grand Concourse Residential**—167 St, 2023
Oil on canvas
18 × 14 inches



17

point is his playful portrait of Ralph Fasanella, a Bronx native with Italian-American roots, depicted at top left in *Grand Concourse Residential-167 St* as a saint floating on a nimbus. Fasanella's figure grounds the painting in a local as well as ideological context given his role as not only a self-taught painter, but also as a union organizer and advocate for workers' rights since the 1940s.¹ Fasanella's own *Worker's Holiday - Coney Island* (1965) presents a flattened semi-aerial view of the oceanside public leisure spot, offering a historical backdrop to Stipan's depictions of neighborhood life. For Stipan, as is the case for many self-taught artists, public spaces convey histories that are not only emotionally but politically charged. Seemingly obvious as a statement, this appreciation resonates in significant attitudinal and theoretical shifts that art historiography has made towards these creatives in recent decades.²

The reference to Fasanella is a natural continuation of Stipan's long-standing interest in the

1 Julia Silverman and Mary McNeil, "Art History and the Local," *Panorama* 8, No. 1 (2022): 1-2.

2 For a recent, groundbreaking exhibition on this theme see: Lynne Cooke, *Outliers and American Vanguard Art* (Washington, DC: National Gallery of Art, 2018).

histories of Croatian "naïve" artists that ground and inform his work. Among the greatest influence would be Ivan Generalić, a rural painter from Hlebine whose depiction of green skies and winter trees are intrinsic to Stipan's compositions; namely *Little Italy Bronx-182-183 St* [fig. 6] or *Grand St* [fig. 7]. Dystopian yet contemplative, these renditions of the city ring both familiar and eerie, even distant, while also serving as diaristic gestures. Much like Generalić, the approach to the subject matter—that is, scenes of everyday life—feels unpretentious and also highly imaginative, reasserting legibility as an aesthetic and conceptual choice with political implications. It is no wonder that *RAW Magazine*, a 1980s publication that affirmed the intellectual possibilities of comics, also comes to the fore among the constellation of references within Stipan's work. The periodical's slogan, "High Culture for Low Brows," resonates with the artist's own artistic ventures as they dare to blur the line between traditionally separated media, techniques, and styles.

Visually representing the pulse of the train line as an artery supplying life force to the city, Stipan's psychological urbanscapes capture individual and collective states of mind through an informed, yet approachable, set of visual resources. Considering the longer history of various artistic movements that have attempted to bring art closer with everyday life, this is no easy

6 **Little Italy Bronx-182-183 St, 2023**
Oil on canvas
18 × 14 inches



7 **Grand St, 2023**
Oil on canvas
18 × 14 inches



task. Stipan's contribution is an engagement with the visual that acknowledges the possibilities of deskilling, parody, and contradiction as a liberatory practice. Deceivingly simple, he proposes a reflection that involves further destabilizing aesthetic hierarchies at the same time that it traces the many social, racial, and economic intersections and divides felt throughout the city. Cutting through the nonsensical today entails, in Stipan's work, a renewed use of irony as a tool to reveal structures of contemporary urban life, both within and beyond the art world.

The vertiginous changes impacting life in New York City in recent years have demanded new critical propositions from those artists reflecting upon the urgency of their present moment through a historical lens. Stipan presses at this challenge, which he argues is also a need to create visual languages that are more accessible than cryptic; reinforcing legibility rather than hierarchy; and to act, without fear of becoming didactic, as a more direct liaison between maker and viewer. Stipan's *36 Views of New York* evidence a deeply personal proposition—that we rethink our engagement with the world around us and with art itself.

Bronx – Coney Island

Vrlo dobro pamtim trenutak kad mi je Stipan Tadić rekao da seli u New York. Vau, pomislio sam, to je to, moj prijatelj će iskoračiti na međunarodnu umjetničku scenu, a ta će scena dobiti umjetnika kakvog zaslužuje. Znao sam samo da se sve mora poklopiti i New York će postati Stipanov grad, u jednakoj mjeri u kojoj je to Zagreb, u kojem je rođen, odrastao i koji ga je istinski formirao; Salzburg, u kojem je proveo ratne godine ili, primjerice, Pariz s kojim se potpuno saživio na jednomjesečnom rezidencijalnom boravku, a onda tu prisnost lijepo i točno iznio u stripu *Parisian Nightmares*.

Među ovim nabrojanim gradovima ističe se Zagreb kao onaj koji ga je najviše oblikovao i s kojim se najviše poistovjetio, ali Stipan je posjetio i brojne druge gradove, u Europi, Americi i Aziji.

Ostavljao je komadiće sebe od Firence do Seoula, krstarilo muzejima i galerijama, upijao i učio, ali i bivao promijenjen, svaki put malo izmaknut iz svojeg središta. Svaki put s nekom novom idejom i spoznajom, uvijek se vraćao malo drugačiji, malo promijenjen. Tako valjda i mora biti.

Ipak, New York je nešto posebno, nešto drukčije. New York nije samo grad, on je the grad, on je paradigma grada. U toj činjenici leži ljepota i zamka. Što još reći o New Yorku a da nije već rečeno tisuće i tisuće puta, kako ga opisati, a da u tom opisu bude svježine, je li to uopće moguće? Kako pronaći novi rakurs, novi pogled, doslovan i prenesen? Kako se u tom gradu odmaknuti od slike grada koja se zalijepila na našu svijest i prije nego smo ga zapravo okusili, i prije nego smo nogom stupili na njegove opjevane pločnike? Kako ga upoznati iznutra, a istovremeno izbjeći da taj pogled ne bude naivan, da ne bude (suviše) očaran, da zadrži divljenje, ali izbjegne idolatriju? Je li to uopće moguće?

Je li moguće iznova naslikati nešto što je naslikano milijun puta, milijardu puta? Ljudska ruka je uvijek ljudska ruka, New York je uvijek New York. Motiv se može iscrpljivati samo onoliko koliko se može iscrpljivati, umjetnici znaju da su pravi motivi rijetka i vrijedna rudača, resurs do kojeg se ne dolazi lako i s kojim treba oprezno.

Sve je to točno. Ruka je ruka, New York je New York, ali Stipan je Stipan.

Svaki čovjek ima svoju perspektivu, svaki umjetnik ima svoju, originalnu perspektivu, ali, kako to već biva, neke su perspektive originalnije od drugih. Vjerojatno i u tome leži dio razloga zašto se Stipan Tadić krenuo baviti stripom: to je upravo idealan medij za ispričati priču koja se odvija na više razina, jezik stripa je kao stvoren za pripovijedati više priča koje se odvijaju u isto vrijeme. Elementa stripa ima i u crtežima s linije podzemne željeznice Bronx – Coney Island, ovo je Stipanov pokušaj da upije i prisvoji New York, da stanice pretvori u stranice, da zamrzne kadrove sirovog i predivnog života koji je na ulici vidio i doživio, čiji je dio makar na jedan trenutak bio.

