



Contents

Index	1
CV	2
Bibliography	5

Reviews, articles

Danijela Puresevic	8
Gordana Vasiljevic	10
Bratislav Ljubisic	11
Ljiljana Sljepcevic	12
Kljajic Dragan	13
Dubravka Djuric	14
Dragoslav Paunesku	15
Bojana Buric	16
Ljiljana Cinkul	17

JELENA KRSTIC - CV

PUBLISHED POETRY AND ARTWORK

- 2009 Poetry book "Gudala" [Strings], Long Poem. Publisher: KOV, Petru Krdu, Vrsac. Language: Serbian, 139 pages, 18 cm, paperback, ISBN-10: 8674971679, ISBN-13: 9788674971673.
- 2006 Poetry book "Sonata" [Sonata for Piano with One Key], prose and poetry collection. Publisher: Slobodan Masic Publishing House, Terazije 2 Edition, Belgrade. Language: Serbian, illustrated, 160 pages, 21 cm, hardcover, ISBN: 8675980361, 9788675980360.
- 2002 Poetry book "Ad Libitum", Long Poem. Publisher: Slobodan Masic, 2002, Slobodan Masic Publishing House, Nova Edition, Belgrade, Language: Serbian, illustrated, 192 pages, 19 cm, hardcover, ISBN: 8675980035.
- 2002 Drawings from "Ad Libitum" series, selection. Publisher: Slobodan and Saveta Masic Publishing House, June 18, 2002, Kontinent 1 Edition, Belgrade. Preface: Ljiljana Cinkul, art critic, Serbian/English, 30 x 42 cm, 56 pages.
- 2000 Selected poetry, "Dodirivanja Smrti" [Intimacy with Death], from "Ad Libitum" collection. ProFemina, Quarterly Magazine, No 21/22, pg. 60-61, Belgrade

SELECTED SOLO EXHIBITIONS

- 2008 Toronto, Propeller Centre for the Visual Arts, October 22 - November 2, "The Sound of a Silence".
- 2007 Belgrade, Zvono Gallery, May 21 - June 2, "Lost City". Cat., texts: Djuric Dubravka, Puresevic Danijela.
- 2002 Belgrade, Haos Gallery, June 18 - July 12, "Ad Libitum". Cat., text: Buric Bojana.

MULTIDISCIPLINARY PROJECT

- 2006 Toronto, The Colonnade, September 30, Nuit Blanche, "Tous les Sens", Jelena Krstic installation with Sinfonia Toronto, conductor Nurhan Arman, curator Marie Nazard.

SELECTED JURIED GROUP EXHIBITIONS

2017

- Belgrade, GK Gallery, December 17, 2017 - January 20, 2018, "Exhibition of Small Print". Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, November 30 - December, "ULUS' Autumn Exhibition". Cat.
- Pancevo, "VI BIENNIAL of Drawing, Serbia", November 07 - 30, Historical Archive. Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, October 12 - 30, "October Salon". Cat.
- Belgrade, GK Gallery, May 15 - June 03, "May Exhibition of Graphics". Cat.
- Kraljevo, City Gallery, April 25, "V International Salon of Graphics". Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, March 30 - April 23, "ULUS' Spring Exhibition". Cat.

2016

- Nis, Serbia Gallery, November 08 - 30, "20/2", curators Ljiljana Cinkul, Natalija Cerovic. Cat.
- Skopje, Macedonia, Osten Gallery, September 22, 2016 - February 22, 2017, "OSTEN BIENNIAL of DRAWING". Cat.
- Kraljevo, City Gallery, May 05, "IV International Salon of Graphics". Cat.

2015

- Belgrade, GK Gallery, December 17, 2015 - January 16, 2016, "Exhibition of Small Print". Cat.
- Zrenjanin, Cultural Centre, December 11, "30 X 30".

2015 cont.

- Pancevo, Modern Art Gallery; Belgrade, ArtCENTAR; Sremska Mitrovica, Museum of Srem; 2016, "30x30"
- Trois-Rivieres, Quebec, June 21 - September 6, "IX Biennial BIECTR", "Ferme ta boîte".
- Uzès Mediatheque, France, November 8 - December 10, 2016, "V Biennale SUDestampe de NÃ©mes", "Ferme ta boîte".
- Belgrade, Art Pavilion Cvijeta Zuzoric, November 27 - December 24, "II Belgrade TRIENNIAL Exhibition of Drawing and Sculpture". Cat.
- Zrenjanin, Modern Gallery, November 09 - December 02, "XI BIENNIAL of Aquarelle", "Behind the border", curator Svetlana Mladenov. Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, November 03 - 18, "ULUS' Autumn Exhibition". Cat.
- Belgrade, GK Gallery, May 25 - June 18, "May Exhibition of Graphics". Cat.
- Kraljevo, City Gallery, April 21, "III International Salon of Graphics". Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, March 26, "ULUS' Spring Exhibition". Cat.

