

BIOGRAPHY

Biography can be instrumental in establishing and re-elaboration of art creation as a whole. Many biographical data help us discover, comprehend and appreciate the complex mind of artist Rodoljub Anastasov, a persistent human being with universal artistic values and truth, close to the Orthodoxy. He is a guide in arts; a wise, spiritual, heart-breaking, deeply elaborated, disciplined artist persistent in his artistic meditation. He is an artist who always listens to his soul: 'I pay respect to the divine in me'.

1935

Born in Skopje on 25 February 1935, to father Slavko, from the Skopje family the Anastasov-Ķučuk, a well-known family of merchants. His grandfather Petre Ķučuk financially supported the actions of the 'Gemidžii' (fighters for Macedonian independence) in Thessaloniki. His name is documented in the Archive of Macedonia, in Skopje. His mother Eftimija - or Efka Serafimova originated from a merchant's family in Tetovo. The family of the artist's mother moved to Skopje 40 days after her birth. His father took art lessons in Sofia in the evening. The future artist inherited his artistic talent from his father, and his perceptibility from his mother. His brothers, Petar and Dimitar, also showed interest in painting.

1942 – 1944

He attended a Bulgarian elementary school in the occupied city of Skopje until the second grade, during the war. Thus as a child, the artist witnessed the aggression by the German and Bulgarian armies. The city was bombarded by the Allied British Royal Air Force (RAF).

1945-1946

After the liberation, he continued his education in Macedonian mother tongue, in the third grade of the 'Goce Delčev' elementary school. In those postwar years, the most used word was 'for the first time'. For the first time in history of Macedonia, he could witness when the people got involved in their own, turning adventure, going from the material into the spiritual sphere.

1947-1949

Anastasov continued his education in a classical junior high school, where he graduated. His art teacher was Frčkoski, one of the last Macedonian mural painters. At the age of thirteen, the artist, together with his father, visited the great exhibition of Soviet Painting in the National Museum of Skopje. This was his first contact with genuine artifacts, which would leave a long-lasting impression in his mind.

1950-1954

My father Slavko died.

He enrolled at the secondary Art School in Skopje. He often played soccer with his peers in the neighborhood, which led to his active involvement in this sport. Eventually, the hardest period came close when one by one his friends departed to pursue their own lives. During his attendance at the Art School, Anastasov fulfilled a long desire of his. In Skopje, huge impression was made by the exhibition of modern French art (Art Gallery, 1952); it was prepared by Agnes Amber, assistant to Jean Cassou, the then director of the National Museum of Modern Art in Paris. This exhibition involved 80 paintings, made from the neoimpressionism period to that of abstraction, paintings made by most eminent French artists. Hence, given the then prevailing local circumstances, the French exhibition was some kind of test for re-consideration and sanctioning of modern art on the spot.

Throughout the first two years, Nikola Martinoski taught him the study of close-up nude painting. The following three years his art teacher was Lazar Ličenoski, whereas Dimitar Pandilov was his teacher of painting evening nudes. Anastasov finished the then Skopje School of Applied Art in 1954. This art school, given its instruction and curricula, was widely called 'The Small Art Academy.' During his study visit to Greece, Rodoljub Anastasov got acquainted for the first time with works of classical art,

such as: the Parthenon, the Olympia, Mykonos, Epidaurus, etc.; of all these, the Archaeological Museum in Athens impressed him the most. He became friends with several other artists such as: Malinov, Petrov, Manevski, Andreevski, Bošnjakovski, Tunić, Kaevski, Vasilevski, etc. During this period, the artist resided at Street 'Ilindenska' No. 57, in a house that offered him good working conditions and a positive atmosphere. Therefore, he referred to it as to his own 'Montparnasse 57.' At that time, Vladimir Spasov-Vlajče became his best friend. Rodoljub shared his understanding, views, and admiration of art with this friend of his. Jovan Mironski later became their friend as well. Mironski also showed interest in art. In the house of Vladimir Spasov-Vlajče, located at Street 'Apostol Guslarot' No. 6 in Skopje, these friends gathered occasionally, and later every day. In the basement of the house, they made their own atelier, which provided atmosphere for painting, like in art academy. Together with his brother Dimitar Anastasov, he started visiting the first opera shows in the city.

1955-1956

He enrolled as a part-time student at the Skopje Teachers College, at its Art Department. There he was taught by Vangel Kodžoman. He was deeply impressed by Henry Moore's exhibition at the Art Gallery of Skopje in 1955, with the opening address by Herbert Read. Read also gave a lecture in Skopje.

1957

He was employed by the company 'Décor Bureau' as graphic designer and stayed there for a year. There, he inherited the easel used by David Baffetti, which is today still property of the Macedonian artist. For the 'Puppet Theatre' in downtown Skopje, he designed the leading figures for two performances. He was impressed by the performances of the Chinese National Opera of Beijing and the Great Art Theatre from Moscow.

1958-1962

In his third attempt, he managed to pass the entrance examination at the Academy of Fine Arts in Belgrade. While visiting Ohrid, he studied medieval mural paintings and compared them to the frescoes in 'St. Pantelejmon' church in Skopje. In Belgrade, he had the opportunity to visit two important exhibitions: one about American Abstract Painting and the other one about exhibits from the 'Urvater' collections, belonging to a Belgian couple of famous art collectors of the same last name. At the Academy of Fine Arts in Belgrade he was taught by professors such as Stojan Čelić (portrait), Miloš Baić (close-up work), Đura Todorović (evening act), Mladen Srbinović (printing); Anastasov had also three years of painting study in the class of Ljubica Sokić. In May 1958, Rodoljub had his formal art debut, when he took part in his first group exhibition of paintings and sculptures located in the Belgrade Trade Unions Building. In this period, the artist established his image by dressing and behaving in the manner of Modigliani – the favorite artist of his generation. It was in Belgrade where he was exposed to the presence of Socialist Realist art, and even more to the impact of the 'Medial' group, as well as the artists affiliated to abstract art. He committed himself entirely to the second tendency – the abstract painting. Throughout his studies, Anastasov also regularly attended the movie shows at the 'Yugoslav Film Library' with a group of friends. He also attended the discussions between Dušan Makaveev and Dragoš Kalaić in the cinema library after each show. He also frequented the concerts in 'Kolarac,' which hosted many world-famous musicians. Thus, the appearances of a tenor like Mario Del Monaco in operas such as 'Pagliacci' and 'Carmen' in the National Theater remained unforgettable. In this period, he mostly socialized with colleagues such as Drago Galić, Venija Vučinić, Živojin Turinski, Branko Protić, Kemal Širbegović, Desanka Kerečki, Margarita Rosenzweig, Neša Glišić, and Macedonian colleagues of the artist from the group 'The Five Youngest,' who debated on interesting and current issues – unaware, at first, that they were to become part of art history.

