



BONIFACHO

SKALAMERIJA

EXHIBITION OCTOBER 4 - 27, 2012



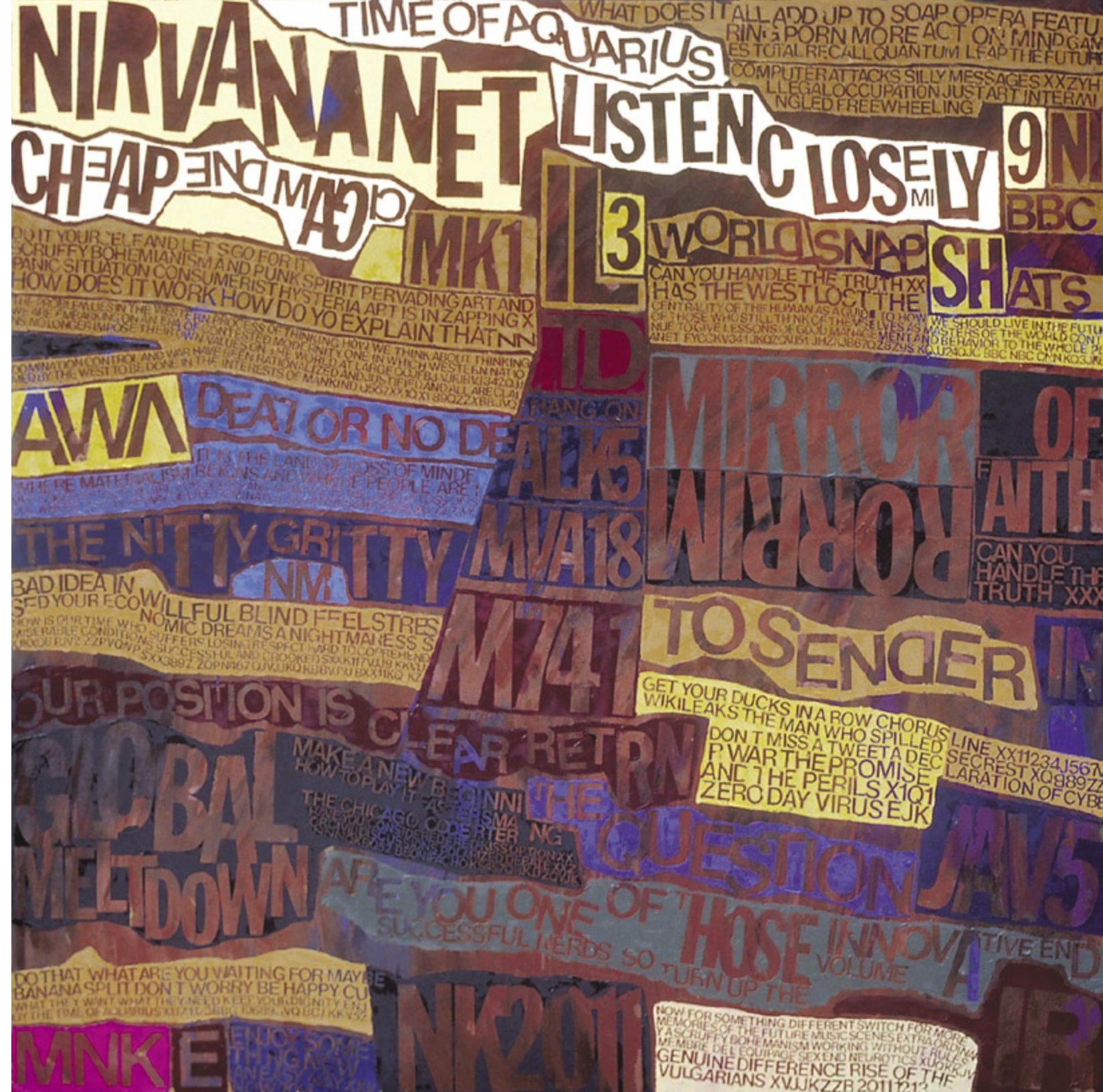
‘Skalamerija’ is a slang word with many meanings including: contraption, contrivance, gadget, gismo and thingamagig. It suggests something useful that was gerymandered from cast-off parts. Bonifacho endows this verbal agglomerate with special dignity. It was chosen to remind him of the cars and farm equipment scrambled together from bits and pieces. Through ingenuity, junk became functional and often wonderful to behold. Skalamerija is the creative energy behind the cohesion of individual canvases and the coherence of the exhibition as a whole.

Adbusters 012
2012
oil on canvas
84 x 72 in.