Ne bih ovdje pisao o Stipanovoj vještini, o njegovom talentu koji brižno njeguje i neprestano razvija, o činjenici da je za njega crtanje i slikanje stvarno u ravni s disanjem, s pukim postojanjem (iako izlizana, ta usporedba je ovdje istinita, a u svrhu istine svi možemo podnijeti malo izlizanosti), ne bih pisao o njegovom potezu i onome što kistom može učiniti – a može učiniti gotovo sve – to su ionako stvari koje vidite. Kad pogledate njegove slike to vam je jasno; jasno je da iza njih stoji ozbiljan i izgrađen umjetnik čiji radovi vas prisiljavaju da na njima zadržite pogled. On je slikar koji je stekao klasično obrazovanje i koji se napajao na radovima europskog klasičnog slikarstva. Brusio je svoj talent u različitim likovnim formama i medijima, živo je zainteresiran za umjetnost, za njezinu

povijest i za njezin aktualni trenutak i svi se ti silni utjecaji u njegovom radu vide i osjete, oni se cijede kroz njegovu izvježbanu ruku, u sasvim stripovskom momentu prepoznat ćete utjecaj, primjerice, Pietera Bruegela, progovorit će neki od renesansnih majstora na možda i neočekivanom mjestu, učit ćete neku poznatu perspektivu, pokret ili izraz lica. Stipanova slika kreće su detaljima, ali oni nisu nabacani, svaki od njih tu je s debelim razlogom, one su stvorene za dugotrajno promatranje i kontemplaciju jer tako su i nastale, promišljeno, kao dio jedne šire slike, jednog dubokog promišljanja o sebi i svijetu koji ga okružuje.

Uvijek je Stipan imao tu sposobnost da uđe u krvotok grada, da ga osjeti i da mu se prepusti. Da s gradom postane jedno. Da se pretvori u od bezbrojnih čestica koje lutaju tim kompleksnim sustavom, a to lutanje je nasumično, kakvo lutanje i treba biti, ali je i promišljeno, brižljivo isplanirano, prvo podsvjesno ucrtano u nekim ranijim upoznavanjima grada, a onda izraslo do svjesne odluke. Dok je još živio u Zagrebu, 2017., Stipan je napravio izložbu *Motivi iz okolice* u kojoj je, u svojevrsnom dijalogu sa slikarima naive, naslikao lokacije rubnih dijelova grada i predgrađa, toplo ušao u njihov urbanistički kaos koji se manje ili više uspješno pokušava otrgnuti od svoje ruralne suštine, ali tek je u New Yorku, gradu svih gradova, počeo istinski slikati grad. Tek je ovdje u punom smislu riječi umjetnik postao osuđen na grad,

1, 2 *Lúčko and Mala Mlaka*, 2017
Watercolor and gouache on paper
13 × 10 inches each
From the series *Motifs from the Suburbs*



daleko od obitelji i prijatelja, daleko od poznatih vizura i puteva, grad je ovdje postao njegov najbolji prijatelj.

Linija podzemne željeznice koja je odabrana nije odabrana slučajno. Kroz nju se čita nekoliko vječitih Stipanovih fascinacija: od želje da se učini korak prema onome što je inače skriveno i što većini ljudi promiče, preko gotovo znanstveničkog impulsa da se shvati kako funkcioniraju stvari sve do silno jake želje, posve intimne, da se u grad zaroni i postane njegov punopravni dio. Neizmjereno sitan, ali sasvim legitiman.

Također, linija Bronx – Coney Island važna je jer ona čini okosnicu kulturnog, legendarnog filma *The Warriors* [fig. 3] (1979., r.: Walter Hill), filma čiji je Stipan veliki poklonik, jedan od mnogih u Hrvatskoj. Iako je objavljen prije više od četrdeset godina, taj film u Hrvatskoj i dalje ima kulturni status i za mnoge on i dalje predstavlja dominantnu sliku New Yorka. Na tom tragu, ova linija za Stipana čini esenciju New Yorka, kroz nju je htio ispisati svoju posvetu ne samo gradu, već i načinu na koji su ga, posredstvom filma, doživjele generacije. To je, naravno, i posveta američkoj kulturi i svim divnim i nepredvidljivim načinima na koje se širi i oblikuje. Isto tako, iz njegove vizure ta linija najbolje objedinjuje cijeli New York, oslikava njegovo bogatstvo i različitosti, pokazuje kako se mijenja grad od sjevera prema jugu, kolike su to divne i nesagledive razlike, u svemu, od scenografije do atmosfere.

Stanice željeznice su čvorovi, točke koje je netko nekad postavio na točno određenim mjestima zato što je tako najlogičnije i najpraktičnije. Stanice su točke grada koje uzimamo zdravo za gotovo, prostori namijenjeni da nam služe, da nam olakšaju komunikaciju kroz prostor, mikro-mjesta koja ne doživljavamo, kroz njih samo protrčimo, ukrcaj-iskrcaj i hop, idemo dalje, njih koristimo da dođemo nekamo kamo smo naumili i toj jurnjavi nam promiče njihova poetika i romantičnost koje svakako ima, ako znamo gledati. Stipan Tadić zna gledati. I to je silno važno. No, važnije od toga jest da ga zanima što je iza, što je na drugoj strani. Što je to nevidljivo svim ljudima koji svaki dan ubrzano gaze po svojim putanjama? Postoji li tu, u okolici, nešto vrijedno zaustavljanja što nam promiče jer nemamo vremena za zaustavljanje?

Slično kao i u *Motivima iz okolice* u kojoj je istražio manje poznate lokacije u okolici grada Zagreba, u kojoj je gotovo antropološkim pristupom mapirao grad tj. njegove rubne dijelove, tako i sad Stipan Tadić istražuje one prostore koji nesumnjivo čine grad, prostore koji su njegovo neizostavno i gradivno tkivo, ali koji se sigurno neće naći niti na jednoj razglednici ili, da se osuvremenimo, u zapisu niti jednog travel blogera, ma koliko sklon zastranjenjima inače bio. Ili hoće, jer Stipan fino kontrastira najturističkija moguća mjesta i ona na koja niti jedan turist nikad nije i neće kročiti. Sve je to New York. Ovdje je, naravno, prostor

3 Still from *The Warriors*, 1979
Directed by Walter Hill



za istraživanje daleko veći i to ne samo doslovni, geografski prostor već i duhovni, simbolični i kulturološki jer New York kao najveći i najvažniji od svih velikih i važnih gradova predstavlja ne samo suludi, ludo zanimljivi i neviđeno poticajni melting pot različitih rasa, tradicija i ideja, već se i postavlja kao definicija onoga što grad uopće jest.

