

# JALOVICK

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JALOVICKÁ LIKOVNA KOLONIJA  
1978–2011

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JALOVIK ART COLONY  
1978–2011  
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**Ovde su ljudi nenadmašni u  
srdačnosti i otvorenosti, tako  
da se osećamo kao deo neke  
ovdašnje porodice.**

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**MARCO CHIESA, VAJAR, ITALIJA (1998)**

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**People here are unbelievable in  
their heartiness and openness,  
so we feel like a part of some  
local family.**

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**MARCO CHIESA, SCULPTOR, ITALY (1998)**

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JALOVIK, 1990.

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**UVOD**

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**INTRODUCTION**

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## SELO—GALERIJA ILI STRATEGIJA JEDNOG PROGRAMA

Kosta Bogdanović

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Umetnička kolonija u selu Jaloviku, opština Vladimirci, osnovana je u vreme poslednjih ostataka samoupravnog socijalizma na selu kada su mnogi objekti, kao što su zemljoradničke zadruge i seoski domovi kulture koje je imalo skoro svako selo, ostali bez funkcije. Navika da se u takvim objektima nešto organizuje (ranije su se prikazivali filmovi, održavale razne priredbe i igranke), bila je povod Milovanu Šujiću i Zoranu Simiću iz sela Jalovika da pokrenu umetničku koloniju sa ciljem okupljanja umetnika, kako iz tadašnje Jugoslavije tako i onih iz inostranstva. Slični uslovi i razlozi pokrenuli su mnoge druge u raznim krajevima Srbije i nije slučajno što do danas, baš u Srbiji, ima toliko umetničkih kolonija.

Tako Jalovička likovna kolonija, od svog osnivanja 1978. godine do danas, svake godine okuplja domaće i inostrane umetnike, koji su do sredine devedesetih bili smeštani po domaćinstvima, a u novije vreme u preuređenom kompleksu objekta bivše Zemljoradničke zadruge u selu Jaloviku. U svom dosadašnjem radu u Koloniji su gostovali umetnici iz mnogih zemalja, kako iz Evrope tako i sa drugih kontinenta (Sjedinjene Američke Države, Japan...). Nastanak i rad Kolonije odvijao se pod pokroviteljstvom opštine Vladimirci i Ministarstva kulture Republike Srbije. Umetnička kolonija u Jaloviku je, do danas, glavni projekat kulture i umetnosti u godišnjim programima biblioteke „Diša Atić” u Vladimircima. Gotovo od samog osnivanja, Jalovička likovna

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## VILLAGE-GALLERY OR STRATEGY OF A PROGRAMME

Kosta Bogdanović

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Art colony in the village of Jalovik, Municipality Vladimirci, was founded in the days of the last remains of self-management socialism in the villages when many of the facilities, such as those owned by agricultural cooperatives and village centres of culture that in those days existed in almost every village, have already lost their purpose. The habit of organizing events in such buildings (earlier, it was movies, manifestations, dance parties), inspired Milovan Šujić and Zoran Simić to establish an art colony with intention of drawing together artists both from what was then Yugoslavia and from abroad. Similar reasons and conditions initiated many other colonies in various parts of Serbia and it is no coincident that there are so many art colonies in Serbia of all countries.

Therefore, the Jalovik Art Colony, since the day it was established in 1987 till this very day, has been bringing together national and foreign artists, who have at first found accommodation in the local households until the 90s and as off lately in newly refurbished facilities of the agricultural cooperative in the village of Jalovik. So far, the Colony has hosted artists from many countries, from European and other continents (from the USA, Japan, etc.). The establishment and work of the Colony take place under the auspices of the Municipality Vladimirci and the Ministry of Culture of the Republic of Serbia. Jalovik Art Colony is still the most important culture and art project in the annual programmes of the “Diša Atić” Library in Vladimirci.

kolonija je svake godine imala svoj Umetnički savet i selektora zaduženog za izbor umetnika. U osnivačkom dokumentu Kolonije date su osnovne smernice njenog delovanja i svrha okupljanja umetnika iz celog sveta, stvaranja fundusa u samoj galeriji Kolonije u selu Jaloviku, čiji je osnovni cilj **selo–galerija**, što podrazumeva da svaka kuća u Jaloviku dobije umetnička dela. U tom osnivačkom aktu stoji da svako delo mora biti registrovano, kataloški obrađeno i ubačeno u arhivu koja se čuva u biblioteci „Diša Atić”. Fundus dela za galeriju u Jaloviku i za domaćinstva stvara se tako što svaki umetnik ostavlja po dva dela, jedno za galeriju, drugo za domaćinstvo u kome je boravio. Delo koje je u vlasništvu domaćinstva domaćin ne može otuđiti van svog domaćinstva ili najbliže rodbine. Time se stiče navika življenja neposredno pored umetničkih dela s obzirom na to da je za ovoliko godina trajanja Kolonije skoro u svakoj kući bar jednom boravio po neki umetnik. Neka domaćinstva u Jaloviku već imaju male zbirke umetničkih dela. Time se uveliko ostvaruje osnovni cilj programa **selo–galerija**. Razvojna linija Jalovičke likovne kolonije može se pratiti kroz tri osnovne faze: prvu fazu čini period od osnivanja, kada je njen selektor bio Stevan Stanić, poznati novinar i poznavalac umetnosti. To je period od desetak godina u znaku stvaranja što povoljnijih uslova za rad Kolonije i njenog afirmisanja u samom selu i okolini. Umetnici su se okupljali svake godine u drugom zaseoku sela Jalovik, gde su po domaćinstvima radili i boravili. To je znatno oživelo komunikaciju umetnika sa stanovnicima sela i ujedno pobudilo interes umetnika da sledeće godine dođu u zaselak u kome nisu bili.

Druga faza razvoja Kolonije, iz vremena kada je selektor bio pisac ovog teksta, može se pratiti u nastojanju da se izborom umetnika za Koloniju podigne kvalitet umetničke produkcije (poput bračnog para Omčikus, Bojana Bema, Neše Paripovića, Mrdana Bajića i drugih), kako bi se stvorio kontinuitet sa tokovima savremene umetnosti.

Almost from the beginning, the Jalovik Art Colony has each year had its Art Council and its Art Selector in charge of selecting artists. The foundation charter of the Colony contains only guidelines for its work as well as its purpose of bringing together artists from the whole world and of creating permanent collection in the gallery of the Colony situated in the village of Jalovik, all with a view of creating a **village-gallery**. This entails that each house in Jalovik gets a work of art. This foundation charter also states that each work of art must be registered, entered into catalogue and archived in “Diša Atić” Library. Permanent collection of the Jalovik gallery as well as for the households is created by each artist leaving behind two works of art, one for the gallery and other for the household that took him in. Each work of art is given to the household as their property, but the head of the household cannot give it away outside of the household or the nearest kin. This creates the habit of living next to a work of art, since in many years of Colony’s existence each household has hosted at least one artist. Some households already have small collections of art works. Thus, the main goal of the programme **village-gallery** is achieved.

The line of development of the Jalovik Art Colony can be followed through its three main phases: first phase covers the period from the establishment, when its selector was Stevan Stanić, famous journalist and art connoisseur. This covers the period of ten years dedicated to creation of favourable conditions for the Colony’s work and its recognition in the village and its surroundings. Artists gathered each year in different hamlets of the village of Jalovik, where they worked and lived in the households. This significantly enlivened the communication between artists and village inhabitants and roused interest of artists to come again next year in another hamlet that they had not visited before.

Second phase of Colony’s development, in the time when writer of this text was its art selector, can be described as an attempt to raise the





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Pakovanje / raspakivanje

Pakujem se:

odeća, obuća, četkica za zube, krema,  
akvareli, papir, bojice, tuš,  
fotokopirane knjige, moji zapisi.  
I ne zaboraviti: punjač za telefon,  
rezervne baterije, ključeve od kuće.

Stižemo u Jalovik. Raspakujem:

foto-aparat, nervozu,  
život na deset dana,  
zatvorena četiri zida, nekompatibilne  
ideje za radove.

Trzaj navika.

Dubok, dubok san bez snova.

Pakujem za povratak:

fotografije, vazdušasto raspoloženje,  
želju da udomim crtež.

Jednu izložbu, šest prijatelja,

pijani koncert, ideje,

mir, tišinu cvrčaka, popodnevni pljusak,  
nepročitane zapise nepoznatih ljudi,  
zaborav.

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MIRJANA BOBA STOJADINOVIĆ, UMETNICA (2005)

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Packing / unpacking

Packing:

clothes, shoes, toothbrush, cream,  
water colors, paper, pencils, ink,  
photocopied books, my notes.

Not to forget: phone charger, spare batteries, home keys.

Arriving in Jalovik. Unpacking:

photo camera, nervousness,  
ten-day living,

between four walls, incompatible ideas for works.

A twitch of habits.

Deep, deep dreamless sleep.

Packing for the return:

photographs, light mood,  
a wish to find a place for my drawing.

An exhibition, six friends,

drunken concert, ideas,

peace, silence of the crickets, afternoon rain,

unread notes of unknown people,

oblivion.

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MIRJANA BOBA STOJADINOVIĆ, ARTIST (2005)  
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Treću fazu u razvoju Jalovičke likovne kolonije, koja traje do danas, čini period koji uspostavlja selektor Branislav Nikolić, koji je posebno važan po tome što okuplja domaće i strane mlade umetnike koji rade u svim medijima. Za nekoliko godina selektor Nikolić je preobrazio umetničku koloniju u savremenu instituciju koja je profilisana skoro svim fenomenima koji prate vizuelnu umetnost danas.

Umetnička galerija u Jaloviku danas nosi ime „Zoran Simić”, po imenu jednog od osnivača Kolonije. Galerija, koja je smeštena u prostorijama Doma kulture u Jaloviku, ima izuzetan fundus, kako po broju tako i po kvalitetu dela. Izlagačka delatnost Kolonije redovno se odvija u Šapcu u Narodnom muzeju i u Umetničkom centru Univerzitetske biblioteke „Svetozar Marković” u Beogradu. Pored toga, kolekcija fundusa jalovičke galerije gostuje i u drugim gradovima u Srbiji (Obrenovac, Ub, Sremska Mitrovica, Sopot, Zrenjanin i dr.). Dolaskom Branislava Nikolića za selektora Jalovičke likovne kolonije znatno je poboljšan dizajn kataloga koji je ponovo počeo redovno da se objavljuje svake godine, urađena je vrlo profesionalna i kvalitetna veb-stranica na internetu ([www.jalovik.net](http://www.jalovik.net)) i podignut je nivo javnog informisanja o radu Kolonije. Tako ova kolonija prati sve relevantne događaje i pojave u savremenim vizuelnim umetnostima (u Koloniju dolaze i drugi profili umetnika, ne samo vizuelni umetnici), stvarajući time ambijent sasvim novog umetničkog iskustva i delovanja.

Prepoznavanje i podsticaj ovakvog rada umetničke kolonije u Jaloviku znatno pomaže i Ministarstvo kulture Republike Srbije.

Za života Milovana Šujića, ova kolonija je jedno vreme imala dva paralelna programa. Jedan se odvijao u mesecu maju, kada se radila isključivo skulptura, a drugi, slikarski, u avgustu. Tako je sve do njegove smrti 1998. godine urađeno na desetine skulptura za javne prostore, kao što su prostori ispred glavne pošte, upravne zgrade vodovoda i mlekarne u Šapcu. Poprsje Milovana Glišića nalazi se ispred biblioteke „Diša Atić” u Vladimircima, a spomen-obeležje Vuku

quality of art production through the process of selection of artists for the Colony (the married couple Omčikus, Bojan Bem, Neša Paripović, Mrđan Bajić and others), thus establishing continuity with the trends in the contemporary art.

The third phase in the development of Jalovik Art Colony, which lasts till this very day, is represented by arrival of selector Branislav Nikolić, who is particularly important because he has brought together national and foreign artists working with all art media. In few years, the selector Nikolić has transformed art colony into modern institution which is represented by all profiles of artists existing in the visual arts of today.

Art Gallery of Jalovik is named after Zoran Simić, who was one of the founders of the Colony. This gallery located in the premises of Jalovik Centre of Culture, has impressive permanent collection, in terms of its numbers as well as quality of art work. The Colony has regular exhibitions in the National Museum of Šabac and in Art Centre of the University Library “Svetozar Marković” in Belgrade. In addition, the permanent collection of Jalovik Gallery is exhibited in other cities of Serbia (Obrenovac, Ub, Sremska Mitrovica, Sopot, Zrenjanin and so on). With the arrival of Branislav Nikolić as selector of Jalovik Art Colony, the design of the catalogue has been significantly improved and its publication has become regular every year; highly professional and quality website has been developed ([www.jalovik.net](http://www.jalovik.net)) and the public awareness of the work of the Colony has been raised. In that way this colony follows all the relevant events and phenomena in contemporary visual arts (the Colony is visited by other profiles of artists, not only visual artists), thus creating the environment for a new profile of artistic experience and production).

Recognition and encouragement of this way of working of the Jalovik Art Colony is extensively supported by the Ministry of Culture of the Republic of Serbia.

Karadžiću, povodom 200-godišnjice njegovog rođenja, postavljeno je na samom ulasku u Jalovik. Veliki deo tih skulptura nalazi se u parku skulpture ispred Doma kulture u Jaloviku, kao i ispred jalovičke škole i na nekoliko raskrsnica u selu.

Jalovička likovna kolonija danas je poznata u mnoštvu drugih kolonija u Srbiji po tome što ima program umetničke misije u selu i okolini, što uveliko živi i komunicira sa svetom, čega su žitelji sela Jalovika i okoline svesni i na šta su veoma ponosni. Danas je teško zamisliti ovo selo bez dolaska i boravka umetnika.

Za razliku od mnogih drugih kolonija u Srbiji, Jalovička likovna kolonija ima sređenu dokumentaciju, koju vodi organizatorica Đenadija Šujić, a njen rad se vezuje za biblioteku „Diša Atić” u Vladimircima i stručno pokroviteljstvo Narodnog muzeja u Šapcu. Kolonija radi u sastavu biblioteke, ali je samostalna u svom umetničkom delovanju.

Svojim dosadašnjim radom ova kolonija pokazuje da prevazilazi sezonske umetničke kolonije jer permanentno deluje svojom izlagačkom i izdavačkom delatnošću. Ona je ujedno i važan obrazovni punkt na ovim prostorima jer njenu galeriju posećuju okolne škole, a njenu Dečju radionicu redovno pohađaju mališani iz sela i okolnih mesta.

Ova kolonija je do sada u velikoj meri i u svakom pogledu opravdala svoje postojanje kao **selo-galerija**.

In the lifetime of Milovan Šujić, this colony had for a period of time two parallel programmes. One was taking place in May, dedicated exclusively to sculpture, and another in August, dedicated to painting. So, until his death in 1998, dozens of sculptures have been created for different public spaces, such as, spaces in front of the Post Office Building, Water Management Main Office and Dairy in Šabac. The bust of Milovan Glišić is placed in front of “Diša Atić” Library in Vladimirci and the memorial to Vuk Karadžić, on the occasion of 200th anniversary of his birth, at the entrance of Jalovik. A number of these sculptures can be found in the sculpture park in front of Jalovik Culture Centre as well as in front of Jalovik School and several crossings in the village.

Jalovik Art Colony is known in many other Serbian colonies for its programme of artistic mission in the village and its surroundings, for truly living and communicating with people, which is something that the people of Jalovik are quite aware and proud of. Today it would be difficult to imagine this village without arrival and stay of the artists.

Unlike many other colonies in Serbia, Jalovik Colony has documentation well in order, kept by the organizer Đenadija Šujić, whose work relates to “Diša Atić” Library in Vladimirci and professional patronage of the National Museum of Šabac. The Colony works as a part of the library, but it is independent in its artistic activities.

The work of this colony so far demonstrates that this colony is more than seasonal art colony, because it has continuous exhibitions and publications. It is also an important educational point in this region, because its gallery is visited by neighbouring schools and its Children’s Workshop is regularly attended by children of the village and neighbouring places.

So far, this colony has justified its existence as a **village-gallery** to a great extent and in every respect.



-  
**ISTORIJAT**  
-  
**HISTORY**  
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## ISTORIJAT JALOVIKA

Selo Jalovik nalazi se u opštini Vladimirci, u pitomoj i brežuljkastoj posavotamnaskoj regiji na severozapadu Srbije. Selo Jalovik je podeljeno u deset zaselaka – mala: Bukovica 1, Bukovica 2, Mandići, Obrenovići-Vidakovići, Čolići, Gajići-Kekići, Ćelije, Prnjavor, Velika Bara i Gomilica. Selo se prostire na površini od 3.290 ha. Prema popisu iz 2002. godine, ima 1.950 stanovnika.

Još iz srednjeg veka, kada je susedna varošica Debrč bila prestonica kralja Dragutina, datira svedočenje da je u Jaloviku postojao manastir Ćelije, u koji je ovaj srpski kralj često dolazio sa svojom svitom i u kojem je nalazio duhovni mir i odmor. Jalovik ima crkvu posvećenu Svetom apostolu i evanđelisti Luki. Pisani tragovi koji postoje u Jaloviku pominju dve crkve – brvnare, iz 1715. i 1725. godine. Prva zidana crkva u ovom mestu datira iz 1860. godine. Tu crkvu je zidalo dvanaest sela ovog kraja po dozvoli Miloša Obrenovića. Na njenim temeljima je 1938. godine ozidana sadašnja crkva. Ona je u solidnom stanju. Njen unutrašnji ambijent krasi prelepe ikone na ikonostasu, rad slikara (i pojca) Pavla Aksentijevića, i freske u oltaru, rad ukrajinskog umetnika Jure Maticeva.

## HISTORY OF JALOVIK

In the northwest of Serbia, in the gentle and rolling country of Sava and Tamnava region, there is a village of Jalovik. Area – 3290 hectares. Population – 1950.

Since the time of the Middle Ages when the neighboring town of Debrč was a capital of the king Dragutin, a testimony remained of the monastery Ćelije in Jalovik, where the king Dragutin and his suite often came by to rest and find a spiritual peace.

There is a church in Jalovik consecrated to the apostle and evangelist Luke. Written documents in Jalovik mention two wooden churches from 1715 and 1725. The first constructed church dates back to 1860. That church was built by 12 villages in this region by the order of Miloš Obrenović. Present church is built on the foundation of that church. It is preserved in a very good condition. Its interior is adorned with beautiful icons on the iconostasis, made by the painter (and chorister) Pavle Aksentijević and frescoes in the altar made by the Ukrainian painter Jure Maticev.

## ISTORIJAT JALOVIČKE LIKOVNE KOLONIJE

Jalovička likovna kolonija je osnovana 1978. godine. Sedište Kolonije je u posavotamnaskom selu Jaloviku, u Domu kulture namenski adaptiranom za njene potrebe.

U sponu Jalovičke likovne kolonije i njenom velikom ugledu nemerljiv doprinos dala je čitava plejada domaćih i stranih umetnika koji su tokom ove tri i po decenije svojim talentom ispisali blistave stranice njenog postojanja. Među tim bardovima slikarstva i skulpture nalaze se imena umetnika iz bivših jugoslovenskih republika, Japana, Švedske, Francuske, Italije, Amerike, Španije, Egipta, Finske, Rusije, Nemačke, Urugvaja, Poljske, Holandije, Francuske, Portugala, ukupno osamnaest zemalja, kao i imena srpskih umetnika: Petar Omčikus, Kosa Bokšan, Bojan Bem, Kosta Bogdanović, Neša Paripović, Slobodan Kojić, Slobodan Peladić, Mrđan Bajić, Milorad Mladenović, da pomenemo samo neka od njih.

Jalovička likovna kolonija ima svoju galeriju, čiji fundus predstavlja riznicu umetničkih dela. Na izložbama koje su organizovane u zemlji i inostranstvu, slike i skulpture Jalovičke likovne kolonije imalo je priliku da vidi mnoštvo posetilaca u Beogradu, Zemunu, Sremskoj Mitrovici, Šapcu, Pančevu, Kikindi, Obrenovcu, Čupriji, Jagodini, Valjevu i Salzburgu u Austriji.

Simbioza sela i umetnosti je specifična odlika Kolonije, pri čemu je selo Jalovik zapravo galerija. Zahvaljujući pravilu po kome svaki umetnik poklanja jedan rad svom domaćinu, sam

## HISTORY OF JALOVİK ART COLONY

Jalovik Art Colony was founded in 1978. The seat of the Colony is in the village of Jalovik in the basin of Sava and Tamnava Rivers, in the Centre of Culture adapted to be used by this Colony.

The whole host of national and foreign artists gave their inestimable contribution to the rise of the Jalovik Art Colony and its great reputation; artists who have written out brilliant pages of the Colony's history in the past three and a half decades. Amongst these bards of painting and sculpture figure the names of artists from the former Yugoslav republics, Japan, Sweden, France, Italy, the USA, Spain, Egypt, Finland, Russia, Germany, Uruguay, Poland, the Netherlands and Portugal, in total 18 countries, as well as names of Serbian artists: Petar Omčikus, Kosa Bokšan, Bojan Bem, Kosta Bogdanović, Neša Paripović, Slobodan Kojić, Slobodan Peladić, Mrđan Bajić, Milorad Mladenović, to mention but a few.

Jalovik Art Colony has its own gallery, whose permanent collection is a repository of works of art. On the exhibitions organised in the country and abroad, many visitors in Belgrade, Zemun, Sremska Mitrovica, Šabac, Pančevo, Kikinda, Obrenovac, Čuprija, Jagodina, Valjevo and Salzburg in Austria, have had a chance to see the paintings and sculptures of the Jalovik Art Colony.

Symbiosis of the village and art is a specific feature of the Colony, transforming the vil-



Jalovik je postao jedinstvena galerija na našim prostorima.

Dodatni kvalitet ove kolonije jeste njen savremeni karakter, jer se pozivaju umetnici mlađe generacije sa novim idejama i stavovima koje realizuju u novim medijima i tehnikama. Tako su se u ovom malom posavotamnaskom mestu prethodnih desetak godina mogli videti radovi kakvi se izlažu i u velikim svetskim galerijama.

lage Jalovik into a gallery. Thanks to a rule that each artist must give away one work of art to its host, Jalovik has become the unique kind of gallery in these regions.

Additional quality of this colony is its contemporary character, because younger generation of artists with new ideas and attitudes translated into reality through new media and techniques, are being invited. So in the last ten years in this small village in Sava and Tamnava region one was able to see the type of work that is exhibited in the biggest galleries in the world.

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**UVODNI TEKSTOVI IZ  
PRETHODNIH KATALOGA  
JALOVIČKE LIKOVNE KOLONIJE I  
IZLAGANJA POVODOM  
OTVARANJA IZLOŽBI**

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**INTRODUCTORY TEXTS FROM  
THE PREVIOUS CATALOGUES  
OF JALOVİK ART COLONY AND  
SPEECHES ON THE OCCASION OF  
THE EXIBITION OPENINGS**

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## **OTVARANJE PRVE IZLOŽBE JLK U VLADIMIRCIMA 4. OKTOBRA 1978. GODINE**

*(Autor nije poznat)*

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Drugarice i drugovi,  
dragi gosti,

imam prijatnu dužnost da u okviru proslave 4. oktobra – Dana oslobođenja opštine Vladimirci, otvorim izložbu slika Jalovičke slikarske kolonije. Posebno raduje činjenica da je Kolonija počela sa radom baš u Jaloviku, mestu koje se svojom kulturnom prošlošću može pohvaliti i ponositi, jer dokazuje koliko su snažne i neuništive plemenite poruke koje amaterizam upućuje. Sa poštovanjem i zadovoljstvom ističemo da je Jalovik uvek bio najistaknutiji kulturni sve-tionik Posavo-Tamnave.