CAN YOU HANDLE THE TRUTH
 DIGGING UP THE PAST IT IS ABOUT MONEY \$731200
 YOU BUY HIGH AND SELL LOW YOU TRADE TOO MUCH YOU ARE TOO
 IMPATIENT YOU THRIVE ON EXCITEMENT YOU LET SOMEONE ELSE DO EVERYTHING HOW TO GET BI
 GGER SLICE SEEING OLD PROBLEMS THROUGH FRESH EYES EARLY FAITHS WORLD SNAPSHOTS X
 HOW TO GET BIGGER SLICE SEEING OLD FRIEND INVESTIGATE THE ARCHAEOLOGY OF EARLY FAITHS 9
 HOLD YOUR TONGUE BE SILENT BE QUIET
 THESE TERMS ARE NOT SUITABLE JOIN THE DISCUSSION
 RMP 74E
 AS MUCH BY MARS AS BY MINERVA AS MUCH BY WAR AS BY WISDOM
 TAPOTEMENT TAPPING RAPIDLY WITH THE TIPS OF THE FINGERS 69
 NOT TO KNOW READING NOT TO KNOW
 BLACK FROM WHITE XXQOKQZ KSO JU
 THE SOUL OF ENORMOUS PROMISE X
 ELITE
 CARTE BLANCHE \$\$\$
 HFF D
 THINK
 4FR
 TANTUS A SCRIBE UNDO
 IT IS THE LAND OF LOSS OF MIND WHERE MATERIALISM
 REIGNS AND WHERE PEOPLE ARE IMPRISONED BY THEIR
 DESIRE FOR GOODS AND MONEY \$\$\$ X851371492514679
 POSTMODERN SIMULCRUM APPROPRIATION THE THEORY OF EVERY
 THING THE SUBLIME POSTINDUSTRIAL
 HYPERMODERNISM AESTHETIC OPTIMIS
 M CONSTRUCTIVISM TOTALITARIANISM SOC
 IAL REALISM ABSTRACT EXPRESSIONISM
 DADAISM
 EXHIBITIONISTIC EXPRESSIONISM
 BY MARINA ABRAMOVIC HYPERMODERNISM
 TRANSNATIONAL CAPITALISM PRIMI
 TIVE ACCUMULATION INDUSTRIAL
 REVOLUTION PLUS THE RISE OF THE
 BOURGEOISIE 1929 RISE OF CORPO
 RATE CAPITALISM A SINGLE
 WORLD MARKET
 2008 TRANSNATIONAL
 CAPITALISM
 2015 THE NEW SPEED
 OF MONEY ON THE DA
 RK SIDE OF HISTORY
 AVA
 FHIT
 ABOUT THE MONEY
 ELECTRONIC SIMULATION IS AN ILLUSION IM4
 DO YOU LIKE TO KNOW CHALLENGE OF MONEY AND WHY THERE
 NOT ROAD RAGE IN SAVED N ARE YOU PREPARED FOR
 HERE
 THE PAST IS PRESENT AND PRESENT IS PAST FEAR OF LINK
 KNOWN SO GO AHEAD TREAT YOURSELF I NEW YOU WERE GONK
 G TO ASK THAT XXXXKQ VLRQB WCJZZ BENJIKO KOVANN K3
 POST INDUSTRIAL DIALECTICAL ANTA
 GONISM SOTI645 V932 KIR YV
 XSO9876 QV524N
 EXIT
 0211 N3