Stipan ovom izložbom istražuje vanjski svijet, ali i ponire u sebe. Kroz brojne detalje na njegovim slikama osjetit ćete puls svakodnevice koja djeluje suho i banalno kad je proživljavamo, ali umjetnik na površinu izvuče njezinu sasvim poetsku kvalitetu i u tom je smislu blizak još jednom legendarnom njujorškom filmu. Mene su ove slike, recimo, podsjetile na legendarni film *Smoke* [fig. 4] (1995., r: Wayne Wang). I nekako slutim da neću biti jedini s tom asocijacijom.

Na koncu, tu je i želja da se grad ulovi i obuhvati. Jedino kako se to može učiniti je postati njegovim dijelom. Jedini pošten način je proživjeti ono što slikaš, hodati, voziti se, biti. Upijati. Stipan je to napravio i Stipan to i dalje radi. On je svjedok koji je iz ateljea i otišao među ljude. Njegove slike nisu rezultat promišljanja u svom zatvorenom i sigurnom prostoru, nego hodanja među ljudima; iz njih teče stvaran, živi život. Zabilježio je ono što je vidio u određenom trenutku. To možda ne mora biti reprezentativno za određenu lokaciju, ali ako je bilo tamo dok je on bio tamo – bit će na slici. Savršeno pošten pristup i za jednog slikara pomalo

4 Still from *Smoke*, 1995
Directed by Wayne Wang



Andrija Škare

netipičan. Neće baš svatko prehodati New York da bi ga naslikao, ali Stipan je to učinio. Prihvatio je sve što mu se dogodilo u svakom trenutku, i to pretvorio u slike.

Vjerojatno će vam se učiniti kako je na ovim slikama zamagljena granica na kojoj prestaje život, a počinje umjetnost. Teško može biti boljeg komplimenta.

Metropolis: 36 Views of New York

**Election
Norwood**





**Bedford Cafe
Bedford Park**





No Smoking

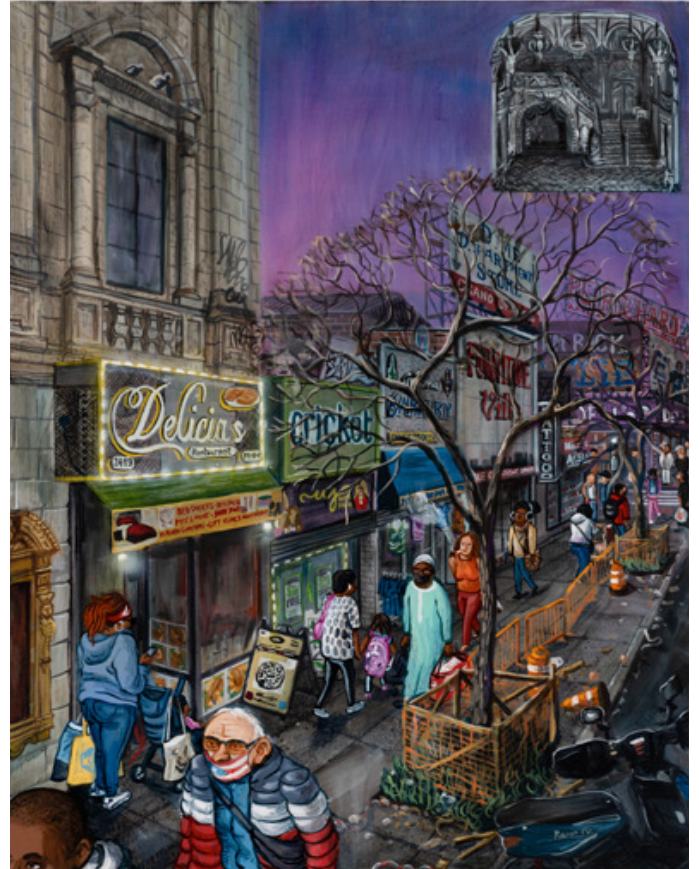
A&P

**Poe Cottage
Kingsbridge**





**Old Theatre
Fordham**





POTS & PANS • B...
KITCHEN CURTAINS • GIFT ITEMS & MUCH MORE

FREE
GRAND

Handwritten text on a yellow sign, including a circular logo and illegible characters.

Vertical text on the left side of the image, possibly a name or address, partially obscured by a person.