Širina Jalovičkog pejzaža ove godine je u svoje okrilje primila deset slikara i jednog vajara. Ta, naizgled, nekompaktna grupa stvaralaca kako po godinama tako i po izrazu – kada bi svakog posmatrali ponaosob, nije se kao takva pokazala, i ne pokazuje se, na ovim eksponatima koji su pred vama. Ove godine šabački slikari, njih osam, drugovali su sa dvojicom vladimiračkih kolega i jednim kolegom iz Draginja. Iduće godine će, nadamo se, drugovati i stvarati i sa slikarima iz drugih sredina. Ma koliko se stvaraoci okupljeni u Jalovičkoj slikarskoj koloniji razlikuju po svojim htenjima i nastojanjima, u suštinu su ovde, poneseni jasnim i prejakim govorom prirode i lepotom pejzaža, ostvarili niz slika na kojima su, gledano u celini, prenoseći iste odjeke pitomih brežuljaka, zblížili svoja kazivanja.

Primitno je da njihov izraz nije okrenut isključivo pejzažu prečišćenom i suvom, već nosi elemente ličnog doživljaja, suptilno i meko harmonizovanog. Prizvuk nadrealističkog kazivanja prisutan je u nekim slikama Pajića, Simića, Gligorića i nekim skulpturama Granića, dok je impresivna nota prisutna na slikama Aleksića, Marsenića, Nikolića, Lazića, Jovanovića, Stojadinovića i Đurića.

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## **OPENING OF THE FIRST EXHIBITION OF JAC IN VLADIMIRCIM ON 4<sup>TH</sup> OCTOBER 1978**

*(Author not known)*

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Comrades!  
Dear guests!

It is my honour to open the exhibition of Jalovik Art Colony to celebrate the 4th October – the Liberation Day of the Municipality Vladimirci. I am particularly glad that the Colony has started in Jalovik of all places, the place that can be proud of its cultural past, because it is a living proof of how strong and indestructible are noble messages that amateurism produces. With respect and with gladness we would like to point out that Jalovik has always been the most prominent cultural beacon in the Sava and Tamnava region.

The vast landscape of Jalovik has this year given refuge to ten painters and one sculptor. This, seemingly, loosely-knit group of artists both in terms of their age and artistic expression – when considered separately, did not prove to be such and does not seem as such judging from these exhibits here in front of you. This year's painters from Šabac, eight of them, got together with two of their colleagues from Vladimirci and one colleague from Draginje. Next year, we hope, they will get together and create together with painters from other areas. As much as artists gathered around Jalovik Art Colony differ amongst themselves in terms of their desires and intentions, by creating a series of painting that captured the same echoes of rolling hills inspired by the clear and powerful speech of nature and surrounding landscape, they have in reality and generally speaking brought their varying expression closer together.

It is notable that their paintings are not expressions of dry and reduced landscape, but carry the marks of personal impressions, subtle, soft and harmonized. The air of surreal expression is present in some of the paintings of Pajić, Simić, Gligorić and some sculptures of Granić. While

Mora se priznati da su ovde rame uz rame stvarali već afirmisani slikari i oni koji ili traže svoj put ili se on već nazire.

Međutim, ta činjenica je sama po sebi značajna jer navodi na to da ovo nije kolonija zatvorenog tipa, nego je stvorena i zamišljena kao otvorena poljska radionica gde su svi ravnopravni i gde su mogućnosti učenja na kraju i evidentne. Sigurno je i to da bi iskustvo jednog Aleksića, Marsenića i još nekih pejzažista bilo od značaja pogotovo za one koji su u Koloniji napravili svoje prve korake. Lazić, pre svega, a isto tako Stojadinović i Đurić, pokazuju nijansiran osećaj i talenat na svojim počecima. Oni su sami za sebe primer vredan pažnje, a pažnje su itekako vredni i naponi svih subjektivnih snaga, Mesne zajednice i Osnovne organizacije udruženog rada u Jaloviku i svih građana koji su u granicama svojih materijalnih mogućnosti radili na stvaranju što povoljnijih uslova za rad Kolonije.

Želim posebno da istaknem veliki doprinos druga Milovana Šujića na organizaciji rada Kolonije, koji je svojim angažovanjem dokazao da je amater besprimernog entuzijazma.

Zoran Simić, kao najistaknutiji slikar mlađe generacije našeg kraja, ima neosporne zasluge za stvaranje Kolonije i njene prve uspešne korake. Kao i mnogi istaknuti Posavotamnavci, svoje znanje i životno iskustvo stavio je na raspolaganje rodnom kraju.

Drugovi umetnici, za učinjeno – hvala, nastavite tako, u tradicionalno gostoljubivoj Posavo-Tamnavi bićete rado primljeni.

Želimo vam mnogo uspeha do najvišeg umetničkog dometa.

**PROGLAŠAVAM IZLOŽBU  
OTVORENOM.**

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**OTVARANJE PRVE IZLOŽBE JLK U  
VLADIMIRCIMA  
23. DECEMBRA 1978. GODINE**

govorio: *Vojislav Simić*

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Drugarice i drugovi,

danas, po šesti put, započinju „Jalovički dani kulture”, svojevrsna manifestacija koju organizuje ovo posavotamnnavsko selo bogate revolucionarne i kulturne tradicije. Od večeras, kada otvaramo izložbu Jalovičke slikarske kolonije i kada ćemo gledati predstavu Milice Novković „Kamen za pod glavu”, šabačkog Narodnog pozorišta, pa do 3. marta 1979. godine, tokom jedanaest subota, ovde, u ovom našem Domu kulture, nastupaće amaterski i profesionalni ansambli – šabački „Abrašević”, „Bisernica” i ansambl Doma omladine, oglašiće se pesnici i istaknuti dramski umetnici i gosti–amateri iz drugih mesta. Poslednje večer, po tradiciji, pripada kulturno-umetničkom društvu „Dragoljub Jovičić” iz Jalovika, koje priprema Čopićevog „Nikoletinu Bursaća”.

Početak je bio skroman. Jalovički amateri-entuzijasti, koji su u dramskom, folklornom i muzičkom stvaralaštvu osvajali visoka mesta na seoskim, opštinskim i regionalnim smotrama, odlučili su da svom selu daruju ovakvu manifestaciju koja će podsticajno delovati na razvoj amaterizma, ne samo u ovom selu nego i u široj okolini. U početku, „Jalovički dani kulture” imali su, uslovno rečeno, samo „klasične” oblike dramskog, folklornog i muzičkog amaterizma. Postupno, osvajani su novi prostori stvaralaštva. Razvila se i likovna aktivnost. Ove godine pred nama su radovi „Jalovičke slikarske kolonije 78” koja je prvu izložbu imala 4. oktobra ove godine na Dan oslobođenja Vladimira, a zatim je gostovala u Krniću, Mačvanskom Prnjavoru i Koceljevi, da bi se danas predstavila i stanovnicima Jalovika. Deset slikara i jedan vajar: Krsta Aleksić, Mihailo Gligorić Gliša, Dragan Jovanović Rile, Petar Lazić, Dušan Nikolić Sima, Milić Đurić, Dragiša Marsenić, Života Stojadinović, Stanislav Granić, Slo-

impressionistic tones are present in the paintings of Aleksić, Marsenić, Nikolić, Lazić, Jovanović, Stojadinović and Đurić.

It is worth mentioning that renowned painters have worked together here with those who are still looking for their way and those who are on the verge of finding it.

However, this fact is significant in itself, because it tells us that this is not a closed type of colony, but is a colony envisaged as a field workshop of open nature where everybody is equal and where opportunities to learn and improve render obvious results in the end. Surely, the experience of someone like Aleksić, Marsenić and certain other landscape artists is significant, in particular for those who have made their first steps here in the Colony. Lazić in particular, but also Stojadinović and Đurić, have shown subtle feeling and talent from their beginnings. They are exemplars worthy of our attention, but equally worthy are the efforts of all those subjective forces, the Local Community, Basic Organization of Associated Labour of Jalovik and all citizens who have within their limited material means contributed to creation of favourable conditions for the work of the Colony.

I would like particularly to emphasize the important contribution of comrade Milovan Šujić in organization of the work of the Colony, who has proven himself to be an amateur of unparalleled enthusiasm.

Zoran Simić, as the most prominent painter of the younger generation in this region deserves particular credit for creation of the Colony and its first successful steps. As many other prominent members of this Sava and Tamnava region, he has placed his knowledge and life experience at disposal of his native soil.

Comrade artists, thank you for everything you have done, keep it going. In this traditionally hospitable Sava and Tamnava region you will always be welcomed guests.

We wish you a lot of success and highest artistic achievements.

I HEREBY OPEN THIS EXIBITION.

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**OPENING OF THE FIRST EXHIBITION  
OF JAC IN JALOVIK ON  
23<sup>RD</sup> DECEMBER 1978**

Speaker: *Vojislav Simić*

-  
Comrades!

Today, for the sixth time, the Days of Culture of Jalovik are starting, a manifestation organised by this village of Sava and Tamnava region, a village of rich revolutionary and cultural tradition. As of tonight, when we are opening the exhibition of Jalovik Art Colony and when we are about to watch the play by Milica Novaković – “The Stone to Lay a Head On”, performed by the National Theatre of Šabac, and until 3<sup>rd</sup> of May 1979, over the period of eleven Saturdays, amateur and professional troupes – “Abrašević”, “Bisernica” and Youth Centre’s troupe from Šabac will be performing here in our Centre of Culture. As well as poets, prominent dramatic artists and guest-amateurs from other places. Last evening, traditionally, is dedicated to the Society for Culture and Arts “Dragoljub Jovičić” from Jalovik which is preparing “Nikoletina Bursać” by Čopić.

The beginnings were modest, amateurs from Jalovik – enthusiasts, who have been taking high places in the competitions on the village, municipal and regional levels, have decided to organise such manifestation in their village that would encourage the development of amateurism, not only in this village but in the area as well. At the beginning, the Days of Culture of Jalovik have had only, so to speak, “classical” forms of dramatic, folklore and music amateurism. Gradually, new creative horizons have been introduced. Painting activity has undergone development. This year we can see the works of Jalovik Art Colony of 78 whose first exhibition took place on 4th October this year on the Liberation Day of Vladimirci, to be moved afterwards to Krnić, Mačvanski Prnjavor and Koceljevo only to be presented today to the inhabitants of Jalovik. Ten painters and one sculptor: Krsta Aleksić, Mihailo Gligorić Gliša,

bodan Pajić Boce i Zoran Simić, koji su bili gosti jalovičkih domova, daruju ovom selu dela koja zrače toplinom jalovičkih susreta. Posle izložbe, njihova platna će ostati u ovom Domu kulture u stalnoj galeriji slika koja se ove godine otvara.

Stvaralački amaterizam u selu izraz je nastojanja svakog čoveka da se potvrđuje u onim delatnostima kojima kao biće stremi. Čovek u traganju za lepotom želi da se slobodno, stvaralački i oplemenjeno iskaže, juče i danas, on to izražava glumom, recitacijom, pesmom, igrom, slikarstvom, a sutra će, uz sve to, tragati za novim oblicima stvaralaštva. U tome je lepota i snaga čovekovog amaterskog ispoljavanja. A selo je sve manje kulturna periferija koja nekritički usvaja tuđe kulturne modele; ono želi da se i samo stvaralački iskaže i dokaže. Otuda su i „Jalovički dani kulture” zaista primer a ne samo plemenito nastojanje zaljubljenika amaterizma da u svom selu, u takozvanoj mrtvoj sezoni, organizuju kulturne priredbe, već i nešto više, tragalaštvo za novim mogućnostima stvaralaštva. Amaterizam ovde očigledno nije shvaćen kao zimska seoska igrarija, razbibriga, već kao deo ozbiljne aktivnosti. Otuda je kultura ovde zaista značajna aktivnost Mesne zajednice i Osnovne organizacije udruženog rada Jalovik, kao osnovnih ćelija ukupnog društvenog života u selu.

Iskustvo je pokazalo da se sa većim razvojem kulturne aktivnosti bolje razvija i ukupna društveno-politička aktivnost sela. U tim se-



lima ljudi su mobilniji, međusobno solidarniji, spremniji na zajedničke akcije.

Pozivam vas da pogledamo slikarsku izložbu i pozorišnu predstavu. Šeste „Jalovičke dane kulture“ proglašavam otvorenim.

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**TEKST KATALOGA IZ 1978. GODINE**  
*(Autor nije poznat)*

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 Kao retko kad, preturajući po običnom danu, ljudi su zastajali mali, nejasni sami sebi, pred sugestijom valovitih jalovičkih pejzaža. Njih jedanaestorica pred veličanstvenom širokom panoramom ispresecanom sa jedanaest vrsta interesovanja i težnji dostizanja.

U malom gledano, iz ugla iznad prvih valova livada i idilične široke poljske sugestije, između krakova poljskih štafelaja, dohvaćene su daljine.

Eto tako je zaživela Jalovička slikarska kolonija ove 1978. godine, stešnjena potpitanjima vremena u kome egzistira i opuštena i slobodna na širinama jalovičkih puteva i širini ruku domaćina. Njene prve korake lako je pratiti jer je mlada, kako po datumu nastanka tako i po koncepciji i svežini koju nosi. Zamišljena tako i prosanjana, ova čista istinska i naša celina začeta je u davnašnjim nadanjima dvojice jalovičkih entuzijasta – Zorana i Šuleta. Jedan, stalno se vraćajući Jaloviku, a drugi bivstvujući u njemu, našli su mesta čistom nepatvorenom stvaralaštvu.





JALOVIK, 2007.



JALOVIK, 1992.



Dragan Jovanović Rile, Petar Lazić, Dušan Nikolić Sima, Milić Đurić, Dragiša Marsenić, Života Stojadinović, Stanislav Granić, Slobodan Pajić Boce and Zoran Simić, who were the guests of Jalovik homes, gave to this village works of art that radiate with warmth accumulated in these Jalovik encounters. After the exhibition, their canvases shall stay in this Centre of Culture in the permanent painting gallery opened this year.

Creative amateurism in this village is the expression of aspiration of Everyman to win recognition for himself in those activities that are inherent in his construction as a human being. Searching for beauty, one wants to express oneself freely, creatively and nobly, yesterday as well as today, he expresses himself through acting, recital, song, dance, painting, and tomorrow he will in addition to all this go looking for new ways of creative expression. That is where beauty and strength of man's creative expression lies. And village is not any more on the cultural margins indiscriminately adopting cultural models of others: it wants to prove and express itself creatively. That is why the example of Jalovik Days of Culture is a model example and not just noble attempt of the admirers of amateurism to organise cultural manifestation in their village in the so called dead season, but it is much more, it is a quest for new possibilities of creative expression. Amateurism is here obviously not taken as winter village entertainment, but as a part of much more serious activity. That is why culture here is taken seriously by the Local Community and Basic Organisation of Associated Labour of Jalovik, as two main cells of total social life of the village.

The experience has shown that with the better development of cultural activities, the total socio-political activity of the village is also improving. In these villages people are more mobile, more supportive and readier for collective actions.

We are inviting you to see this exhibition of painting and theatre performance. I hereby declare these sixth "Jalovik Days of Culture" opened.

## - **TEXT OF THE CATALOGUE FROM 1978**

*(Author not known)*

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As rarely happens, stumbling through an ordinary day, people were stopping by, small, unclear to themselves, under the impression of undulating landscapes of Jalovik. Those eleven men in front of the magnificent broad panorama intersected with eleven kinds of interests and aspirations.

In particular, in the corner above the first waves of meadows and suggestion of vast idyllic fields, between the legs of the easels, the far-away places have been grasped.

That is how Jalovik Art Colony came into existence this year of 1978 squeezed between the sub-questions of today and relaxed and free on the wide Jalovik roads and widely open welcoming arms of its hosts. Its first steps are easy to trace, because it was young both in terms of its date of birth as well as in terms of its conception and fresh perspective. Pensive and dreamy, this pure, true and our community, was conceived in the long-standing hopes of two enthusiasts from Jalovik – Zoran and Šule. One, constantly returning to Jalovik and the other living in it, have found space for pure and authentic creative production.

The dreams began in 1975. That year, a year without much rain as they would say in Jalovik, this young painting workshop under the open sky, came into life.

Received in the warm shelters of Jalovik homes, inspired by purity and honesty of their hosts, eight artists from Šabac and three local artists have worked and rejoiced together with those people. Without firm framework and hard networks through which a form of selection in combination with willful bleach of quality is still carried out, this colony can still be proud of its composition, which in many ways follows our socialist ambitions, purified and free from all formal constraints and tendencies of using those constraint to weaken the strength. Its composition, made of workers, officials as



Tako je počelo da se sanja 1975. godine. Ove godine, škrte po kiši za Jalovičane, ova mlada slikarska radionica pod vedrim nebom otpočela je svoj vek.

Primljeni u topla okrilja jalovičkih domova, poneseni, slobodno se može reći, čistotom i iskrenošću svojih domaćina, ovde su stvarali i radovali se sa njima osam šabačkih i trojica lokalnih umetnika. Bez tvrdih okvira i čvrstih mreža kroz koje se još uvek vrši nekakva selekcija i samovoljno ispiranje kvaliteta, ova kolonija se može ponositi baš svojim sastavom, koji u mnogo čemu prati naše socijalističke težnje, precišćene i oslobođene formalnih stega i nastojanja da se njihovim nametanjem oslabi snaga. Njen sastav, od radnika, službenika, do ljudi koji se slikarstvom bave – proverenih majstora i pedagoga, sam po sebi dovoljno govori. Nastala dela, njih oko trideset, tu su pred nama.

Crvenilo jalovičke prošlosti i reminiscencije na to vreme prisutne u slikarskom jeziku pojedinaca, pokazuju to da ono nije zaboravljeno. Kapija kupinove boje nas uvodi u atare kojima su stvaraoci ostali dužni još mnogo viđanja, sve verujući da će i dogodine boraviti u jedinoj poljskoj slikarskoj radionici te vrste u našoj širokoj okolini.

Tražeći svoje izvore u počecima, ljudi kreću uz vodu, što je teži deo puta. Tražeći svoje mesto, ljudi moraju dokazati da ga zaslužuju, moraju stvarati. Ove godine Jalovička slikarska kolonija pošla je uz vodu da traži svoje mesto.

Drugovi! Predlažem da joj ga damo.

## - TEKST KATALOGA IZ 1979. GODINE

*Dušan Nikolić Sima*

-  
Seme, pomalo nesigurno zasejano prošle godine na neispitanom tlu, razvilo se u snažnu biljku koja je procvetala slikama. Plemeniti su to cvetovi u koje su utkani ljubav i duh. Miris im je dala prosuta komina i hleb furunski, a boju magle jaruga jalovičkih.

Rad kroz druženje, kao glavni moto Jalovičke slikarske kolonije, sada je oplemenjen još jednim, možda za naša htenja i najvećim kvalitetom – druženjem sa meštanima.

Petnaestak slikara iz raznih sredina i krajeva našlo je privremeni dom u kućama jalovičkih zemljoradnika. I, ako je prošle godine njihov rad i prihvaćen sa rezervom, sasvim ljudskom za „običnog” čoveka kada se nađe pred umetnikom, ove godine su neposrednim življenjem među seljanima slikari pokazali da su i sami jednostavni ljudi. Tako se stvorio spoj bez pukotine, čvrst i trajan kao jalovička brda. Ne čude se više domaćini mirisu terpentina među šljivama, ne smeta štalski vonj slikaru zagledanom u modrine horizonta.

Nemoguće je prirodu pretočiti u ram bez takvog kontakta – a njega je bilo zahvaljujući obostranoj želji. Dela koja su nastala u Koloniji možda i nisu „vrhunaska” po nekakvim galerijskim merilima, ali su dragocena po neposrednosti doživljaja.

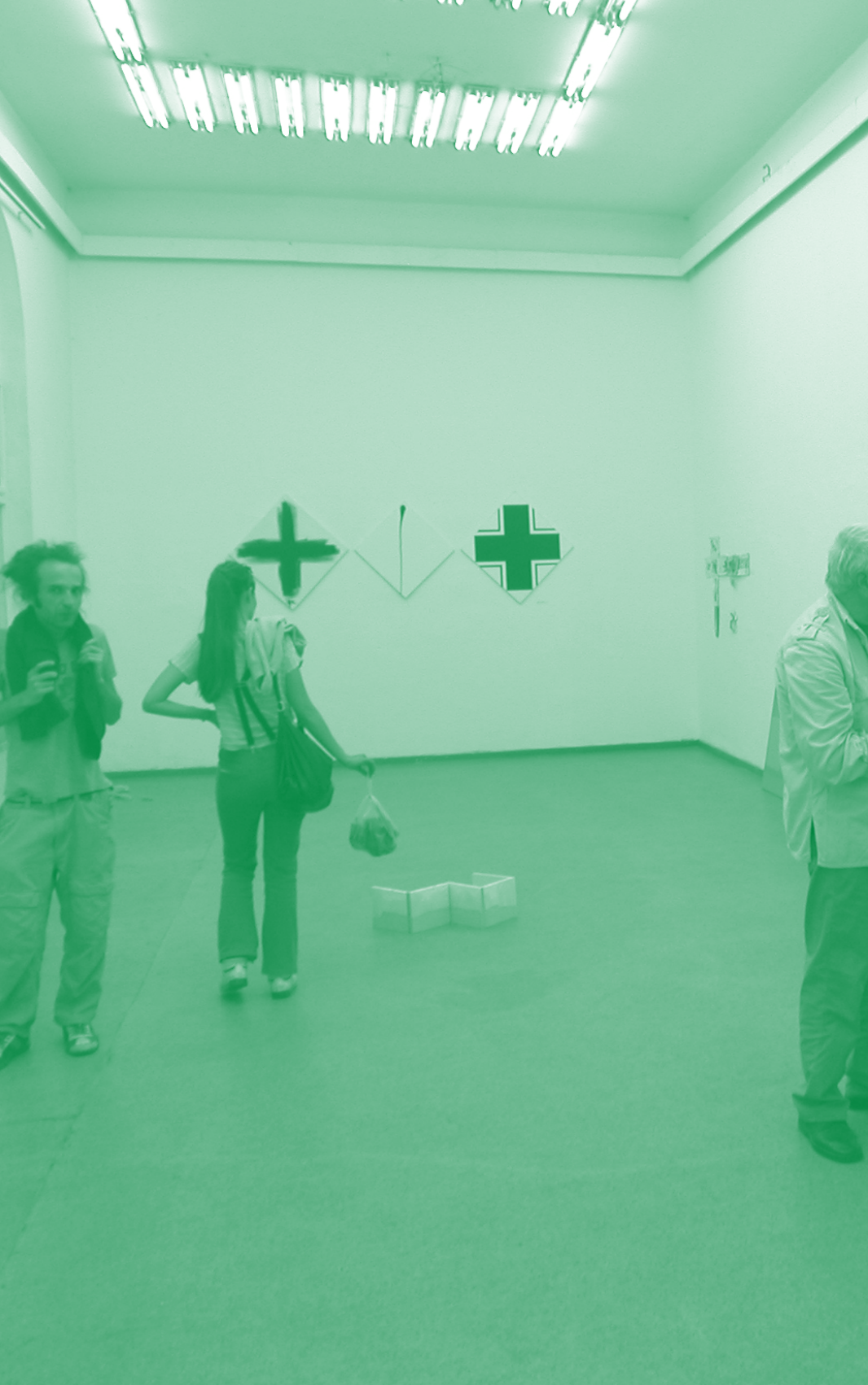
-  
Dobar dan, Đeno, šta? Nemojte to vraćati, pa to je salata, od dunje, za ručak. Dajte čašice! A ovi stranci ne jedu? Posle je ispraćaj. Gde? Preko brega kad se čuje muzika, mi odemo. Dobro, idemo. Vidi Aca gde je seo, pa to je mesto budućeg vojnika. Aco, šta ti je to polulitarsko u džepu, a i nije ti to svadba, nego ispraćaj. Hajde da igramo! „Đubre jedno”, kaže on meni. A Brana samo kuka: „Ko vas spoji?” Puta nazad preko makadama slabo se sećam, sva sreća neko drugi vozi (Maja? Brana?) moja kola.

Kad smo se oporavili slikali smo kao nenormalni, non-stop.