CAN YOU HANDLE THE TRUTH
 DIGGING UP THE PAST IT IS ABOUT MONEY \$731200
 YOU BUY HIGH AND SELL LOW YOU TRADE TOO MUCH YOU ARE TOO
 IMPATIENT YOU THRIVE ON EXCITEMENT YOU LET SOMEONE ELSE DO EVERYTHING HOW TO GET BI
 GGER SLICE SEEING OLD PROBLEMS THROUGH FRESH EYES EARLY FAITH'S WORLD SNAPSHOTS X
 HOW TO GET BIGGER SLICE SEEING OLD FRIEND INVESTIGATE THE ARCHAEOLOGY OF EARLY FAITHS 9
 HOLD YOUR TONGUE BE SILENT BE QUIET
 THESE TERMS ARE NOT SUITABLE JOIN THE DISCUSSION
 RMP 74E
 AS MUCH BY MARS AS BY MINERVA AS MUCH BY WAR AS BY WISDOM
 TAPOTEMENT TAPPING RAPIDLY WITH THE TIPS OF THE FINGERS 69
 NOT TO KNOW READING NOT TO KNOW
 BLACK FROM WHITE XXQOKQZ KSO JU
 THE SOUL OF ENORMOUS PROMISE X
 ELITE
 CARTE BLANCHE \$\$\$
 HFF D
 EVERYTHING
 4FR
 THINK
 TANTUS A SCRIBE UNDO
 IT IS THE LAND OF LOSS OF MIND WHERE MATERIALISM
 REIGNS AND WHERE PEOPLE ARE IMPRISONED BY THEIR
 DESIRE FOR GOODS AND MONEY \$\$\$ X851371492514679
 POSTMODERN SIMULCRUM APPROPRIATION THE THEORY OF EVERY
 THING THE SUBLIME POSTINDUSTRIAL
 HYPERMODERNISM AESTHETIC OPTIMIS
 M CONSTRUCTIVISM TOTALITARIANISM SOC
 IAL REALISM ABSTRACT EXPRESSIONISM
 DADAISM
 EXHIBITIONISTIC EXPRESSIONISM
 BY MARINA ABRAMOVIC HYPERMODERNISM
 TRANSNATIONAL CAPITALISM PRIMI
 TIVE ACCUMULATION INDUSTRIAL
 REVOLUTION PLUS THE RISE OF THE
 BOURGEOISIE 1929 RISE OF CORPO
 RATE CAPITALISM A SINGLE
 WORLD MARKET
 2008 TRANSNATIONAL
 CAPITALISM
 2015 THE NEW SPEED
 OF MONEY ON THE DA
 RK SIDE OF HISTORY
 AVA
 FHIT
 ABOUT THE MONEY
 ELECTRONIC SIMULATION IS AN ILLUSION IM4
 DO YOU LIKE TO KNOW CHALLENGE OF MONEY AND WHY THERE
 NOT ROAD RAGE IN SAVED N ARE YOU PREPARED FOR
 HERE
 THE PAST IS PRESENT AND PRESENT IS PAST FEAR OF LINK
 KNOWN SO GO AHEAD TREAT YOURSELF I NEW YOU WERE GONK
 G TO ASK THAT XXXXKQ VLRQB WCJZZ BENJIKO KOVANN K3
 POST INDUSTRIAL DIALECTICAL ANTA
 GONISM SOTI645 VU932 KIR YV
 XSO9876 QV524N
 EXIT
 0211 N3

CAN YOU HANDLE THE TRUTH
 DIGGING UP THE PAST IT IS ABOUT MONEY \$731200
 YOU BUY HIGH AND SELL LOW YOU TRADE TOO MUCH YOU ARE TOO
 IMPATIENT YOU THRIVE ON EXCITEMENT YOU LET SOMEONE ELSE DO EVERYTHING HOW TO GET BI
 GGER SLICE SEEING OLD PROBLEMS THROUGH FRESH EYES EARLY FAITH'S WORLD SNAPSHOTS X
 HOW TO GET BIGGER SLICE SEEING OLD FRIEND INVESTIGATE THE ARCHAEOLOGY OF EARLY FAITHS 9
 HOLD YOUR TONGUE BE SILENT BE QUIET
 THESE TERMS ARE NOT SUITABLE JOIN THE DISCUSSION
 RMP 74E
 AS MUCH BY MARS AS BY MINERVA AS MUCH BY WAR AS BY WISDOM
 TAPOTEMENT TAPPING RAPIDLY WITH THE TIPS OF THE FINGERS 69
 NOT TO KNOW READING NOT TO KNOW
 BLACK FROM WHITE XXQOKQZ KSO JU
 THE SOUL OF ENORMOUS PROMISE X
 ELITE
 CARTE BLANCHE \$\$\$
 HFF D
 THINK
 4FR
 TANTUS A SCRIBE UNDO
 IT IS THE LAND OF LOSS OF MIND WHERE MATERIALISM
 REIGNS AND WHERE PEOPLE ARE IMPRISONED BY THEIR
 DESIRE FOR GOODS AND MONEY \$\$\$ X851371492514679
 POSTMODERN SIMULCRUM APPROPRIATION THE THEORY OF EVERY
 THING THE SUBLIME POSTINDUSTRIAL
 HYPERMODERNISM AESTHETIC OPTIMIS
 M CONSTRUCTIVISM TOTALITARIANISM SOC
 IAL REALISM ABSTRACT EXPRESSIONISM
 DADAISM
 EXHIBITIONISTIC EXPRESSIONISM
 BY MARINA ABRAMOVIC HYPERMODERNISM
 TRANSNATIONAL CAPITALISM PRIMI
 TIVE ACCUMULATION INDUSTRIAL
 REVOLUTION PLUS THE RISE OF THE
 BOURGEOISIE 1929 RISE OF CORPO
 RATE CAPITALISM A SINGLE
 WORLD MARKET
 2008 TRANSNATIONAL
 CAPITALISM
 2015 THE NEW SPEED
 OF MONEY ON THE DA
 RK SIDE OF HISTORY
 AVA
 FHIT
 ABOUT THE MONEY
 ELECTRONIC SIMULATION IS AN ILLUSION IM4
 DO YOU LIKE TO KNOW CHALLENGE OF MONEY AND WHY THERE
 NOT ROAD RAGE IN SAVED N ARE YOU PREPARED FOR
 HERE
 THE PAST IS PRESENT AND PRESENT IS PAST FEAR OF LINK
 KNOWN SO GO AHEAD TREAT YOURSELF I NEW YOU WERE GONK
 G TO ASK THAT XXXXKQ VLRQB WCJZZ BENJIKO KOVANN K3
 POST INDUSTRIAL DIALECTICAL ANTA
 GONISM SOTI645 VU932 KIR YU
 XSO9876 QV524N
 EXIT
 2021