Little Italy Bronx
182-183 St





ČAKOR

RESTAURANT & BAR
ALBANIAN & ITALIAN KITCHEN

STOP

ONE WAY

ČEVAPI

**Rush Hour
Tremont**



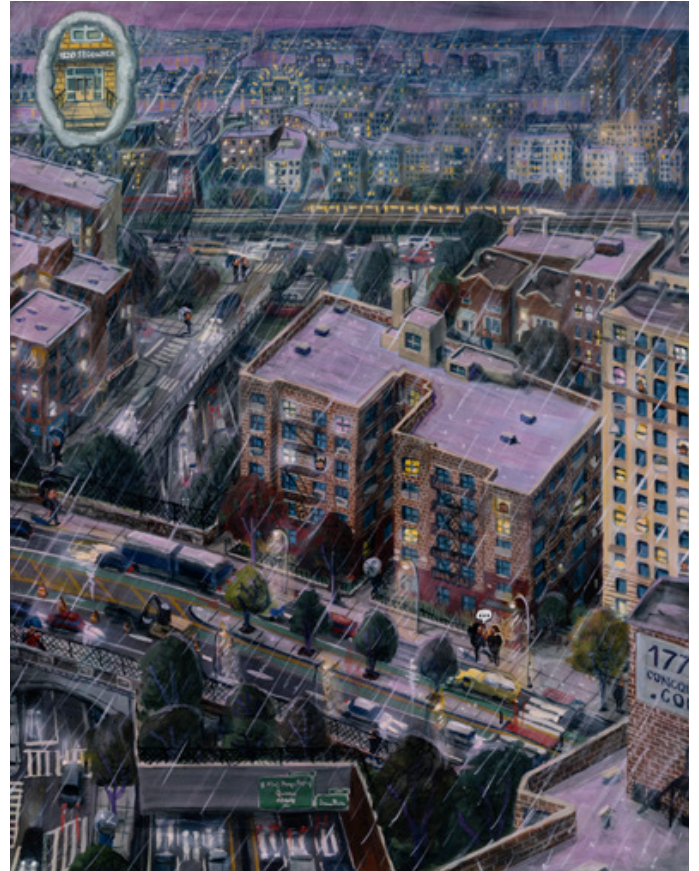


LAGIO MORATO

GET ON THE BUS



**Cross Bronx Highway
174-175 St**





Maj Dang's Express
Quang Anhang

Lunch Place

Late Afternoon
170 St





DO NOT
ENTER

ONE WAY

SAISON

La Merveille

SANDWICHES - COLD BEER

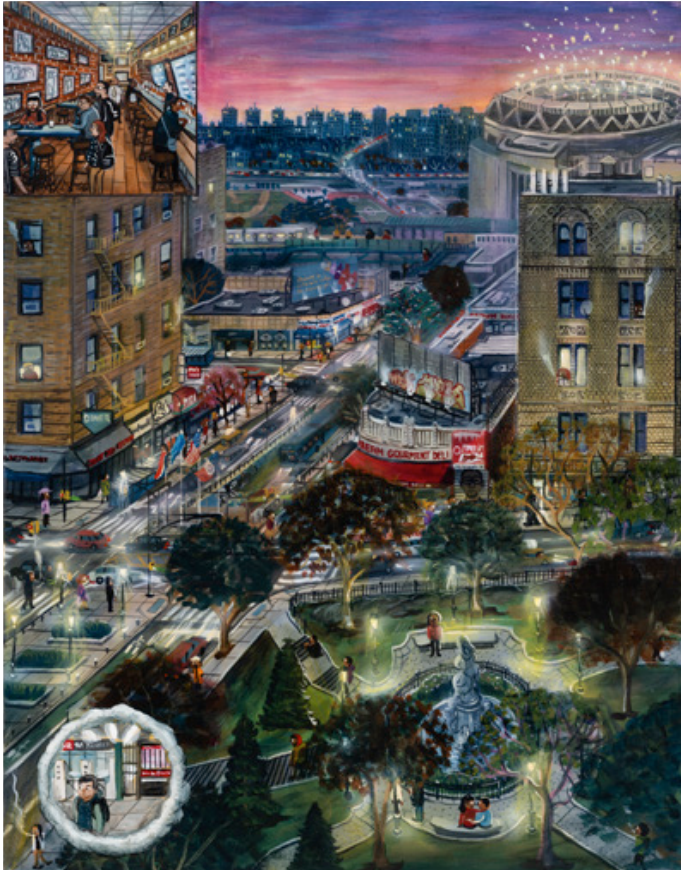
LA BIÈRE À GOUTER
SALON Y LA BIÈRE

Grand Concourse Residential
167 St





Yankee Stadium
161 St





**Harlem River
155 St**





Harlem Residential
145 St





6-0133-555

SUBWAY

145 St Station

M

MAR 10

Apollo Theatre
125 St





353

APOLLO

APOLLO

BE WELL

BE WELL

BE WELL

Perf
HAIR
COM
OPEN ?



BOOK

512(0)1414

Columbus Circle
59 St





7th Ave





Rockefeller Center
47-50 St





Christmas Market
42 St-Bryant Park





Macy's
34 St-Herald Sq



THE
WORLD'S
LARGEST
STORE

★ macy's

sunglass hut



**Subway Exit
W 4 St**





Temple Bar
Bway-Lafayette





Grand St





Winter Morning
Atlantic Ave-Barclays Ctr





Industry City
36 St





Greenwood Cemetery
9 Ave





**Playground
Fort Hamilton**





LAW OFFICE
JUAN MORALES CO.

AVAILABLE
31 OCTO

Bodega Cat
50 St





BUDEGA LAI
MAY BE A DOM-
ESTICAL CAT
THAT IS KEPT...

- FIND YOUR LUNCH
- ~~LAUNDRY~~
- CALL MOTHER

Pobeda
55 St





CA

E POBE

OPEN

A

0215
Tadk

**Ecuadorian Restaurant
62 St**





**Acapulco
71 St**



APARTME
646-510

APARTME
646-5
SE RENT

Se Renta
Ap
mer

APARTAMENTOS
DISPONIBLES

72	4hd	\$ 3700
78	3hd	\$ 2600
84	3hd	\$ 3200
90	4hd	\$ 2700
96	3hd	\$ 3700
102	4hd	\$
108	3hd	\$ 2700
114	4hd	\$ 3300
120	4hd	\$ 3300
126	4hd	\$ 3300
132	4hd	\$ 3300
138	4hd	\$ 3300
144	4hd	\$ 3300
150	4hd	\$ 3300
156	4hd	\$ 3300
162	4hd	\$ 3300
168	4hd	\$ 3300
174	4hd	\$ 3300
180	4hd	\$ 3300
186	4hd	\$ 3300
192	4hd	\$ 3300
198	4hd	\$ 3300
204	4hd	\$ 3300
210	4hd	\$ 3300
216	4hd	\$ 3300
222	4hd	\$ 3300
228	4hd	\$ 3300
234	4hd	\$ 3300
240	4hd	\$ 3300
246	4hd	\$ 3300
252	4hd	\$ 3300
258	4hd	\$ 3300
264	4hd	\$ 3300
270	4hd	\$ 3300
276	4hd	\$ 3300
282	4hd	\$ 3300
288	4hd	\$ 3300
294	4hd	\$ 3300
300	4hd	\$ 3300