2014

- Belgrade, GK Gallery, December 19, 2014 - January 24, 2015, "Exhibition of Small Print". Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, "ULUS' Autumn Exhibition". Cat.
- Belgrade, GK Gallery, May 19 - June 07, "May Exhibition of Print". Cat.
- Gornji Milanovac, Modern Gallery, April 21 - June 30, "XII International BIENNIAL of Miniature Art". Cat.
- Kraljevo, City Gallery, April 16, "II International Salon of Graphics". Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, "ULUS' Spring Exhibition". Cat.

2013

- Belgrade, GK [Graphics Art] Gallery, December 16, 2013 - January 18, 2014, "Exhibition of Small Print". Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, April 11 - May 05, "ULUS' Spring Exhibition". Cat.

2012

- Belgrade, Art Pavilion Cvijeta Zuzoric, September 10 - 30, "ULUS' Autumn Exhibition". Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, July 26 - September 01, "First Belgrade TRIENNIAL Exhibition of Drawing and Sculpture". Cat.
- Gornji Milanovac, Modern Gallery, April 21 - June 30, "XI International BIENNIAL of Miniature Art". Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, April 05 - 25, "ULUS' Spring Exhibition". Cat.

2011

- Belgrade, Art Pavilion Cvijeta Zuzoric, "ULUS' Autumn Exhibition". Cat.

2009

- Belgrade, Art Pavilion Cvijeta Zuzoric, "ULUS' Spring Exhibition". Cat.

2008

- Toronto, Propeller Centre for the Visual Arts, September 30, Nuit Blanche, "Night of the Living Red".
- Tuzla, Bosnia and Hercegovina, International Gallery of Portrait, August 25 - October 25, "XIII International BIENNIAL Exhibition of Portrait Drawings and Graphics". Cat.

2007

- Belgrade, Art Pavilion Cvijeta Zuzoric, "ULUS' Autumn Exhibition". Cat.

2006

- Belgrade, Art Pavilion Cvijeta Zuzoric, "ULUS' Autumn Exhibition". Cat.

2005

- Belgrade, Art Pavilion Cvijeta Zuzoric, November 03 - 21, "ULUS' Autumn Exhibition". Cat.
- Belgrade, Art Pavilion Cvijeta Zuzoric, "ULUS' Spring Exhibition". Cat.

2004

- Toronto, COOP Gallery, December/January "Exhibition of Miniature Art".
- Toronto, COOP Gallery, October 05 - 30, "4Generations - 4Artists Exhibition".
- Belgrade, Art Pavilion Cvijeta Zuzoric, February 28 - March 01, "Exhibition of New ULUS Members". Cat.

AWARDS

2008 Tuzla, Bosnia and Hercegovina, Grand Diploma for Drawing, "XIII International BIENNIAL Exhibition of Portrait Drawings and Graphics".

ACADEMIC HISTORY

- Toronto, The CREATE Institute, 2006 - 2009, Expressive Arts Therapy, EXAT Diploma.
- Toronto, Royal Conservatory of Music, 1994 - 1995, Postgraduate studies, classical piano, class of Antonin Kubalek.
- Belgrade, University of the Arts, University of the Music Arts, 1989 - 1993, Classical Piano Department, BA, MA.

PROFESSIONAL ASSOCIATIONS

- UKS, [Association of Writers of Serbia], from 2011.
- ULUS, [Association of Visual Artists of Serbia] from 2004.

Born in Belgrade, lives and works in Toronto.

JELENA KRSTIC - BIBLIOGRAPHY

SELECTED BIBLIOGRAPHY

2014

- Vasiljevic Gordana, *Pijanistkinja, pesnikinja i slikarka* [Pianist, Poet and Artist], reprinted in the book "Price o tri generacije" by Vasiljevic Gordana pp. 126-127, Publikus Edition, Belgrade, 2014

2010

- Pavkovic Vasa, TV Show "Vavilon", Vrbavac Jasmina, TV BG 2, Belgrade, November 23, 201
- *Originalno pesnicko tkanje* [Original Poetic Weaving], in "Politika", Belgrade, April 5, 2010
- R.K. *Fokus: Tri pesnikinje pod znakom Kov-a*, in "Danas", Belgrade, January 20, 2010
- Sredom kod Sterije: *Za tri zemlje citalaca*, in "Dnevnik", Belgrade, January 20, 2010
- Sredom kod Sterije, "Literary debates", book *Gudala*, KOV, Knjizevna opstina Vrsac, Vrsac, January 20, 2010

2009

- Pavkovic Vasa, preface for the book *Gudala*, Belgrade, August 4, 2009
- Pavkovic Vasa, *Srpska poezija u 2009* [Serbian Poetry in 2009], in "Povelja 3", Magazine for Literature, Art and Culture, p.210, Kraljevo, 2009
- *Pesnicki rukopis* [Poetic Signature], selection from the book *Gudala*, in "Politika", Belgrade, July 25, 2009