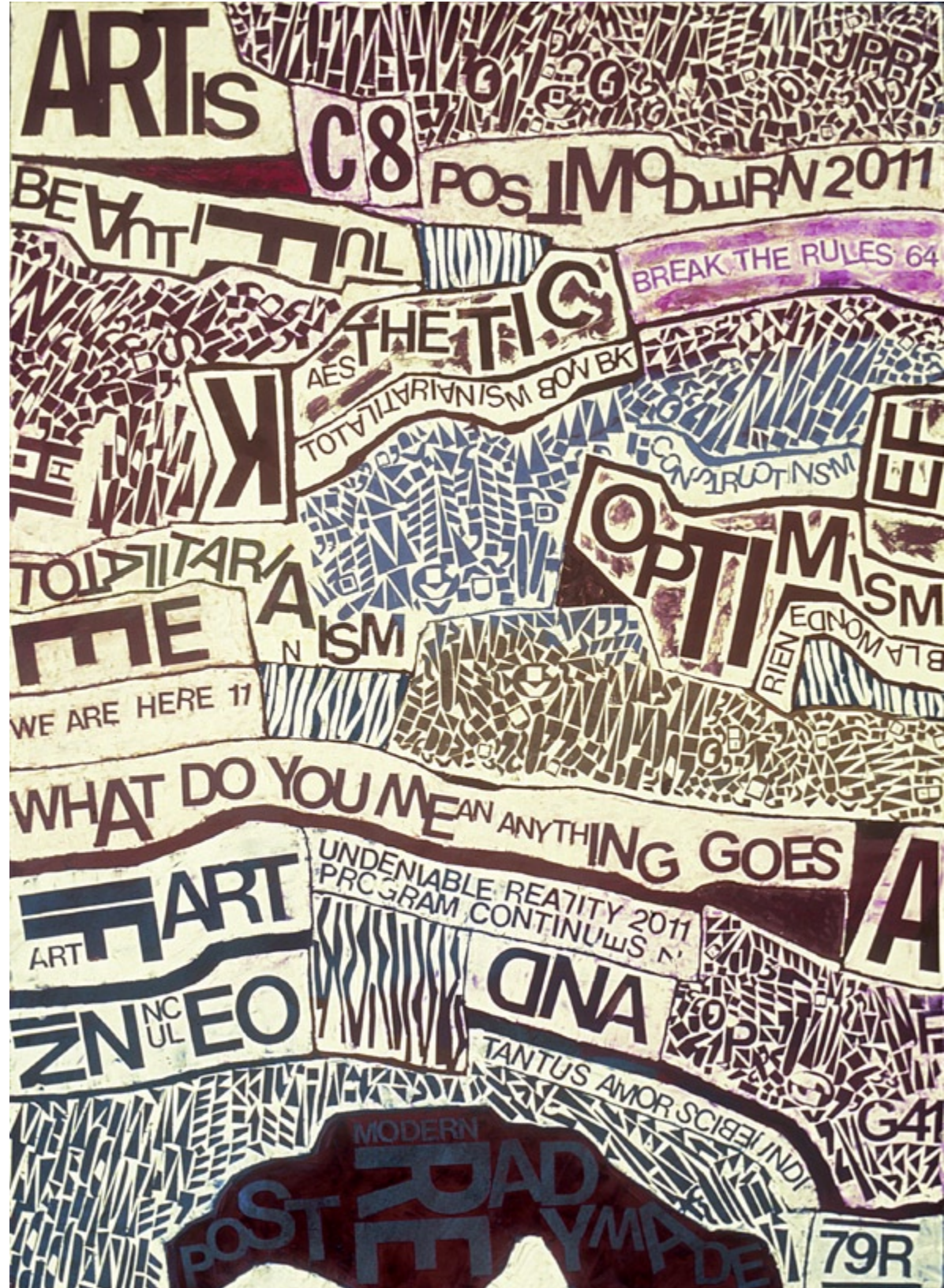
M741
2011
oil on canvas
60 x 60 in.



Skalamarija 77
2012
oil on canvas
72 x 84 in.

