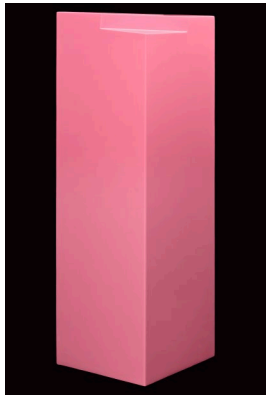


Radomir Damnjanović Damnjan,
Painting V5S63, 2019, paint, metal,
 1205 × 497 × 375 mm



Radomir Damnjanović Damnjan,
Painting V3S62, 2019, paint, metal,
 1167 × 349 × 376 mm

Such a turn does not imply the simultaneous existence of a sculptural and a painterly work, but rather the production of a new form of artistic expression that eludes conventional categorisation. In this sense, the *Paintings* cycle continues Damnjan's long-standing investigation of appropriation, naming, and the dematerialisation of the artwork, in which the work acquires its full determination only within the conceptual framework that defines its identity. The selection from the *Paintings* cycle highlights precisely this perceptual and conceptual shift, presenting works that exist above all through the concept that defines them, rather than through the expected formal properties of the medium.

Boris Demur (1951–2014, Zagreb) was one of the key figures of the Croatian New Art Practice. Formed within the Zagreb conceptual circle and a co-founder of the Group of Six Authors, he developed an exceptionally consistent artistic language in which painting, text, photography, and process-based thinking are continuously re-examined.

AVANTGARDE GALLERY

RADOMIR DAMNJANOVIĆ DAMNJAN

BORIS DEMUR

ZORAN TODOROVIĆ



Boris Demur, *The volume (oscillations) of voluminousness are not determined by the properties of the medium of painting or sculpture*, 1979, 15 × b/w photograph, 15 × (180 × 240 mm)

miart 2026
 17–19 April 2026

AVANTGARDE GALLERY

RADOMIR DAMNJANOVIĆ DAMNJAN

BORIS DEMUR

ZORAN TODOROVIĆ



Radomir Damnjanović Damnjan, *Painting V9S13*, 2020, paint, metal, 224 × 581 × 330 mm

miart 2026
 17–19 April 2026

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 **miart 2026**, Avantgarde Gallery (Zagreb, Croatia) presents a curatorial project bringing together three artists: **Radomir Damnjanović Damnjan**, **Boris Demur**, and **Zoran Todorović**. The presentation traces a line from the analytical and conceptual procedures of the 1970s to later critical artistic practices, emphasising the continuity of formal discipline and critical reflection across generations.

In keeping with the fair's theme, *New Directions*, the project considers the ways in which artists expand the language of art through precise investigations of medium, perception, and the relationship between idea and form.

Radomir Damnjanović Damnjan (1935, Mostar – 2025, Milan) was one of the key artists of the Yugoslav and Italian avant-garde. In the cycle *Paintings* (2019–2020), Damnjan appropriates the medium of sculpture and uses it to produce works that he explicitly defines as paintings. Each work consists of a metal structure treated with industrial pigment, yet its status does not primarily derive from the object's physical characteristics, but rather from its title and conceptual intention, which unequivocally establish it as a painting executed in the medium of sculpture. This does not merely introduce a terminological shift, but rather enacts a precise conceptual re-configuration of medium as a means of artistic expression.



Boris Demur, *Sculpture in the Medium of Photography (Analytical Sculpture)*, 1979,
19 × bw photograph, 19 × (240 × 180 mm)

Works such as *20 Minutes of Rubbing with Paint*, *40 Strokes*, and *I Repeat*, as well as the photographic and processual bodies of work from the late 1970s, demonstrate the breadth of his analytical approach. In works such as *Elementary Sculpture*, *Sculptural Process*, *Analytical Sculpture*, and *Sculptural Analytical Processuality*,



Boris Demur, *40 Strokes (Paint Brush Dipped Once for Each Stroke)*, 1976,
acrylic, cardboard, 700 × 1000 mm

photography assumes the physical, material, processual, and problem-based properties of sculpture – photography becomes sculpture. Here we present a selection of works that confirms Demur's oeuvre as one of the most consistent analytical bodies of work in European contemporary art.

Zoran Todorović (b. 1965, Belgrade) explores systems of social control, surveillance, and participation, using the body both as medium and as subject. His work *Assimilation* (1997–2010) is one of the most demanding and radical achievements of European conceptual art, and was also proclaimed as the most notable work of Serbian contemporary art. Presented through photographic and video documentation, the work records an action in which the artist prepared and offered meals made from human biological tissue collected as waste from aesthetic



Zoran Todorović, *Assimilation*, 1997–2010, performance/action

surgery clinics. By transforming this material into an object of consumption, Todorović confronts the audience with the ethical and political dimensions of assimilation as both a biological and cultural process.

The work problematizes notions of purity, exchange, and the limits of the human body in contemporary society. It continues Todorović's consistent strategy of exposing the mechanisms of biopolitical control seen in his other works. *Assimilation* is presented as a key document of performative research into the material and symbolic economy of the body, and as a work that raises questions about the mechanisms shaping contemporary human identity and ethics.



Radimir Damjanović Damnjan, *Painting V4S58*,
2020, paint, metal, 282 × 403 × 403 mm

The joint presentation of Damnjan, Demur, and Todorović establishes a dialogue spanning several decades of artistic production. Each of these artists redefines the relationship between medium and meaning in a distinct way.

Together, they trace a continuous movement from the analytical examination of artistic language toward more complex forms of conceptual and critical articulation, in keeping with the theme of *New Directions*, which affirms the reinvention of the familiar through structure, rhythm, and conceptual improvisation.

AVANTGARDE GALLERY

Pantovčak 7
10000 Zagreb
Croatia

W: avantgarde.gallery
E: info@avantgarde.gallery
I: [@avantgarde.gallery](https://www.instagram.com/avantgarde.gallery)



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