The then famous 'Masarikova' Pavilion announced an anonymous Yugoslav contest under the title 'Works by Young Artists,' (20-30 October 1959). Anastasov won the first prize for a painting (whereas a first prize for a sculpture or graphics was not awarded) with 'The Death of Dojrana' (using the competition pseudonym of 'Labin').

In 1960, he participated in the exhibition 'The Youngest Five' in Skopje, which was hailed by the critics as refreshing and promising (Anastasov, Andreevski, Manevski, Pačov and Risteski were the promising artists). In 1961, the Skopje Art Pavilion staged the exhibition 'Contemporary American Art', which exerted influence on the Macedonian art scene. The Belgrade Art Academy organized travels to Florence, Padua, Rome, and Venice where he studied the works of art exhibited at the Uffizi, the Vatican Museums, the local Italian Art Academies, etc. His particular subjects of interest were Renaissance and baroque art. He also defended his graduation thesis called 'The Emergence of Abstract Painting' before a commission led by Professor Momčilo Stevanović. Rodoljub Anastasov graduated from the Academy of Fine Arts in Belgrade (in the class of 1962 of Prof. Ljubica Sokić). Rodoljub remembers that he wanted at that time his paintings to give the fragrance of the Macedonian incense!

He came back to Skopje and went on summer vacation with his brother Dimitar in Ohrid. In this lake town, he met his future wife Justina, who came with her Slovenian friends to spend a summer holiday there.

1963

ULUS (Association of Serbian Artists) organized its annual exhibition (paintings, sculptures, and graphics made by new members). In this year (1963), Rodoljub became new ULUS member. However, in the same year, Rodoljub was arrested in Maribor (Slovenia) by the Yugoslav army. Because of 'offence of opinion,' the Court Martial of Zagreb sentenced him to two and a half years of hard labor on the Goli Otok prison island in the Adriatic Sea. This verdict was upheld by the Supreme Military Tribunal in Belgrade. According to the artist, the verdict cited charges '... for violating the fraternity and unity of the country... for insulting Marshal Tito and the Communist Party leadership...' The very reasons for this were the reactions expressed by Rodoljub against the positions maintained by Josip Broz concerning abstract art, as published in the Yugoslav press. This was period when the artist was physically removed from society (1963/64/65). On 26 July 1963, early in the morning, Skopje was hit by huge earthquake. This was the time when Rodoljub even did not know the destiny of his family members.

1964

His wife Justina and brother Dimitar visited the interned painter in 1964. They had rough time in getting permission to make this prison visit to their beloved one. Indeed, Rodoljub always has remembered that moment when he saw his wife and brother, and yet they at first failed to recognize him. Those were moments of the greatest desire to make, create, and yet it was stopped; moments when the artist practically had expressed his own life and personal stance. If we try to establish the beginnings of the artist's interest in his own images and figures and those of other human beings, in general, then facts lead us to the island of Goli Otok. He made his initial self-portraits in late 1964 - 'Self-portrait, 26 December 1964'. In those very harsh prison conditions (six drawings made in December 1964 show the author's own suffering and tormented figure), created were also a series of self-portraits, portraits of prisoners, and several associative landscapes, when the artist was drawing, drawing, and drawing...

1965

After serving his prison sentence, he embarked ship 'Izvor,' the very same ship that took him to the prison island, and traveled to Rijeka. This was followed by his return to Skopje, where he was deeply struck by the figure of his mother, showing the traces of past events. After the earthquake, the city could not be recognized as such; his

'Montparnasse 57' was gone, too; for the artist, it seemed to have lost its physiognomy forever. With his family, he lived in one of the many post-earthquake prefabricated shacks in downtown Skopje, i.e. in the one next to the studio of Nestor Aleksiev, the last Macedonian woodcarver belonging to the old school. Under such conditions, he was intensively preparing his first exhibition.

The frequent exhibitions of foreign modern art were, indeed, further stimulation to accept new art tendencies in our country as well. Rodoljub Anastasov was ULUS member in the 1963-1965 period, and member of DLUM (Association of Macedonian Artists) since 1965.

1966

He lodged a request to the Skopje Workers' Culture Center (Rabotnicki dom) in Skopje, for the organization of his first solo exhibition. The jury of this institution, consisting of artists and critics, rejected his request. His second request was accepted, provided that he asked for no logistical or financial support from the center. This was an unprecedented occurrence at that time.

From 1 to 10 June, he presented 16 oil paintings made from 1961 to 1966. In front of many public and cultural figures, the exhibit was opened by writer Vlada Urosević. Anastasov felt such threats and pressures from the existing regime, in various forms, in the coming years. One of those consequences was that Anastasov three years was working as a freelance artist, of course not by his own desire. It was the first time he contributed to a thematic exhibition in Belgrade, in the Gallery of the Army House (26 November -16 December 1966) with the painting 'Victory,' that he will later destroy himself, i.e., he copied it due to lack of proper canvas. In that period, he was in the unenviable situation due to lack of money, according to the words of the author.

1967

He was called to Novi Sad to complete his army service. In this city, he organized an exhibition of his drawings (his second solo exhibition) in the 'Young People's Forum' gallery. The exhibition catalogue foreword was written by Croatian writer Andrija Vučemil. Vučemil was his prison friend and his only soul mate, in the toughest moments of his life spent on the notorious Goli Otok prison.

His works were displayed in group exhibitions of 'Contemporary Yugoslav Art' in Beirut, Baghdad, Damascus, and Tripoli.

1968

He married Justina Koštomaj of Velenje, Slovenia, a commercial officer fluent in several languages. Her presence in the artist's life proved crucial, since she was the one supporting him and his work most. Their first holiday destination was Novi Vinodolski, near Goli Otok. This event further strengthened their life-long bond!

Initially Rodoljub Anastasov was hired as part-time and gradually became a full-time professor at the School of Applied Arts 'Lazar Ličenoski' in Skopje. At first employed in the Textile Department, he was soon transferred to the Art Department.

The artist worked and lived for some time in improvised studio, together with his brother Dimitar, in the apartment of the latter located at street 'Karlovo vstanie' No. 2 in Skopje. Later, he was granted space for his studio in the downtown district of 'Bunjakovec,' in the small house located at Street 'Apostol Guslarot' No. 6 (today his close friend and artist Vladimir Spasov-Vlajče lives and works there in his own studio). There he prepared his third solo exhibition. He participated in the exhibition 'Our Historic Past' at the Art Gallery in Skopje, where the best exhibits were awarded prizes. The first was not granted, and the second was shared by Rodoljub Anastasov and Dragan Popovski - Dada. With his wife, the artist visited the 34th Venice Biennale, which became an annual habit.