2008

- Vasiljevic Gordana, *NAJ2007ART* [The Best of 2007 Art], in "Danas", Belgrade, January 12, 2008

2007

- Marjanovic Milena, *Platna Jelene Krstic* [JK's Paintings], in "Blic", p.16, Belgrade, June 5, 2007
- Jafali Ivon, TV Show "Izmedju sunca i meseca", guest in studio, TV STB, Belgrade, June 3, 2007
- Petronijevic Nada, Radio Show "Radio s predumisljajem", interview, Radio STB, Belgrade, May 31
- Sujic Vasilije, *Dva pogleda*, in "Vecernje Novosti", p.29, Belgrade, May 30, 2007
- Pajkic Vojka, *Razotkrivanje, Jelena Krstic* [Disclosures, JK], interview, in "Gloria", Monthly Magazine, No. 208, p.125, ill., Belgrade, May 30, 2007
- Vasiljevic Gordana, *Pijanistkinja, pesnikinja i slikarka* [Pianist, Poet and Artist], in "Danas", No. 2530, p.25, ill., Belgrade, May 29, 2007
- Ristic Sava, Radio Show "Znakovi", guest in studio, Radio Beograd 2, Belgrade, May 26, 2007
- Zaric Jovanovic Gorica, *Slikarska instalacija Jelene Krstic*, [JK's Art Installation], in "Prestup", No. 32, p.82, ill., Belgrade, May 25, 2007
- Ljubic Bratislav, Radio Program "Kulturni krugovi", exhibition *Lost City*, Radio Beograd 2nd Program, Belgrade, May 24, 2007
- TV Show "Podne na Artu", interview, TV ART, Belgrade, May 24, 2007
- TV Show "Dizanje", interview, TV B92, Belgrade, May 24, 2007
- Stanojlovic Nevena, *Intervju: Jelena Krstic*, in "Evropa", No.163, p.40, ill., Belgrade, May 24, 2007
- Ivanji Nadja, interview, exhibition *Lost City*, book *Sonata*, featured on "News at 23PM", TV RTS 1, Belgrade, May 23, 2007
- Panel discussion and poetry reading, book *Sonata*. Djuric Dubravka, poet and theoretician, Bozovic Gojko, poet and literary critic, Masic, Slobodan, publisher, author. Poetry read by Stojanovic Glid Dusanka, theater actress. Biblioteka Grada, Rimska Dvorana, Belgrade, May 23,
- Petronijevic Nada, exhibition *Lost City*, book *Sonata*, Radio STB, Belgrade, May 23, 2007

2017 cont.

- Pavlovic Velja, TV Show "Nivo 23", guest in studio, TV StudioB, Belgrade, May 21, 2007
- TV Avala, exhibition *Lost City*, Belgrade, May 21, 2007
- TV B92, TV Show "Glam spajz", exhibition *Lost City*, Belgrade, May 21, 2007
- Sljepcevic Ljiljana, speech at the opening night, exhibition *Lost City*, Gallery Zvono, Belgrade, May 21, 2007
- Djordjevic M., *Izgubljeni grad* [Lost City], in "Politika", Art section, p.15, Belgrade May 21, 2007
- Kljajic Dragan, *Lost City*, in "Na Dlanu", internet edition, Belgrade, May 21, 2007
- Radio Show "Sunday at 5PM", interview, Radio Beograd 202, Belgrade, May 18, 2007
- S.Dj.M., *Jelena Krstic u Galeriji Zvono* [JK in Zvono Gallery], in "Glas", Art section, p.25, ill., Belgrade, May 18, 2007
- Puresevic Danijela, untitled, catalogue of the exhibition *Lost City*, Zvono Gallery, Belgrade, May 21 - June 2, 2007
- Djuric Dubravka, untitled, catalogue of the exhibition *Lost City*, Zvono Gallery, Belgrade, May 21 - June 2, 2007
- Karic Miroslav, Jovanovic Milica, *Licne price* [Personal Stories], interview, in "Yellow Cab", Monthly Magazine, ill., Belgrade, May edition, 2007

2006

- Ristic Bob, *Tous les Sens*, interview, SR TV, Toronto, September 30, 2006
- "Tous les Sens", Nuit Blanche publication, City of Toronto, Toronto Culture, p. 28, Toronto, September 2006
- Djuric Dubravka, book *Sonata*, featured on "Metropolis", TV RTS 2, Belgrade, August 8, 2006
- Z.P., *Lirska simfonija - Tri Poetese*, in "Politika", Belgrade, December 14, 2006

2005

- "Galerija Haos 10 Years", *Jelena Krstic*, pp.180-181, ill., Publisher Belgrade Publikum, ISBN 86-906951-0-9, Belgrade, 2005

