

of Zenitism founder Ljubomir Micić, and head of the Belgrade branch of the Lipa Mill paper company) Kecman activated the historical and symbolic layers of local avant-garde heritage as a basis for her own artistic inquiry. In her *Ikona-stellation* series, Kecman approaches the image as an operative unit of analytical thought: sequences of geometric fields, symbolic marks, and textual traces function as modular systems enabling the parallel articulation of rhythm, measure, and meaning. Her practice thus constructs a transdisciplinary matrix in which personal and collective avant-garde impulses are processually rearticulated and reintegrated.

**MIRO VUCO (1941, Vojnić Sinjski – 2025, Zagreb, Croatia)** approaches painting as an extended process in which the making of a single image often spans years, even decades. In his practice, individual works consist of ten or more painted-over and overlapping layers, each new iteration emerging from and built upon the previous one. Vuco never considers these works finished; as long as they remain in his studio, they remain open to further intervention. This working method reflects a fundamentally process-based and analytical approach in which painting is not conceived as representation, but as a continuous practice of examination, revision, and accumulation of meaning within the material structure of the image.

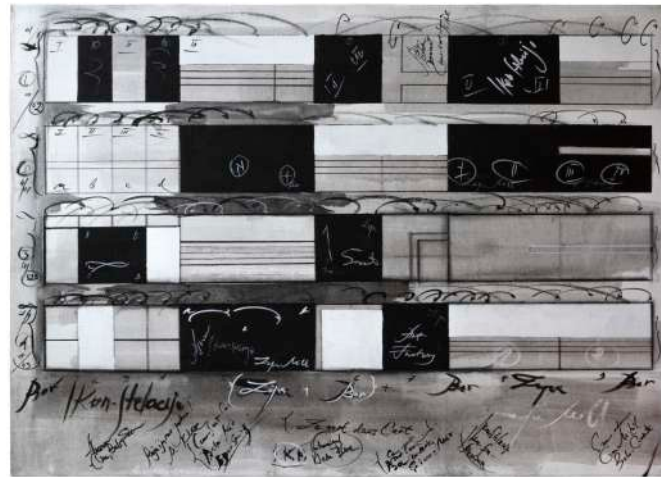
Through their distinct approaches, the works of Baldo Diodato, Milica Kecman, and Miro Vuco testify to art as a site of epistemological inquiry in which form, material, and process are not mere vehicles of expression, but constitutive elements of the artistic phenomenon itself. Their practices raise the question of the ontological status of the artwork, understood as the trace of a procedure, a structure of inscription, and a manifestation of thought embedded in the material space of creation.

## AVANTGARDE GALLERY

**BALDO DIODATO**

**MILICA KECMAN**

**MIRO VUCO**



Lipa Mill, *Icon-stellations*, 2019, mixed media, canvas, 1000 × 1400 mm

viennacontemporary 2025  
11 – 14 September 2025

## AVANTGARDE GALLERY

**BALDO DIODATO**

**MILICA KECMAN**

**MIRO VUCO**



Miro Vuco, *Residuum*, 1979 – 1995, oil, mixed media, canvas, 1324 × 2001 mm

viennacontemporary 2025  
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**AVANTGARDE GALLERY** is dedicated to showcasing the rich and varied legacy of the historical Avant-garde movement. While it maintains strong connections with post-war art from Central and Eastern Europe, its scope is global, encompassing a diverse roster of artists who have been active from the 1950s to the present day.

For **viennacontemporary 2025**, we are presenting **Baldo Diodato, Milica Kecman, and Miro Vuco**. Each of the selected artists develops specific methodologies aimed at examining the interrelations between form, material, and the conceptual framework of artistic expression. In their practices, the artistic act is not the result of spontaneous expression, but a mode of analytical and mental inquiry into the conditions that define the very possibility of the image, the object, and the artistic event.

**BALDO DIODATO (b. 1938, Naples, Italy)** developed his artistic practice over several decades spent in the United States, particularly in Philadelphia and New York, focusing on imprinting and frottage as methods of recording collective traces of urban environments. His works emerge from direct interaction with the material reality of the city, whereby the artistic act takes on the form of a tautological process — inscribing traces of reality as a self-contained signifying gesture. In line with the tenets of analytical art, Diodato's practice challenges the limits of representation, concentrating instead on the structural conditions of artistic production and reception.