1969

Eftimija - Efka, his mother, passed away.

He participated in the '5th Biennale of Young Artists' in Rijeka for the

first and last time; the exhibition later was transferred to Bled and Cairo, incorporated in the fine arts event organized to mark the national holiday of Egypt '1000 Years of Cairo'. With his work 'The Convicts of Diyarbakir,' he took part in the exhibition 'Art Engagé in Yugoslavia: 1919-1969' in Sloven Gradec. The Museum of Contemporary Art in Belgrade was particularly pleased to stage exhibition and so reflect the contemporary Macedonian art organized by B. Petkovski of MoCA (Museum of Contemporary) - Skopje. The exhibition was presented in Sarajevo, Zagreb, Istanbul and Ferrara as the valuation of the national and traditional aspects, yet with modern artistic expression.

1970 -1971

Fruitful year for the Macedonian art internationally, with the show of 10 Macedonian painters; this exhibit from February 1970 was presented to the French public with a tour of six months in Nimes, Chelles, and Paris. On 12 March, as the representative of Yugoslavia among 16 painters at the Mediterranean VIII Biennial in Alexandria, Anastasov displayed the work 'Vibration II' for which he received first prize purchase.

On May 25 he opened the third solo exhibition in the Salon located in the Street 'Gjuro Salaj' No. 34, which was a temporary exhibition space of the Museum of Contemporary Art, filled with 22 pictures, the fruit of a long process of creative ferment. Among the guests at the opening of the exhibition was lawyer Veljko Guberina, his attorney before the Military Court in Zagreb.

The income from the sold paintings enabled the Anastasov couple to stay in Paris for a month. At that time, Montmartre and Montparnasse were just urban legends, and the soul of the city had shifted to Saint-Germain-des-Prés. In order to get to know the city better, he and his wife kept moving from one place to another. The Latin Quarter, however, became one of their favorite. In addition to this, the couple subsequently visited other famous cities (in the years to come, including renowned museums in Vienna, Munich, Graz, London, Madrid, Amsterdam, Granada, Dresden, Moscow, Rome, Seville, Venice, Berlin, Barcelona, Florence, Padua, Nuremberg, Weimar, Athens, Mantua, Toledo).

He moved into a new studio, at the Boulevard 'Partizanski Odredi' No. 93, where he resides now. His first painting produced in it was 'Epic of the Knife' which was later on display at the MoCA-Skopje, at the 1971/72 exhibition 'Our Historic Past in the Works of Macedonian Artists.' The work won the second prize for painting. Together with several Macedonian artists, he participated in the biggest art event in Yugoslavia after the liberation, shown in Belgrade, Zagreb and Ljubljana, in the galleries of local Army Houses, entitled 'NOB in the Works of Artists of Yugoslavia.' At the third traditional exhibition 'Second World War in the Works of Artists' organized every five years, Rodoljub Anastasov received third award for the work 'Column of Partisans during the February Campaign'.

1972

Shortly after he moved in, Anastasov started his cycle of paintings called 'In Search of the Lost Space' which represented one of the milestones in his career. He participated in the exhibition 'Contemporary Macedonian Art' in Romania, which caused great interest among visitors.

1973-1974

He took part in the international art colony 'Weeks of Painting' in Gleisdorf, and afterwards exhibited some of his work in the 'Neue Galerie' in Graz, in a group of artists from four countries (Austria, Yugoslavia, Italy and Hungary). During the eight weeks of painting ('malerwoche'), the artists enriched the holdings of the gallery.

During this period, he also sent his works to several major exhibitions of Yugoslav art in England, Italy, China, Austria, Mongolia, Finland, Ireland, Scotland, Denmark, and Norway. He took part in several representative exhibitions at home and abroad with 'Contemporary Yugoslav Art' in Dubrovnik, Helsinki, Tampere, Oslo, Ulan Bator. The exhibition '8th International Painting Weeks' in Ljubljana, Zagreb and Belgrade, caused great interest among visitors.

1975

He staged his fourth solo exhibition at the new premises of the Museum of Contemporary Art in Skopje. Among the guests of honor were Mito Parlič, a choreographer, and the owner of a gallery in Edinburgh – Richard Demarco, otherwise an eminent professor, art critic, and art collector. He chose two paintings - one from the cycle 'In Search of the Lost Space' and the other from the cycle 'Verticals of an Existence' which, along with several works of Macedonian artists, were later presented at the renowned Edinburgh International Festival.

At the Quadriennale 'Third Yugoslav Portrait' in Tuzla, he received the special premium award 'Painting Grand Prix' for his 'Self-Portrait' made in 1975. He participated in this exhibition with another portrait, that of his wife Justina. Other participants at the exhibition were famous Yugoslav painters such as: Krsto Hegedušić, Stojan Aralica, Ismet Mujezinović, Mihajlo Petrov, Vilim Svečnjak, Aleksandar Luković, Miloš Baić, Radenko Misević, Ivo Friščić, Milan Blanuša, Kiar Meško, Boris Jesih, Ljuba Popović, etc.

It happened in a short time interval for him to get another high federal recognition - the first prize at the 5th Biennial of Contemporary Yugoslav Drawing, at 15th Art Autumn in Sombor.

At the thirty-first anniversary of liberation of Skopje, the Macedonian capital, he was given the city award '13 November' in the field of culture. This took place at a formal award ceremony in the Skopje Town Hall.

1976-1977-1978

After this exhibition, Anastasov opened up a new chapter with his cycle known under the title 'Sky and Space,' then with 'Man and Time' and particularly with 'Man and Space.' The latter motif would remain until today in the center of his interest. With four works from the cycle 'In Search of the Lost Space,' Anastasov was represented at the exhibition 'Contemporary Yugoslav Art' in the cities of Edinburgh, Lancashire, Dublin, Belfast, Glasgow, and Bradford. He says, 'I have no individual heroes - my hero is the crowd.'

He is present in the French encyclopedia of art, with brief biographical data: E. Benezit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, Paris: Grud - 1976.

On October 1, 1977, in Tuzla opened one of the biggest events 'Tito's in the Works of Artists of Yugoslavia'. The art jury consisted of distinguished Yugoslav art critics and artists from each republic, and Anastasov was a representative of the Macedonian Society of Artists (DLUM).

His works were also exhibited at the Museum of Contemporary Art in Paris, under the title 'Ten Macedonian Artists.' Afterwards, Anastasov also participated in other significant exhibitions, such as: the 'Fifth Triennale of Yugoslav Painting' in Belgrade, 'Yugoslav Art between 1970 and 1978' in Sarajevo, the 'Fourth International Exhibition of Original Drawings' in Rijeka – which was biennale that would display his works of art on a regular basis throughout the following ten years.