2004

- Ristic Bob, interview, *JK at Coop Gallery*, SR TV, Toronto, October 6, 2004

2002

- Paunesku Dragoslav, *Knjiga za citanje i gledanje*, in "Danas", Belgrade, July 30, 2002
- Miletic Drasko, TV Show "ARTLitera", guest in studio, ART TV, Belgrade, July 2002
- *Ukop* [Burial], selection from the book *Ad Libitum*, in "Politika", p.11, Belgrade, 22 June 2002
- Panel discussion and poetry reading, book *Ad Alibitum*. Masic Slobodan, publisher, Pavkovic Vasa, literary critic, author. Poetry read by Fotez Ivana, actress. Gallery Haos, Belgrade, June 20, 2002
- Masic Slobodan, speech at the opening night, exhibition *Ad Libitum*, Gallery Haos, Belgrade, June 18, 2002
- Buric Bojana, untitled, catalogue of the exhibition *Ad Libitum*, Gallery Haos, Belgrade, June 18 - July 12, 2002
- Cinkul Ljiljana, preface, *Drawings from Ad Libitum series*, Slobodan and Saveta Masic Publishing House, Kontinent 1 Edition, Belgrade, 2002
- ART TV, exhibition *Ad Libitum*, Gallery Haos, Belgrade, June 18, 2002
- M.J., *Jelena Krstic u Haosu* [JK in the Chaos], in "Danas", Belgrade, June 18, 2002

2002 cont.

- Jelisavac Lj., *Eho poezije Jelene Krstic* [The Echo of JK's Poetry], in "Blic", Belgrade, June 18, 2002
- M.Dj., *Likovna poema*, in "Politika", Belgrade, June 18, 2002
- N.N., *Neppravilne kružne forme*, in "Glas", Belgrade, June 18, 2002
- A.N., *Renesansa po Bojani Buric*, in "Borba", Belgrade, June 18, 2002
- Popovic R., *Novo u knjižarskim izložima*, in "Politika", Belgrade, March 25, 2002
- *Ad Libitum*, selection from the book *Ad Libitum*, in "Politika", Belgrade, March 25, 2002

2001

- Grujic Pavlovic Mira, *Menadžer iz a-molla*, in "Vesti", interview, p.14, ill., Frankfurt, GR, August 8
- Bukvic Aleksandar, *Sviranje cetkom po klaviru*, in "Mi Magazin", Monthly Magazine, interview, p.36, ill., Toronto, July edition, 2001
- Petricic Dusan, speech at the opening night, exhibition *Prelude*, "Alternative Space", Toronto, May 06- 20, 2001

2000

- *Dodirivanja smrti* [Intimacy with Death], selected poetry, in "ProFemina Magazine", Quarterly Magazine for Literature and Culture, No 21/22, pp. 60-61, Publisher Intrafeng Group, Belgrade

Faces and names, I wish they were the same
Faces and names only cause problems for me
Faces and names

I'd rather be a hole in the wall, looking out on the other side
I'd rather look and listen, listen and not talk
To faces and names

Lou Reed, Faces and Names

The work of Jelena Krstic, whether it be her poetry, her prose writing, her drawings, paintings or photographs, demands to be approached and read in a verbo-voco-visual key. All the segments of her work are superimposed over one another or merge with and re-emerge from each other - images into words into sound, then back again into images... Thus, when she writes, she places particular emphasis on the visual component/arrangement of the written text, as well as on its rhythmic, onomatopoeic and sound qualities. In this way, Krstic establishes a constant creative flow - a diary, a daily examination and affirmation of her own identity, a trace and sign of her existence, in other words, a very sophisticated and distinctive verbo-voco-visual work in progress.

The segment of Krstic's work that we would presently like to focus on - her paintings - can be viewed as a series of freeze-frames, i.e. images on a (mental) screen on which the artist's inner monolog, that is, all her conscious, semi-conscious and subconscious paths, bypaths, currents and flows, is constantly projected. The evolution of Krstic's individual artistic hand and visual style, if considered apart from the entire body of her work, may best be observed through the changes in her treatment of the human face. That treatment has ranged from a calligraphic record of her reaction to the morphology of a face or the sensations it inspires, resulting in drawings often verging on the abstract, with occasional similarities to the work of Henri Michaud or Arnulf Rainer, to non-individualized expressionistic oil portraits, to series of figures and portraits executed in a more realist manner, all the way to her latest paintings. We should also note the self-portrait as a recurrent theme in her work.

Jelena Krstic had her first solo exhibition in Belgrade in 2002, at the Haos Gallery. The series of highly calligraphic drawings exhibited on that occasion were entitled *Ad Libitum* (a notation in music which allows the musician the freedom to decide whether or not to play a certain passage and in what tempo, and literally means "at one's pleasure"). The drawings, harsh, skillful articulations of the artist's personal experiences, created out of the existential necessity of externalization, displayed an enduring feature of her work, namely, the fact that in every picture, regardless of the thickness and variety of the strokes and of the composition structure, an oval always emerges - the human face.