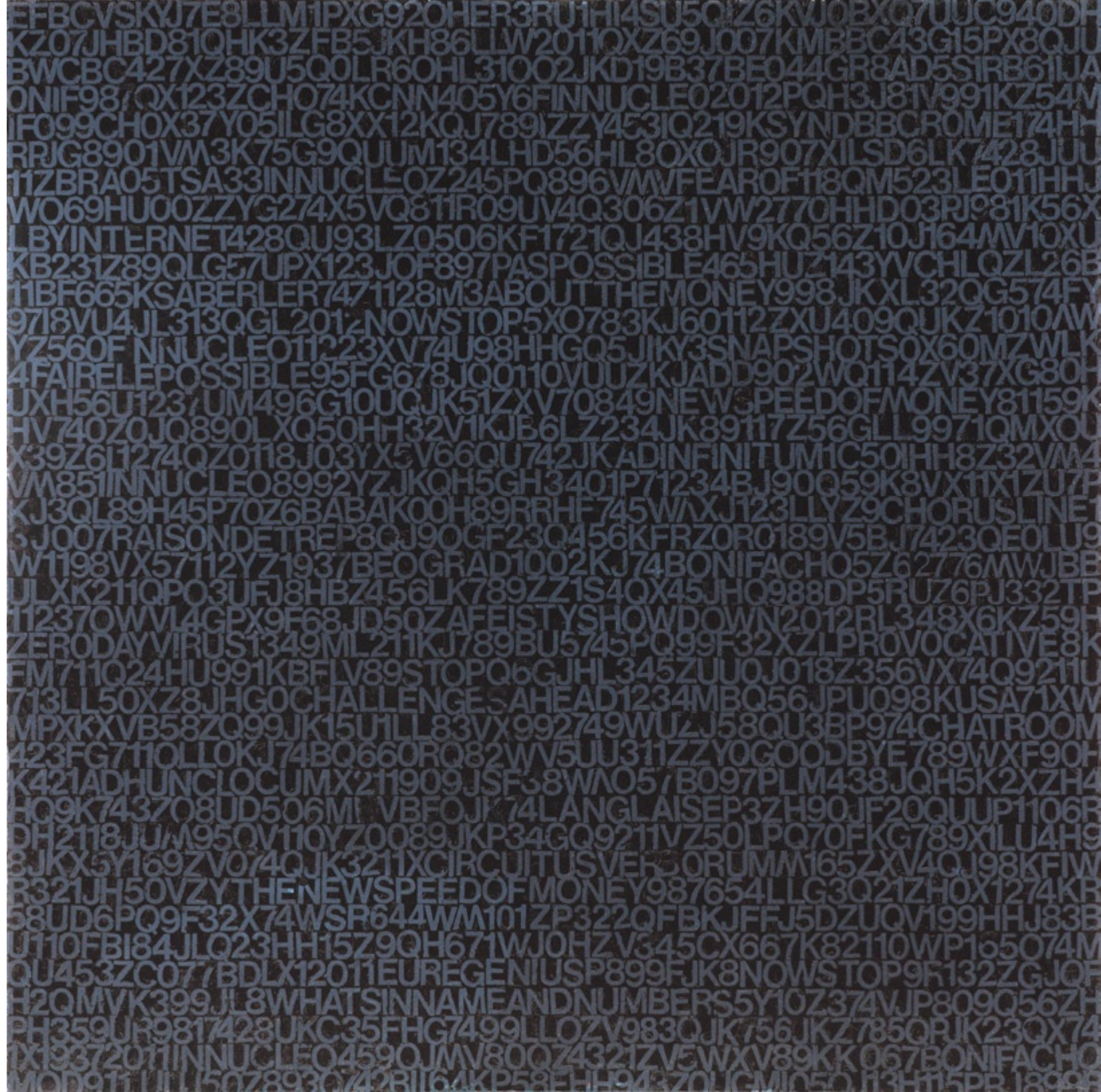
Etre à Jour
2012
oil on canvas
66 x 48 in.