He was mentioned in the *Small Encyclopedia*, Prosveta, 3rd ed., Belgrade, 1978, p. 66.

1979

His brother Peter passed away.

His second solo exhibition outside Macedonia was held in the Modern Gallery of Ljubljana, from 10 July to 5 August, in its popular 'Small Gallery' salon used for solo exhibitions. 13 works were shown, made in the last 7 years. On 20 July, his works were shown at the anthological exhibition 'New Forms of Figuration, organized by the Dubrovnik Art Gallery. His artistic 'campaign' then reached Belgrade, Novi Sad, Tuzla, Zrenjanin, Sarajevo, Mostar, Zagreb, Poreč, and Pula. His painting 'Proclamation of the Kruševo Republic, made in 1979, was displayed at the Museum of the Ilinden Uprising in Kruševo as part of the permanent museum show. Emphasis was placed on the very proclamation of the Kruševo Republic, for which there was no authentic photography as such. The artist used his imagination when painting the members of the first Macedonian Government (of the Kruševo Republic in 1903). At the same time, Rodoljub Anastasov suffered what would be euphemistically

called a lack of interest, an indifference of the immediate environment for his successes, i.e. the intention of certain people on the culture landscape to degrade the artist. An example of this was the fact that he was ignored at the National '11th of October' Awards. However, from a professional point of view Anastasov was well acknowledged abroad.

1980-81

In July 1980, Anastasov contributed two works to the exhibition 'Yugoslav Art of the 20th Century – The Sixth Decade' held in the Museum of Contemporary Art (MoCA) in Belgrade.

Five of his works were shown at 'Young Yugoslav Artists,' a side exhibition at the Venice Biennale.

He had his third solo exhibition outside the country in the Salon of the MoCA in Belgrade from April 24 to May 20, 1980, where he presented himself with 30 new works - 19 paintings and 11 drawings not shown in Skopje, created from 1972 and later. In an interview by S.G., Rodoljub says: 'In the previous period I was interested in the interstice of the interior and exterior. It was in 1975, and in the second cycle I am exceeding the barrier and now exterior makes me curious, but not as landscape but as fate on the crowd. People in my pictures are not individuals, are not identified, they are only silhouettes. Their fate is not described, it is only 'caught' in the moment of their daily lives. Each figure on my canvas is alone with his own life, despite the presence of others, however, he is lonely. As you can see, the problem of the atmosphere is retained from the previous period, and this is only highlighting the problem of lighting. The opening is retained and everything happens through it. Such boulevard atmosphere that can be seen in the opening does not have a seal of a specific city, but it is only a vague anthill where alienation turns into melancholy.'

The Faculty of Fine Arts in Skopje was established with the decision of the Assembly of the General Community for Specialized Education of Macedonia made on 31 March 1980. The Faculty began its work on 1 October 1980. Macedonia was the last former Yugoslav republic to have opened studies in this area. Anastasov from the outset took part in educating students in the field of arts. He taught: Drawing and Painting, at the undergraduate and graduate studies.

On October 24, 1980 in the Small Art Salon in Novi Sad, the seventh solo exhibition of Anastasov was organized; he presented himself with 20 drawings in pencil and colored chalk from his latest creative phase titled 'Man and Time' and 'Man and Space', from the last three years.

In 1981 he was invited to contribute drawings for 21st Annals in context of the thematic exhibition 'Art and the City' (Ars et urbs) organized by the Modern Gallery in Zagreb, held in the coastal town of Porec. In 1981, he showed his works as part of display of poetic realism in Yugoslav contemporary art, in Chinese cities such as: Beijing, Tsinan, Nanking and others.

1982

In the 1981 - 1982 period, yoga teacher Pavlos K. Hasanagas made a major contribution to the development of the local Yoga Society and the popularization of yoga as such. Atanasov and Justina were interested in the old Eastern philosophy, which would play a big role in his work, where light is a symbol of truth. For him art is a transmission between the physical and spiritual life, which combines at higher level the properties of 'anima' and 'logos' - the soul and reason.

The exhibition 'Modern Yugoslav Drawing' included the works of famous Yugoslav artists among which were also his pastels; the exhibition toured Portugal and was shown in cities like Lisbon, Evora, Coimbra, Porto, Ponta Delgada, Funchal, and in the Gulbenkian Foundation.

He participated with four pictures at the '5th International Triennial' in New Delhi from March 15 to April 7, in which artists from 60 countries were participating; the organizer of Yugoslav artists at this exhibition was the Art Gallery of Bosnia and Herzegovina. He also participated at the '14th Mediterranean Biennial' in Alexandria where he received second prize for painting. Rodoljub also took part in the 'Balkan Biennial' in Bucharest. At this time, he was also engaged with five drawings in

the international group 'June' located in Ljubljana and Amsterdam. The first presentation of the international art colony 'June; was in Ljubljana. (Solo exhibition in Tuzla, Gallery of Yugoslav Portrait / Tuzla Salon 2 x 13) Evident notice was made of his participation in major international exhibitions such as those in Nicosia, Warsaw, Rijeka, Tuzla, Belgrade, Karlovac, etc.

On 27 October 1982, in the Yugoslav Portrait Gallery in Tuzla, he opened solo exhibition of 26 oils and drawings made in the last eight years. The exhibition was visited by many admirers of fine art.

From 1982 to 1986, he was an external member of the International Art Group 'June.'

1983

He and his wife Justina became members of the 'Yoga Society' with prior theoretical knowledge, appreciating mostly the inner spiritual life of man. They understood yoga as a way of life and means of improving the overall quality of life. Since 1983 they were longtime members of the 'Yoga Society'; he was also member of the Presidency and Chairman of the Board for promotion of yoga in Macedonia.

With the assistance of the Modern Gallery in Zrenjanin that selected 25 artists from all Yugoslav republics from its collection, he took part in exhibition at the largest gallery in Bucharest, 'Dalles' in context of the cultural - artistic events that aim to bring closer the Balkan peoples. Yugoslav painters, with their works, were given the central place in this Bucharest's gallery. In a short introduction for the 'Yugoslav part' for the exhibition catalogue, Zdenko Rus wrote that a new phenomenon came to the foreground as revived interest of the painters in landscape. In Zrenjanin, his solo exhibition was opened by Zdravko Mandić, and art historian Jasmina Tutorov spoke about the works of the artist. At the traditional '3rd Yugoslav Biennial of Watercolor' in Karlovac, Rodoljub was given the award for his watercolor picture 'Man and Space'. In Tuzla, he received award for drawing exhibited at the 'Fifth Exhibition of Yugoslav Portrait '83.' In Tuzla, he also received the Premium Prize and Gold Diploma for drawing at the 'Fifth Exhibition of Yugoslav Portrait 83'. He received the national award '11 October.'