Her most recent artwork, exhibited at the Zvono Gallery, reveal a new and different expression; the register and intonation, the intensity and speech rhythm have all changed. Predominantly quiet, intimistic, confessional tone of her earlier work has been abandoned in favor of a louder tone aimed at a wider audience. The large-scale canvases have been painted on both sides; detached from the walls, they now occupy three-dimensional space. The artist has established a dialogue and correlation between the images on either side of each canvas. The formulation of the compositions has also changed - faces have receded into the background, becoming the ground on which the artist continues to build, and they have occasionally been reworked into entirely different images by the palimpsest method. There are human figures which enter into various relationships with their surroundings - a star, an urban setting, etc.

Writing in different languages and alphabets (Cyrillic, Latin, Greek) frequently appears on the paintings, contributing to the complexity of their rhythm and content. Moreover, the manner in which the relationship between the interior and the exterior, the internal and the external, in a poetic sense, has been structured, differs significantly from Krstic's previous work. The impression is reinforced by different additions to the canvases, notably those that suggest exits: real gaps, holes, and also seams or stitched-up slits, while the relief and tactile quality of the works is enhanced by means of various appliqués - from PVC foil to newspapers. Another element present in all the paintings in the series is gold accent - whose significance and resonance varies from the alchemical, to the sacral (Byzantine) and decorative. These artworks (paintings), with their greater communicative assertiveness, immediacy and vehemence of expression and form, are in certain respects akin to the graffiti aesthetic.

On the one hand, the paintings are images of the pulsating tissue of highly urban environments, and on the other, they are very personal and introspective confessions, through which the artist has achieved a specific complexity of expression and orchestrated her own inner currents.

Puresevic Danijela

Catalogue, exhibition *Lost City*, Zvono Gallery, Belgrade, May 21 - June 2, 2007

Translated from Serbian by Ksenija Todorovic

Pianist, Poet and Artist

I don't know for how long Jelena Krstic has been carrying within herself the story of the lost city, anyway, an explosion happened and the story is before us, irresistible, at times repulsive, but certainly a hypnotic evoking of the man's habitat with the help of a personal experience and the subconscious memory of the East and the West. In the archememory of our own origins and impressions of different civilizations, this opus should be approached as a sociological-cultural research by artistic means. Since Jelena Krstic is a pianist, a poet, and a painter, the canvases from this series are symphonic in their resonance, full of symbolism in their poetics, expressive in their color. And whether the series are finished, is not known, as all the canvases are unbound, which is a message in itself, furthermore, they are painted on both sides (which is not a question of being economical, but viewing and interpreting the same topic in two different ways, which is as original as the signature - +stic).

On Jelena's paintings (all of them are 225 x 165 cm in dimensions), overflowing with the story (the story should be taken conditionally) which is distributed in a composition that is as much firm as it is disturbed, which is all within the context of her position, underlined by, to a certain degree, an actual, [or] often a hinted figuration, which is in a drawing sense reduced to a sign/symbol, including as well a human figure that changes its position: from the front plane to the far back when it takes on the role of a spectator. This is not a figurative painting in its usual sense, this is expressive coloristic painting of enormous energy, and the symbol, like children's drawings, asks of you to concentrate on its reading. In her artistic "play", if there is a need to, Jelena Krstic resorts to the principles of a collage: a golden foil, newspapers, cutting and then connecting the canvas, carving out a head-like hole in the canvas, where the aesthetics of the East are symbolically read: od muzinog [from the muse inspired painting] to the monastic painting, while the arrangement is dictated by the surface of the walls. With Jelena, everything is symbolic, including the title of the exhibition.

Vasiljevic Gordana

Pianist, Poet and Artist, "Danas", No. 2530, p.25, ill., Belgrade, May 29, 2007

Translated from Serbian by Ksenija Todorovic

Exhibition *Lost City*

More than half a century ago, the well-known director of the French New Wave, Georges Clouzot, created the movie "The Mystery of Picasso". In that movie, the Spanish painter strives to leave on a glass the lasting trace of thinking and of bodily activities which accompany the process of painting. The audience is a witness to a becoming of a portrait, then it being deconstructed into a still life, which turns into a bullfight, so that at the end there remains a portrait with a guitar. The artist was, while working, painting, filmed from a few different angles with of course several cameras used at the same time. Later, during the process of a montage, a diary of attempts to grasp the thought in all its complexity was produced. The artwork, the painting on a glass, was only a physical fact of the existing process. You could say that all of that is external, but what is indicative is the succession of associations swarming all the time and not leaving the artist in peace or serene; on the contrary, he is forced to follow them as that is the way he believes he is painting.