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ŽOLT KOVAČ, UMETNIK (2007)  
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-  
Hvala za sok od belog cveća i za dobro raspoloženje. Možda se vidimo u avgustu.

-  
CHRISTIANE LOHR, UMETNIK, NEMAČKA (1998)  
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JALOVIK, 2011.  
JALOVIK, 2011.

well as those whose profession is painting – renowned artist and teachers, speaks for itself. Their works of art, some thirty of them, are here in front of us.

The red colour of our past here in Jalovik and reminiscence of it, present in the paintings of some, tell us than it has not been forgotten. The gate colour of blackberry brings us into the fields to which the artists owe many more encounters in hope of returning next year to be a part of the only filed painting workshop in the region.

Looking for their sources in their beginnings, people start upstream, the hardest part of the journey. Looking for their place, people must prove that they are worthy of it, they must create.

This year Jalovik Art Colony has started upstream in search of its place.

Comrades! I suggest we give it to it.

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**TEXT OF THE CATALOGUE FROM 1979**

*Dušan Nikolić Sima*

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The seed, planted last year with insecure hands on the untried soil, developed into a strong plant blossoming with paintings. Those are noble flowers, impregnated with love and spirit. Their smell comes from the spilled pomace and oven bread and their colour from the fog over Jalovik gullies.

Working and companionship, as a main motto of Jalovik Art Colony is now enriched with another, maybe for us the most important quality – companionship with the locals.

Fifteen painters from various areas and regions found temporary home in the houses of Jalovik farmers. And, if last year their work has been accepted with a certain reserve, completely natural for an “ordinary” man in his first encounter with an artist, this year through living together the painters have shown to the farmers that they are themselves simple people. That is how a bond has been created, permanent and strong as the hills of Jalovik. The locals are not surprised by the smell of turpentine amongst the plums; the painter gazing at the dark blue of the horizons does not mind the smell of the barn.

It is impossible to transpose the nature into the frame without such contact – and there was enough of it thanks to the mutual inclinations. Works created in the Colony are maybe not first-rate ones according to gallery standards, but are priceless for their direct feelings.

Landscape artist were so multifarious this time, so much so that it was magical to see the same motive perceived in two or more ways. Seeing it with “different eyes” and taking it in only with one’s own hart, did not stop younger participants of the Colony to learn few things from more experienced colleagues, which is also important in this type of gatherings. Several “non-landscape artists” were a breath of

Pejzažisti su ovoga puta bili toliko raznorodni da je čudesno prisustvovati viđenju istog motiva na dva i više načina. Gledanje „drugim očima” u primanje samo svojim srcem, nije smetalo mlađim učesnicima Kolonije da ponešto nauče od iskusnijih učesnika, što je takođe važno prilikom ovakvih druženja. Nekolicina „nepejzažista” bili su osveženje, koliko tematski toliko i po slobodnom pristupu realizaciji.

Rezultat slikarskih htenja i mogućnosti i napore organizatora je ova izložba, jedinstvena u različitosti zbog raspona koji se kreće od herojskog do intimnog pejzaža i od naivnog do savremenog eksperimentalnog pristupa rešavanju likovnih problema. Njen značaj za ovaj kraj je garancija budućnosti Jalovičke slikarske kolonije i opravdanje nastanka stalne galerije u Jaloviku.

## TEKST KATALOGA IZ 1980. GODINE

*Radovan Mirazović*

Iako postoji tek tri godine, Jalovička slikarska kolonija kao da odavno čini likovni život našeg regiona. Možda tom utisku doprinosi i okolnost što je okosnica Kolonije veća grupa relativno mladih slikara koji su pre desetak godina uspešno smenili generaciju starijih šabačkih umetnika, posustalu u nameri da svoj artizam proverava i dokazuje u okvirima šabačkog slikarstva.

Visok kvalitativni nivo Kolonije bio je obezbeđen u samom početku, pre svega učešćem Slobodana Jeremića Jeremije, Dragiše Marsenića, Dušana Nikolića Sime, Zorana Simića, Mihaila Gligorića Gliše, ali i angažovanjem većeg broja stvaralaca najmlađe generacije, kojima je rad u Koloniji pomogao da dođu do sopstvenog umetničkog integriteta. Ovu grupu predstavlja ju, između ostalih, Rade Stanković Stankelja, Dušan Bujisić, Dragan Jovanović Rile.

Premda u začetku nije imala jasnu likovnu orijentaciju – ona, istini za volju, ni do danas

nije programski sasvim definisana, Kolonija je tokom tri godine svog delovanja okupljala autore raznolikih umetničkih sudbina, kreativnih potencijala i stepena slikarskog obrazovanja, ali i umetnike različitih podneblja. Kako je vreme odmicalo, svi oni su, bezmalo, međusobnim delovanjem u karakterističnom jalovičkom ambijentu, stvorili specifično slikarstvo, lako prepoznatljivo i kada je bivalo samo segment velikih likovnih smotri u našoj sredini.

Tokom tri godine umetničkog delovanja Jalovička slikarska kolonija nije dosegla ni većinu ciljeva koji, obično, čine integralna programska određenja najvećeg broja sličnih umetničkih inicijativa u našoj zemlji, no može se već sada zaključiti da je ona višestruko opravdala svoje postojanje u uslovima skromnih materijalnih mogućnosti. Štaviše, trebalo bi što pre omogućiti Koloniji da izraste u primamljivu umetničku asocijaciju i za one stvaraoce koji prema njoj, iz lokalističkih pobuda, nisu bolećivo popustljivi i koji u njenom razvoju učestvuju formalistički i sa rezervom. To bi trebalo učiniti pre nego što dođe do eventualne kvalitativne dezintegracije Kolonije, ukoliko ona svene i nestane, tj. učini se bivšom i „grehom mladosti” svojih osnivača.

## TEKST KATALOGA IZ 1981/82/83/84. GODINE

PREDGOVOR ZA PREDVORJA SLUHA  
I MISLI POSVEĆEN TRAJANJIMA  
JALOVIČKIM

*Mihailo Gligorić Gliša*

Nije lako peti se, godinama, običnim velikim merdevinama naslonjenim na oblak. To znaju samo oni koji su pokušali i uspeali. I nema toga baš mnogo, ali zadesi se trun sreće u srećnom kraju, sa divnim narodom povrh svega. Tako bi mogao da počne ovaj iskaz jednog veoma srećnog čoveka u jalovičkim atarima.







fresh air in terms of themes as well as free style of production.

The result of the ambitions and capacities of the painters along with the efforts of its organizers is this exhibition, unique in diversity because of its scope which ranges from heroic to intimate landscape, from naïve to contemporary experimental approach in dealing with problems of visual arts. Its importance for this area is the guarantee of the future of this Jalovik Art Colony and justification for creation of the permanent gallery in Jalovik.

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**TEXT OF THE CATALOGUE FROM 1980**

*Radovan Mirazović*

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 Although existing only three years, Jalovik Art Colony seems to be since the beginning of time a part of the artistic life of this region. Contributing to this impression is the fact that the backbone of this colony is a group of relatively young painters who have ten years ago successfully replaced the generation of older artists from Šabac who have lost momentum in their efforts to test their artism and find recognition for it within the painting tradition in Šabac region.

High quality level of the Colony was ensured from the begging, first of all through the participation of Slobodan Jeremić Jeremija, Dragiša

Marsenić, Dušan Nikolić Sima, Zoran Simić, Mihailo Gligorić Gliša, but also through involvement of significant number of painters of the youngest generation who have found their artistic integrity through their work in the Colony. To this group belong, amongst others: Rade Stanković Stankelja, Dušan Bujišić, Dragan Jovanović Rile.

Although at the beginning, it did not have clear artistic orientation – to be honest, it still does not have completely defined orientation in its programme. This colony has in the past three years been bringing together artists of different artistic destinies, creative potentials and degrees of artistic education, but also artists from different regions. As the time went by, all of them have through their mutual efforts created specific kind of painting in this specific Jalovik scenery, easy to recognize even if it is a part of some big painting competition in our country.

In the course of the three years of its artistic activities, Jalovik Art Colony has not reached yet the majority of the goals which are part of integral programmatic commitments of the majority of similar artistic initiatives in our country, but it is still safe to conclude that this colony has justified in many ways its existence given its modest material resources. What is more, it is important to help Colony grow into an attractive artistic association even for those artists who would not for reasons of localism be too lenient and who would participate in its development from a formalist perspective and even



Samo, ni ti atari se zadnjih godina više ne vezuju isključivo za pune visoke livade, za špalire i dobar, dubok razor pluga od koga sve više živimo. Ovde, u ovom kraju i šire, kada se kaže jalovički atar, misli se i te kako na atar pun umetničkog naboja, snage, života i događanja. Prostran i po svom obimu, on je poslednjih nekoliko godina zaista postao neophodan sebi i drugima.

Zagovarajući u prvim danima svog postojanja nešto veliko, lepo i sasvim određeno, sigurno je, danas se to može reći, malo ko verovao u ovu i ovakvu slikarsku koloniju. Ali, ne može svako da se penje velikim običnim merdevinama naslonjenim na oblak. Naslanjajući se na godine koje su dotekle same od sebe, sve punije i bogatije u smislu likovnog življenja, dopade se oblaku i stopi se sa pejzažima Jalovika.

To je sada stvarnost, velika prozirna i još nedoslukana koprena za koju se zakačio čovek, slikar, njih podosta za ovih nekoliko godina. Postoje o tome kazivanja u predgovorima kataloga do 1980. godine. Od te 1980. godine pa do 1984, Jalovička likovna kolonija je i te kako živela, makar i bez godišnjih kataloga. Jednostavno, preživela je sebe, dogonila svoj životni prostor do ovog oblička kakvo ima danas. A sada je to – dodite..! Sada baš ima gde, kao retko gde. Jer Jalovik ima reprezentativan galerijski i radni prostor, ne samo za žitelje Jalovika već mnogo šire.

Nije, sigurno, bilo lako stići do ovakvih rezultata. Već od 1980. godine Jalovička likovna kolo-

nija prelazi okvire regionalnog značaja i dobija sasvim jasne performanse kolonije republičkog značaja. Po toj uzlaznoj putanji i stabilnom, ne prebrzom, hodu, već tada su se jasno videle njene buduće konture, a ljudi koji su nosili najkonkretnije poslove oko organizacije ispoljili su velike sposobnosti da se snađu u veoma komplikovanim organizacionim šemama. Krećući se napred, od samog početka kao jedna od onih zasanjanih vizija, bila je u jednom trenutku i kolonija jugoslovenskog značaja. Ona to zvanično postaje 1982. godine, mada su u njenom radu 1980. i 1981. godine učestvovali stvaraoci izvan republike, ali po pozivu, a ne u okviru čvrste i utvrđene saradnje sa republičkim udruženjima.

Te 1982. godine Kolonija se zvanično upisuje u red kolonija koje su po svim elementima jugoslovenskog karaktera. I kao da se sa porastom značaja Kolonije i njenim približavanjem tom cilju nešto pomaklo, jasno i jako, u njoj i oko nje. Nije, doduše, ni pre bilo izmicanja ni malodušnosti, štaviše, na početku je ta borba bila i te kako značajna i važna. Od 1982. do 1984. godine Kolonija je bila, i zasigurno će ostati, jalovička i jugoslovenska.

Dodirnut je veoma visok beli oblak sa običnim merdevinama. To bi ukratko bio hronološki pregled dešavanja u Koloniji od–do. Međutim, toliko toga što je pratilo, i prati, njen razvoj i njene osobenosti, ima još da se kaže. Na primer to da od 1983. godine Jalovik i Kolonija imaju prelep radni prostor i galeriju.

with a degree of reserve. This needs to be done as soon as possible to thwart any possible qualitative disintegration of Colony, in case it fades away and ceases to exist, that is, becomes only a former or “youthful sin” of its founders.

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**TEXT OF THE CATALOGUE FROM  
1981/82/83/84**

FOREWORD FOR THE VESTIBULE TO HEARING AND THOUGHT DEDICATED TO JALOVIK ENDURANCES

*Mihailo Gligorić Gliša*

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It is not easy to climb, for years, ordinary big ladder supported on the cloud. Only those who have attempted and succeeded in it know how hard it is. There is not much of it, but there happens sometime some stroke of luck in the happy region, with wonderful people on top of it all. So could start this speech of one very happy person in these Jalovik fields.

Only, these fields have not been in the past years so much associated exclusively with full rich meadows, with rows for good deep plow which provides the substance for all of us. Here, in this area, when someone says Jalovik field, he means fields full of artistic energy, strength, life and happenings.

Extremely big in its scope, it has become in the past years indispensable to itself and to others.

Advocating in its first days for something big, beautiful and quite specific, surely today it is safe to say, very few people believed in it and such painting colony. But, not everybody is made for climbing big ordinary ladder supported by the cloud. Leaning on the years passing by, becoming richer and fuller as the days go by in terms of the life of painting, the cloud came to like it and blended into the landscapes of Jalovik.

It is now a reality, big ethereal and still half-painted veil to which a man, a painter, many of

them in these many years, hooked themselves. There are stories about it in the forewords of the catalogues till 1980. Since this 1980 until 1984, the Jalovik Art Colony has lived its life, even without its yearly catalogues. Simply, it has surpassed itself, transposing its living environment into the form that it has today. And now it is there – come! Now there is space enough, like nowhere else. Jalovik has attractive gallery and working space, not only for locals, but for many others.

Surely, it was not easy to achieve such results. Ever since 1980, Jalovik Art Colony has gone beyond the regional level and has acquired clear contours of a colony of importance on the level of Republic. Thanks to this upward pathway and stable and easy pace, early it became obvious what its contours were going to be, and people dealing with most concrete organizational matters have shown enormous capacity to deal with the most complicated organizational arrangements. Moving forward, since the beginning, as one of those dreamt of visions, it became at one point a colony of importance on the level of the entire Yugoslavia. It becomes such officially in 1982, although in the years of 1980 and 1981 artists from outside of the republic have already participated in it, but only upon invitation and not as a part of an established cooperation with the associations of the republics.

In this 1982, Colony officially enters the class of colonies which are important from the perspective of the entire Yugoslavia. So, with the rise in the status of the Colony and its attempts to reach this goal, something has positively changed in it and around it. Although, there was never room for retreat or despondence, in particular at the beginning when the struggle was extremely important. From 1982 to 1984, the Colony belonged, and surely will remain to belong, to Jalovik and Yugoslavia.

We have touched extremely high white cloud with our ordinary ladder. This was a brief chronological review of the Colony's development, from-to. However, there is so much to say

I sada logično dolazi većito pitanje – kako? Kako sve to i odakle? I vrlo jednostavan odgovor. S ljubavlju i uz puno odricanja. Onog odricanja za sutra, neophodnog i važnog ako na njega mislimo. U stvari, jednostavno je nabrojati i reći da su to prvenstveno pomogle sve društveno-političke organizacije opštine Vladimirci, zatim SIZ kulture, Radnički univerzitet, OOK Jalovik, PTK, „4. oktobar”. Ali nije jednostavno ući u zonu njihovog angažovanja i htenja. Jer to su zaista neke pojavnosti koje se samo ljubavlju, privrženosti i nesebičnošću mogu podupreti. To su ljudi iz svih društvenih struktura, kao Stanko, Miša, Zoran, Šule, Đoka i mnogi drugi, koji su svojim zalaganjem „izneli” sve događaje i koji su prevazišli onu sipljivost lokalpatriotizma, misleći na širenje nezaobilazne kulturne postojanosti i njeno istrajavanje u prvim uslovnim prostorima, da bi postala dostupna onima za koje se i slika i piše u krajnjoj liniji. U ovom slučaju to su Jalovičani, to su, šire gledano, i svi ljudi koje nanesu putevi u jalovički atar.

Shvaćena od početka kao kolonija koja jeste u Jaloviku, živi u njemu a svojina je sveta koji može do nje stići, ona je otvorena za sve ljude i sva buduća vremena. Podigli su je obični ljudi i baš zato se o njima govori na kraju ovog zapisa.

Za one koji se prvi put susreću sa ovom kolonijom neophodno je reći da je ona u ovom trenutku zasigurno jedinstvena slikarska domaćinska kolonija. Jednostavno, dolaze ovamo svake godine slikari i još jednostavnije i lepše mora da zvuči to da ih isto tako jednostavno i na samo njima svojstven način dočekuju otvorene vratnice domova jalovičkih. Upravo ta, na prvi pogled i suvišna, logična i nešemirana stvarnost čini ova druženja i življenje slikane materije veoma istinitim. Tih petnaest dana i dalje, tokom godine, slikari žive životom ovog kraja i u prilici su da do kraja isprate i najtananija pulsiranja života ovog našeg svakidašnjeg. Boraveći u gostinskim sobama kroz čije prozore navire pitomost pejzaža i ljudi ovog kraja, po kazivanjima mnogih od njih, i sami postaju na neki

čudan način njegov deo. I još nešto, što ljudi iz i oko Kolonije s pravom smatraju izuzetnim kvalitetom i njenom osobenošću: postavke slike van stalne postavke u galerijskom prostoru Jalovičke likovne kolonije. Te postavke, njih oko deset za sada, nalaze se kod domaćina, kod ljudi koji tiho, bez mnogo pompe a sa punim srcem svake godine otvaraju vrata svojih domova. Mogle bi se nazvati malim galerijama ili postavkama. Vi odlučite. Ali se te slike, čini mi se, nalaze na pravom mestu. Pred očima su onih koji žele i treba da ih gledaju.

Jalovička likovna kolonija i njena, može se reći, izuzetna galerija nemaju i neće ni ubuduće imati depo u klasičnom smislu. Slike, na kraju, žive sa ljudima za koje su stvorene. Kada se to ima na umu, a još se i uma ima, onda je jednostavno ući u priču o običnim merdevinama naslonjenim na oblak. A velikih belih oblaka ima. Jalovik i ceo ovaj posavotamnavski kraj je pre nekoliko godina doneo jednu odluku i to, evo, traje.

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## **1987. GODINA NIN – „DNEVNIK DOGAĐAJA” LEPTIR U OTKOSU**

*Stevan Stanić*

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Prestali smo da pišemo o našim likovnim kolonijama – kao da je to što se tamo događa nešto već poznato, obično, deo razmontiranog letnjeg likovnog života naših metropola koji se razasuo po provinciji – kad evo, ova možda najmlađa, Jalovička likovna kolonija, opominje da nije baš tako. Za koji dan će putnici na relaciji Šabac – Obranovac – Beograd, kod zavijutka gde se odvaja uska asfaltna traka za Jalovik, možda poželeti da se zaustave kod granitne gromade sa posvetom: „Vuku za 200-godišnjicu”, od Jalovičke kolonije. Ovo spomen-obeležje u ljutom radaljskom granitu, koji je radaljski rudnik Jaloviku poklonio, uradio je učesnik Kolonije, beogradski vajar Kosta Bogdanović. Možda je





JALOVIK, 2006.



JALOVIK, 2006.

dovoljno samo to da ovo posavotamnasko selo ostane zauvek zabeleženo na kulturnoj karti Srbije. Ali, ako se ovog avgusta skrene s glavnog puta u Jalovik, zateći će se tamo još vajar Dragan Mileusnić kako radi još tri puta veću, gotovo preteću monumentalnu granitnu skulpturu. Zateći će se i arhitekta Bogdan Bogdanović, pa tako različita, ali začudo koherentna grupa slikara, sa svih strana, među kojima su i Alenka Gerlovič iz Ljubljane, Hilda Kurtije iz Ženeve, Kosa Bokšan i Petar Omčikus iz Pariza, Desa Stanić, Danica Antić i Vesna Knežević iz Beograda, čije ideje se ne zaustavljaju samo na dopunjavanju jalovičke galerije. Prošle godine su otkrili poeziju seoskog agronoma Milovana Šujića, ohrabрили ga ilustrujući njegove pesme i, ovih dana, evo, pored granitnog krajputaša Vuku Stefanoviću Karadžiću, i drugog čuda: knjiga pesama *Leptir u otkosu* Milovana Šujića, izašla i promovisana u krugu meštana i umetnika u seoskom dvorištu, ispod ponoćnog posavo-tamnaskog neba. Po prirodi obešenjak i spadalo, Šujić je svoju poeziju pisao na način narodskog nadrealizma, okrećući već na prvi znak nostalgije i patetike sve stvari nauzvrat i naopачke. Jednoj, dakle, staroj geografiji pastoralnih poetskih metafora udario je Šujić „nove etikete”, koje će zauvek ostati samo njegove, i ko god iza njega po toj putanji bude prošao, znaće čija je.

Tako je, poput Dobrila Nenadića, još jedan agronom i jedan od inicijatora Jalovičke likovne kolonije, Milovan Šujić, ušao i zvanično u svet poezije. A tako se i ova kolonija na kraju svoje desete godine, pored galerije slika u Domu kulture i onih nezvaničnih postavki po seljačkim stajacim sobama, širi i na druge stvari, i ko zna gde će sve stići...

Tačno pre 35 godina, ovakvog jednog avgustovskog dana, 1952. godine, započela je prva posleratna likovna kolonija u Senti. Šest zanesenih slikara (Konjović, Nikolajević, Ač, Bošan, Maksimović i Šafranji), koji su se u avgustovskoj večeri između njiva klatili u fjakeru prema Senti, zamišljali su sebe kao buduće „stvaraoce novih vizija”. Šta je od tih novih vizija

ostvareno – ne znamo, ali kolonije su posle toga, sve do ove jalovičke, nicala kao pečurke posle kiše. Bilo je u njima nečeg otpornog i žilavog, bar u obostranoj neposrednoj radoznalosti između umetnika i naroda, nekom harmoničnom slaganju kome niko nije smetao, da su se i u ovom našem socijalizmu, gde se sve radi kampanjski, evo do ovog dana održale.

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**1988. GODINA**  
RADIO BEOGRAD, II PROGRAM,  
PROGRAM DOKUMENTARNOG RADIJA –  
„GOVORI DA BIH TE VIDEO”  
**JALOVIČKA SLIKARSKA KOLONIJA**  
*Putopis Vladana Čosića*

-  
Na dvadesetom kilometru od Šapca, na putu prema Obrenovcu i Beogradu, odvaja se malena asfaltna staza. Čini se tek ušibana kroz šljivike i bagremake, ali ta staza putnika namernika vodi pravo u Jalovik. Selo u opštini Vladimirci po mnogo čemu nepoznato, a znano po „Avgustovskim danima” koji u njemu traju evo već 10 godina. I dok skrećemo sa magistralnog puta Šabac–Beograd i zalazimo među nakrivljene oranice noseći u srcu nemir umetnički, nemir stvaralačkog sveta, zapažamo svu raskoš i obilje brežuljaka koji pred nama plove poput nebeskih lađa na plavičastom jutarnjem beznadu. Kao da svojom visprenošću i tišinom pokazuju i ujedno osluškuju jasni muk nečeg prisutnog i nečeg nezaboravnog.

I čini nam se, legenda postoji, negde u daljini tamo gde ni najveštije oko ne dopire, tamo gde je srce reke Tibra i Apenina, tamo stoji Rim. Grad na sedam brežuljaka, evropska i svetska muza pesme, slike i zvuka. A ovde, u Posavo-tamnavi, tu gde rečica Mlakva preseca njive i šumarke, tu leži Jalovik. Selo veće od mnogih gradova, znanije od mnogih postojbina umetnosti. Jalovik na sedam brda. Šest velikana posavotamnaskе istorije i lepote i sedmo brdo izatkano od tananih niti ispredenih od ulja i ak-

about many things that have followed, and still follow, its development and its particularities. For instance, that since 1983, Jalovik and the Colony have a beautiful working space and a gallery.

Finally we have reached the eternal question – how? How did it all come into existence and where from? Followed by a very simple answer. With love and a lot of sacrifice. The sacrifice for tomorrow, important if that is what we are referring to. Actually, it is simple to specify all the socio-political organizations of the Municipality Vladimirci, Local Community for Culture, Worker's University, OOK Jalovik and PTK "4. oktobar". But it is not easy to enter the zone of their engagement and aspiration. We are talking about some phenomena that can only be supported with love, loyalty and selflessness. Those are the people from different social structures, like Stanko, Miša, Zoran, Šule, Đoka and many others, who have selflessly supported all the events and have surpassed that well known lack of persistence of the local-patriotism, contributing to indispensable persistence of culture and its perseverance in these regions, all with a view of making it available to those to whom it is destined. In this case it is the people of Jalovik, in more broad terms, it is all those who come to Jalovik.