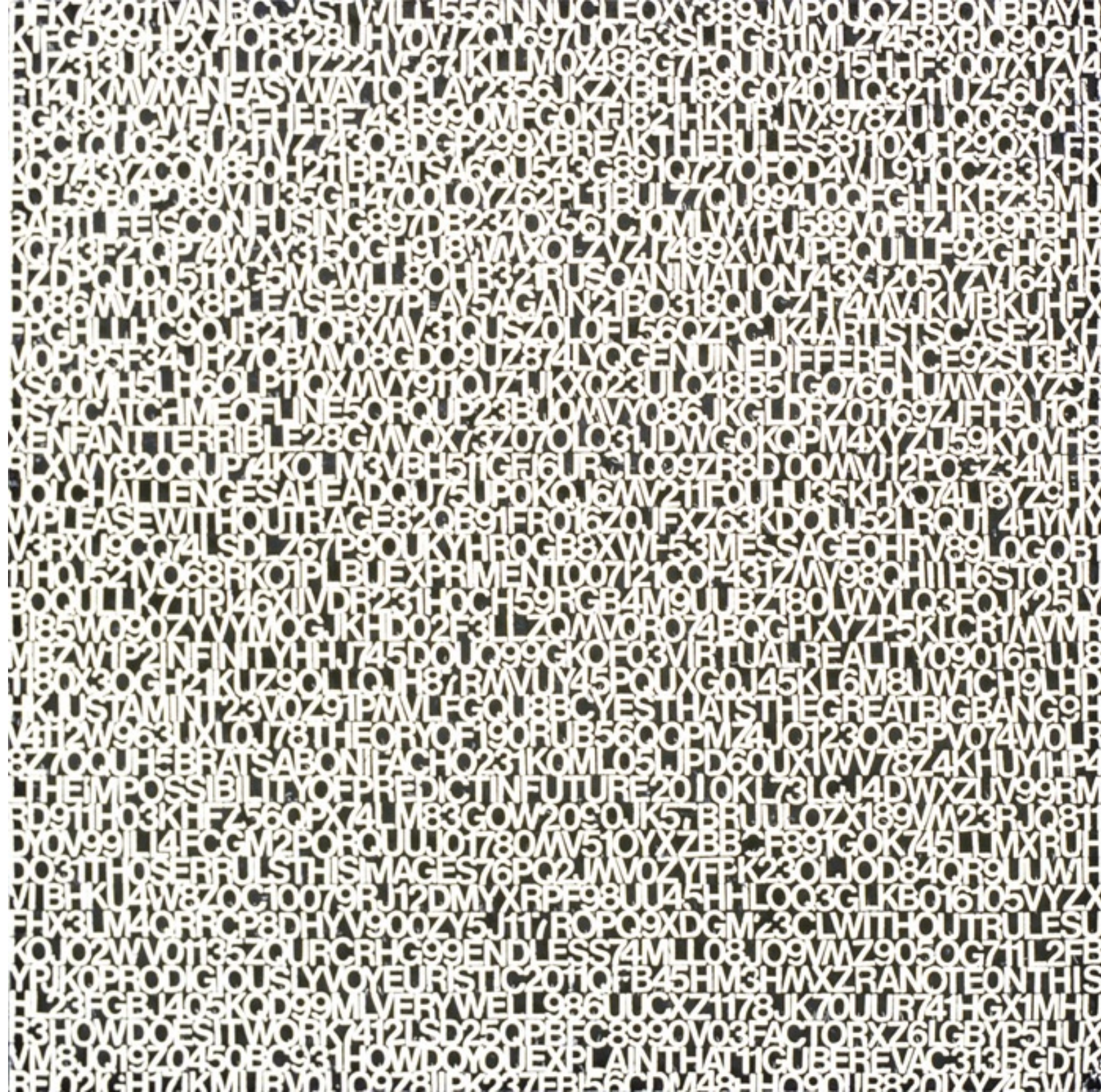


POS-79R0
2011
oil on canvas
60 x 42 in.

PU589-VOF
2011
oil on canvas
42 x 42 in.



Pro et Conta
2011
oil on canvas
42 x 42 in.



Nomen Specificum
2012
oil on canvas
42 x 60 in.