1984

His brother Dimitar passed away.

On 17 April, in context of cooperation between the two Yugoslav republics, Macedonia and Bosnia and Herzegovina, his 10th solo exhibition of 50 paintings and drawings was organized at the Art Gallery of Bosnia and Herzegovina in Sarajevo.

In May, his solo exhibition of 20 paintings and 10 drawings in the foyer of the Cultural Center, organized by the Forum for Aesthetic Activities of the Workers' University aroused great public interest in Mostar. For ten days, the exhibition was visited by several thousand people.

Rodoljub Anastasov was also represented at the exhibition 'Concept in Painting' organized by the Belgrade art critic Alexander Bogojevic - described as moderate avant-garde or third trend in the Yugoslavian art. He was also represented at the exhibition 'Modern Macedonian Watercolor,' which was first organized in such scope; this exhibition registered the presence of watercolor in the Macedonian contemporary art. For Anastasov, although not constantly working with watercolors, changing the technique did not bring about any change in the basic elements of his artistic expression. Vladimir Veličkovski: *Modern Macedonian Watercolor*, Skopje, Center for Culture and Information, 1984 (cat.exh.).

He was also mentioned in the Art Encyclopedia of Yugoslavia with a short biography and reproduction from the series 'Man and Space' / 'Art Encyclopedia of Yugoslavia', published by Yugoslav Lexicographic Institute 'Miroslav Krleža', 1984, 1, AJ, p. 13.

1985 -1986

The exhibitions of 'Contemporary Yugoslav Art' displayed his drawings in the cities of Bucharest, Nicosia, Ljubljana, Linz, Valletta, Toulon, Belgrade and others. In this period of his life, the author was trying to

promote yoga in our society. Multiyear practicing of yoga exercises and proper diet lead to spiritual penetration into higher spheres of perception. It is actually an upgrade of his strong creative nature that enabled him to transcend life accidents. Major work of this period is 'Self Portrait with Bird '85'. Its image is suggested by light and a high level of spiritual concentration that is a mute dialogue between the artist and the bird. Painting in the studio gave him the satisfaction of spiritual discipline. Rodoljub was one of the recipients of the Drawing Award of the Tenth Zagreb Exhibition of Drawings. He also received first prize of the 'First Biennial of Contemporary Macedonian Watercolor' in Skopje.

Drawing from the famous cycle 'Man and Space' received the 'visa' for the famous collection of German drawings in Nuremberg, following his participation in the Third International Triennial of Drawings held in this city from October 1985 to February 1986, in the famous art galleries Kunstthale and the German National Gallery. For Anastasov, it was special honor to be in the same famous collection of German drawings in Nuremberg together the greatest all time draftsman Albrecht Dürer. He was also mentioned in the German encyclopedia of art with extensive biography, *Die Bildende Knnetleraller zeiten und Volker Thieme - Becker Kunstlexikon Leipzig, Die Bildende Kunstler Aller Zeiten und Volker, Leipzig, 1986, p. 793 (Germany), (Artists of All Time).*

Fourteen years he was a member of the Senate of University 'Ss. Cyril and Methodius', from 1986 to 2000.

1987-1988

He received Award for watercolor at the 'Yugoslav Watercolor Biennial' in Karlovac. Then came exhibitions where he traditionally participated, such as 'Yugoslav Portrait' in Tuzla, ' Yugoslavian Drawing' in Zagreb and Sombor. He was represented in the Gallery 'Forum' in Zagreb with 40 pieces of work.

The 1987 Encyclopedia of the American Biographical Institute mentioned Anastasov as one of the most influential figures in the world. Five Hundred Leaders of Influence, A Celebration of Global Achievements, American Biographical Institute.

Atanasov was represented in: *Art Encyclopedia of Yugoslavia*, ed. by Yugoslav Lexicographic Institute 'Miroslav Krleža', Zagreb, 1987, 2, K-R, p. 259, 260.

1989

In November 1989 he displayed in Tokyo at the exhibition 'Yugoslav Modern Painting and Graphics.'

From 6 June to 15 November, Anastasov made a six-month tour of Istria, from Porec, Buzet, Rovinj, Labin, Pazin and Pula, which marked the 30th anniversary of his public presentation. He displayed 30 drawings from the series 'Man and Space.'

The piece 'Man and Space XXVIII' became part of the edition 'Miniature Museum of Contemporary Art of Artists and Works' printed in Tokyo. It is a book of 100 works of art and artists from the world, in all media, titled 'Communication for Peace.' Out of the 1350 authors, the only Yugoslav author is Macedonian painter Anastasov. The idea of the publisher was this book to serve as a source of communication among artists in the world. 'This is the first step to peace on the planet' with messages for peace represented by the works of artists. Anastasov's message is: 'Communication is a dialog between people of different ideologies'.

1990 -1991

On the occasion of the 31 years since his first public presentation, he opened his 19th solo exhibition at the Art Gallery in Skopje (dedicated to his parents and brothers). This was the fourth exhibition in his hometown; after a break of fifteen full years from the Macedonian art scene, he presented 70 paintings and drawings from his two cycles, 'Man and Time' and 'Man and Space'.

In the salon of the Cultural Center 'Marko Cepenkov' in Prilep, on 6 April 1991, he opened his 20th solo exhibition of drawings during the holding of the First Congress of the VMRO-DPMNE, achieving the symbolic gesture of respect for his own, native revolutionary tradition. In October

199, Ljupco Georgievski published his book 'City' which is equipped with graphical drawings by Rodoljub Anastasov. He was also mentioned in the Macedonian Encyclopedia for Children, ed. by Detska radost, Skopje, 1990, p. 17.

1992

In Skopje, he was visited by Claude Robert, a representative of the Paris 'Maison Drouot,' and by Mr. Dufort from the gallery 'Artco'. At the press conference, after visiting the forty studio, they stated that 'a more complete and more authentic painting figure than Atanasov can hardly be seen at this time, even in the broader European and world context' ('Nova Makedonija', 22 September 1992).

At the end of the year, on 2 November, he opened his solo exhibition in Paris, in the Gallery 'Millon & Robert', with 20 works of which 16 were bought.

Justina inherited part of the family house in Velenje, which they adapted into their studio.

During this period, he displayed his works at the 'first Biennial Of Watercolor Of The Danube Countries,' at the exhibition 'contemporary Macedonian Art' in Sofia, and at the exhibition 'abstract Painting In Macedonia 1960 - 1990' in MoCA - Skopje.

During this period, he worked on drawings for the book of Andrea Vučemić, who was a 'friend' of his from the prison days on the island of Goli Otok in the sixties. The youthful dreams of the painter and the writer were realized: Croatia and Macedonia became independent countries.