Understood since the beginning as the colony existing in Jalovik, living in it, but belonging to the world that can come and visit it here, it remains open for all people and for future times. It is made of efforts of ordinary people and that is why the end of this text is about them.

For those who have heard about this colony for the first time, it is important to say that it is unique painting colony hosted by local households. Simply speaking, every year painters come here; to make it even more plain, they are welcomed by open doors of Jalovik homes. Precisely this, at first sight redundant, logical and unstructured reality, is what makes these gatherings and life together the true subject-matter of paintings. These fifteen days and in

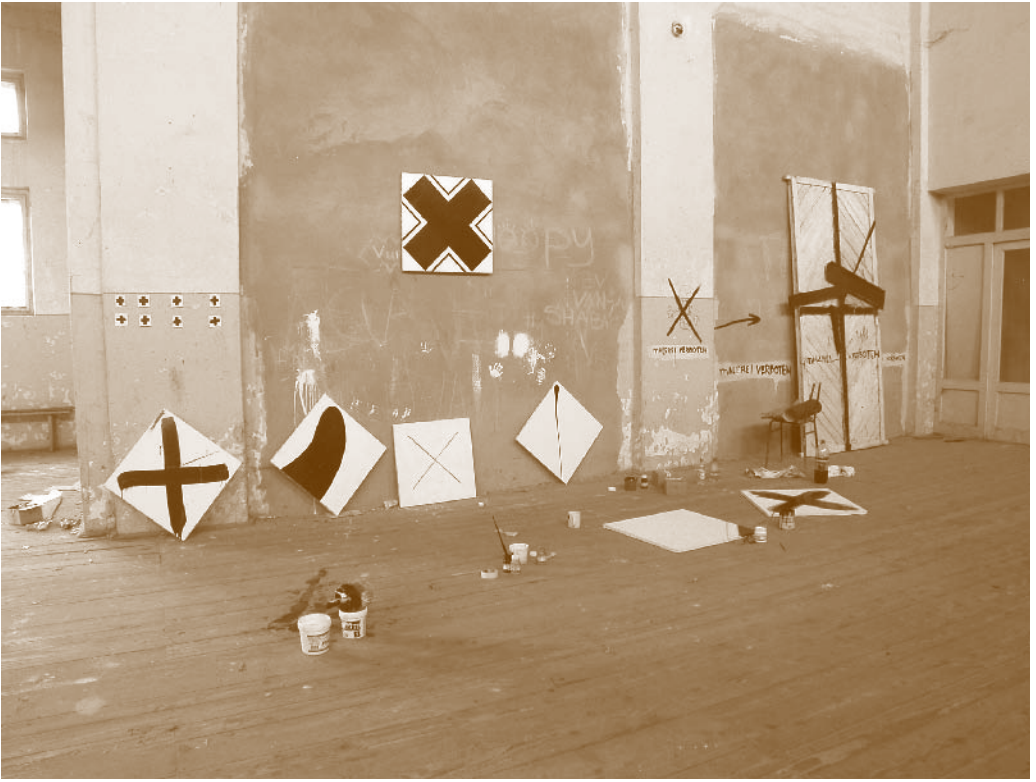
the course of the year, the painters live the life of their native soil, and have chance to experience the subtlest pulse of our everyday life. Living in the guestrooms whose windows are opening up to gentle landscapes and its people, as some of them have said before, they also become in some strange way the part of it. There is something else, which people of and around this colony rightfully consider to be its extraordinary quality and specificity – exhibition of paintings outside of permanent exhibition of Jalovik gallery. These exhibitions, some ten of them so far, are placed in the households of people who without too much pomp and with full heart, each year, open the doors of their homes. They could be called small galleries or exhibitions. It is up to you to decide. But, these paintings, I would say, are in right place. Before the eyes of those who want them and who should be looking at them.

Jalovik Art Colony and, it is safe to say, its extraordinary gallery do not have nor will have a storeroom in the ordinary sense of the word. Paintings live with people for whom they have been made. With this in mind, and there is enough of it, the mind, I mean, it is easy to enter the story of ordinary ladder supported by the cloud. And there are large white clouds. Jalovik and this whole Sava and Tamnava region have reached several years ago a decision and it is still going on.

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**YEAR 1987**  
NIN – DNEVNIK DOGAĐAJA  
**THE BUTTERFLY ON THE SWATH  
OF GRASS**

*Stevan Stanić*

-  
We have stopped writing about the visual arts colonies – as if what is happening there is something well known to us, common, part of the dissolved summer painterly life of our metropolis scattered around the province – when,





this, maybe the youngest, Jalovik Art Colony, reminded us that it was not so. In a few days the travellers on the route Šabac – Obrenovac – Beograd, at the curve where narrow asphalt road for Jalovik takes off, might decide to stop by at the granite rock holding the dedication – “To Vuk for 200<sup>th</sup> Anniversary”, from the Jalovik Colony. This memorial in the mighty granite from Radalj, which was a gift to Jalovik from the Radalj Mine, was created for the participants of the Colony by the Belgrade sculptor Kosta Bogdanović. Maybe this in itself is enough to put this village of Sava and Tamnava valley on the culture map of Serbia. But, if this summer you turn from the main road towards Jalovik, you will find there a sculptor Dragan Mileusnić working on a three times bigger monumental granite sculpture. You will find the architect, Bogdan Bogdanović as well as divers, but strangely coherent group of painters, from different places, amongst which you will find Alenka Gerlovič from Ljubljana, Hilda Courtie from Geneva, Kosa Bokšan and Petar Omčikus from Paris, Desa Stanić, Danica Antić and Vesna Knezević from Belgrade, whose ideas go beyond the adding pieces to the Jalovik Gallery. Last year they discovered the poetry of village agronomist, Milovan Šujić, encouraging him by illustrating his poems and these days, lo, there is, beside the granite roadside monument dedicated to Vuk Karadžić, another miracle: a book of poetry, *The Butterfly in the Swath of Grass*, by Milovan Šujić,

published and advertised in the circle of locals and artists in the village courtyard, underneath the midnight Sava and Tamnava valley sky. Naturally inclined to jest and witt, Šujić wrote his poetry in the manner of popular surrealism, turning upside down everything at the first sign of nostalgia or sentimentality. Namely, to the old geography of pastoral poetic metaphors, Šujić attached “new labels”, that will forever remain just his, and whoever takes the same road after him, will know whose road is it.

Thus, just like Dobrilo Nenadić, another agronomist and one of the initiators of the Jalovik Art Colony, Milovan Šujić, entered officially into the world of poetry. And thus, this Colony at the end of its tenth year, besides gallery of paintings in the Centre of Culture and those unofficial displays in village sleeping rooms, spreads towards other things and who knows where it will end up...

Exactly 35 years ago, one such August day on 1952, the first after-war visual arts colony started in Senta. Six enthusiasts, painters (Konjović, Nikolajević, Ač, Bošan, Maksimović and Šafranji), were riding in a coach between the fields one August night, picturing themselves as future “creators of new visions”. How much of their visions have come to life – we do not know, but colonies have, after this, all the way until this Jalovik one, mushroomed. There was something tough and resilient in them, at least in the mutual direct curiosity between artists and people, some harmonic agreement

varela, od štafelaja što su kao pečurke iznikli po tek pokošenom senu, po tek uzoranim njivama jalovičkim i nemog povika kojim sami sebe dozivaju od Kaluderovca do Čelija, od Gavranuše do Trnovca i tako u nedogled niz jaruge i vr-bake, preko Ličkovića brda. Avgust počinje kao nikada do sada. U dvorištu Doma kulture tek po koji automobil i tek po koji čovek, i čekaju. Mi stižemo prerano sa kosim jutarnjim zracima što nemilice otkidaju komad po komad jutarnje izmaglice i vuku je duž crkvenog polja niz kose spomenike i polegle humke, te znance istorije i vekova što tu uz nas nemo, poput osedelih starina, znaju i pamte. Na izbledelej drvenoj tabli stoji: Jalovička slikarska kolonija. I dok već zaboravljena vodenica potočara na Mlakvi još klopara kao utvara, kao svedok nekih drugih dana i noći uz pesmu i igru, ovog jutra Jalovik čeka nešto drugo. Gasimo naš mali motor i izlazimo na tek pokošenu travu svesni da smo u ovom trenutku gosti koje dočekuju raširenih ruku i sa zdravicom. Sa čašicom ljute podignutom visoko prema nebu, sa nemom pesmom na ustima i sa srcem većim no što jeste. I odjednom, kao da prestaju i strah i trema, ulazimo u veliku salu u kojoj duž ogromnog stola stoje stolice i ljudi koji nas pozdravljaju i služe slatkim od višanja i kafom. Osvrćemo se oko sebe i gledamo zidove dostojne da budu zidovi Luvra, zidovi Ermitraža ili Nacionalne galerije u Londonu. Zidovi na kojima jedan uz drugog stoje ravnopravno i oni što tek počinju i oni čiji je početak sada legenda otrgnuta od zaborava i



poklonjena sećanju u Jaloviku. A onda odnekud do nas dopiru zvuci milozvučniji od pesme pastirske, zvuci što blago zatalasanom stazom stižu u veliko dvorište, a čijim smo se prvim tonovima nadali više od svega. I najednom šire se ruke, padaju u zagrljaj jedni drugima ljudi slikari, znanci što se nisu videli godinu dana i njihovi domaćini na čijim ogrubelim dlanovima titra želja da ugoste, da se sprijatelje i postanu braća sa slikarima čiji svet barem za trenutak postaje i njihov svet. I sve se poput pesme širi i hvata u kolo, kolo jalovičko, kolo slikarsko, kolo pesničko. Čuju se povici, vide se nasmejana lica i sjajne oči, podižu se zdravice za sreću i druženje, a Jalovik tih trenutaka postaje stecište jedne malene umetničke radionice koja za sobom ostavlja amanet da ovo nikada ne prestane, da potraje ova igra gosta i domaćina u kojoj svake godine padne koja suza na rastanku i u kojoj, evo, već deset leta otvrdnuta seljačka šaka steže nežnu umetničku ruku. Kao da jedna drugoj pripadaju odvajkada i kao da su deo istog tela dok se negde na sredokraći susreću i grle. Kao da se godinama nisu srele i kao da žele da ih više niko ne rastavi. Izlazimo na dvorište sada već prepuno automobila i u pratnji našeg domaćina krećemo prema kamenim gromadama što otrgnute od prirode i netaknute stoje nadomak ulaza u zgradu. Ne sluteći šta se događa posmatramo tek oklesani granit i pažljivo slušamo ono što znalci o njemu govore. Na manjem će biti isklesana poruka skoro dva veka stara. Poruka koja svojom veličinom nadmašuje vekove svoje

that was disturbed by noone, so that they have survived till this very day even in this our socialism where everything is done ad hoc.

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**YEAR 1988**

RADIO BELGRADE, II PROGRAMME,  
DOCUMENTARY RADIO PROGRAMME –  
SPEAK TO BE SEEN

**JALOVIK ART COLONY**

*Travelogue of Vladan Ćosić*

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On the 20<sup>th</sup> kilometer from Šabac on the road to Obrenovac and Belgrade there is a small off road. It seems to be recently cleared through plum orchards and locust groves, but it will take the traveler strait to Jalovik. The village in the Municipality Vladimirci in many way unknown, but known for its August days that have been taking place in it for ten years. So, as we turn off the main road Šabac–Belgrade and head towards sloping plow-fields carrying within our heart artistic inquietude, inquietude of the creative world, we notice all the splendor and sumptuousness of the hills floating in front of us like boats on the purple morning despair. As if, with their clarity and silence, they are showing and at the same time listening the clear hush of something present and something unforgettable.

And it seems to us, at least there is a legend, somewhere in the distance, where not even the most skilled eye can reach, were the heart of the river Tiber and the Apennines is, that is where Rome is. The city on seven hills, European and world muse of songs, painting and sound. And here in the Sava and Tamnava basin, where rivulet Mlakva intersects plow-fields and groves, this is where Jalovik lies. A village bigger than most cities, more famous than many native regions of art. Jalovik on seven hills. Six giants of this region's history and beauty and the seventh hill made of fine threads spun of oil and watercolours, of easels shooting up like mushrooms

over recently made hay, over plowed fields of Jalovik, and made of mute cry that they use to call each other from Kaluđerovac to Ćelija, from Gavranuša to Trnovac and so on, over gullies and willow groves, across Ličkovića Hills. August begins as never before. In the backyard of the Centre of Culture only few cars and men, and they are waiting. We come early with morning sun rays at sharp angle ruthlessly dispersing piece by piece the morning mist and dragging it across the church field over the monuments and grave-mounds, those friends of history and centuries, who know and keep remembrance here near us like some gray-haired old men. On the faded wooden board there is written: Jalovik Art Colony. And while the forgotten water mill on Mlakva still rattles like a ghost, as a witness of other days and nights spent in singing and dancing, this morning Jalovik is waiting for something else. We turn off our engine and step out on the recently cut grass realising that we are in this moment guests welcomed with opened arms and a toast. With a glass of strong brandy raised towards the sky, with the mute song on our mouths and with hearts bigger than they really are. And, all of the sudden, as if the fear and awe disappear, we enter the big room with a large desk with chairs on both sides and with people greeting us and serving us with dessert made of cherries and coffee. We turn around and see the walls worthy of being the walls of Louvre, Hermitage or London National Gallery. The walls exhibiting just the same those who are just starting and those whose beginnings are now a legend snatched from oblivion and given to remembrance here in Jalovik.

Than we hear the sound of the shepherd's song from somewhere, sounds coming into the big backyard over the undulating path, and whose first tones we have been eagerly waiting for. All of the sudden people are opening their arms, embracing one another, painters, friends who have not seen each other for a while and their hosts whose calloused palms are itching from



starosti: piši kao što govoriš, čitaj kao što piše. Ta istina izatkana tek sa nekoliko reči istina je jednog naroda čiji jezik u povelju nadrađa sve jezike svojom lakoćom i istinom. I baš zato, da bi nas podsetio i opomenuo, taj kamen će stajati na ulasku u selo tamo gde se od magistralnog puta odvaja put za Jalovik, tamo gde vijuga uzana staza do umetnosti i reči umetničke koja u ovom selu ostaje za vekove zaveštana. A ono što još ne vidimo, umetnici nam svojim živopisnim jezikom govore. U drugoj će steni biti isklesana bista Vuka Stefanovića Karadžića. Prva takve vrste u celoj zemlji. I ona će stajati kao nemi svedok ispred Doma kulture i već značajne jalovičke galerije slika. I pitamo se: hoće li taj kameni starac sa velikim sedim brkovima, koji u ruci drži *Bukvar*, biti dovoljna opomena narodu njegovom da jezik i ruku koriste onako kako ih je sam učio i naučio, ili će kamen kao kamen biti sličan mnogim drugim, tek stavljen a zaboravljen.

Odvode nas na sprat širokim stepenicama i uvode u belo okrečenu galeriju gde na zidovima vidimo stotinak slika koje su slikari, u poslednjih deset godina, poklonili ovom selu. Iznenadjeni i ushićeni razgledamo neukim pogledom platno po platno. Često zapitkujući i često bez snage da zaustavimo uzvik oduševljenja koji se otima iz grudi i hrlji napred poput vesnika sreće i ujedno vesnika straha pred imenima čije potpise jedva raspoznavamo iz skromnosti, ali čija platna zato govore mnogo više. Tu nam govore da je nepisano pravilo Jalovičke slikarske kolonije da svaki

slikar ostavi galeriji po jedan svoj rad, a da istim poklonom daruje i svog domaćina, meštana u čijem domu provodi dvanaest dana sedeći pod trešnjama i kajsijama, slušajući riku goveda i javljanje jutarnjih petlova čija pesma označava početak novog dana, početak novog prijateljstva i iskre zadovoljstva što ponekad zavarnički takvom žestinom da se pesma i vriska čuju i u okolnim selima. I nema kuće seljačke i radničke, i nema doma i domaćina koji s vremenom nije postao iskusni poznavalac jugoslovenskog i svetskog slikarstva. Slušajući i pričajući sa ljudima čije crne brade vijore na blagom povetarcu kao neki znani i moćni barjaci jedne osobene bitke za kulturu posavotamnaskog sela, bitke koja od Jalovika stvara moćnu i najveću galeriju jer neće biti kuće u kojoj neće biti po neko platno, ne birajući pritom ni seljaka ni slikara. Izlazimo iz nevelike galerije opkoljeni podnevnim suncem i zatičemo domaćine i njihove goste okupljene ispred ulaza u Dom kulture kako se po ko zna koji put rukuju i ljube kao da se rastaju a ne kao da započinju još jedno druženje čiji se kraj ne može sagledati. Prisustvujemo neobičnom činu u čiju autentičnost ne smemo da sumnjamo jer nasmejana lica jalovičkih seljaka govore bolje nego sve kitnjaste reči. Vidimo kako u automobile sedaju i seljaci i prefinjene pariske matrone koje pritom ne mare za fino ispeglane suknje i bluže i kako kroz otvorene prozore mašu drugima i dovikuju reči čiji se smisao razume bez slušanja. To jalovički domaćini odvoze svoje goste kućama. U domove u kojima opanak i gunj vladaju, a u

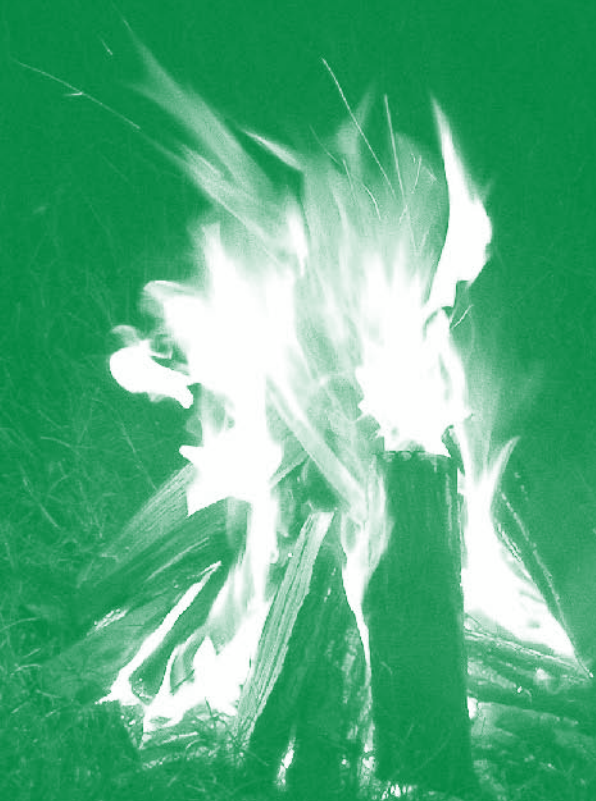


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Lepo je to što mi nismo gosti isključivo svog  
domaćina, već smo gosti celog sela. Ovo je možda  
jedina kolonija u kojoj se zaista čestito radi. Ova  
kolonija u pravom smislu te reči ima radni karakter.

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MIROSLAV BILAĆ, SLIKAR, BOSNA I HERCEGOVINA (1982)  
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Jalovička likovna kolonija je jedno od retkih ostrvaca  
na kome sam, za osam godina rada, uspela odistinski  
da predahnem i razdvojim važno od nevažnog. Volela  
bih da je trajalo duže! Postoji, dakle, paralelni svet u  
kojem nam naša, pa i stvaralačka, svakodnevica ne  
izgleda nepodnošljivo već smisleno i vredno.  
A možda je najviša vrednost uspešna komunikacija  
sa lokalom, neka vrsta davno započete, čak i pre  
„zvaničnog” nastanka samog pojma u svetu definicija,  
*socijalne umetnosti*. Prostor u koji dolazimo pripada  
nečijoj tuđoj svakodnevici u koju vas taj/ta prima  
otvoreno za ono što sa njim/njom imate da podelite.  
Zainteresovanost domaćina za ono što kao umetnik  
„donosite” u njegov „atar” jeste fino zanimanje za  
vašu osobu i vaš čin. Time i to što ste stvorili nema  
izgleda da ostane samonikla apstraktna tvorevina, već  
je umnogome zajednički čin komunikacije sa mestom  
u koje ste došli i njegovim stanovnicima. *Site specific*  
u pravom smislu tog pojma; nema posmatrača niti  
animatora, svi učestvuju. Upravo savršeno.

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MAJA MIRKOVIĆ, UMETNICA (2009)  
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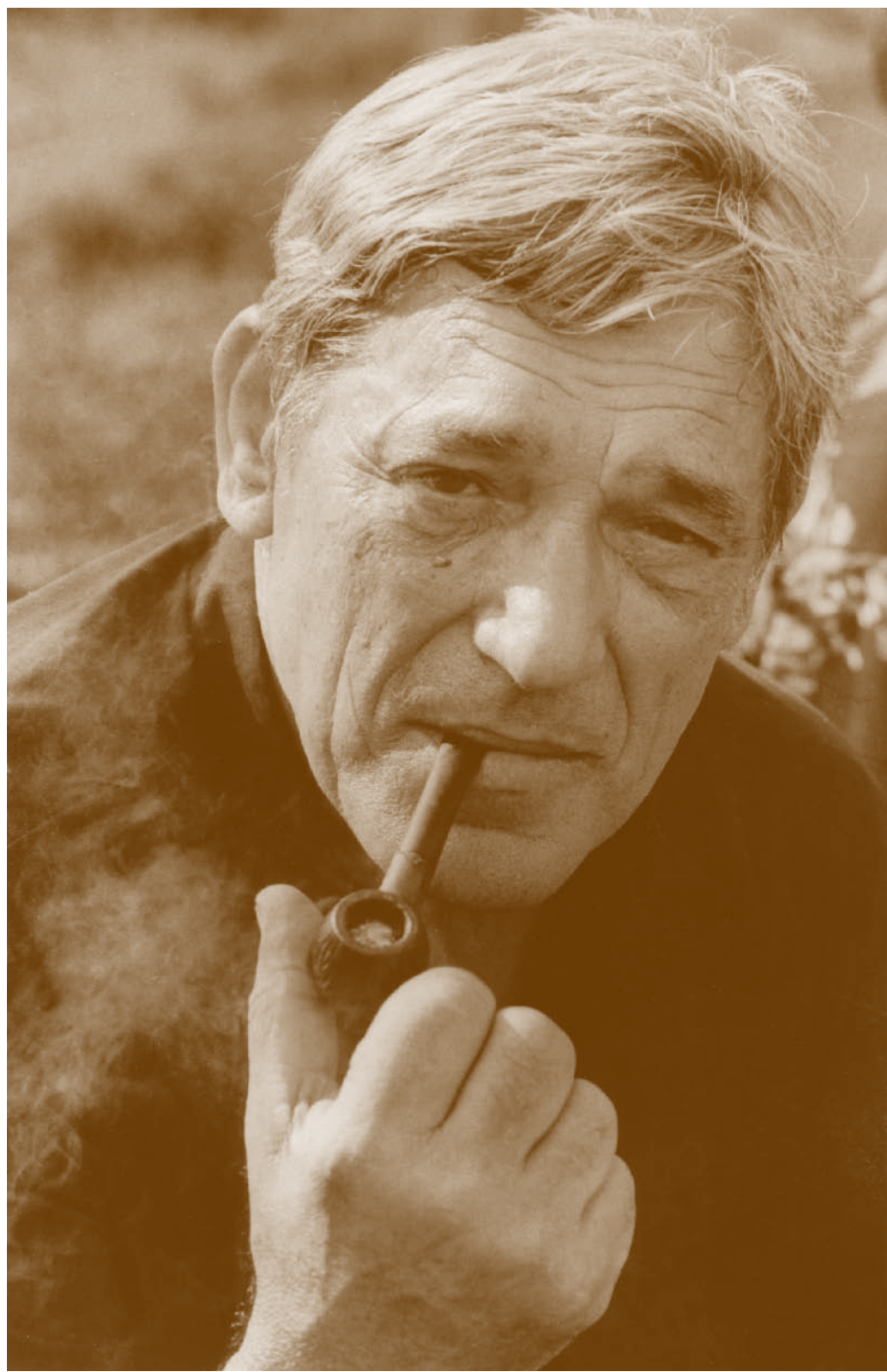
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It is nice that we are not only guests of our own hosts but of the whole village. This is possibly the only colony where people are really working properly. This colony is truly a working colony.  
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MIROSLAV BILAĆ, PAINTER, BOSNIA AND HERCEGOVINA (1982)  
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-  
During eight years of work, the Jalovik Art Colony has been one of the rare little islands on which I was capable to truly rest and distinguish important from unimportant. I wish it lasted longer! So, there is a parallel world in which our own reality, including creative everyday life, does not seem unbearable, but sensible and valuable. Probably the most valuable aspect is the success of communication with local community, some kind of early start of *social art*, even before the term 'officially' appeared in the world of definitions. The space we enter belongs to someone else's everyday life, in which that other person receives you openly for whatever you have to share. Interest of a host for what you 'bring' as an artist into his 'yard' represents a delicate interest for you as a person and in your act. Thus, there is no chance that what you have created remains an original abstract entity, but in many ways it becomes a joint act of communication with the place you came to and its inhabitants. Site specific in its essence: no observers or animators, everyone participates. Just perfect.  
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MAJA MIRKOVIĆ, ARTIST (2009)  
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desire to provide hospitality, to become friends and brothers with painters whose world at least for a moment becomes theirs. And everybody gets in the circle holding hands to dance, dance of Jalovik, dance of painters, dance of poets. You can hear shouts, see smiling faces, glittering eyes, toasts are raised in the name of happiness and companionship, and, in those moments, Jalovik becomes the focal point of a small artistic workshop that leaves behind the heritage that this never ends, that this “dance” of guest and his host which every year ends with shedding few farewell tears and in which for ten years the callous peasant hand has squeezed the gentle artist’s. As if those hands belonged to each other from the days of before and are part of the same body while meeting midway and hugging each other. As if they have not met for a long time and do not want to be separated ever again. We go out to the backyard, now filled with cars and head accompanied by our host towards stone masses torn off from nature and standing intact not far away from the building. Not knowing what is going on we watch unchiseled granite and listen carefully what they are talking about. On the smaller one a message two centuries old will be chiseled. The message surpassing in its grandeur the centuries that have passed since it was first said: “write as you speak, read as you write”. This truth weaved with only few words is the truth of one nation whose language in its infancy was outshining all languages with its

simplicity and truth. Precisely for that reason, in order to remind us and warn us, this stone will be standing at the entrance to the village where the road to Jalovik forks off from the main road, where narrow road winds its way to art and artistic word that is bequeathed to this village forever. And what we still cannot see, the artists vividly describe. In another rock, a bust of Vuk Stefanović Karadžić will be chiseled. The first of this sort in the country. It will stand there as a mute witness in front of the Centre of Culture and already important Jalovik gallery of paintings. We wonder: will this old man of stone with long mustaches, holding a spelling book in his hands, be sufficient warning to his people to use the language and hand the way he taught them, or will the stone be the same as many other stones before, forgotten immediately.