Ap
150-

Rent

SIPU

APARTAMENTO DISPO

APARTAMENTOS
DISPONIBLES

821	4hd	2700
778	3hd	2600
774	3hd	3200
667	4hd	2700
788	5hd	2700

* Se renta
Espacio

* Se solicita

WIDDY HALL

Festejando el
DEL AMOR AMISTAD

FEBRERO 10

arapulco

PREV \$30 BLB

BANDA GRANDE

RUMORDIA

PRIVILEGIO



Mother and Child
79 St





**Subway Stop
18 Ave**





Smoker
20 Ave



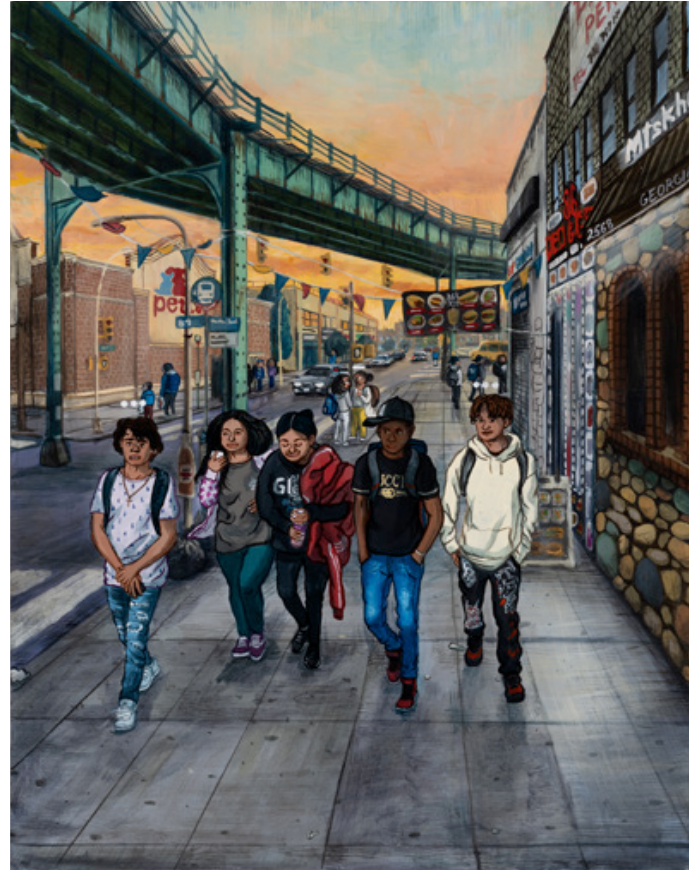


**Chinatown in Brooklyn
Bay Pkwy**





**Kids
25 Ave**





**Coney Projects
Bay 50 St**





**My Mother and 2 Brothers
Coney Island**

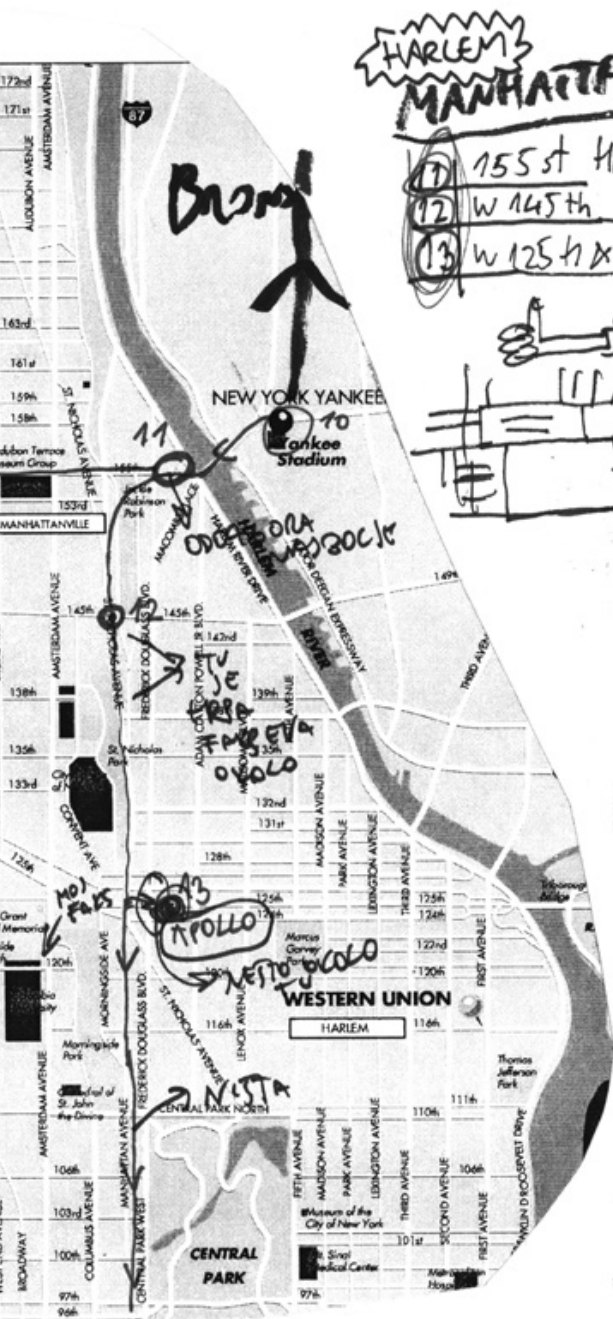




Drawings

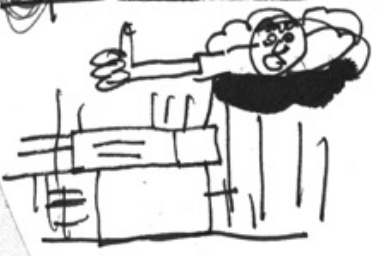






HARLEM MANHATTAN ①

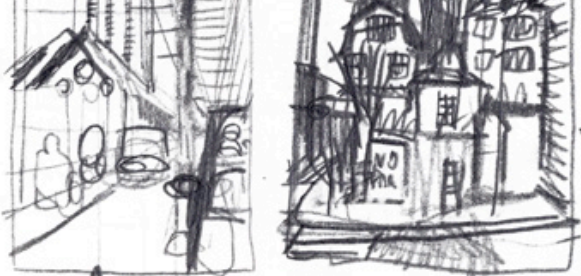
- ① 155 St HARLEM RIVER
- ② W 145th & St NICHOLAS
- ③ W 125th & St NICHOLAS



WE TO MAKE
NT OF
ERO



PUTTING POOP IN
A BAG AND THEN
THROW IT ON THE FLOOR

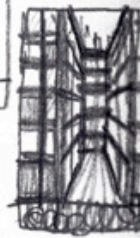


→ GMP'S

OVO ZA AKVAREL!