1993 -1994

He participated in the exhibition 'VMRO: 1893-1993', at the Art Gallery - Skopje. He also took part in an exhibition at the Salon of DLUM promoting the gallery 'Mijak Painters', with presentation of current trends - 'Macedonian Sevenfold Leaf' - followed by debate, 'Talks about Art and Spirit'. His works were displayed at the 'Days of Macedonian Culture' in Aarhus (Denmark).

1995

He participated in the inter-university project with an exhibition of drawings made by the teaching staff of the Faculty of Fine Arts at the University 'Ss. Cyril and Methodius' - Skopje from 1991-1994/95 period, displayed in the galleries of several university centers in the United States, Australia and Turkey, finishing in Skopje in February 1995, in Art Gallery 'Daut Pasha Hamam'.

In May, he took part in the exhibition '12 Contemporary Macedonian artists' in the gallery Parvi, in Paris (AICA).

As the only representative from Macedonia, he was invited to make a draft for the mail art 'Das goldene Schiff in der mail Art' in Ülzen, Germany. On the occasion of 60 years of age, the publishing house 'Tabernakul' issued a monograph on his life and work on 19 April 1995. Author of the monograph is Prof. Vladimir Veličkovski (used material from this publication relating to the period up to 1994: Veličkovski Vladimir: Rodoljub Atanasov, Skopje, Tabernakul, 1995).

1996

On 26 April, in the elite part of Paris - Trocadero, near the Eiffel Tower, he displayed, in a renowned gallery of one of the first gallerists of eminent art auction house 'Drouot', 35 watercolor and pastel paintings made in the technique developed in the last three years.

The 'soiree', as the French call their evening gatherings on the occasion of the artistic presentation, was attended by a reputable gallerists in Paris. Zoel Claude, the three-story gallery owner in which the exhibition was presented - said about the art of Anastasov: 'In that sense I could confidently claim that not only is Rodoljub Anastasov the greatest Macedonian painter, but also one of the greatest painters of Eastern Europe and only God knows how many studios I have visited not only in Europe but in Asia; I say this for the simple reason that he touches the depths of the human soul because it is not illustrative painting, it is painting the human drama that touches the most sensitive of modern

civilization, whether it is socialist or capitalist society, and that is: the impossibility of communication between people. By means of AICA, he was represented at the exhibition in Rome and Podgorica '12 Contemporary Macedonian Artists.'

1997-1998

In the Art Gallery 'Daut Pasha Hamam', the monograph 'Fifty years of DLUM' was promoted, whose author is art historian Vladimir Veličkovski; the book was issued to mark the golden jubilee anniversary of the DLUM, which was established on 24 February 1946.

Anastasov was visually represented with the painting 'Man and Time II', 1977, oil on canvas. On 12 September 1997 at MoCA - Skopje, the Sue Ryder Foundation of Great Britain, with the help of the Government of the Republic of Macedonia, organized a charity auction of works by famous Macedonian artists including Anastasov.

He participated in the project 'International Mail Art-Projekt Dada Lebt', in Hamburg.

He had solo exhibition on 6 November 1997 at the Gallery 'MAK' in Maribor. During this period, he received a plaque at the University Ss. Cyril and Methodius for its 50th anniversary, in recognition of special contribution.

Via AICA, he took part in the exhibition '12 Contemporary Macedonian Artists', in Ljubljana, Zagreb, and London.

He got the Great National Art Award in Prilep.

In the Art Gallery 'Daut Pasha Hamam', he took part in the art festival 'Art Exodus '98', where participants of the exhibition offered the opportunity to the visitors to recall the very simple common human messages.

Rodoljub and his wife traveled to Berlin where they visited the Museum of Modern Art, and then the Venice Biennale. There Anastasov's heart was filled with a sense of protection, peace, balance and collective goodness. Italy was a place of art, culture and beauty, deeply embedded in 'every artist.'

He received the Plaque: Certificate of Inclusion has been awarded of International Biographical Center, Cambridge, England, 'The International Who's-who of Intellectuals', May 1998.

1999

On 13 February, the Writers' Association of Macedonia announced the decision by its Presidency to enrich the art collection of this association by making portraits of the Macedonian national revival heroes; these portraits were made by several artists, including R. Anastasov. He painted portraits of Konstantin Miladinov, Dimitar Miladinov and Vojdan Černodrinski. Culture Minister Dimitar Dimitrov announced the composition of the Council of Culture, whose member was also R. Anastasov, in charge of developing the National Program of Culture.

It is important to mark the establishment of the Art Gallery 'Daut Pasha Hamam'. In its permanent art display, Anastasov was represented with six works from several periods of his career. As part of the activities of the 'Yoga Society', Rodoljub and his wife regularly participated in all major courses that were held outside Skopje (Leunovo / Mavrovo; Hotel 'Mura', Pelister) and at other events and meetings.

In: International Who's Who of Intellectuals, Thirteenth Edition, Cambridge, England: International Biographical Center, 1999, p. 637.

In: Five Hundred Leaders of Influence, Raleigh North Carolina, USA, The American Biographical Institute Inc, 1999, p. 18.

The International Directory of Distinguished Leadership, Eighth Edition, Raleigh, North Carolina, USA, The American Biographical Institute Inc, 1999, p.12.

The French Encyclopedia of Art included his short CV and patented his art signature. E. Benezit Dictionnaire critique et documentaire des peintres, sculptures dessinateurs et graveurs, Paris: Grund, 1999, p. 283

2000

On 7 May, at the Art Gallery, Skopje, former Prime Minister Ljupco Georgievski officially opened the first national permanent display dating from the 14th to 20th century.

The commission making the selection of works included, as consultants, also eminent artists such as R. Anastasov and Petar Hadzi Boškov.

With state support as an elite art, a solo exhibition of Anastasov was organized by the Art Gallery of Skopje and shown in 2000 in Sofia, Paris and Istanbul.

In June, he had a solo exhibition in Sofia, at the National Art Gallery. This involved motifs from the series 'In Search of the Lost Space,' 'Verticals of an Existence,' 'Man and Time,' and 'Man and Space'. Director of the National Art Gallery Dr. Ruzha Marinska said: 'I do not know what is more important with him - the art position (when being old as Jesus, he discovered his theme and for thirty years is developing it - plowing deeper and deeper) or artistic capacity and mental size (since variations on the theme 'space' are proof of the high level of his gift)'.

The 40th Ohrid Summer Festival which opened on 12 July, included was also an accompanying event - his exhibition of pastels in the Gallery of the 'House of Robevci'.

On 30 September 2000, he retired from Faculty of Fine Arts - Skopje. That same year he also had exhibition in Veleštovo, in the Church of the Assumption of the Holy Virgin. In October, Anastasov had solo exhibition in the Paris, at the Gallery 'Millon & Robert'.