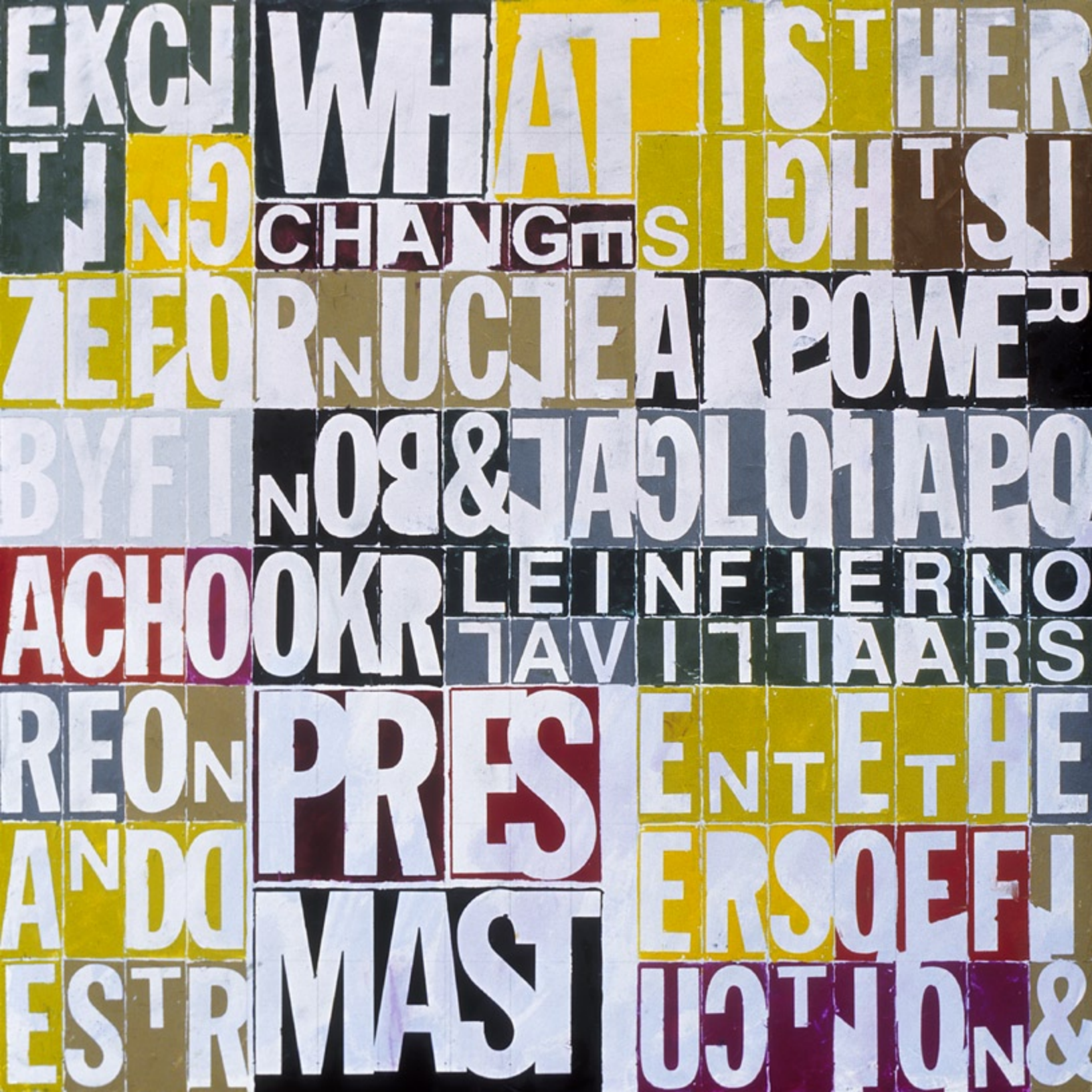
FELIX QUI POTUIT RERUM COGNOSCERE CAUSAS 2012 FANTASISTE



Hakzy-ZZ
2012
oil on canvas
42 x 42 in.



Ktitor
2012
oil on canvas
42 x 42 in.



NE-FD99ISM
2012
oil on canvas
36 x 36 in.

This is a vibrant, abstract collage composed of numerous small, rectangular tiles. Each tile features a different combination of colors and patterns, including solid colors, geometric shapes like triangles and squares, and stylized letters. The colors range from bright primary colors (red, yellow, blue) to more muted tones (grey, brown, green). The overall effect is a dense, textured mosaic that resembles a digital art piece or a complex, colorful pattern.



Lucidus Ordo
2010
oil on canvas
36 x 36 in.





Global Dictionary
2007
oil on canvas
48 x 48 in.

BRATSA BONIFACHO

Bonifacho was born at the time that World War II was starting to spread over Europe. He was caught as a child in the middle of the bombed and burning inferno of Belgrade. His experience of the fury of war and the irrefutable knowledge of mankind's self-destructive tendencies are inextricably bound up in his paintings.

Bonifacho commenced his study of fine art in 1960 at the University of Belgrade where the discipline was rigorous and the professors created an atmosphere reminiscent of Classical Greece. He augmented his university studies with extra courses taken during summer vacations. In one such instance, he spent the summer of 1964 in Germany taking a three-month course with the restoration experts in Dusseldorf, studying old master techniques.

After graduation in 1966, Bonifacho pursued post-graduate studies in Rome. He subsequently spent almost four years in Rome, Milan, Paris, Frankfurt, and Amsterdam, painting and exhibiting with great success.

In the mid-1960s, Bonifacho attracted a large measure of media attention by painting bold shapes in bright colours on the rooftops of Belgrade. This activity came to be popularly referred to as "Eyes Over Belgrade." Media crews arrived from all over Europe and circled the city in planes in order to view the full effect of the rooftop paintings.

In the course of his life's painting journey, Bonifacho has visited, lived and worked in Paris, Brussels, Geneva, Frankfurt, Rome, Milan, Lausanne, Amsterdam and many other European cities where he has painted and had a number of exhibitions. But the burning desire to explore the rest of the world brought him in October 1973, to Vancouver, where he established a permanent home and eventually took Canadian citizenship. In North America, Bonifacho continues to paint and exhibit in Toronto, Vancouver and Seattle galleries.