We are taken upstairs through wide staircase and brought into the gallery painted in white where we can see hundreds of paintings that the painters have donated to the village in the last ten years. Surprised and exalted, we are looking with our inexpert eyes at canvas after canvas. Often asking questions and unable to suppress the sigh of excitement escaping from our breasts and running forward like a herald of happiness and at the same time as herald of awe before the grand names whose signatures we can barely discern, but whose canvases speak much more. We are told that there is an unwritten rule that every painter must leave to

kojima će dve nedelje slikari iz Jugoslavije, Evrope i Amerike pokušati da stvore poseban kult – slavu boji i platnu.

Propuštamo ispred sebe dugačku povorku automobila koji pored jalovičke crkve i groblja kreću preko Mlakve, pored Maletinca, u Prnjavor, gde će ove godine štafelaj zameniti motiku, a pesma uzdahe i brigu za letinu. Na čelu je slikar – domaćin. Znamo ga po temperi i vosku, po smešku i, što je najvažnije, po srcu koje kuca za Jalovik i Koloniju. To je Zoran Simić, majstor platna, ali i majstor deset godina postojanja ove izuzetne manifestacije koja je davno izašla iz okvira u kojima je počela. U Jaloviku kažu: Kolonija, to su Zoran i Šule, a mi kažemo: Kolonija, to je Jalovik, to je ruka paorska, srce oračko i žetelačko, to su sedam brežuljaka na čijim osnovama stoji svet, to je pesma slikarska, pesma koju pevaju svi. Na čelu sa osnivačima Zoranom Simićem i Milovanom Šujićem. Jedan je slikar, drugi pesnik, i oba pevaju srcem, a pesma se razleže niz udoline i brežuljke kao lahor u kosi devojačkoj.

Vuče se niz skute jalovičke beznadni povetarac i pada tamni plašt što skriva crvene krovove, i samo se svici i crvci oglašavaju duž požnjevenih njiva čiji mirisi dopiru do beznada i nazad, a život postoji. Negde u nekom sokaku, u avliji po kojoj su hodočastile kokoške i pevcici, u kojoj je zamrla rika priplodnih bikova, oglosiće se ove noći, kao i svih prethodnih, jedna pesma prepuna čarolije i mašte. Pesma izvezena jezikom sela, pesma o selu, o svom selu, kojeg slavi pesnik Milovan Šujić u svojoj knjizi *Leptir na otkosu*, knjizi jedino posvećenoj i poklonjenoj Jaloviku i nikom drugom do rečici Mlakvi, već umrloj potočari, ponekoj livadi, Stevanijinom hrastu i sebi. A za selo kaže: zakletva i zavet duše moje ko smrt životu večito prkosi, da na bakru upišem ime tvoje, a moje neka voda nosi.

## - TEKSTOVI IZ KATALOGA POVODOM PETNAEST GODINA POSTOJANJA JALOVIČKE LIKOVNE KOLONIJE, 1978–1992. GODINE

„... Tražeći svoje izvore u počecima,  
ljudi kreću uz vodu, što je teži deo puta.  
Ove godine Jalovička slikarska kolonija  
pošla je uz vodu da traži svoje mesto.  
Predlažem da joj ga damo.”

*Zabeleženo na početku prve Jalovičke  
slikarske kolonije 1978. godine*

## - PITANJE JE SAD...

*Stevan Stanić*

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Koliko sam puta za ovih petnaest godina pomislio: otkuda taj blagoslov neba pade baš na ovo posavotamnansko selo Jalovik da zavoli likovnu umetnost, da svake godine u avgustu primi desetinu naših slikara i vajara, a da se posle njihove slike i skulpture drže svečano u seoskim stajacim sobama?

Iz 1905. godine, kada je velika olujna Nadežda Petrović sa svojim istomišljenicima i već tada čuvenim umetnicima – Veselom, Groharom, Jakopićem, Meštrovićem i Vidovićem u Sićevu osnovala prvu Jugoslovensku likovnu koloniju, nema gotovo nijednog podatka o samom selu i seljanima. Ona dva-tri reda iz Nadeždinog pozivnog i ohrabrujućeg pisma Ferdu Veselu i Rihardu Jakopiću da će „život u selu biti veoma jeftin, ni 50 franaka na mesec neće izaći”, i podataka da su bili „grupa veselih mladih ljudi koje su svi u selu rado primali na svadbe, na slave, u kola i na pogrebe“ i da su Ferda Vesela srpski seljaci odmah prozvali „Veselin”, ipak su suviše šturi. Jer kada danas negde u Beogradu, Parizu, Stokholmu, Kairu, Njujorku, Sarajevu, Mostaru ili Tokiju sretnete nekog od tih stotinak umetnika, prvo što će vas zapitati je: „Šta rade Panta Gajić, Proka Vidaković, Jova Mandić, Života Ilić, Živorad Obrenović, Milijan Gajić, Jovan Vidaković...?” Imena jalovičkih seljaka





JALOVIK, 2010.  
JALOVIK, 2005.

the gallery one work of art and to give the same gift to his host, the villager in whose home he has lived twelve days sitting under the cherry and apricot trees, listening to the bellow of cattle and the morning song of the chanticleer announcing the beginning of the new day, beginning of new friendship and spark of pleasure that sometimes inflames ferociously so that you can hear song and shouts in the neighbouring villages. And there is no house of a peasant or a worker, there is no home or a gost who has not become in time experienced connoisseur of Yugoslav and world painting. Listening and talking to people whose black beards flutter in the mild breeze as some known and powerful banner of a distinctive battle for culture of this village which should transform Jalovik into powerful and the biggest gallery, because at the end of it there will not be a single house without a canvas on the wall, in all houses and of all painters unselectively. We are leaving small gallery surrounded by the powerful sunrays of midday and we find hosts and their guests gathered in front of the entrance to the Centre of Culture, shaking hands and kissing again as if they are saying farewell and not starting another gathering whose end is still far away. We witness unusual ritual whose sincerity we may not doubt, because smiling faces of Jalovik peasants say it better than all the ornate words. We see peasants and refined Paris ladies sit in the cars, not caring for their finely ironed skirts and blouses and waving from the cars to oth-

ers, shouting calling out words whose meaning is understood without hearing. That is Jalovik hosts taking their guests to their homes. To the homes in which *opanak* (peasant shoe) and peasant coat are common, and in which homes for two weeks, painters from Yugoslavia, Europe and America will try to establish a special cult – celebrating the colour and canvas.

We are letting pass the long line of vehicles that is headed by Jalovik church and graveyard across Mlakva, bypassing Maletinac, towards Prnjavor, where the easel will supplant the mattock, and song will supplant the sighs and worries about the harvest. At the head of it is the painter – host. He is known for his tempera, for his smile, and what is more for his heart beating for Jalovik and Colony. That is Zoran Simić, the master-painter, but also master of ten years of existence of this extraordinary manifestation which has long ago surpassed its modest origins. In Jalovik you can hear: the Colony, that is Zoran and Šule, and we say: the Colony, that is peasant's hand, that is painter's song, song sang by everybody. Led by Zoran Simić and Milovan Šujić. One is a painter, the other poet; both singing with their hearts and songs sounds over valleys and hills like a breeze in young girl's hair.

Hopeless breeze is riding on Jalovik coat-tails and the dark veil falls hiding the red roofs and only glowworms and crickets can be heard along plow-fields, whose smells go all the way to despair and back, while life lasts. Somewhere



domaćina, koja se na ulicama svetskih metropola izgovaraju sa istim poštovanjem kao imena čuvenih kolekcionara i mecena: Ambroaza Volara, Kamija Renoa ili Erika Šlomoviča. Šta su to mogli naučiti jedan od drugog jedan anonimni jalovički seljak i jedan vrhunski svetski umetnik, da se tako međusobno cene? Prvi, verovatno, da oslobodi svoju želju da svoj život i svoj kraj – koji je sa onim seljačkim mističnim žarom upoznao krstareći pešice u svim pravcima, vidi premeštene u jedan drugi svet, svet umetnosti; a drugi, da iz sjajne usamljenosti svog ateljea najjednom bane u nevinost života seoske sredine u kojoj se neće postavljati večito pitanje – za koga danas stvarati? A i jedan i drugi osetiće nešto što je u stvari tako jednostavno a što se često zagubi u lavirintu života – da ne propada samo ono što ne živi samo za sebe.

Ali zašto se to razbistrilo i dogodilo baš u selu Jaloviku, pitanje je sad? A zašto bi na svako pitanje moralo da se odgovori? Zar pitanje nije uvek bilo starije od odgovora?

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## **MALI ZAPIS O JALOVIČKOJ LIKOVNOJ KOLONIJI**

*Kosta Bogdanović*

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Višegodišnji događaji ili poduhvati obično se iskazuju uspesima, značenjem i zaslugama. Jalovička likovna kolonija sve to podrazumeva

ali svrha njenog formiranja nije bila prvenstveno u tome da bi se jednog dana time isticala. Valja se setiti da su njeni osnivači u ovom velikom seoskom području želeli da začnu jedan vid autentične kulture življenja umetnosti, kao prirodne stvari u svakodnevicu, koja bi imala svoj kontinuitet tako što bi iz godine u godinu razlozi postojanja Kolonije bivali sve prirodniji. To se do sada znatno i obistinilo. A njen najveći uspeh je upravo to što bi danas Jalovik bez Kolonije bilo teško i zamisliti. Ovde je likovna kultura postala prirodna tvorevina samog tla kao što su to ljudi, žito i stoka. Bio sam veoma zadovoljan kada sam prošlog leta za vreme trajanja Kolonije čuo od jednog domaćina da je, kako on kaže, do sada već „držao dva umetnika”. U suptilnijoj osetljivosti za jezik ovog kraja to predstavlja izraz ponosa jer „drže se” samo najvažnija bića i stvari a ostalo „se ima”. U tom smislu potrebno je imati u vidu dva momenta. Prvo, stvaranje umetničkog dela u nekonvencionalnim uslovima, gde je domaćin svedok postojanja jednog do skora njemu nepoznatog poziva umetnika, koji je u Jaloviku postao ne samo lako prepoznat i prihvaćen nego i veoma uvažan. Već i to što, po pravilu, jedan od nastalih radova umetnikâ koji rade u Koloniji dolazi u posed domaćina predstavlja vid stvaranja duhovnog bratstva između umetnika i sela. Drugo, ovde je stvoren jedan poseban komunikacijski sistem koga određuju okolnosti, na primer: koji je to umetnik, kod koga je, šta on radi? Ova dva momenta takođe stvaraju povod

in some ally, in the courtyard, where chicken and rooster feel at home, in which the roar of bulls has died out, a song will be heard this night, as in all the other nights, one song full of magic and imagination. Song woven with the language of the village, song about the village, about one's own village, celebrated by the poet Milovan Šujić in his book *The Butterfly on the First Swath*, the book dedicated and given to Jalovik, and to nothing and nobody else, but rivulet Mlakva, to some meadow, the oak of Stevanija and to himself. And about the village he said: pledge and the oath of my soul eternally defies like death defies life, to write your name in copper, and mine the river may take away.

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### **TEXTS FROM THE CATALOGUE ON THE OCCASION OF 15<sup>TH</sup> ANIVERSARY OF THE JALOVIK ART COLONY, 1978–1992**

“... Looking for their sources in their beginnings, people start upstream, the hardest part of the journey.

This year Jalovik Art Colony has started upstream in search of its place.

I suggest we give it to them.”

*Recorded at the beginning of the first Jalovik Art Colony of 1978*

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### **THAT IS THE QUESTION NOW...**

*Stevan Stanić*

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How many times in these fifteen years have I thought: how come this blessing fell on this village of Jalovik of all places, to fall in love with visual arts, to be ready to receive each August dozen painters and sculptors from the country, and to solemnly keep their paintings and sculpture in their living rooms?

Since 1905, when grand tempestuous Nadežda Petrović with her followers and already famous artists; Vesel, Grohar, Jakopič, Meštrovic,

Vidović established first Yugoslav Visual Arts Colony in Sićevac, there is almost no data about the village itself and the peasants. Those few lines from Nadežda's encouraging invitation letter to Ferdo Vesel and Rihard Jakopič about how the “life in the village will be extremely cheap, not even 50 franks a month” and that they were “a group of young and jolly people readily invited to weddings, feasts, wheel dancing and funerals” by inhabitants who have called Ferdo Vesel “Veselin”, are too bleak in itself. Because when today you meet some of these hundred artists somewhere in Belgrade, Paris, Stockholm, Cairo, New York, Sarajevo, Mostar or Tokyo, the first thing they will ask you is: “What are Panta Gajić, Proka Vidaković, Jova Mandić, Života Ilić, Živorad Obrenović, Milijan Gajić, Jovan Vidaković... doing?” The names of Jalovik hosts, whose names are pronounced in the streets of these metropolises with the same respect as the names of famous collectors and patrons: Ambroise Vollard, Camus Renaud or Erich Šlomović. What is it that an anonymous peasant from Jalovik and a world famous artist learn from each other, to have such a respect for one another? The first, probably, to free its desire to see his life and his soil – which he has gotten to know walking in all directions with that mysterious ardor of a peasant, to see it transformed into that other world, the world of art; and the other to be able to step out from the glittering solitude of his studio, into the innocence of village life where the eternal question need not be asked – for whom should I create today? Both of them will experience something that is in principle so simple that gets lost in the labyrinth of life – only that which lives for itself is not inclined to perish.

But why did it become obvious and why did it happen in Jalovik of all places that is the question? And why every question has to be answered? Did not the question come first before the answer?

za posebnu hroniku sela u vidu prepričavanja i pamćenja, što predstavlja specifičnu lokalnu i javnu kritiku rada Kolonije. Stanje u Koloniji je skoro podudarno sa stanjem u poljima. Neka godina je rodna, neka manje, ali nikada se ne dešava da nema baš ničeg. U svakom slučaju računi se svode i u Koloniji završetkom žetve. To bi bila prirodna činjenica osnovne podudarnosti i razumevanja domaćina, umetnika, organizatora Kolonije i celog sela. Govori se takođe sve više o rodnim godinama Jalovičke kolonije, o ćudima pojedinih umetnika, o zadovoljstvu stranaca koji tu dolaze, o raznim predlozima kako bi iduće godine bilo bolje. Već samim tim Jalovik postaje važno mesto kulturnog ambijenta u kome se neguju slikarstvo, vajarstvo i poezija. U poslednje vreme Jalovička kolonija razvija i ostvaruje autentičnu zamisao o monumentalnim delima skulptura u granitu, kojima treba da se označe važni punktovi prostora jalovičkih zaselaka. Tri takva projekta u kamenu već su ostvarena. Na samom ulasku u Jalovik označeno je jalovičko kulturno htenje odavanjem pijeteta Vuku Karadžiću. Time ovo selo-galerija nastavlja stvaranje autentičnog kulturnog identiteta.

Ovde se namerno ne pominju statistički podaci o radu Kolonije niti imena umetnika i organizatora, ali samo podatak da Kolonija ima profesionalnog kustosa jasno izdvaja ovu koloniju od mnogobrojnih u Jugoslaviji i svetu. Značajno mesto u radu Kolonije čine strani umetnici, koji po pravilu zauzimaju trećinu sastava umetnika i koji Jalovik doživljavaju takođe kao autentično podneblje za obnovu percepcije i inspiracije svog likovnog iskustva. Oni su neka vrsta počasnih građana ovog sela jer sa njima se i dalje održavaju kontakti, o njima se često govori i priželjkuje ponovni susret. Značaj posedovanja originalnih umetničkih dela u domaćinstvima koja su „držala” umetnike pored ostalog jeste i u tome što u srpskoj kulturi to predstavlja garant tradicionalne sigurnosti očuvanja umetničkih dela, jer je za srpske krajeve to poseban nauk iz prošlosti. Sva kulturna i umetnička dobra kojima su u prošlosti raspo-

lagali manastiri očuvale su, najviše koliko se moglo, pojedine porodice, kada su, u najtežim vremenima, velikim seobama, predmeti i objekti koje je trebalo sačuvati stavljani na dušu pojedinaca, kaluđera i bratstava. Tamo gde nije bilo ljudi da brinu o kulturnim i ostalim dobrima sve je ubrzo i nestalo. Treba se nadati da dela u posedu pojedinih domaćinstava i sama domaćinstva neće imati sudbinu onih iz davnih vremena, ali neka selo-galerija Jalovik bude primer pijeteta prema potrebi da se stiče vlastita kultura i da se čuva i sačuva duhovna kultura naroda.

Rad umetnika, makar samo i u delimičnom trenutku njihovog postojanja, u ovom selu je gest obostrane dobre volje da se delo stvori i sačuva kao trajna potreba i uspomena na Jalovik i njegov preobražaj u selo-galeriju.

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*Bratislav Ljubišić*

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Umetnici u principu nerado podnose tuđe prisustvo u trenucima kada stvaraju. Potreba za oslobođenim razmišljanjem, za usamljenošću je bitna i spada u sistem rada. Opet, nastajanje dela ne može da bude uslovljeno niti na ma koji način „vođeno”. Boravak sa većim brojem kolega zahteva strpljenje, opuštenost i visok nivo tolerancije. To je specifičnost stvaranja u kolonijama, u razgovorima sa neistomišljenicima, u ambijentu koji je nov i drugačiji. Ipak, broj kolonija raste i u njima uzimaju učešće umetnici koji su po pravilu usamljenici. Nešto je u tome paradoksalno i zahteva ozbiljno socio-psihološko istraživanje. No, kako smo zainteresovani isključivo za delo, njegov identitet i ono što je unutar te činjenice, dakle transcendirajući sloj, nailazimo na zbudjujuću situaciju: dela su izvanredna i postojana. Ostaju u ravni onoga što umetnik već ima u praksi i što je sastavni deo njegovog mišljenja. Tu i tamo iznenadi svežina koja je proistekla iz novog i slučajno izabranog motiva, pokatkad i demon-

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## BRIEF NOTE ON JALOVIK ART COLONY

*Kosta Bogdanović*

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The events or endeavours of many years are usually described by means of their successes, meanings and merits. Jalovik Art Colony has all that, but the purpose if its establishment was not to be able to boast about them one day. It is good to remember that its founders wanted to initiate in this rural area a kind of authentic culture of living art as something natural in our everyday life and the survival of which would be guaranteed as the reasons for the continuity of the Colony would become more and more natural over the years. This has to a great extent been realized. Its greatest success is the fact that today Jalovik could not be imagined without its Colony. Here the culture of visual arts has become natural creation of the soil itself, same as its people and cattle. I was very pleased to hear last summer in the Colony from one of the hosts that, as he put it himself, he has 'kept two artists' so far. Someone with the subtle feel for the language of this region would realize that this term connotes element of pride because you only 'keep' the most precious living beings and things, and everything else is just 'had'. In that respect, it is important to keep in mind two things. Firstly, creation of the work of art under unconventional conditions, where the host becomes the witness of artist's calling as yet unknown to him and which has become not only recognized and accepted here in Jalovik, but also much respected. Just the fact that, according to the rule, one of the works created by the artists working in the Colony becomes the possession of the host, represents a particular kind of spiritual brotherhood between artist and the village. Secondly, a particular communication system has arisen, determined by circumstance, for instance – which artist, placed with whom, what is his occupation? Those two issues create an occasion for a particular chronicle of the village in the form of recollection and storytell-

ing, which is also a particular form of local and public criticism of the Colony's work. The condition of the Colony is almost the same as the condition in the fields. Some years are bumper years, others are less so, it is never barren. In any case, the accounts are settled upon termination of the harvest even in the Colony. That would be natural fact testifying to the basic compatibility and understanding between the host and the artist, organizers of the Colony and the entire village. What is more, there is talk about the bumper years for the Jalovik Colony, caprices of certain artists, about the pleasure of visiting foreigners, about various suggestions for improvements for next year. This is enough to make Jalovik an important cultural environment fostering painting, sculpture and poetry. Lately, Jalovik Colony has been realizing an authentic idea about monumental sculptures in granite, whose purpose would be to mark the most important places of Jalovik hamlets. Three such projects in stone have been realized. At the entrance to Jalovik one such cultural aspiration of Jalovik has been realized in honour to Vuk Karadžić. In doing so, this village-gallery continues to create authentic cultural identity. We have intentionally omitted statistical data about the work of the Colony and the names of artists and organizers, but just a fact that Colony has professional curator shows how different this colony is from many other colonies in Yugoslavia and the world. An important place in the work of the Colony goes to foreign artists who usually make the third of the colony's composition and who see Jalovik as an authentic region for renewal of perception and inspiration in their artistic experience. They are some kind of honorary citizens of this village because they stay in touch and are often talked about in the village wishing their prompt return. The importance of owning authentic works of arts in the households that have "kept" artists, amongst other things, is in the fact that in Serbian culture this guarantees their preservation, because in these regions it is an "antique trade". All cultural goods and

stracija stila koja poprima sve karakteristike dobro sročenog izraza. Lanac se nastavlja, umetnik produžava vek svog stvaralaštva.