During his stay in Paris, Anastasov enjoyed always the company of the then Macedonian Ambassador to France, Jordan Plevneš.

Roaming around the streets of Paris, on which ever walked Ličenoski, Martinoski, Pandilov, and other eminent Macedonian artists, Anastasov told his idea to J. Plevneš about the Macedonian iconostasis - 'Apostles of the VMRO' and invited him to open the exhibition, which then was still a dream unrealized. The idea of the iconostasis was conceived by the artist four years before. For its implementation, he needed to have great preparations, primarily because of the very modest photo documentation, and the written documents at his disposal. For that purpose, as far as possible he contacted the relevant state institutions, and some living descendants. Some of the paintings of these apostles of national history were made by the artist while working in Skopje, and some in the studio in Ljubljana, where he was overwhelmed with great emotion and nostalgia for Macedonia.

Another solo exhibition was organized in Istanbul, at the 'Menkul Kiymetler Borssasi'.

The International Directory of American Biographical Institute included him among the prominent and leading figures in Skopje: The International Directory of Distinguished Leadership, Raleigh, North Carolina, USA: The American Biographical Institute Inc., 2000 (excerpts from texts by Jasmina Tuturov, Azra Begić, Franz Zalar, Vladimir Veličkovski with biography p. 18).

He also was also awarded a plaque for distinguished contribution, which certifies that the 9th Edition of the International Directory of Distinguished Leadership is dedicated to Rodoljub Anastasov, American Biographical Institute, USA.

2001

Anastasov painted the series 'Macedonian National Heroes' from the Ilinden Uprising in the period 1997-2001, and exhibited these paintings in 2001, in the Skopje City Museum. For Anastasov, the iconostasis '12 Apostles of VMRO' represented a call for national unity of the Macedonian people. Once and for all, there have to stop the divisions and disagreements among the Macedonian people.

His solo exhibition - 'Macedonian Iconostasis', was opened on November 27 and caused hitherto unprecedented interest and attendance. The exhibition sparked huge controversy and polemics in public with unfounded political qualifications. For him, his message was sincere and holy for its thought and he was surprised by some reactions that occurred in public.

In Ljubljana, at the Presidential Palace, collection was presented of the selected works of participants in the international art festival 'POAArt 2000 for Peace'.

The American Biographical Institute gave Anastasov the award for 'Dedicated Achievements in the Field of Painting for 2001'.

Outstanding Professional Award Presented to Anastasov S. Rodoljub for Dedicated Achievements in the Field of Painting ABI / USA - 2001.

2002 - 2003

Solo exhibition in the Kunsthaus, Nuremberg, 2002.

On 24 June 2002, within the traditional cooperation that has successfully run for years between the two twin cities, Skopje and Nuremberg in Germany, Anastasov exhibited 48 paintings in Kunsthaus; he presented works painted in oil and pastel technique in the period from 1972 -1999, from his series 'Man and Space' and 'Man and Time'. This exhibition was also shown in Skopje on 31 October 2002 in Čifte Hamam - Area 2, with fifty works, as retrospective overview of the opus in the last three decades.

An exhibition 'Dialogues: Macedonian Art Today' was organized in Rome and Paris. He and his wife made several trips to the Scandinavian countries: Sweden, Finland, Denmark, Norway, and the Netherlands visiting many museums, especially museums of national character.

Mentioned in: Hall of Fame, in: Great Minds of the 21st Century, Premier Edition, Raleigh, North Carolina, USA: The American Biographical Institute Inc., 2003, p.14.

Mentioned in: 'People from Macedonia', Encyclopedic Directory, Skopje: MI-AN Publishing Co, 2002, p.19.

The American Biographical Institute gave him the award '100 Most Intriguing Minds', The 100 Most Intriguing People of 2002/Anastasov S. Rodoljub, February 1, 2003/The 100 Most Intriguing to Observe for the Year.

2004 - 2005

In April organization was held of the exhibition 'Dialogues: Macedonian Art Today' in the Museum of the City of Podgorica.

On 18 June, as part of the 60th anniversary of ASNOM, an exhibition on the Liberation War in the works of Macedonian artists was organized in the art hall of MANU, as striking testimony to the historical significance of the First Session of ASNOM and the flourishing of our entire culture. He took part in the exhibition 'Cultural Memory of Skopje: 1994-2004' at the Art Gallery in Skopje.

That same year, the artist and his wife were visiting southern Italy. They visited Naples, Capri, Vesuvius. In the Naples Museum they were particularly surprised by the fact that there is a huge mosaic wall here, with the famous battle of Alexander the Macedonian with the Persians. They also visited many galleries and exhibitions in Milan, Brera, Padua. They managed to visit also the Damanhur state located in the northern Italian Alps, in the valley of Valquisella. It has its own constitution, government, flag, money, health and education systems. It is a community whose concept is spirituality in everyday life and so it is a world-renowned center for spiritual, artistic and social research.

Using the Trans-Siberian rail, he and his wife Justina made in August a trip from Moscow to Lake Baikal; this travel was experienced with great delight and admiration. There is 9300 km. from the initial station of Moscow to the last one of Vladivostok. This distance rides for seven days. The Trans-Siberian railway with 103 rail stations, the area around the track filled with many small towns and villages are sort of sight that remains forever in memory. Lake Baikal is the world's natural phenomena; it is the largest/deepest (1741 m deep) freshwater lake in the world, with 20% of the total drinking water in the world, with 336 rivers that flow into it, and only one, Angara, flowing out of it. Siberia - the natural phenomena of the planet, especially the Siberian tundra with eternal Arctic ice cover, and huge endless space of Siberia; all of these aroused great enthusiasm with our artist. His life concerns in the field of art with the cycles in search of the lost space, man and time, man and space, could best be felt by him right here. During the trip, the couple visited many museums, including the Museum of Irkutsk. Mentioned in the 'Contemporary Who's Who of Professionals, 2004/2005, Raleigh, North Carolina', USA: The American Biographical Institute Inc, 2005, p. 22.

Recognition for the painter Rodoljub Anastasov who was awarded the Medal - 'Legion of Honor', The American Biographical Institute, USA.

In Kobe, Japan, he participated in the selective international exhibition 'Renaissance', for which 2979 authors reported with 7992 works, however only 101 works were selected. Rodoljub participated in the exhibition in Nikšić, titled 'Spring International Biennial of Miniature Art.' He became the Laureate of the Republic of Macedonia for distinguished progression and mastery in fine arts and painting. Recorded in 500 Greatest Geniuses of the 21st Century. Mentioned in: Genius Laureate of the Republic of Macedonia for Distinguished Progression and Mastery in the Field of Fine Arts and Painting as recorded in 500 Greatest Geniuses of the 21st Century. Mentioned in the 'Encyclopedia Britannica, A-B', Skopje, Toper, MPM, 2005, p. 70.