B O N I F A C H O

Education

1966-68	Atelier Kruger, Old Master techniques in printing, Frankfurt, Germany Private teaching and tutoring of many individuals and groups in both in Yugoslavia and Canada
1961-65	Master of Fine Arts, Faculty of Fine Arts, University of Belgrade, Belgrade, Yugoslavia
1957-59	Sumatovachka School of Art, Drawing and painting, Belgrade, Yugoslavia

Selected Solo Exhibitions

2012	‘Skalamerija,’ Foster/White Gallery, Seattle, WA
2011	Bau-Xi Gallery, Vancouver, BC Bau-Xi Gallery, Toronto, ON ‘In Nucleo,’ Foster/White Gallery, Seattle, WA
2010	‘Garage Series,’ Bau-Xi Gallery, Vancouver, BC
2009	‘Human Farm,’ Foster/White Gallery, Seattle, WA ‘New Paintings,’ Herringer Kiss Gallery, Calgary, AB
2008	‘Blackboards Retrospective,’ Foster/White Gallery, Seattle, WA
2005	‘Habitat Pixel,” Foster/White Gallery, Seattle, WA
2004	‘Habitat Pixel,’ Bau-Xi Gallery, Vancouver, BC
2003	‘Habitat Pixel,’ Bau-Xi Gallery, Vancouver, BC ‘Habitat Pixel,’ Bau-Xi Gallery, Toronto, ON
2002	‘Habitat Pixel,’ Bau-Xi Gallery, Vancouver, BC ‘Retrospective,’ Gallery of the Matica Srpska, Novi Sad, Yugoslavia
2001	‘Lexicon Cosri: Mediterranean Paintings,’ Bau-Xi, Vancouver, BC ‘Mediterranean Paintings,’ Bau-Xi Gallery, Toronto, ON ‘Blackboards,’ Contemporary Art Gallery, Zrenjanin, Yugoslavia
2000	‘Retrospective,’ Galerija Progres, Belgrade, Yugoslavia ‘Al Campo Santo,’ Fran Willis Gallery, Victoria, BC
1999	‘Al Campo Santo,’ Bau-Xi Gallery, Vancouver, BC ‘Al Campo Santo,’ Bau-Xi Gallery, Toronto, ON ‘Parallelograms,’ Richmond Art Gallery, Richmond, BC

	‘Peloponnesus,’ Series, Bau-Xi Gallery, Vancouver, BC ‘Scotland Series,’ Gallery Nova, Vancouver, BC, ‘La Habana Series,’ Bau-Xi Gallery, Vancouver, BC ‘Earth & Fire Series,’ Bau-Xi Gallery, Toronto, ON ‘Blackboards,’ Fran Willis Gallery, Victoria, BC
1993	‘Small Works,’ Threshold Gallery, Vancouver, BC ‘Scotland Series,’ Fran Willis Gallery, Victoria, BC ‘Parallelograms Series,’ Patrick Doheny Art Gallery, Vancouver, BC ‘Earth and Fire Series,’ Heffel Gallery, Vancouver, BC

Selected Group Exhibitions

2007	Toronto Art Fair, Bau-Xi Gallery, Toronto, ON
2003	‘Art and Science,’ Art Gallery of Ontario, Toronto, ON
2002	‘Small Works,’ Bau-Xi Gallery, Vancouver, BC Toronto Art Fair, Bau-Xi Gallery, Toronto, ON
2001	Toronto Art Fair, Bau-Xi Gallery, Toronto, ON
2000	‘Small Works,’ Bau-Xi Gallery, Vancouver, BC ‘35th Anniversary,’ Bau-Xi Gallery, Vancouver, BC
1995	‘30th Anniversary Exhibition,’ (5 artists), Bau-Xi Gallery, Vancouver, BC ‘West Coast Artists,’ Fran Willis Gallery, Victoria, BC
1994	‘Three Artists from the Permanent Collection,’ Richmond Art Gallery, Richmond, BC Simon Patrick Gallery, Vancouver, BC ‘Four Artists,’ Fran Willis Gallery, Victoria, BC ‘Curator’s Choice,’ Doheny Fine Art Gallery, Vancouver, BC
1993	‘Inaugural Exhibition,’ Richmond Art Gallery, Richmond, BC Artropolis 1993, Vancouver, BC ‘Curator’s Choice,’ Doheny Fine Art Gallery, Vancouver, BC Patrick Doheny Fine Art Gallery, Vancouver, BC Fran Willis Gallery, Victoria, BC
1991	‘The Stendahl Effect,’ Emily Carr College of Art and Design, Vancouver, BC
1990	‘North of the Border,’ Whatcom Museum, Bellingham, WA ‘Artropolis 90,’ Roundhouse, Vancouver, BC ‘Contemporary Art Abroad,’ National Museum, Belgrade, Yugoslavia
1988	‘Three Artists,’ Wade Gallery, Los Angeles, CA
1987	‘101 Vancouver Artists,’ Pitt International Galleries, Vancouver, BC

FOSTER/WHITE GALLERY

220 THIRD AVE SOUTH, SEATTLE WASHINGTON, 98104, TEL: 206.622.2833
EMAIL : SEATTLE@FOSTERWHITE.COM ONLINE: WWW.FOSTERWHITE.COM

Artwork © Copyright 2012 Bratsa Bonifacho

Copyright © 2012 Foster/White Gallery