Specifičnost Jalovičke likovne kolonije je i neposrednost organizatora koji od umetnika ne kriju svoj svakodnevni život i ne predstavljaju ga kao nešto nesvakidašnje i krajnje neobično. I oni, kao i umetnici, žive svoje uobičajene živote i u tom spoju se događa najčudniji obrt – delo nastalo u takvom ambijentu i samo poprima karakteristiku uobičajenog i deluje kao prirodna posledica. Kada se posmatrač sučeli sa nizom ostvarenja nastalih u simbiozi različitih okolnosti teško da će prepoznati koliko je slučajnost postala namera i promišljenost. Ali i to je ono što je dragoceno i što valja stalno pokazivati. Pogotovo što likovne kolonije ne postoje nigde drugde sem kod nas!

## TEKST KATALOGA IZ 1995. GODINE

*Tatjana Marković*

U nizu dugom osamnaest godina mnogi su umetnici dolazili, kao na kakvo sveto hodočašće, u pitome jalovičke kuće i inspirativne posavotamnavske predele, da tu, u malom selu velikih ljudi, ostave svoje slikarske zapise i vajarska ostvarenja. Iz međusobnog suživota umetnika i domaćina, koji traje petnaestak dana, izrodila se toplina i prisnost svojstvena dobrim komšijama i dugogodišnjim prijateljima. U mogućnosti da za vreme svog boravka u Jaloviku pronađu osamu koju priroda i rad u njoj pružaju i u neposrednom kontaktu sa seoskim životom, mnogi umetnici su pronašli nebrojene pogodnosti za nastanak svojih kreativnih ostvarenja. Ta dela danas krasi ne samo zidove jalovičkih galerija, nego i gostinske sobe njihovih domaćina. U toj krajnje interesantnoj sprezi seoskog života i umetnika – stvaraoca, tokom godina stvorena je vrlo značajna zbirka za koju se s pravom može reći da sadrži vrhunska imena savremenog jugoslovenskog likovnog stvaralaštva.

Ove godine, boraveći od 12. do 24. avgusta u Jaloviku, sledeći umetnici su svojim ostvarenjima upotpunili zbirku osamnaeste po redu Kolonije: Kosta Bogdanović i Dragan Mileusnić (vajari), Mihailo Bata Protić, Mosijenko Marko Marklen, Mileta Đurić, Branislav Nikolić, Desanka Desa Stanić, Aleksandar Saša Kuruzović, Miodrag Miško Petrović, Jelena F. Mitrović, Prodan Čvale Obradović (slikari).

Nažalost, među slikarima nema nedavno preminulog slikara Zorana Simića, jednog od osnivača Jalovičke likovne kolonije, koji je svojim entuzijazmom, bezgraničnom toplinom i velikim elanom predstavljao okosnicu svih zbivanja vezanih za opstanak ove duhovne tvorevine koju je prof. Kosta Bogdanović okarakterisao kao SELO–GALERIJU.

Postojanju ove likovne kolonije nisu potrebna velika opravdanja, jer ona je sebe nebrojeno puta opravdala kroz svoja umetnička dela i druženja o kojima se uvek govori sa osmehom i velikim zadovoljstvom. Taj unutrašnji sadržaj, o kojem se često govori kao o duhovnoj baštini pojedinaca ili čitave nacije, svakako predstavlja kamen temeljac ove umetničke tvorevine koja bi se u izvesnom smislu mogla shvatiti i kao veliki hepening u kojem svi postaju svesni stvaralačkog čina na relaciji posmatrač–umetnik–delo.

S obzirom na to da je izlagačka delatnost jedan od segmenata programa Kolonije, Narodni muzej u Šapcu je doneo odluku da po završetku svake Jalovičke likovne kolonije u svojoj galeriji izloži radove nastale u toku te godine.

Postojanje i opstanak ove kolonije na najočitiiji način izražavaju bitnu osobinu naroda ovog kraja koji je spreman da rado i s ljubavlju ugosti umetnike kao svoje najrođenije.





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**TEKST KATALOGA IZ 1998. GODINE**

ĐURĐEVDANSKI SIMPOZIJUM KAMENA I  
TERAKOTE

*Živojin Bogićević*

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Šestog maja, baš na Đurđevdan, Jalovička likovna kolonija otvorila je novo poglavlje u istoriji umetnosti koje, evo, u kontinuitetu traje dvadeset jednu godinu. Ovogodišnji jalovički Simpozijum otvoren je na već uobičajen način: prispeli gosti, umetnici i meštani posetili su grob Zorana Simića, slikara i jednog od osnivača Jalovičke likovne kolonije, a potom je priređen zajednički ručak.

U tronedeljnom radu Simpozijuma učestvovali su: profesor Kosta Bogdanović i profesor Dušan Petrović iz Beograda, zatim Atanas Atanasoski, makedonski vajar iz Prilepa, i trojica italijanskih vajara iz Milana – Marko Kieza, Stefano Kavara i Andrea Karara. Selekciju umetnika, učesnika u radu Simpozijuma, izvršio je Kosta Bogdanović, vajar i predsednik Umetničkog saveta Jalovičke likovne kolonije. Kao i do sada, rad umetnika u Koloniji sponzorisaće više društvenih i privatnih firmi iz vladimiračke, šabačke i koceljevačke opštine.

52 Najveća podrška i pomoć, međutim, dolazi od republičkog Ministarstva za kulturu, čiji zamjenik ministra, gospodin Vasilije Tapušević, ispoljava veliko razumevanje i pruža podršku radu Jalovičke likovne kolonije.

Jalovička likovna kolonija je, za više od dve decenije postojanja, stekla ugled i renome jedne od vodećih likovnih kolonija kod nas. Više stotina umetničkih dela u njenoj galeriji predstavlja pravu kulturnu riznicu koju će, svakako, i ova poseta vajara koji će do 26. maja stvarati u Jaloviku učiniti bogatijom za nove statue u kamenu i terakoti od neprocenjive vrednosti.

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**TEKST KATALOGA IZ 1998. GODINE**

*Vladan Ćosić*

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Kao što, verovatno, uvek biva, umetnosti se dele na one koje stvori priroda i one koje stvoriše ljudi, izuzimajući pritom da je priroda stvorila i ljude. A kako znamo, Božje delo je i čovek i njegova vekovna majka. Dakle, samo Tvorcu hvala za ono što imamo!

Jalovik, taj maleni deo svemira, ovih majskih dana ličio je na neomeđeni i vragolasti koloplet prirode i njenih darovanja. Tu, u centru sela, pretvaralo se ono večno u još večnije, ono iskonsko u još iskonskije, ono srcu blisko u još bliže. Kamen – zemlja! Tek poneki udar špica ili dleta, tek malo otkinuto od prirode, nesputano, s ljubavlju načeto, i vekovima stara jazovnička stena pretvorila se u nešto što decenije koje dolaze neće zaboraviti – u umetnost!

Pod budnim okom i onih kojih među nama nema, klesari Doja i Leka činili su da ideje





works of art that had in the past belonged to monasteries, were preserved by particular families when, in the worst of times, in the times of great migrations, the objects and items that had to be preserved were deposited with individuals, monks and brotherhoods. In those places where there were no people to take care of cultural and other goods, these goods have soon perished. We hope that the goods held by the households and the households themselves will not suffer the destiny of those from the past, but reverence for acquisition of one's own culture and preservation of spiritual culture of the nation is something in which village-gallery of Jalovik can serve as an example.

The work of artists in this village, even though only small part of their life, is a mutual gesture of goodwill, to create a work of art and preserve it as a permanent need and memory of Jalovik and its transformation into village-gallery.

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*Bratislav Ljubišić*

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In principle, artists do not tolerate presence of other people in those moments when they are creating. The need for liberated thinking and solitude is important and is a part of the system of work. Yet, the creation of a work of art cannot be conditioned by anything nor 'guided' in any way. Working in the proximity of a large

number of colleagues demands patience, tranquility and a great amount of tolerance. This is the specificity of working in colonies, in discussions with people holding different opinion than ours, in the environment that is new and different. Still the number of colonies is growing every day, and artists who are in principle loners take participation in them. There is something paradoxical in it that demands serious socio-psychological research. But we are exclusively interested in the work, its identity and anything that belongs to this category, in other words, for transcendental level, and we come to a perplexing conclusion, the works of art are excellent and timeless. They remain in the domain of what artist already uses in practice and what is an integral part of his thinking. Sometimes we are surprised by freshness arising from new and randomly selected motive, sometimes by demonstration of the style characteristic of well-conceived expression. The chain continues as the artist prolongs the lifespan of his work.

Specificity of Jalovik Art Colony lies in the accessibility of its organizers who are not hiding their everyday life and do not try to show it as something extraordinary and utterly unusual. They too, just like artists, live their ordinary lives and in this coexistence something unusual happens – the work created in such ambient takes from it that simplicity and appears to be a natural consequence. When observer faces series of works of art created in this symbio-





sis of different circumstances, it is difficult to imagine that he will be able to recognize to what extent randomness has become intention and forethought. But that is what is so precious and what should be exhibited all the time. In particular, because visual arts colonies do not exist anywhere else but here!

## TEXT OF THE CATALOGUE FROM 1995

*Tatjana Marković*

For a period of 18 years, many artists came here, as if on some holy pilgrimage, into gentle homes of Jalovik and for inspirational landscapes of Sava and Tamnava valleys, in order to leave here, in this small village of great people, their paintings and sculptures. Coexistence of artists and hosts, lasting for 15 days, gives rise to warmth and affection typical of good neighbours and long-standing friendships. In this possibility to find solitude that nature and working in nature offer and in their direct contact with village life, during the stay in Jalovik, many artists have found favourable conditions for creation. Those works not only adorn the walls of Jalovik galleries, but also guestrooms of their hosts' homes. In this interesting union of village life and artist-creator, over the years very interesting collection has been created, which it is safe to say, contains the works of the most famous names of the contemporary Yugoslav visual art.

This year, living in Jalovik from 12th to 24th August, following artists have added their works to the collection of the 18th Colony: Kosta Bogdanović and Dragan Mileusnić (sculptors), Mihailo Bata Protić, Mosijenko Marko Marklen, Mileta Đurić, Branislav Nikolić, Desanka Desa Stanić, Aleksandar Saša Kuruzović, Miodrag Miško Petrović, Jelena F. Mitrović, Prodan Čvale Obradović (painters).

Regrettably, recently deceased painter Zoran Simić, one of the founders of Jalovik Colony, is no longer amongst its painters. He was, with his zeal, immense warmth and great enthusiasm, the center of all happenings related to survival of this spiritual creation rightly called **VILLAGE-GALLERY** by Professor Kosta Bogdanović.

The existence of this visual arts colony does not need great justifications, because it has many times before justified itself through its works of arts, its companionship of which everybody talks with smile and immense pleasure. This internal content, which is often called the spiritual heritage of an individual and the entire nation, represents the corner stone of this artistic creation which could equally be understood as a great happening in which everybody becomes aware of the creative act itself in its relation observer–artist–work of art.

Considering the fact, that the exhibition activity is one of the segments of the Colony's programme, the National Museum in Šabac has decided to exhibit the works created dur-



mladosti, simboli naše večnosti, sasvim jasno i sasvim precizno pronađu svoj put do oka onih posmatrača kojima kamen nije kamen, kojima zemlja nije zemlja, već je sve nebesko, sve Božje, sve nama drago. Poštujući delo vremena, umetnik se nije drznuo da preceni sebe, da podižući vlastiti ponos do granica nerazuma nagrdi delo nečeg većeg od nas, nečeg neprolaznog. Jer, ma koje narodnosti bio, ma koju veru poštovao, svako zna: Ko se ponizi podignuće se, a ko se podigne poniziće se. A samo veliki znaju da budu mali, samo veliki znaju da pred njima stoji vreme, da i iza njih stoji vreme i da ono što oni stvaraju, ako stvaraju srcem – stvaraju za vreme!

A Jalovik, nesvestan sebe, promiče mimo bezvremena, mimo sebe samog, i jedino ga ruka umetnika, stvaraoaca, ponekad zaustavlja i okreće sebi.

## TEKST KATALOGA IZ 1999. GODINE

*Vladan Ćosić*

„... Ima lepote i tamo gde mi nismo, i ima utešne mudrosti i van knjiga, ima istine koja još nije otkrivena, jer nam se ne dâ da je znamo, i ima stvari koje nikad nećemo iskusiti, a želeli bismo, ali nema ljubavi nigde do u nama! Ona je cveće koje raste i osvetljava, poput svica sreće,

iznutra, nezaboravom. Nikad se ne bere, mada miriše i traje, a poklanja se ćutanjem, dodirom, osmehom ili, kada već mora da se prečuti...”, slikom – ovom slikom.

Tako govori pesnik o ljubavi, tako su govorili učesnici svih prethodnih kolonija, tako je govorio Milovan Šujić Šule, osnivač i otac ovoga što danas imamo. A imamo i mnogo i malo: mnogo lepote, uspomena i tuge; a malo, jer nemamo Šuleta. Zato njegovim imenom zovemo ovaj dvadeset drugi saziv Jalovičke likovne kolonije, jer je u njoj sve njegovo – više od onoga što je zapravo mogao dati.

I vuče se nekakva neodređena izmaglica nad Posavo-Tamnatom, kao da Gospod velom svojim nekim skriva skrito, razotkriva razotkriveno – selo, još uspavano, neprobuđeno, toplo. A tamo, gde ni vetar ne sluti da će je pronaći, nikla je jedna malena i nežna klica, od nekog čudnog semena, izabranog. I raste. Već nadrasla sve oko sebe, već odoleva svemu. I može, kao „dobro drvo”, čoveku da pruži sve, pa čak i snove. A čovek treba samo da sluša, osluškuje, naravno – srce svoje. U srcu našem za sve mesta ima. Možda je Jalovik već sada svojom veličinom stao u red Termopila, možda je već sada toliko velik da mi, koji činimo sastavni deo svega, postojimo iz sasvim određenog razloga – da ne zaboravljamo!

Jalovik, 1985.



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Put s najvećim rupama koje sam ikada video odveo me je prošlog leta do Jalovika. To je mesto gde sam potpuno izlomio kola. Ali to je i mesto u kojem sam sastavio slomljeno srce. Sve do Jalovika, prošlo leto nije ništa obećavalo. I baš kad sam pomislio da ništa spektakularnije ne može da mi se desi od šišanja na ćelavo, preplavilo me je nešto od čega sam skoro odu-  
stao. Zato će Jalovik zauvek ostati poseban.

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NIKOLA PEŠIĆ, UMETNIK (2009)

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Ovakav način rada je pravi put rada i razvoja jedne kolonije. Velika je stvar to što stvarate male postavke slika kod domaćina koji primaju slikare. Dela koja posedujete imaju vrlo zavidan nivo.

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MOMA MARKOVIĆ, SLIKAR (1982)

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A road with largest potholes I have ever seen, took me last summer to Jalovik. This is the place where I completely broke my car. But also the place where I put my broken heart together. Up until Jalovik, last summer was not promising. And just when I thought that the most spectacular thing that could happen to me was to shave my head bald, I was overwhelmed by something which almost made me give up. This is why Jalovik will always hold a special place.

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NIKOLA PEŠIĆ, ARTIST (2009)  
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This way of working is the proper path for work and development for a colony. The important thing is that you are creating small exhibitions of paintings in the houses of the hosts providing accommodation for the painters. The works of art that you have are really of the highest quality.

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MOMA MARKOVIĆ, PAINTER (1982)  
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ing the year upon completion of each Jalovik Art Colony.

The existence and survival of this colony portray in the most obvious fashion, one important trait of the people of this region that is ready to host eagerly and with love artists as if they were their kin.

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**TEXT OF THE CATALOGUE FORM 1998**

ST. GEORGE'S DAY SYMPOSIUM OF STONE AND TERRACOTTA

*Živojin Bogičević*

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On 6th of May, precisely on St. George's Day, Jalovik Art Colony has opened a new chapter in the history of art, which has been lasting in continuity for 21 years now. This year Jalovik Symposium is opened in the usual fashion: the guests, artists and inhabitants have visited the grave of Zoran Simić, painter and one of the founders of Jalovik Art Colony after which they all lunched together.

The following have attended the three day Symposium: Professor Kosta Bogdanović and Professor Dušan Petrović from Belgrade, Atanas Atanasoski, sculptor from Prilep in Macedonia and three Italian sculptors from Milan – Marco Chiesa, Stefano Cavarra and Andrea Carrara. Selection of artists participating in the work of the Symposium was done by Ko-

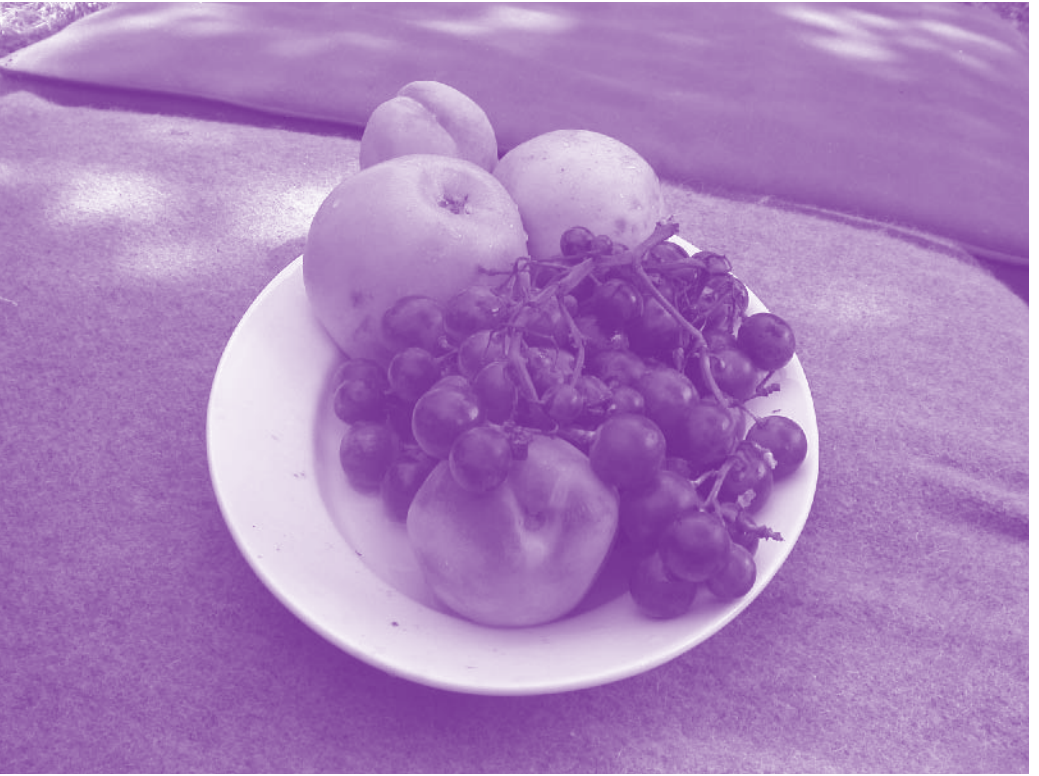
sta Bogdanović, sculptor and President of the Art Council of Jalovik Art Colony. As before, the work of the artists in the Colony shall be sponsored by several state-owned and private companies from municipalities of Vladimirci, Šabac and Koceljevo. However, the strongest support comes from the Ministry of Culture of the Republic, whose Deputy Minister, Mr. Vasilije Tapušковиć, has shown a great understanding for the work of Jalovik Art Colony and given his support.

In over two decades of its existence, Jalovik Art Colony has won prestige and renown as one of the leading visual arts colony in the country. Several hundreds of art works in its gallery represent a proper repository of culture which will be enriched with new priceless sculptures in stone and terracotta this year as well, thanks to visiting sculptors who will be creating in Jalovik until 26<sup>th</sup> May.

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**TEXT OF THE CATALOGUE FROM 1998**

*Vladan Ćosić*

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As it usually happens, the arts can be divided into those created by nature and those created by people, excepting the fact that nature created people. And how do we know that. God's work are both – man and his eternal mother. Therefore, we are thanking the Maker for everything that we have!



Jalovik, that small part of universe, resembled in those days of May limitless and playful vortex of nature and its giving of gifts. There in the centre of village, the eternal was transformed into something even more eternal, primordial into something even more primordial, and what is close to the heart into something even closer. Stone – earth! Few cuts of chisel and cutter, only a small piece of nature cut out, free and cut into with love and the centuries old rock from Jazovik turns into something that the coming decades will never forget – into art!

Under the watchful eye even of those who are not with us any more, stone-cutters Doja and Leka made it possible for our youthful dreams, symbols of our eternity, clearly and precisely to find their way to the eye of those observers who know that stone is not just a stone, who know that earth is not just earth, but all is heavenly, all is God's, all is dear to us. Respecting the work of time, artist did not dare to overestimate himself, taking his pride to the levels of unreason to ruin the work of something bigger than us, of something eternal. Because, whatever nationality, whatever denomination, everybody knows: "Whoever humbles himself shall rise, and whoever rises himself shall be humbled. And the big know how to be small, only the big know that Time comes after them, before them and that what they are creating, if they are creating with their hearts – will be created for the times.

And Jalovik, unaware of itself, glides by timelessness, by itself, and only the hand of artist, the maker, sometime stops and turns inwards.

## TEXT OF THE CATALOGUE FROM 1999

*Vladan Ćosić*

„... There is beauty even where we are not present, and there is comforting wisdom outside of books, there is truth that is not discovered yet, because we are not allowed to discover it, there

are things we will never experience which we would like to experience, but there is no love but in ourselves! It is the eternal flower that grows and sheds the light like glowworm of happiness, from inside, timeless. It is never plucked, although it gives away the scent and lasts, and it is given away in silence, with touch, smile, or whenever it must be passed over in silence...”, with picture – this picture.

That is how the poet talks about love, that is how previous participants of earlier colonies talked, that is how Milovan Šujić Šule, the founder, the father of what we have today, talked. And today we have a lot and little: lot of beauty, memories and sorrow; and little because we do not have Šule anymore. That is why this 20<sup>th</sup> Jalovik Art Colony is given his name, because it contains everything that is his – even more than he was able to give.

And there is some indescribable mist dragging itself across the Sava and Tamnava valleys, as if the God is hiding with his veil what needs to be hidden, discovering what needs to be discovered – the village, still sleepy, unaware, warm. And there where not even the wind could expect to find it, a small and gentle seed has sprung, of some strange seed, selected. And it grows. It has already grown beyond everything in its surrounding, defying everything. And is able to offer everything to man, like a “good tree”, even dreams. And man only has to listen, listen to his heart off course. In our heart there is place for everything. Maybe Jalovik has reached the magnitude of one Thermopylae, maybe it has grown so big, that we, who are integral part of all this, exist for a particular reason – not to forget!

## TEKST KATALOGA IZ 2004. GODINE

### SLIKANJE KAO AVANTURA

*Branislav Nikolić*

Tokom svog višedecenijskog postojanja Jalovička likovna kolonija je održala svežinu i kvalitet bazirajući se uglavnom na „klasičnom umetničkom pristupu”. Zbog specifičnosti koje su vezane za rad u seoskom okruženju (radi se po domaćinstvima), a samim tim i suženih tehničkih mogućnosti, slikarsko platno i boje su i dalje osnovni materijali kojima umetnici raspolazu tokom desetodnevnog boravka u Jaloviku. Naravno, radi se i u drugim materijalima, ali u manjem obimu.