I have mentioned this because the paintings of Jelena Krstic remind me, in their deconstructiveness and their transformations which are inside the very body of the artwork, of Picasso's working dynamics. Here, too, it is a question of a desire to follow the train of thoughts and to express, plastically, the dramatics that the sensitive being carries in itself as an indivisible wholeness of its existence. The painting is just a note about disquietude and a hope that all of it is about the transience of the chaos, one aspect of destructiveness which is however not permanent. Of course it is a question of expressionistically treating the theme that has symbolic titles - "Pandemonium", for example. All of that is on the edge of a decorative and illustrative, but the energy within that which is painted saves the artist and gives her work the necessary self-determination. It is not a question of merely noting down emotions and their flow, but there is also the judgment and the principle of the individual that does not resign to her fate, even though that everything that is painted has a form of the statement.

It is the just mentioned deconstruction that makes this art an artistic action in which dramatics prevail. What also contributes to this are other, external elements, like sewing, breaking through the canvas; the interpolation of elements which are not necessary a part of the painting habitus. Taking into consideration the artist's musical background, it is not hard to come to the conclusion that music itself, with its structure and phenomenology is the foundation for her artistic expression. Jelena Krstic does write poetry and this exhibition is accompanied by a profuse collection of poems, but the poems are still calmer and closer to lyrical and ballad singing. The dramatics are given to the painting, and probably to the musical memory that can, to a certain extent, define disquietude and turn it into a dramatic statement. Jelena Krstic graduated from the Belgrade Academy of Music in 1993. She now lives in Toronto where she is studying the art therapy. This is her third solo exhibition.

Ljubisic Bratislav

Exhibition *Lost City*, Radio Program "Kulturni krugovi", Radio Beograd 2nd Program, Belgrade, May 24, 2007

Translated from Serbian by Ksenija Todorovic

For more than a decade, Jelena Krstic has been living and working in Canada, however, she has continuously been present in our art scene as well. Like spiritual echoes from this region, her origins and education can be observed, if you search for them, in her artwork, however through her language and symbols, her art can be recognized (first and foremost) in the global planetary scene of the contemporary art.

I have the need to greet Jelena Krstic tonight as a painter, and not as a female painter, as that female characterization seems to me to somehow constricts the scope of her art, through which in fact, she manages in a superior way to conquer her enormous feminine delicacy, sensitivity, sensuality... She demonstrates at the same time a spiritual refinement and a biological strength of the woman (with a capital "W"). If she was exclusively a painter, it seems that she would break through the canvas in the working process. If she was exclusively a pianist, she would break the piano. If she was exclusively a poet, she would destroy her own verse. It is her blessing that she is all of the above.

"Ad libitum", the musical definition (which was also the title of her exhibition of drawings at the Gallery Haos, five years ago) has become her essential poetic position and approach in all the art media she practices in. In this exhibition, she seizes the paintings off the wall, and places them into the space, in order for their avers and reverse to become revealed.

The life "Pandemonium" (as she also names some of the paintings in this exhibition), she overcomes in an "Appassionato" way, as is the title of one of the chapters in her book. Or she translates them into the "Sonata For the Piano With One Key", which is the title of her book of poetry.

Long ago, that one "key" had been found by the man, in spite of the darkness of his cave. Thousands of years later, that one "key" saved Walls from his nightmare visions of the Second World War, as he was sitting once by the coast of the ocean, he began making scribbles, "notes" from his subconsciousness. In our times, when an artist finds her/his "key", s/he connects both us and her/himself, into a sort of a harmony with ourselves as well as with the ancient times. This, Jelena has called the ECHO OF AN ARCHE-DREAM, which, of course, sounds better than the overused word "archetype". In a poem of hers, she says:

kroz sebe. niz sebe. preko sebe. u sebe. suvise sebe. nigde mene.

ne znam. ne poznajem. (ko sam')...

previse ne-moga.

mene u -sada. -nema....

zelim da vidim. (-pokret za untrasnjim zvukom.)

-mogu. usamljeni eho' pra-sna. (moram-) ('eho pra-sna.)

Sljepcevic Ljiljana

Exhibition Lost City, Zvono Gallery, Belgrade, May 21, 2007

Translated from Serbian by Ksenija Todorovic

Lost City

Jelena Krstic, the music, the poetry, the visual arts from Lou Reed to the "Sonata for the Piano with One Key", from the poetry of the golden stars in the sky to the street graffiti, from Byzantine to urbanized environments, from Cyrillic and Latin letters to the ancient Greek alphabet... Female sensibility, gentleness and energetic, decisive expression. On the canvases painted on both sides, cut, sewn back together, with applications, entirely free, plus the sincerity and the easiness, in a rich spectrum of colours, plus the gold colour. Joy for the eyes, balm for the soul... Even though Jelena's paintings are intimate notations, we can easily find ourselves in them.

It is Monday, May 21, 2007. The "Zvono" Gallery, but also Visnjiceva Street were too small to greet all those who had come to the celebration, a celebration of the arts. Pleasant evening, getting together, conversations between friends who had not seen each other for a long time, flowers and a cocktail party. Everything, but absolutely everything at the highest level, but at the same time discreet, appropriate for the moment, on the way to the eternity. It was fantastic to be in the poetry and music enveloped in the paintings of Jelena Krstic.