NOBWOOD
STATION





35x45,5 (13x18")

$\frac{1}{2} 47,5 = 23,75$

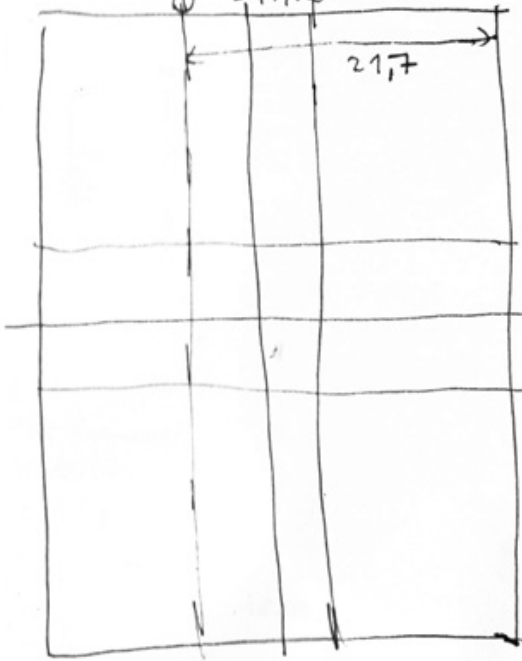
$\Leftrightarrow \frac{1}{3} = 11,6$

$\updownarrow \frac{1}{3} = 15$

$\phi = 28,21$

$\frac{1}{2} = 22,75$

$\frac{1}{2} = 17,5$

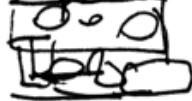


VARNISHING



- I HATE MY CHAIR
- IT'S DUSTY OUTSIDE FROM THE MARBLE WORKSHOP
- SOMETHING STINKS
- I'M ALWAYS TIRED
- I HATE MUSIC
- PODCASTS ARE STUPID
- AUDIOBOOK VOICES ANNOY ME
- I'M IN A PRISON





KUŠA
KOMPUCIČANA



PLAKAT

CIGL ŽID
SVE

NIŠA
AŠALAN



79. ST 61



GLEDAME U POD
- PANJ.



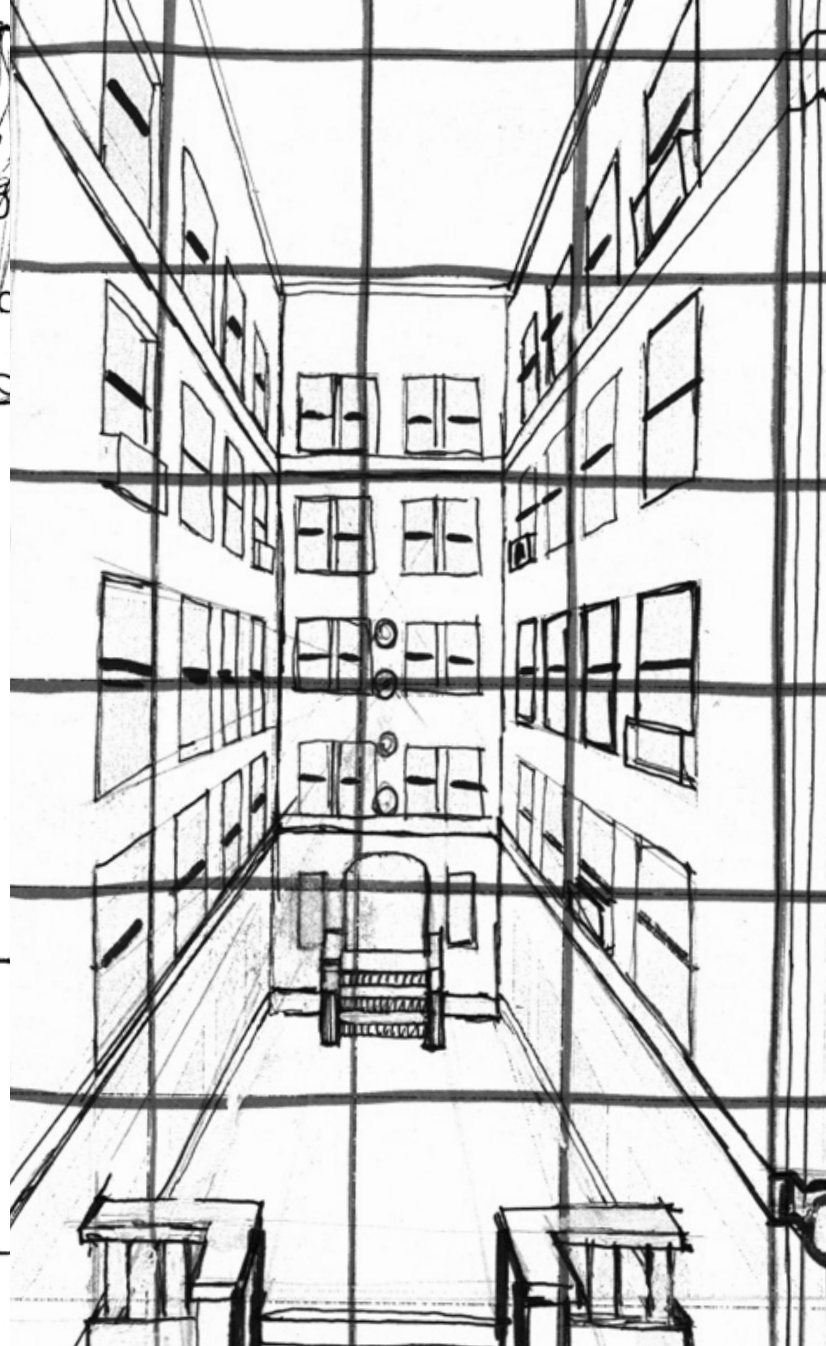
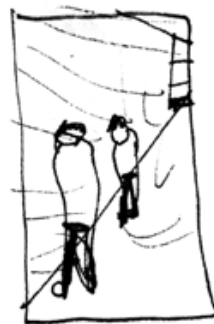
MAMA I ČEČER