Trenutno u našoj zemlji postoji veliki broj kolonija. Mnoga sela ili naseljena mesta imaju svoju koloniju. Bez obzira na to, kolonije se uslovno mogu razvrstati u dve kategorije. Prvu kategoriju čine uglavnom slikarske kolonije lokalnog značaja, organizovane bez čvrste selektorske koncepcije i strogo odabira umetnika koji u njima učestvuju. Najčešće su lišene savremenih poetika i ne korespondiraju sa duhom vremena u kojem funkcionišu. Ili, preciznije rečeno, ne donose ništa novo u sredinu u koju dolaze već pokušavaju da joj podiđu. Shodno tome, i rezultati su često, najblaže rečeno, prosečni. Drugu grupu čini manji broj kolonija tematskog karaktera, čiji su selektori ozbiljni kritičari koji pažljivo biraju umetnike na osnovu unapred zadate teme. Takve kolonije su kod nas tek u povelju, ali one daju dobar primer kako efikasno osmisliti i realizovati jedan projekat u kratkom vremenskom periodu. Međutim, pitanje je kako one korespondiraju sa (najčešće) ruralnom sredinom koju „kolonizuju”.

Jalovička likovna kolonija na izvestan način objedinjuje ove dve koncepcije, koristeći, s jedne strane, pažljiv odabir umetnika pri organizaciji saziva i, s druge strane, „spontanost” slobodnog izbora teme. Pažljiv odabir umetnika vrlo je važan jer se selektorski posao time završava, dok sami umetnici kasnije, kroz interakciju i sa selom i sa drugim umetnicima

slobodno stvaraju. Kao selektor, pokušao sam da na kreativan način preusmerim u kvalitet ograničenja koja Kolonija defakto ima (infrastruktura, tehnički uslovi, budžet), tako što sam, pored dobrih slikara, u saziv uvrstio i umetnike koji se u svojim ateljeima bave i drugim vidovima stvaralaštva. Ove godine u Koloniji su učestvovali: Vladimir Antović, slikar iz Beograda, Verica Dimeska, slikarka i multimedijska umetnica iz Skoplja (Makedonija), Sajaka Honšo (Sayaka Honsho), skulptorka iz Tokija (Japan) koja je trenutno nastanjena u Nemačkoj, Branislav Nikolić, slikar i vajar iz Šapca, Slobodan Peladić, multimedijalni umetnik iz Šapca, Danijel Savović, slikar i ilustrator iz Beograda i Folker Frajtag (Volker Freitag), muzičar i grafičar iz Kelna (Nemačka). Bazirajući svoj izbor prvenstveno na kvalitetu umetnika, bez obzira na medij u kojem se izražava, dao sam punu slobodu umetniku da se izrazi na sebi svojstven način. To je, uz izvesnu dozu avanturizma koja je neophodna u stvaralaštvu, urodilo dobrim i zanimljivim delima. Naravno, s tim premisama teže je napraviti konzistentnu završnu izložbu, ali, kao prvo, kolonija nije (samo) završna izložba, već je ona proces, međusobna interakcija umetnika i njihova interakcija sa lokalnom sredinom, i, kao drugo, ono što je teže utoliko je izazovnije i zanimljivije. Završna izložba je uvek interesantan eksperiment u kojem se umetnik nalazi i u ulozi kustosa, procenjujući kako da postavi svoj rad, kako ga vidi u odnosu na druge radove, gde taj rad treba, ili gde je zaslužio, da stoji itd. Umetnici tek tada shvate da su, u stvari, radeći na sopstvenim delima radili i na zajedničkom projektu i da se samo zajednički mogu dostojno predstaviti lokalnoj sredini.

Ove godine sam, umesto da pišem o umetnicima, zamolio svakog od njih da sami napišu nešto o svom radu, o boravku u Jaloviku ili o bilo čemu drugom što smatraju zanimljivim. Stoga se nadam da će se ovaj katalog, pored toga što će se sa uživanjem razgledati, takođe rado i čitati.



## TEKST KATALOGA IZ 2005. GODINE

*Branislav Nikolić*

Meni, kao starom (ili stalnom) učesniku, ove godine je posebno prijalo to što su organizatori Kolonije prekinuli dosadašnju (već duže vreme neefikasnu) praksu da umetnike smeštaju u domove meštana. Zbog raštrkanosti sela i velikih udaljenosti između pojedinih mla (zaselaka), kao i zbog nešto slabijeg odziva domaćina poslednjih godina (verovatno usled opšte krize srpskog sela – odliva mladih u gradove, materijalnih nedaća...), smeštaj umetnika predstavljao je veliki problem. Organizatori su to prevazišli tako što su iznajmili kuću u samom srcu sela, na predivnoj padini u Ilića mali, čime su ponovo stvoreni povoljni psihološki uslovi da se umetnici oseće kao dobrodošli i, ako hoćete, kao gosti celog sela. U selu su nas rado pozivali na kafu i posluženje. Takav zajednički život pozitivno se odrazio i na kvalitet samog rada. Nekako, atmosfera je bila kompaktnija, druženje intenzivnije, a često smo i sami bili domaćini uvek radoznalim meštanima.

Način rada u Koloniji, hteli to ili ne, postepeno zauzima i drugi smer u pogledu same produkcije radova. Ove godine je, pored desetak vrlo kvalitetnih slika na platnu u klasičnim tehnikama, ulje i akrilik (Senka Mihajlović, Branislav Nikolić, Maja Stefanovska), realizovana i vrlo zahtevna skulptura u metalu Milice Ružičić, koja je producirana u saradnji sa lokalnim zanatlijama – kovačem i autolimarmom. Nastao je i jedan vrlo uspešan video-rad umetničke grupe AD Kombinat, urađen, može se reći, priručnim sredstvima – pomoću digitalnog foto-aparata i montaže na lap-topu. Ista ekipa realizovala je nekoliko fotomontaža prezentovanih na izložbi u vidu digitalnih printova. Takođe, nastavljena je praksa umetnika da finalnu doradu svojih radova izvedu na samoj izložbi, što obično prerasta u svojevrstu instalaciju (AD Kombinat, Mirjana Stojadinović). Ove godine, za razliku od mnogih drugih, umetnici su posebnu pažnju posvetili crtežu i

akvarelu (Arto Nurro, Natalija Pavlova, Mirjana Stojadinović), što je predstavljalo vrlo kvalitetan segment ovogodišnje izložbe.

Za sledeću godinu organizatori su najavili nabavku profesionalne digitalne opreme (kompjuter, video-kamera, foto-aparat, video-bim...), tako da možemo očekivati dobre uslove za produkciju radova i u drugim medijima. Nove tendencije zahtevaju i nov način arhiviranja radova, kao i profesionalnu reinterpretaciju istih na nekim budućim izložbama.

Od ove godine organizatori su pokrenuli i prateći program u toku trajanja Kolonije (folklor, klasična i izvorna narodna muzika, pozorišne predstave). Na taj način animira se lokalna publika, a gosti se upoznaju sa domaćim stvaraocima, te ovaj termin prerasta u zanimljiv i sadržajan seoski letnji festival koji bi mogao da postane i tradicionalan.

## TEKST KATALOGA IZ 2006. GODINE

*Aleksandra Mirčić*

Da li su nam potrebne umetničke kolonije? Koji je njihov cilj i da li, i na koji način, one treba da se menjaju? Ta pitanja se danas često postavljaju. Činjenica da je prvu jugoslovensku umetničku koloniju osnovala Nadežda Petrović služi svima na čast, ali danas se gotovo nijedna kolonija ne može pohvaliti značajem Sićevačke kolonije iz vremena Nadežde Petrović. Tokom druge polovine 20. veka umetničke kolonije kod nas su se učaurile u sopstvenoj samovoljnosti ne dozvoljavajući upliv bilo kakve nove umetničke prakse.

Tu tradiciju prekinula je Jalovička likovna kolonija zahvaljujući entuzijazmu njenog selektora i organizatora, umetnika Branislava Nikolića.\* On je birao umetnike mlađe generacije koji zbog svog načina rada uglavnom nisu imali prilike da učestvuju na drugim likovnim kolonijama, a obavezno je pozivao i nekoliko umetnika iz inostranstva.

## TEXT OF THE CATALOGUE FROM 2004

### PAINTING AS AN ADVENTURE

*Branislav Nikolić*

During several decades of its existence, the Jalovik Art Colony has maintained freshness and good quality basing itself mainly on “classical artistic approach”. Due to the specific circumstances of working in the country (the work is done in village households) and therefore narrowed technical possibilities, canvases and paints are still the basic materials available to artists during their ten-day stay in Jalovik. Off course, other materials are also used, but much less.

Presently, there is a large number of art colonies in our country. Many villages or settlements have their own colonies. However, art colonies can principally be divided into two categories. The first category is comprised mainly of art colonies of local significance, organized without a clear concept and without strict selection of participating artists. They are often out of touch with the current spirit of time and contemporary poetics. More precisely, they bring nothing new to the milieu they come to; they are merely trying to flatter it. Hence, the results are often mediocre, to say the least. The second group is comprised of a smaller number of colonies of thematic character, with serious art critics as selectors who carefully choose artists on the basis of a preset topic. Such colonies are still in their infancy in our country, but they represent a good example of efficient project design and implementation. However, the question is how do they correspond with (often) rural milieu they “colonize”.

The Jalovik Art Colony, in a way, unites the two concepts by including, on the one hand, careful selection of artists and, on the other hand, “spontaneity” of the free choice of subject. Careful selection of artists is very important since that is where the job of a selector ends and the artists afterwards create freely, interacting with the village and fellow artists. As a

selector, I have tried, in a creative way, to turn the limitations of the Colony (infrastructure, technical conditions, budget) into its quality by including, besides good painters, artists engaged in other forms of artistic creation.

That gave specific aroma and charm to the session. Participants of this year’s colony were: Vladimir Antović, a painter from Belgrade, Verica Dimeska, a painter and multimedia artist from Skoplje (Macedonia), Sayaka Honsho, a sculptor from Tokyo (Japan) currently living in Germany, Branislav Nikolić, a painter and sculptor from Šabac, Slobodan Peladić, a multimedia artist from Šabac, Danijel Savović, a painter and illustrator from Belgrade, and Volker Freitag, a musician and graphic artist from Cologne (Germany). By basing my choice primarily on the quality of the artist regardless of his medium of expression, I gave the artist full freedom to express himself in his own way. This approach, with a certain amount of adventurism important for the creativity, has resulted in good and interesting works. Off course, it is more difficult to make a consistent final exhibition based on such premises but, firstly, an art colony is more than (just) a final exhibition, it is a process, an interaction between artists and the local environment and between artists themselves and, secondly, the more difficult something is, the more interesting and challenging it gets. A final exhibition is always an interesting experiment where an artist plays the role of a curator, deciding how to represent his work, where it should be placed, or where it deserves to be placed, and comparing his work with the works of other artists, etc. Only then the artists realize that by creating their own works they were, in fact, working on a mutual project, and that the only way to present themselves to the local community is through a group exhibition.

This year, instead of writing about the artists, I asked them to write something about their work, their stay in Jalovik, or anything else they found interesting. Therefore, I hope you will view and read this catalogue with equal pleasure.



Grupa umetnika koja je ove godine radila zajedno izuzetno je raznovrsna i omogućava nam da sagledamo specifične aspekte rada u ovoj koloniji. Ono što ih spaja je njihova veća angažovanost na licu mesta, odnosno činjenica da mesto na kojem se nalaze na njih utiče, ali isto tako i njihova potreba da ga vrlo konkretno izmene.

Umetnici u kolonijama su obično fascinirani lepotom prirode koja ih okružuje, ali se to najčešće svodi na slikanje pejzaža (što ne podrazumeva bliži kontakt između čoveka i prirode). Tanja Babić i Dušanka Komnenić daju nam drugačija rešenja.

Slikarstvo Tanje Babić oslanja se na tradiciju i principe apstraktnog slikarstva razvijenog modernizma. Za nju je akt stvaranja veza između umetnosti i sveta: „... trenutak kada nisu važni ni prošlost ni budućnost već samo prisustvo postaje bitno” (T. Babić). Da li je upravo to ono što možemo osetiti kada stojimo sami usred prirode? Ono što je vidljivo na samoj slici, a u potpunosti se poklapa sa njenim načinom razmišljanja, jeste zatvorenost u unutrašnji likovni jezik, komunikacija koja postoji samo unutar same slike i ukazuje na duhovnu, intimnu vezu između čoveka i prirode.

Dušanka Komnenić je svoj kontakt sa prirodom shvatila mnogo direktnije. Našavši se u prirodi nakon dugogodišnjeg boravka u urbanim sredinama (Beogradu i Njujorku), Dušanki Komnenić je bilo neprijatno. Mir, tišina i, iznad svega, vertikalnost prirode na nju

su snažno uticali. Rešila je da prevaziđe teskobu kroz eksperiment na slici. Prenošenje prirode na platno nije podrazumevalo slikanje pejzaža; njen doživljaj prirode bio je znatno brutalniji. Sa iskustvom enformela i akcionog slikarstva bukvalno je atakovala na platno materijalima (zemljom, glinom, prirodnim pigmentima, pčelinjim voskom...). Slike Dušanke Komnenić su njena reakcija na prirodu, koja nikako nije podrazumevala patetično oduševljenje lepotom prizora.

Značaj koji ima susret sa drugačijom sredinom najbolje nam kroz svoj rad pokazuje francuski umetnik Philippe Durand. „Fasciniran” rupama na srpskim putevima (vrlo izraženim na putu do Jalovika), Philippe Durand ih fotografije. Za Duranda rupe na putu nisu svakodnevica, ali ih on doživljava kao dobar način da izrazi svoju svakodnevicu i svoje stavove. Rupe na njegovim fotografijama tako dobijaju likovne i značenjske kvalitete. Slojevita značenja slike asfalta koji se otvara pred nama otvaraju mogućnost za različita tumačenja i asocijacije. Poput geografskih karata sveta, ove „apstraktne” fotografije poredane u nizu navode nas na razmišljanje. Mada znamo da umetnik dolazi iz sredine u kojoj rupe na putu nisu svakodnevica, izbor ovog motiva nema nikakve veze sa kritikom i komentarima naše sredine već je u pitanju znatno širi kontekst.

Umetnik Milan Pavlović ima veliko iskustvo u oblasti stripa i ilustracije. To mu je omogućilo da svoje viđenje i kontakt sa selom sažme u





JALOVIK, 1997.  
JALOVIK, 2006.

## TEXT OF THE CATALOGUE FROM 2005

*Branislav Nikolić*

Being an old (or, should I say permanent) participant, I have very much enjoyed the fact that the organizers of the Colony decided to change the practice of accommodating the artists in the houses of the local population. Because of the village dispersion and large distances between hamlets, and decreased interest of the hosts during the last few years (probably because of general crisis of the Serbian village – migration of young people to cities, economic difficulties...), the accommodation of the artists represented a great problem. Overcoming that problem by renting a house in the very heart of the village, on a beautiful slope in the hamlet of Ilić, organizers have recreated favorable psychological conditions in order to make the artists feel welcomed or, if you prefer, feel as if they were the guests of the entire village. The villagers were glad to invite us over for coffee and sweets. That kind of common life has influenced the quality of our work. Somehow, the atmosphere was more compact, the relations more intense, and we often found ourselves hosting inquisitive locals.

Whether we like it or not, the way of work within the Colony is gradually taking another course when it comes to a production of the works of art. This year, together with a dozen of very good paintings in classic techniques,

namely oil and acryl (Senka Mihajlović, Branislav Nikolić, Maja Stefanovska), Milica Ružičić created a highly complex sculpture in metal, which was manufactured with the help of local craftsmen – a blacksmith and a tinsmith. A very successful video-work of the artistic group AD Kombinat was created, using, so to speak, accompanying tools such as digital camera and laptop editing. The same team created several photomontages presented at the show in the form of digital prints. We have also, continued with the artistic practice of performing the final elaboration of works during the show, which usually turns into an installation (AD Kombinat, Mirjana Stojadinović). This year, unlike the previous ones, the artists paid special attention to drawing and watercolours (Arto Nurro, Natalija Pavlova, Mirjana Stojadinović), which represented a high quality segment during this year's show.

For next year, the organizers announced the acquisition of professional digital equipment (computer, video camera, photo camera, video beam...), so we can expect good conditions for production of works using other media.

These new tendencies demand a new way of storing the works, as well as their professional reinterpretation at some future shows.

Starting this year, the organizers have initiated a parallel program during the colony's activities (folklore, classical and traditional popular music, theater performances). That way the local population is animated, and guests are in-





roduced to the local artists, thus transforming this event into an interesting and rich country summer festival, which may become a traditional one.

## TEXT OF THE CATALOGUE FROM 2006

*Aleksandra Mirčić*

Do we need art colonies? What is their purpose, should they change and in which way? Those are the questions often asked today. The fact that Nadežda Petrović founded our first art colony is a credit to all of us, but today there is almost no colony that has such significance as the Colony of Sićevec had in the time of Nadežda Petrović. During the first half of 20<sup>th</sup> century the art colonies in our country became encapsulated in their self-sufficiency, refusing the influence of any new art practice.

The Jalovik Art Colony broke with this tradition owing to enthusiasm its selector and organiser, the artist Branislav Nikolić,\* invested in it. He selected artists of the younger generation who, because of their work methods, had no opportunity to participate in other art colonies and he always invited some artists from abroad.

This year's varied group of artists allows us to understand specific work aspects of this colony. What unites them all is a higher degree of en-

gagement on the spot – the fact that the place they are working in affects them, but there is also their need to literally change that place.

Artists in the colonies are often fascinated by the beauty of the surrounding nature; usually it comes to painting landscapes (which does not imply closer contact between man and nature). Tanja Babić and Dušanka Komnenić give us something different.

The painting of Tanja Babić relies on the tradition and principles of abstract painting of advanced modernism. To her the creation of bonds between art and the world is "... a moment when past and future matter no more, and the very presence becomes important" (T. Babić). Is that the very feeling that we have when we stand alone in the midst of nature? What is visible in the painting, and is in full agreement with her way of thinking, is self-containment in the inner language of the painting, communication that exists only within the painting and points to spiritual and intimate bond between man and nature.

Dušanka Komnenić's vision of the encounter with the nature is more direct. Once she found herself in the nature after having spent years in urban environment (Belgrade and New York), Dušanka Komnenić experienced uneasiness. Peace, silence and, above all, verticality of nature had profound effect on her. She decided to overcome anxiety by experimenting on the painting. Transferring the nature on the canvas did not imply painting of the landscape, her

jednu siluetu – siluetu patuljka, štrumfa. Ovako pojednostavljen prikaz se velikom progresijom širi po prostoru. Stereotip posmatranja seoske sredine kao idiličnog i sretnog mesta Milan Pavlović vezuje za baštenske figure (koje, moramo priznati, nisu naša specifičnost), kao da one mogu napraviti idiličnu atmosferu tamo gde je zapravo nema, u napuštenom domu. Kuće – „dvorci” i velike bašte sa figurama iz bajki u našoj sredini vezuju se uglavnom za gastarbajtersku populaciju. Kao zamena za stvarni život one oživljavaju prazne kuće, dočekujući svoje vlasnike sa smeškom kada ih posete jedanput godišnje. Tu idiličnu sliku preti da razori najezda malih štrumfova koji poput aveti marširaju ka nama.

Ivana Smiljanić se indirektno nastavlja na ovu priču svojom akcijom pospremanja „idile”. Videla je da se u pozorišnoj sali, koja je deo Jalovičkog kulturnog centra, seoska idila pretvorila u prizore koje nam najbolje predstavlja domaća kinematografija. Na podu srča, na plafonu disko-kugla. U akciji raščišćavanja pozorišne sale učestvovali su svi umetnici. Zajedničkim snagama, evocirajući uspomene na radne akcije, umetnici su je sredili, koliko je to bilo moguće, a Ivana je, uz poprilično muke, obnovila disko-kuglu. Akcija Ivane Smiljanić iznosi ozbiljne i kompleksne kulturološke probleme u našoj sredini. Da li će ova akcija konkretnije uticati na jalovičku sredinu, ili će organizatori sledeće „žurke” biti srećni što ne moraju sami da spremaju salu – videćemo.

Osnovne karakteristike savremene umetnosti su akcija i interakcija. Komunikacija i učešće dojučerašnjih posmatrača sastavni su deo umetnosti. U ljudskoj prirodi je da traži komunikaciju sa ljudima iz sredine koju ne poznaje. Došavši u Jalovik, mesto na kojem do tada nije bila, Jelena Radić je imala potrebu da stupi u kontakt sa meštanima. Krenula je u šetnju po selu sa foto-aparatom. Na fotografijama koje je snimila uočava se nedostatak komunikativnosti – u kratkim skrivenim pogledima ljudi koji rade. U želji da dalje privuče njihovu pažnju ona je, slikajući ulja sa motivima prasića, uspela da

isprovocira reakciju koja je bila deo njenog rada. Iskreno i naivno ti ljudi vole ono što razumeju i ono od čega žive. Jedan od seljana je ponudio Jeleni upravo prase u zamenu za platno na kojem je ono naslikano. Jelena Radić se do sada uglavnom bavila čovekom iz urbane sredine. Možda će je ova neočekivana reakcija većine meštana Jalovika isprovocirati da se ponovo pozabavi i ruralnom sredinom.

Komunikaciju je tražio, i tražio, očigledno bezuspešno, i holandski umetnik Rob van Oostenbrugge. Postavljao je antene svuda po Jaloviku, na skulpture u dvorištu, po zgradi... Ove male antene asociraju na brojne satelitske antene koje se rasprostiru po celoj zemlji, preko kojih ljudi pokušavaju da stupe u kontakt sa vanzemaljskim bićima i da na taj način sebi dokažu da nisu sami (usamljeni). U želji da ostvari kontakt odlučio je da u pozorišnoj sali, povodom otvaranja izložbe, sa svima podeli svoje utiske. Duhom deteta, iskreno i otvoreno, on je ispričao svoju priču o Jaloviku. Seckajući i cepkajući razne slike objekata od šarenog papira, simulirajući ozbiljan film, pred našim očima je stvarao jednostavne slike svog boravka u Jaloviku. Pričao je brzo i nepovezano, bez želje da se razumeju njegove reči već slika koju on stvara. Ovim performansom zaokružena je priča ovogodišnje Kolonije.

Možda nam upravo Rob van Oostenbrugge kroz svoj rad daje jedan od mogućih odgovora na postavljeno pitanje. U duhu savremene umetnosti, kolonija bi danas trebalo da uspostavi prisniji kontakt između umetnika i stanovnika i možda da ih međusobno podstakne da bolje razumeju i sebe i druge. U likovne kolonije ne bi trebalo da imaju pristup samo umetnici i likovni kritičari, niti bi one smele da budu izolovane i zatvorene za lokalno stanovništvo.

\* Uz dužno poštovanje prema njegovim prethodnicima, Stevanu Staniću i Kostu Bogdanoviću, koji nikada nisu dopustili da ova kolonija upadne u kliše.

impression of the nature was much more brutal. Using the experience of enformel and action painting, she literary attacked the canvas with materials (earth, clay, natural pigments, bee wax...). The paintings of Dušanka Komnenić represent her reaction to nature, which by no means implies finding sentimental delight in the beauty of the landscape.

The importance of the encounter with different environments is best shown in the work of French artist Phillipe Durand. "Fascinated" with the holes in Serbian roads (very marked on the road to Jalovik), Phillipe Durand takes photos of them. To Durand holes on the road are not a part of his everyday life, but he uses them to express his everyday existence and his views. The holes in his photographs thus gain pictorial and connotational quality. Multilayered meanings of the photograph of the road surface opening in front of us allow different interpretations and associations. Like geographical maps of the world, these "abstract" photographs, represented in series, invite contemplation. Even though the artist comes from the environment where holes in the road are no longer part of everyday existence, the choice of this motive is in no way a critique or commentary on our environment, it implies much wider context.

Artist Milan Pavlović is very experienced in the field of comic books and illustration. This enabled him to condense into one silhouette his vision of and encounter with the village – the silhouette of a dwarf, a Smurf. An illustration simplified in such a manner expands progressively in space. The stereotype of seeing the rural environment as an idyllic and happy place Milan Pavlović sees in terms of garden statuary (which, we must admit, is not typical in our parts), as if those statues are able to create idyllic atmosphere where there is in fact none, in an abandoned home. Houses – 'palaces' and large gardens with statues from the fairy tales are, in our parts, typical only of migrant workers population. As a substitute for real life they bring empty houses to life, waiting for their

owners with the smile on their faces when they come to visit once a year. The invasion of small Smurfs marching towards us in ghostlike fashion threatens to disrupt this idyllic image.