Lost City - do not look for it on the map, nor on Jelena's paintings nor in the poetry, it is not in the music either. Search for it there where it is not, where you least hope you will find it, do not know where? That does not matter, what is important is to search for it, to be looking for it, but even if you find it, keep silent, do not say it to anyone, perhaps, if you must to, whisper it to Jelena, she will know what is to be done next.

Kljajic Dragan

"Na Dlanu", internet edition, Belgrade, May 21, 2007

Translated from SR by Todorovic Ksenija

Untitled

Jelena Krstic started out as a pianist, yet after moving to Canada in 1994, she devoted herself to poetry and painting. Her latest - and, by modern standards, uncommonly voluminous - poetry collection, *Sonata for Piano with One Key*, shows Krstic refining her poetic expression, and testifies to her obsessive passion for writing poetry. The collection comprises of several cycles: "Moja Kap - My Raindrop", "Cosak Noci" ["The Corner of the Night"], "Kontinenti" ["Continents"], and "Vrati mi moju kap" ["Return My Raindrop"]. It is within the last of these cycles that Krstic's paintings, made between 2002 and 2004, are reproduced (in the book).

The poems read like diary entries. The poet creates an exciting manuscript, influenced by the symbolism of Mallarmé an important element of this poetry being the relationship between silence/the blank areas on the printed page and the arrangement of words on the page. On the other hand, the hermetic quality of Krstic's verse is also a characteristic of a certain current in poetry from French symbolism to the present day. In other words, her poetry is opaque and rich in symbols that do not lend themselves easily to interpretation. As a critic attempting to decipher this hermetic work, I would say that the poet moves from the intimate to the universal and back. She endeavors to express the drama of existence in a poetically complex manner, notably in lines that are abruptly broken off and whose meaning occasionally remains incomplete. She describes her feelings with remarkable lyrical intensity, heightened by the repetition of words, or by interruptions which are visually signalled by punctuation marks - a slash or a hyphen, sometimes a period or a comma - separating a word or phrase, a meaningful whole, from the rest of a line.

It is possible to draw a parallel between Krstic's poetry and her paintings, as in both, she is concerned with a drama of a human subject. In her paintings and drawings, the treatment is more dramatic, more straightforward; there is always an expressively drawn human face, sometimes a man's, sometimes a woman's, sometimes of ambiguous gender, distorted by thick brushstrokes. The face is sometimes expressionless, sometimes disfigured, sometimes extremely contorted. Krstic moves from figurative art to expressionism, occasionally leaving no more than a hint of a human face. In her verse, however, a human drama is depicted in an entirely different way. Words are used in a less dramatic, more abstract manner, particularly in the first part of the book. The human drama is reflected in the poet's inability to express it in direct narrative fashion; the unspoken horror is merely hinted at. In the second part, the tone seems to change. Although in a sense it remains, as in the first part, within the bounds of a discourse of artist's intimistic world view, the language of the last cycle is closer to poetic realism. Images of everyday life are now more clearly depicted in a narrative poetic style.

In this cycle, the author mentions "a step into another space", which is the space of another culture, the culture she has entered into. When she speaks of "walking in -another space", that other space can be interpreted as a metaphysical escape from reality, to which this poetry would certainly belong; however, in view of the context of Krstic's position, we must note that the movement is literal as well, since she creates in a geopolitical space literally other than her own.

All in all, Jelena Krstic's poetic work ranks among the most interesting poetry written by poets of the younger generation.

Djuric Dubravka

Poetry book *Sonata for Piano with One Key*, "Metropolis", TV RTS 2, Belgrade, August 8, 2006

Translated from Serbian by Ksenija Todorovic

The Book for Viewing and Reading

Under the joint title "Ad Libitum," in Slobodan Masic's "Independent Editions," the long poem and drawings of Jelena Krstic have recently been published, all in one book. It should be said straight away, it seems surprising how the interplay of Jelena's strong artistic expressive articulation and on the other side such a subtle poetic tissue have formed a connection, or rather a psychological reciprocity. The author's poetic tissue has been made out of carefully carved vocabulary, however, by delving more deeply into its nucleus, in the context of the thematical, the informative, an unusually strong charge is observable — the power that is also reflected in her drawings.

Jelena Krstic, that is certain, paves her way towards a certain armour — a hermetization where it will be more and more difficult, that is, more beneficial to her, [in order] to express herself through poetic and visual arts forms. And, precisely that destructivism, that unconscious masochist rationality is that on which her creative work exists. Through the customary grinding over the values that suffering, pain, hopelessness, disintegration configure.