2006

Besides yoga, their great interest was in several spiritual activities including a special interest in 'Shen Qi' (real energy), whose lectures and exercises were conducted by Ejping Wang from China. For that purpose, they traveled to faraway China, to Shanghai, to follow her lectures. They were impressed by the old and new Shanghai, especially impressed by the tea plantations that lie in the immediate area of the city. If Siberia is endless infinite space and a unique phenomenon of nature, Shanghai is also a metropolis where a huge mass of people and buildings are rigged into small space, where man is minor and lost in that space. This city also evoked in the artist thinking about topics that he processed. It is a megalomaniac city not only by the number of inhabitants but also as a space. Events in megalopolises are so dynamic and fast changes, so that in the short term entire city blocks develop new physiognomy. In Shanghai, there is anecdote: what you want no longer exists, because in the meantime new has been built!

Mentioned in: MI-AN Encyclopedia, General and Macedonian, MI-AN Publishing Co, Skopje, 2006, p. 51.

2007

Solo exhibition in the Museum of the City of Skopje, Skopje, with drawings from the period of the Art Informel. The exhibition included works from his study at the Art Academy in Belgrade (1958/62), and drawings that he created during the two and a half years of hard labor imprisonment on Goli Otok island (1963/65) (figures and self-portraits). Out of more than 200 drawings from the period 1957- 1965 owned by the artist, 136 works were shown at the exhibition, titled 'Art Informel laboratory'. The American Biographical Institute included him in the great minds of the 21st century / Great Minds of the 21st Century, 2006/2007 Raleigh, North Carolina, Edition American Biographical institute Inc, North Carolina, USA, p. 14. Mentioned in: Brief MI-AN Encyclopedia, Fine Arts, Skopje, MI-AN Publishing Co, 2007, p. 13.

The International Bibliographical Center in Cambridge, England, gave Anastasov the plaque 'Da Vinci Diamond'.

2008

Justi passed away.

The artist wrote in the obituary: 'Remember is a too big word, because those who are loved never die. Justa was a big heart full of love and great muse of my work. He was represented in the exhibition at the National Gallery of Macedonia, on the occasion of the Jubilee 60th Anniversary of the National Gallery of Macedonia. The National Gallery awarded him special recognition.

2009

The American Biographical Institute included Anastasov among the 500 greatest minds of the 21 century/500 Greatest Geniuses of the 21st Century named Genius Ianius of the American Biographical institute. At MoCA-Skopje he participated in the exhibition 'Art Informel: 1959-1966' (brief history of Art Informel Painting in Macedonia), which was an attempt to reevaluate relevant historical works.

Rodoljub Anastasov

Address in native Macedonia: Bul. 'Partizanski odredi' br. 93/ 1 vlez, Atelje 9, 1000 Skopje, Macedonia, tel: ++ 389 2 3074 065;
Address in Slovenia: Clevelandska 29, 1000 Ljubljana, Slovenia, tel: ++ 386 1 5411647.

He became recipient of the state award '23 October' for long-term achievements for the Republic of Macedonia in the field of culture. In the keynote speech, academician Tasko Georgievski said among other things: 'Rodoljub Anastasov, with his gift, which is said to be God given, sees and lives life with all the realm of the globe, regardless of diversity and multitude of languages, feeling free to communicate through color and brush. The animal language has been a gift from God only to painters and composers.' The explanation for the award reads: 'Rodoljub Anastasov is an artist for whom painting is destiny, but also a way of expressing oneself as a person and as a human being. He is one of the most important practitioners of Art Informel, and artist whose further work is characterized by figurative painting. Developing and transforming, Anastasov always weaves his mentality and a unique sensibility into his own creative work. Intimist by feeling and technique. In his works, Anastasov continues the essential values of an engaged relationship to the world in which he endures.' He is also marked by the classic features such as harmony, order, measure, balance, and even anxiety and passion that are close to the romantic spirit in general, creating a unique blend - only possible in a man with intellectual curiosity, with whom philosophy sprouted spontaneously from within. Essential elements and constants in the artwork of Anastasov are the introvert, intelligent, carefully felt requests and registering the vibrations of the human spirit, the harmony of the rhythms in man and nature, the conception of space, the notion of time as a purely 'internal demand', about light, about the vertical-horizontal counterpoint, about the role of objects, about the abstract and figurative, about the dialectic of the inner and outer, about the color and the cult of brown and gray.

2011

The art of Rodoljub Anastasov has always embedded desire for a new definition of its relation to art, to cultural traditions and to its time. Such vibrations of the artist are woven into the vast artistic opus through the numerous received awards; his presence in important world encyclopedias is part of attempts to paying tribute to the man - an artist who - with his balanced, strong and vibrating art, under the notion of taste, logic, and measure - maintains faith in stable common human values, and hence his appearance has a large and crucial role. For Rodoljub and Justina, trips around the world were their life pursuits. Among the many visited states and cities with famous museums, galleries and collections, special impression and inspiration was made by the following cities: Salzburg, Linz, Vatican City, Paris, Nice, Copenhagen, Andorra, Allen, Rhodes, Corfu, Liechtenstein, Rome, Milan, Bologna, Verona, Vevia, Venice, Ravenna, (Lago Maggiore) Monaco, Helsinki, Rovaniemi, Amsterdam, Florence, Naples, Palermo, Sofia, Berlin, San Marino, Luxembourg, Munich, Lofoti, Oslo, Narvik, London, Bern, Zurich, Beijing, Moscow, Yekaterinburg, Omsk, Novosibirsk, Geneva, Lausanne, Lucerne, Damanhur, Irkutsk, Graz, Vienna, Nuremberg, Madrid, Barcelona, Toledo, Gothenburg, Uppsala, Cordoba, Valencia, Seville, Granada, Malmo, Stockholm, and Istanbul. And the following countries: France, Austria, Denmark, Finland, Greece, Russia, Spain, Holland, Italy, Bulgaria, Germany, Norway, Sweden, China, and Turkey. Asked why he wants to travel, the artist responds: 'Because at that moment I can meet new areas, new countries, new cities and streets, and I am a 'painter of the street', meeting new people, and all that enriches my life. Because of the new things, I will learn not only through words, read or heard, or verbally recounted and experienced. For me, travel means 'dreaming alive' - dreaming, and still awake - wonderful life feeling - a great life treasure'. In the end, fate made it for Justina to die when they stayed in Ljubljana and there she was buried. Although Ljubljana is far away, Rodoljub often travels there to visit her grave; the headstone dedication reads: 'Remember is too big word, for those loved ones never die. Justi, you were a big heart, full of love and great muse of my work.'