**MILICA KECMAN (1960, Ruma, Serbia – 2021, Bosanski Petrovac, B&H)**, with the artistic pseudonym Lipa Mill, developed her work in continuity with the avant-garde currents of Zenitism and Dadaism. By adopting a name that refers to Anuška Micić (member of the first Zenitist avant-garde circle of the 1920s, wife

## MILICA KECMAN

(1960, Ruma, Serbia – 2021, Bosanski Petrovac, B&H)

Milica Kecman / Lipa Mill was a multidisciplinary artist who often combines various media in her work. She graduated in Painting from the Academy of Fine Arts in Novi Sad. Her practice was marked by performances such as *Fires* (1988), *Body, Pigment, Water* (1989), and *Rituals of the Body and Land* (1990), which she viewed as energy transmissions through specific gestures, signs, and objects. These works are often situated in places charged with historical or elemental energies, blending ritual and shamanistic elements with eros, sensuality, and sexuality.

In late 1992, she organized a Dada Symposium to mark 70 years since the first *Dada-Tank* and *Dada-Jazz* magazines and the initial Dada gathering in Novi Sad. From 1993 to 1995, she led the art group EX NIHILO, composed of high school students from Novi Sad. Together, they created exhibitions, actions, performances, and creative readings, and published a magazine under the same name.

## MIRO VUCO

(1941, Vojnić Sinjski – 2025, Zagreb, Croatia)

Miro Vuco was a sculptor and painter. He graduated from the Academy of Fine Arts in Zagreb in 1969, and completed the Master Workshop of A. Augustinčić. In 1970, he co-founded the Biafra art group, active until 1978, which opposed authority, rejected conventional aesthetic norms, and worked within the framework of new figuration.

Vuco's sculptures are marked by strong figuration and expressiveness, often challenging traditional aesthetic standards. Around 1980, he turned to polyester reliefs, reflecting the spirit of figurative informel. His paintings evolve over many years, with layered transformations creating complex, multi-dimensional compositions. He has also produced several public portrait monuments across Croatia.

## BALDO DIODATO

(b. 1938, Naples, Italy)

Baldo Diodato is an artist whose work focuses on the themes of collective memory, urban spaces, and the relationship between people and their environments. Employing frottage and imprinting techniques for his analytical procedures, Diodato captures traces of human activity on urban surfaces.

Diodato's artistic career began in the 1960s when he joined Operativo Sud 64, a collective founded by the art historian Achille Bonito Oliva. In 1966, Diodato moved to New York, where he spent 26 years immersed in the city's art scene. During this period, he began creating collective

frottage works by placing canvases on public surfaces, capturing the footprints and interactions of passersby.

After returning to Italy in 1992, Diodato settled in Rome, where he began the *sanpietrini* cycle, based on imprints of street cobblestones. This work does not function as an aesthetic interpretation but as an analytical procedure for recording the material characteristics of urban space. By using aluminum plates as his medium, the artist transfers the physical traces of the city into a visual record, with emphasis placed on method and process rather than on the final form of the work. In this way,

Diodato's practice aligns with the framework of analytical art, in which execution itself is an act of inquiry rather than a completed representation.



Baldo Diodato, *JFK Plaza Frottage, Philadelphia, 1974*, frottage, mixed media, canvas, 1369× 2748 mm

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## REPRESENTED ARTISTS

AUTOPSIA                      BORIS DEMUR  
GIOVANNI PIZZO              IVO GATTIN

## WORKS BY

ALEKSANDAR SRNEC        GORGONA  
JOSIP VANIŠTA                IVAN KOŽARIĆ  
MARIJAN JEVŠOVAR        ĐURO SEDER  
OHO                              MARJAN CIGLIČ  
NAŠKO KRIŽNAR              RADOMIR DAMNJANOVIĆ DAMNJAN  
STANO FILKO                    VOJIN BAKIĆ