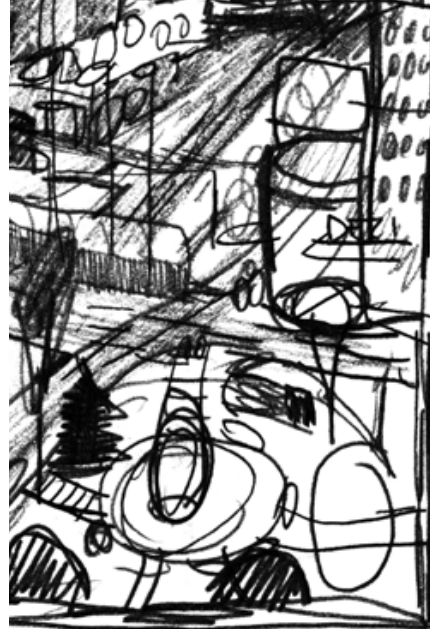


DEBEZI KUNAC SE IGRA



NEŠAMA VEŠKIN
LJUDI OVAK



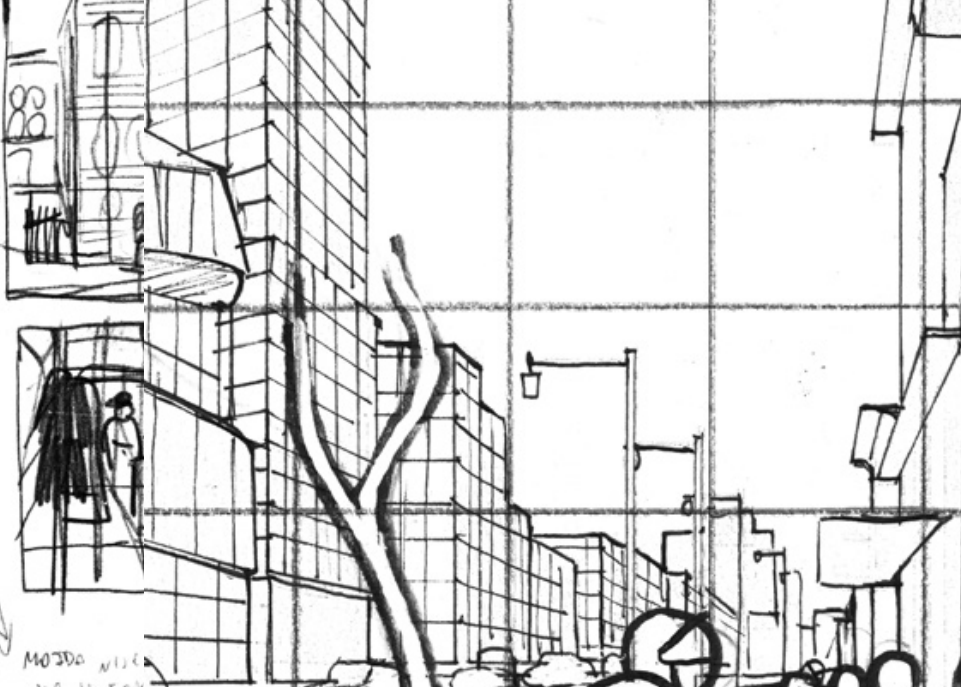


- EASTAVE
- STADION U POZADIN
- BILBOBOD
- 5687100
- REF (1) HIRO
- SUBWAY
- SUNCORANI
- KRAJ SUBWAYA
- LAMPA SPECIFIČNA
- HITNA IDE DOLJE
- TIP PICA U YANKEE TUNDR
- CRYPTO
- TIP UDARA BRAN
- TURISTIČKA

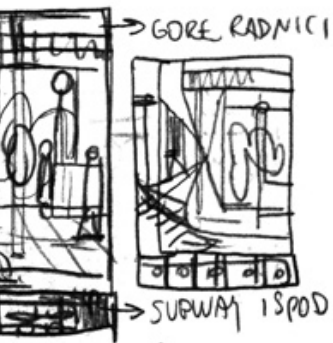


2001 IN
7001 OUT

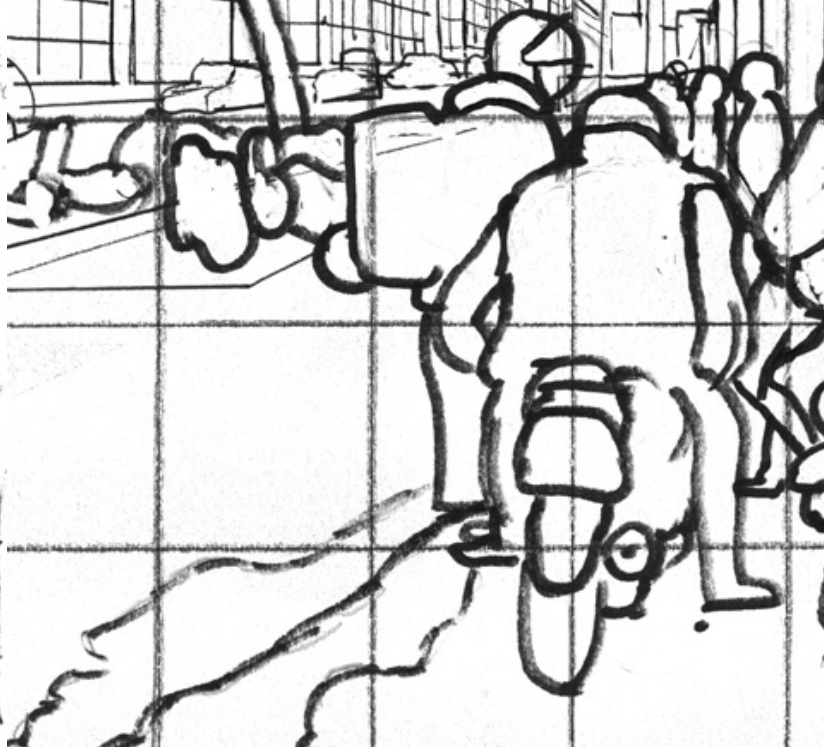




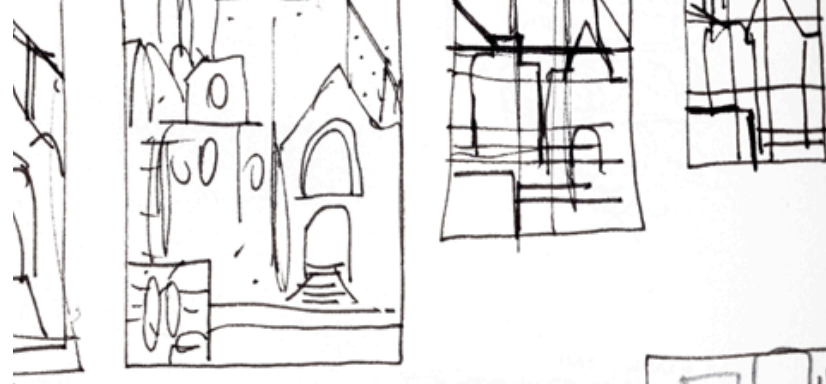
MOZDA NIJE
XE SE TAJ



SPOSTI



MY AURA



EXU



TITLE OF PARADISE
MOMI KLEIN



OTHER COUNTRY
MRS GARDWIN



1968 R. VINEN
AUDIOBOOK



THE NAIVE &
THE SENTIMENTAL -
O. PAMU -
AUD 30



PSA

- HILL
- MT KARE
- MT EDEN



GRAND CONCOURSE
REDREZENT

GRADILITE, 17A
PROJECTSI / BAGER
- LIJEVO STANICA

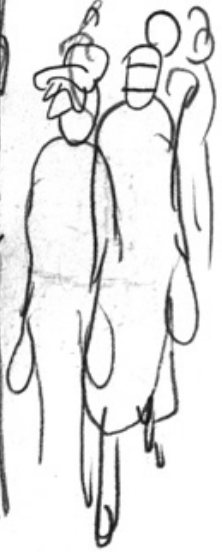
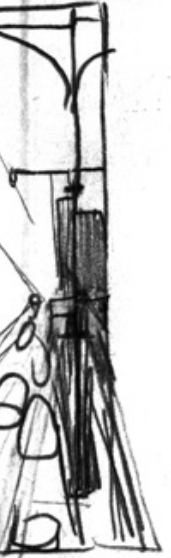