The circle — a man's primeval metaphysical haven, the circle as the basic philosophical, theological, urban, sociological, existential and aesthetic determinant, is not in the least the random choice of material by Jelena Krstic. The circles (ellipses) in her drawings are in a deluding function of sheltering, protecting, unwinding, accumulating, [as] they are in the service of a half embryo — an embryo that has a thin (porous) and in many places prone to perforation membrane. That is why there is a much noticeable endangerment of her circles by means of different tangents, blemishes, contours, eruptions, cataclysms. While you are reading the fragments of Jelena's long poem, you will also be able to observe numerous unprotected circles.

Paunesku Dragoslav

Knjiga za citanje i gledanje [The Book for Viewing and Reading], Danas, daily newspaper, Belgrade, July 30, 2002

Translated from Serbian by Ksenija Todorovic

Untitled

The book of poetry "Ad Libitum" inaugurates Jelena Krstic, a personality of numerous artistic inclinations and talents. The long poem is accompanied by a series of drawings, by the author herself, created simultaneously and in association with the verses, but not as their illustrations. Although both languages are written in female hand, their interrelationship surpasses mere visualizations. Her drawings are notations of tonality, much more than interpretations of the visibility of certain words. This distinct echo of poetry is manifested in circular forms that do not spread concentrically but burst into space, on the surface of paper. The brush that works in harmony with the analytical mind, with the internal logical organization of rhythm and intervals, crescendos and caesura, traces the Envelope (which is mentioned by Lisa Irgaray). The author's work with the brush draws force from a symbolic economy of exchange — the brush and the hand are involved in reciprocity, the stroke articulates the absence of body and therefore "decomposes" it in its own rhythm, leaving behind only the defined Envelope; Envelope as the skin, as the membrane or placenta, as the available place of exit from one's own self, as the still possible female essence of existence. It oozes as its own sample, enveloping the female principle with the Envelope she alone can produce.

Buric Bojana

Catalogue, exhibition *Ad Libitum*, Gallery Haos, Belgrade, June 18 - July 12, 2002

Translated from Serbian by Ksenija Todorovic

Untitled

Is the energy of the wild water flow and a vision formed in a nick of time triumphing in the painting session of Jelena Krstic? Or is it immediately lost in a new impact of the water force in order to continue the painting session, to keep it going on and to last?

Does being overwhelmed with silent suffering in the painting rituals show the expression of freedom or a category of necessity?

Is Vincent van Gogh's credo that his main purpose is to justify the fact of his existence accepted as his legacy?

Is a suggestive entity of a dramatic tone created while looking from the entire plane, broken gaze, fragments, hierarchy of motives, powerful contours of drawing, clashes of black, blue, red, expression of gesture, vigorous texture?

Are the Byzantine blue, figure, powerful graphic language, aerial perspective, volume, expressive gestures, sublimed in a concentrated energy field?

Is the painting process kind of a rhythmic game, music phrase in which an enormous mass of sound sensations is transcribed into a visual document?

Does colour - a symbol of the pure given emotion - correspond in its chromatic fields with the drawing of vigorous waves and vibrations?

Is the act of painting investigating and checking up the rhythm of existence in order to establish the duration of an inner time?

Is the collision of centrifugal and centripetal force in the map of human body tempting the ostracized personality, inertness of habits and customs, forgotten insignificance, exhausting passiveness, chasms of emptiness, proven certainty, alienation?

Does the graphic quality of the figure in motion reaching a delirious cramp emanate primeval emotions?

Does Eden's beauty of creation, in the zones of populous wasteland from Belgrade to Toronto, represent satisfaction in overcoming difficulties (rather than the solved problem)?

Is sensual and emotional confusion caused by affective excitement, like shifted mental radiography, testifying on the fragmentation of existence?

Is the encounter and/or conflict between male and female principle manifested on the border of mandatory or arbitrary, freed or suppressed dialogue, which proves or annuls, of energy of giving or receiving, triumph of active life or losing oneself in somebody else?

Are Adam and Eve capable of testing the common point of understanding in their dialogue before the Last Judgment?

Does saturation with certain kinds of emotional content dislocate self-control comparable to personality format, its creative and ethical build?

Does turmoil of emotions and boiling erotic ecstasy, in designated areas of happiness, lead to the state of utmost endurance of body and intellect?

Is an embrace, in the crowd of bodies end extremities, testing limits of closeness, critical point of no return, or is it but a volcano not yet identified?

Do space, time, situation, conditions, relation of personalities and destinies, seasons, geographic point or wind power influence artist's endeavors, his sensibility, thoughtfulness, inner passion, spiritual integrity?

Is this the way to self-discovery and complete artistic observation where ethics of existence will reflect through the mediums of music, literature, and/or visual arts?

Is it another confirmation of Aragan's thesis saying that not all creations and actions are ethical, but just those that have to be accomplished and have no other choice but to be accomplished?

Cinkul Ljiljana

Untitled, Preface, Book of drawings from Ad Libitum series

Slobodan and Saveta Masic Publishing House, Kontinent 1 Edition

Translated from Serbian by Ksenija Todorovic