11A
OMAJ
DVOJAK



INTERVJU
VAZRASTO

RASKLJEPJE
BRIDA



11A



Contributors

Julián Sánchez González

Julián Sánchez González is currently a PhD Candidate in Art History at Columbia University and a Research Fellow at the Museum of Modern Art's Cisneros Institute. His work specializes in the intersection of artistic and spiritual practices in the Americas and the Caribbean throughout the twentieth century. His academic career has been supported by the Fulbright Program, the Ministerio de Cultura de Colombia, and the Fundación Colfuturo; and he has received grants from the Heyman Center for the Public Humanities and the Institute for Religion, Culture and Public Life at Columbia University. Sánchez González previously earned an MA in Art History at NYU's Institute of Fine Arts and worked at the Museos de Arte y Numismática del Banco de la República in Colombia and the Art Museum of the Americas, Organization of American States in Washington, DC.

Andrija Škare

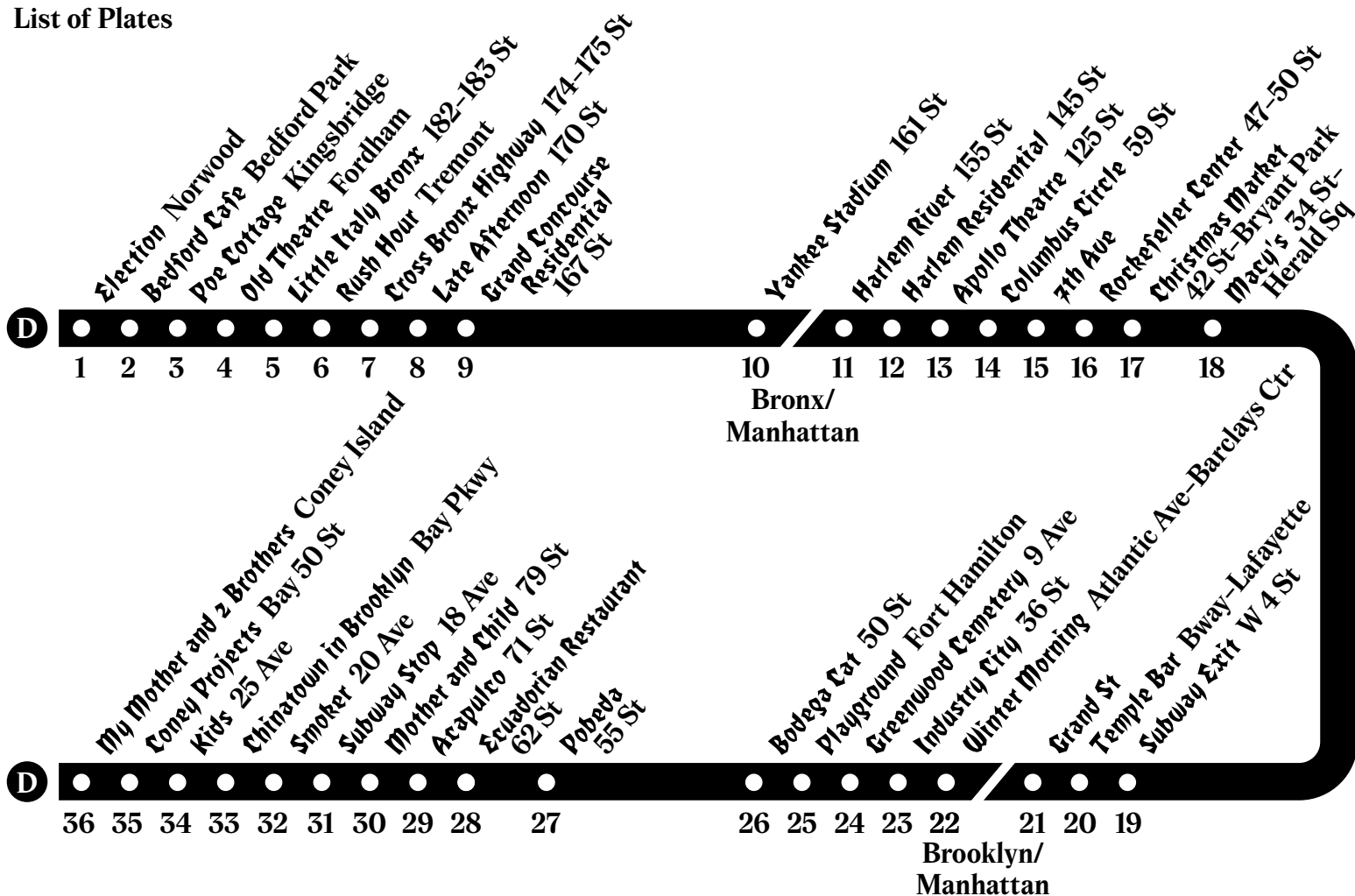
Andrija Škare was born in 1981 in Zagreb, Croatia, where he graduated in Journalism at the Faculty of Political Sciences. For over ten years, he worked as a journalist, screenwriter, editor, and presenter on Croatian Television as well as regularly appearing in major Croatian newspapers and literary

magazines. Škare is one of the founders of the literary movement eventualism and, like other eventualists, he is represented with four stories in the anthology *Leaning out of the Window* (Celeber, Zagreb, 2006). He has independently published a number of books including *With more milk, please* (2008), *The life of the world that will come* (2014), *Listen to me* (2016), *Social games* (2017), and *Two fingers above the ankle* (2020).

Stipan Tadić

Stipan Tadić was born in Zagreb, Croatia in 1986. He graduated from the Academy of Fine Arts in Zagreb in 2011 and received his MFA in Visual Arts from Columbia University School of the Arts in 2020. His first solo exhibition was in 2009, after which he has been featured in numerous solo and group presentations. Tadić received the Best Young Artist Award from HDLU, Zagreb in 2013 and was awarded 1st Prize at the International Comic Book Festival in Lodz, Poland in 2018. Tadić currently lives and works in New York.

List of Plates



All works 2023, oil on canvas, 18 × 14 inches
KAWS Collection, New York

978-1-7365415-9-3 52000 >



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