Ivana Smiljanić takes off directly from this story with her exercise of cleaning 'the idyll'. She saw in the theatre, which is a part of Centre of Culture in Jalovik, that the rural idyll had turned into scenes typical of domestic cinematography. Broken glass on the floor, disco-ball on the ceiling. All the artists participated in the exercise of cleaning the theatre hall. With joint forces, evoking the memories of the work drives, artists cleaned up the hall, as far as it was possible, and Ivana managed, not without some difficulty, to repair the disco-ball. Ivana Smiljanić's exercise exposes serious and complex culturological issues related to our environment. Whether this exercise will have actual effect on the Jalovik environment or the organisers of the next "party" will simply be happy because they do not have to clean up the hall themselves – we shall see.

Basic characteristics of contemporary art are action and interaction. Communication and participation of one-time observers is its integral part. It is in human nature to seek communication with people coming from environments different than our own. When Jelena Radić came to Jalovik, a place she never visited before, she felt the urge to get in contact with the local population. She went for a walk around the village with the photo camera. On the photos she made, a lack of communication can be noticed – in veiled glances of people who were working. She attempted further to attract their attention and, with her oil paintings of piglets, succeeded to provoke the reaction which was a part of her work. Honestly and naively, those people like what they understand and what they live off. One of the villagers offered Jelena a real piglet for a painting of one. Jelena Radić so far mostly dealt with the man in urban environment. Maybe this unexpected reaction of Jalovik villagers will provoke her to engage again in rural environment.

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**TEKST KATALOGA IZ 2007. GODINE**

*Branislav Nikolić*

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 Jubilarna 30. jalovička likovna kolonija bila je uzbudljiva za sve prisutne. Za meštane koji su tokom cele godine pritisnuti zemljoradničkim i drugim teškim poslovima bilo je to deset dana prepunih novih ljudi i događaja, a za umetnike koji su došli iz urbanih sredina to vreme je značilo smirenje i neuobičajenu opuštenost. Svima nam je trebalo nekoliko dana da se priviknemo – jedni na mir i tišinu, a drugi na neuobičajenu živost, da bismo počeli ozbiljno da radimo. Deset dana ne izgleda kao dovoljno dug period da bi se napravio dobar rad, ali savremenim umetnicima, naoružanim instant tehnikama koje su osvojile još prošli vek, to ne predstavlja problem. Više se o tome ne brinemo. Još pre mnogo godina u Jaloviku smo ustanovili da kreativne ljude samo treba staviti u „kreativnu situaciju”, pružiti im dobre uslove, i radovi će „sami doći”. Jalovik je uvek bilo mesto neobične, pozitivne, kreativne atmosfere. Ne bih tačno znao da objasnim zašto je to tako. Da li je to zbog ljudi, koji su neizveštačeni, iskreni, inteligentni, duhoviti, kojima umetnost nije strana i koju ležerno primaju, koji se često šale na račun umetnika i tako ih izazivaju da im odgovore šalom, ili je to zbog zdrave prirodne sredine koja pročišćava misli i duh, predivnog zatalasanog pejzaža, dugih zalazaka sunca iza brda, ili možda zbog svega toga zajedno? Tek,



ovde se, u Jaloviku, već trideset godina ozbiljno radi i stvara.

I ove jubilarne godine bilo je puno dobrih radova, dobrog druženja i raznovrsnog programa. Pored redovnog saziva Kolonije koji je brojao devet umetnika iz četiri različite zemlje (Holandija, Portugal, Francuska, Srbija) i tradicionalne Dečje radionice, organizovana su i dva predavanja – Centra za nove medije Kuda.org i Omladinskog centra CK13 iz Novog Sada, zatim gostovanje mladih „uličnih umetnika” koji su napravili mural na zidu lokalnog mlina, nezaboravni koncert beogradskog benda Jarboli i gostovanje pozorišne trupe za decu Ars Longa iz Beograda.

Većina umetnika je došla sa već pripremljenim konceptima ili idejama šta će raditi u Koloniji, od kojih su mnoge bile „u hodu” modifikovane i prilagođene stvarnim uslovima.

Aquile Copier trenutno je jedan od najperspektivnijih mladih holandskih slikara koji se inače bavi pejzažom. Bujno zelenilo Jalovika doprinelo je tome da on obogati svoju paletu i da se u Jaloviku oseća „kao kod kuće”.

Isabel Cordeiro, umetnica poreklom iz Portugala, nastanjena u Holandiji, bavi se slikarstvom koje izlazi iz dve dimenzije. Njene slike – objekti koje ulaze u prostor naslanjajući se jedna na drugu – čine mini arhitektonske objekte u prostoru. I sama tema njenih slika – objekata je arhitektura. Bila je fascinirana oronulim zidovima velike sale Doma kulture u Jaloviku, tirkiznozelene boje, koju je prenela na svoje panele.

Dutch artist Rob van Oostenbrugge sought and sought, in vain, for communication. He installed aerials all over Jalovik, on the garden sculptures, on buildings... These little aerials remind us of numerous satellite antennas scattered all over the country which people use to get in contact with extraterrestrials and prove to themselves that they are not alone (lonely). In an attempt to establish contact he decided to share his impressions with everybody, in the theatre hall, on the occasion of the exhibition opening. In a child-like manner, honestly and openly, he told his story of Jalovik. Cutting and chipping various paintings of objects of motley paper, simulating a serious film, he was creating simple images in front of us, depicting his stay at Jalovik. He talked fast and at random trying not to make his words understandable, only the images he was creating. This performance rounds up the story of this year's Colony.

Maybe it is exactly Rob van Oostenbrugge who can give us, through his work, one of the possible answers to the question asked. In the spirit of contemporary art, a colony should enable closer contact between artists and residents and maybe inspire better understanding of oneself and the others. Art colonies should not only be open to artists and art critics nor should they be isolated and closed to the local population.

\* With due respect to his predecessors, Stevan Stanić and Kosta Bogdanović, who never let this colony slip into cliché.

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**TEXT OF THE CATALOGUE FROM 2007**

*Branislav Nikolić*

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The 30<sup>th</sup> Jubilee of Jalovik Art Colony was an exciting event for all the people involved. To the people of the village strained from farming and other hard work, the Colony meant ten days bustling with new people and events,

and for the artists from urban places, this time meant calming down and unusual relaxing. All of us needed a couple of days to get adjusted – ones to the peace and quiet and the others to the unusual vivaciousness – before we set out to work seriously. Ten days do not seem long enough to create good art works, but the contemporary artists, armed with instant-techniques, which were also used in the previous century, do not find this brief period a problem. We have stopped caring about that. Many years ago in Jalovik we found out that creative people just need to be put into “creative situation”, be given good working conditions, and the works will come spontaneously. Jalovik has always been a place of unusual, positive, creative atmosphere. I cannot explain why. Is it because of the people, who are simple, honest, intelligent, with a sense of humour, who do not find art unusual and who easily receive it, who often pass a joke upon the artists and by doing so challenge them to respond with another joke? Maybe it is because of the healthy environment that cleanses both thoughts and the spirit, or because of the beautiful wavy landscape, long sunsets, or maybe because of all of it together, yet, here, in Jalovik, artists have been seriously creating and working for as long as thirty years.

There were many good works this, jubilee, year, people were hanging together and programmes were diverse. Apart from the regular group that made up the Colony (nine of them from four countries – Holland, Portugal, France and Serbia) and the traditional Children's Workshop, two lectures were organised by the Centre of New Media – Kuda.org and the Youth Centre CK 13 from Novi Sad, young guest “street artists” made a mural on the wall of the local mill, there was the unforgettable concert of the Belgrade band Jarboli and a guest performance of Ars Longa – the theatre group for children from Belgrade.

Most artists came with already prepared concepts or ideas of what they would be doing at the Colony, and many modified them as they went along and adapted to the real conditions.





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Jalovik, mesto za istinsko eksperimentisanje, razmenu i upoznavanje, otvorio mi je novi put. Sa sobom sam donela reči i slike i došla da otkrijem materijal, teksturu i debljinu reči.

Manipulisala sam, transformisala i uživala preispitujući rad i izgovor simultano i recipročno.

Radila sam, razgrađivala i radila iznova...

„Da li reč ‘pas’ laje?“, zapitao se Andre Breton. Pa, ja imam osećaj da sam dotakla reč „pas“, pomilovala je, potapšala. Od tada radim sve što mogu da mi bude odana.

Hvala svima.

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KARINE SERROR, UMETNICA, FRANCUSKA (2007)

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Gostovanje šestoro beogradskih street art umetnika na Jalovičkoj likovnoj koloniji 2007. godine predstavlja još jedan korak ka daljem osavremenjavanju i liberalizaciji pojma likovne kolonije. Izmeštanje grafiti murala iz konteksta urbane sredine u kontekst ruralne sredine predstavlja mali eksperiment koji će staviti posmatrača i umetnike u novu poziciju – Jalovik je prvo selo u Srbiji sa grafiti muralom.

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MARKO MILETIĆ, ISTORIČAR UMETNOSTI (2007)

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Jalovik – a place to truly experiment, share and meet – opened up a path to me. I brought words and images with me and came to discover material, texture and thickness of words.

I have manipulated, transformed and enjoyed questioning the doing and the saying simultaneously and reciprocally. I did, undid and redid...

“Does the word ‘dog’ bark?”, asked André Breton.

Well, I have the feeling that I touched the word ‘dog’, I patted it, I caressed it. Since then I do all I can to keep it faithful.

Thanks to everyone.

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KARINE SERROR, ARTIST, FRANCE (2007)

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The visit of six Belgrade street artists at the Jalovik Art Colony in 2007 is another step towards further modernisation and liberalisation of the term ‘art colony’. Placing graffiti murals out of their usual urban context in the context of the rural environment is a little experiment which will place both the observers and the artists in a different position – Jalovik is the first village in Serbia with a graffiti mural.

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MARKO MILETIĆ, ART HISTORIAN (2007)

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Aquile Copier is currently one of the most perspective young Dutch painters whose field of interest is landscape. Lush greenery of Jalovik enriched his palette and made him feel at home in Jalovik.

Isabel Cordeiro, an artist from Portugal, presently residing in Holland, has been dealing with painting that comes out of two dimensions. Her paintings-objects that enter the space leaning on each other represent miniature architectural objects. The very topic of her paintings-objects is architecture. She was so fascinated with the dilapidated turquoise walls of the grand hall of the Centre of Culture in Jalovik, that she transferred their colour to her panels.

This grand hall does generally fascinate at least one artist with its monumentality and melancholy patina of the times past. This year it has Goran Kovačević, an artist from Zrenjanin, who courageously took up the challenge to 'conquer' it. With a few interventions with black paint he managed to turn the entire space into his painting, thus creating strong, almost graphic signs (of Malevich's cross and gigantic banner-like statement: MALEREI VERBOTEN). Whilst within his "painting" the observer has strong feeling of squalor and anguish. Probably what artist wanted him to feel.

Aleksandar Dimitrijević, a young artist from Užice, had been recognised on the local scene, and soon, we hope, will be recognised abroad. Being a man of great creative energy, who has

painting in his blood, he started working on the very first day. By the end of the Colony he had filled about ten canvases with his X/O schemes, lists and timetables, which would be enough to create a quality individual exhibition.

Karine Serror – writer, photographer, traveller. Those are just some of the occupations of this artist from Paris. When I invited her this year to come to the colony she was a bit concerned about how she would realise her mostly literary ideas in the atmosphere of the visual arts. Naturally, she started by writing, and then took an altogether different turn. She used a fountain-pen to write and she typed, using an old typewriter, first on paper and then on various fabrics, old maps, and then she cut all those elements, glued them, sewed and applied paint on them, all in order to discover "How a Book is Made". This exciting process we all witnessed during these ten days also rendered an exciting result – a very interesting and complex work that resists the media definition, powerful and tender at the same time.

Vladimir Perić charmed us all with his original, nonchalant and superior style of creating graphic drawings. His hard labour in the field (at the metal scrap yard in Skupljen), under the sun with no shade around (at about 40°C), led to finding endlessly interesting and, in Perić's style, funnily combined metal parts, whose rust, by using plain Jalovik water, he printed on the fabrics that had been prepared in advance.

Maja Radanović carried out extremely interest-

Ta velika sala svojom monumentalnošću i melanholičnom patinom prošlih vremena uglavnom fascinira ponekog umetnika. Ove godine je „osvojila” Gorana Kovačevića, umetnika iz Zrenjanina, koji je hrabro prihvatio izazov da on nju „osvoji”. Uspeo je da, sa nekoliko intervencija crnom bojom u vidu jakih, skoro grafičkih znakova (Maljevičevog krsta i gigantizovanog natpisa MALEREI VERBOTEN), pretvori ceo prostor u svoju sliku. Osećaj posmatrača unutar njegove „slike” je mučan i veoma snažan, verovatno upravo onakav kakav je umetnik i želeo da izazove.

Aleksandar Dimitrijević, mladi umetnik iz Užica, već je afirmisan na domaćoj sceni, a uskoro će, nadamo se, to biti i na inostranoj sceni. Čovek velike kreativne energije, kome je slikarstvo takoreći u krvi, počeo je da radi već prvog dana. Do pred kraj saziva već je ispunio svojim iks/oks šemama, spiskovima i rasporedima časova desetak platana od kojih bi mogla da se napravi kvalitetna samostalna izložba.

Karine Serror – pisac, fotograf, putnik. To su samo neka od zanimanja ove umetnice iz Pariza. Kada sam je ove godine pozvao u Koloniju, bila je pomalo zabrinuta kako će realizovati svoje uglavnom literarne ideje u okruženju vizuelnih umetnika. Počela je, naravno, sa pisanjem koje je zatim krenulo nekim novim pravcem. Pisala je penkalom i kucala na staroj pisačkoj mašini, prvo po papiru a zatim po raznim tkaninama, starim mapama, onda



je sve te elemente sekla, lepila, ušivala i intervenisala je po njima bojom, sve u cilju otkrivanja toga „Kako se pravi knjiga”. Taj uzbuđljiv proces rada kojem smo svi prisustvovali tokom deset dana dao je takođe i uzbuđljiv rezultat – vrlo zanimljiv i kompleksan rad koji se opire medijskom određenju, snažan i istovremeno vrlo nežan.

Vladimir Perić nas je sve šarmirao svojim originalnim, nonšalantnim i superiornim stilom izrade grafika. Težak fizički rad na terenu (na otpadu metala u Skupljenju), pod suncem, bez hlada (na oko 40°C), doveo je do pronalaženja beskrajno zanimljivih i, u Perićevom stilu, duhovito kombinovanih metalnih delova čiju je rđu, pomoću obične jalovičke vode, otisnuo na ranije pripremljene tkanine.

Maja Radanović je sprovedla izuzetno zanimljivo istraživanje po kućama meštana. Želela je da vidi originalne rukotvorine žena iz Jalovika – heklane šustikle i zavese, kao i šare tapeta i bordura na zidovima jalovičkih kuća. Fragmente tih šara je slikala na izlomljenim mermernim pločama. Kombinovanjem oslikanih ploča napravila je instalaciju pod nazivom *Priče u kratkim crtama i šarama* u koju su utkane univerzalne ženske priče kroz lični umetnički izraz.

Jedan od tehnički najzahtevnijih radova ove godine je napravio beogradski umetnik Žolt Kovač. On je slikao vrlo precizne slike na metalnim tablama, dimenzija 90 x 90 cm, koristeći šablone i kompresor obližnje automehaničarske

ing research in the houses of local people. She wanted to see original handicraft made by women of Jalovik – crochet doily and curtains as well as the wallpaper pattern and ornaments on the walls of Jalovik houses. She painted these patterns on broken pieces of marble. By combining painted marble pieces she made installation called *Stories in Short Sketches and Patterns* which tells universal women stories through authentic artistic expression.

One of the technically most challenging works this year was made by the Belgrade artist Žolt Kovač. He painted very precise paintings on metal sheets, 90 by 90 cm, using stencils and the compressor of the nearby car mechanic. Leaning against the gallery wall, these paintings turned into minimalist three-dimensional objects in the fashion of Donald Judd. As a counterpoint to these paintings, Kovač created two very liberal pieces, using vivid colours to paint amorphous shapes on the same material. They represent his attempt to run from any sort of form or meaning which is hinted by their titles (*Silly Painting 1* and *Silly Painting 2*).

Sonja Ulić, a painter from Belgrade who mainly paints portraits, liberated herself in Jalovik from her usual method of work. Very freely and inspired she painted many beehives set one upon another. One large diptych and one mini-series of two paintings seem very fresh, confident and informal. We were all interested in seeing her new pieces created after this colony.

## TEXT OF THE CATALOGUE FROM 2008

### TO CHANGE FOR THE BETTER

Saša Janjić

There are many, or too many, some would say, art colonies in Serbia, just as there are other events where artists meet up and create together. Since there are no true residency programmes, art colonies in Serbia actually have

several important functions. The first one is to introduce our artists to the artists from various parts of Europe and worldwide, so they can associate with others, exchange ideas, experiences and, in the end, work in specific conditions whilst staying together. To a great extent, art colonies add to the process of decentralisation of visual art events and of that which makes an 'art scene'. Colonies are mainly organised in small communities, and, as a rule, a community becomes involved in the process too, so together with the artists, directly or indirectly, it participates in their work.

The Jalovik Art Colony is particular in many ways. Besides being one of the oldest events of that kind in Serbia, during the past few years it has established a new and successful model of functioning primarily because of the young people who lead and organise it. An important feature and additional quality of this colony is that the organisers have managed to attract artists of a younger generation who have added a fresh character to this event through their ideas and attitudes, but primarily by applying new media and technologies. And so, for a couple of years during summer months in the little village in the Sava and Tamnava region one could see works of art that are exhibited in world renowned galleries. Installations, interventions in space, sculptures and ready-made objects which are created in Jalovik exceed the expectations when it comes to art created under the conditions of a stereotypical event. The Jalovik Art Colony, however, in its desire to modernise, goes a step further. Apart from taking care of accommodation and working conditions, the organisers made a meaningful and interesting programme in which artists actively participate and constantly reconsider the given situation and circumstances.

Year after year, the Jalovik Colony proves that it is, above all, a big workshop; a laboratory of contemporary art where artists, having stepped out of their everyday lives, give a new perspective, both to their work and art in general.

The greatest quality of the Colony is that it is



radionice. Naslonjene uz zid galerije, ove slike su se pretvorile u minimalističke trodimenzionalne objekte, u maniru Donalda Džada. Kao kontrapunkt tim slikama, Kovač je na istom materijalu uradio i dve vrlo slobodne slike sa amorfnim oblicima živih boja. One predstavljaju njegov pokušaj bekstva od bilo kakve forme ili smisla što je nagovešteno i njihovim naslovima (*Glupa slika 1* i *Glupa slika 2*).

U Jaloviku se Sonja Ulić, slikarka iz Beograda koja se uglavnom bavi portretom, oslobodila svog uobičajenog načina rada. Vrlo slobodno i nadahnuto je slikala gomile košnica postavljenih u nizu jedna iznad druge. Jedan veliki diptih i jedna mini-serija od dve slike deluju vrlo sveže, sigurno i neusiljeno. Svi smo poželeli da vidimo njene nove radove posle ove kolonije.

## TEKST KATALOGA IZ 2008. GODINE

OTIĆI U NEKU BOLJU PRIČU

Saša Janjić

U Srbiji postoji mnogo, neki bi rekli i previše, likovnih kolonija i drugih skupova na kojima se umetnici sreću i stvaraju zajedno. U nedostatku pravih *rezidency* programa, likovne kolonije u Srbiji zapravo obavljaju nekoliko važnih funkcija. Prva je upoznavanje naših umetnika sa umetnicima iz raznih delova Evrope i sveta,

njihovo druženje, razmena ideja, iskustava i, na kraju, rad u specifičnim uslovima zajedničkog boravka. Umetničke kolonije u velikoj meri doprinose procesu decentralizacije vizuelnih dešavanja i onoga što čini 'umetničku scenu'. Kolonije se uglavnom organizuju u malim sredinama, pri čemu se, po pravilu, uključuje i ta sredina tako da zajedno sa umetnicima, na posredan ili neposredan način, učestvuju u njihovom radu.

Jalovička likovna kolonija specifična je i jedinstvena po mnogo čemu. Osim toga što je jedna od najstarijih manifestacija ove vrste kod nas, tokom poslednjih godina ona je, prvenstveno zahvaljujući mladim ljudima koji je vode i organizuju, postavila nov i uspešan model funkcionisanja. Bitna karakteristika i dodatni kvalitet ove kolonije jeste to da su organizatori uspeali da privuku umetnike mlađe generacije, koji su novim idejama i stavovima, ali prevashodno novim medijima i tehnologijama, dali i novi karakter ovom dešavanju. Tako je tokom letnjih meseci u malom posavotamnaskom mestu već nekoliko godina zaredom moguće videti radove kakvi se izlažu i u velikim svetskim galerijama. Instalacije, intervencije u prostoru, skulpture i *ready made* objekti koji nastaju u Jaloviku, daleko prevazilaze očekivanja kada je reč o umetnosti koja nastaje u uslovima jedne stereotipne manifestacije. Jalovička likovna kolonija, međutim, u svojim nastojanjima da se osavremeni i modernizuje ide i korak dalje. Osim obezbeđenog smeštaja i uslova za rad, organizatori su osmislili-





a place of gathering and meeting. A chance for the artists to find out what their colleagues do, what ideas they have, or what materials and techniques they use, is precious and priceless. In their discussions, artists directly, sincerely and openly comment on their work and on other people's work, they may become aware of some mistakes and find new ways of solving certain problems and doubts. Sometimes it is good to make a distance from your work and to see how it functions when compared to the work of others; and criticisms and suggestions of your colleagues have a different dimension from the classical criticism.

In spite of the slow pace of life in the little village, idyllic surrounding and the nature, the artists actively proceeded in pursuit of the latest issues. Utilising different techniques and models and yet the unconventional formal solutions as a starting point in their creative work, the artists lean on a wider contemporary visual culture and numerous experiences from the history of art in their search of contents (Miodrag Vargić). In practice, their work varies from transformation, copying and appropriation, to free reproduction and translation of the existing motives and contents into a new formal framework (Danijela Anđelković). Artists do not seek universal solutions and answers, they do not tell grand epic stories. Their art does not incline towards monumental and spectacular, but to a truly liberated view which, through analysing small realities and small

phenomena, points to grander problems and delusions (Nikola Marković). Depending on their interests, the offered contents, contemplation on modern society and hyperreality (Boris Šribar), authors treat numerous issues like stereotypical images created by modern advertising (Branislav Nikolić), influences of urban environment on an individual's mind and picture of a society in general (Julie Des-saud), terror of digital photos (Nadia Lichtig) and double morality (Marko Crnobrnja). The clash of reality and perception conditioned by media culture and dominant position of the visual, which strives to become an universal language and is becoming a reality for itself, can be seen in almost all the works created in Jalovik.

After the planned work in the Colony comes to an end, exhibitions are organised where the artists present their work and that way they achieve additional connection with the local environment which is introduced to the contemporary artistic production. A great number of pieces of work created in the colony from its establishment until today remain the property of Centre of Culture in Jalovik and today, after 30 years, we can speak of an important collection of work of numerous artists who have spent time in Jalovik. Great achievements of the colony show that the artists, although away from the cities which are the centres of ongoing events, have managed to keep their critical attitude and in a way deepened their points of



view. In the end, it should be stressed out once again that Jalovik is a rare example of successful transformation of older and established manifestations and one of the rare places where young artists who have something to offer are given a chance to do that. By creating works of art in different new techniques and technologies and with their modern view of the world they have initiated a new way of work in colonies. This colony has also established an important cooperation with people from foreign countries because, through inviting artists from different parts of the world, it establishes communication and contacts with numerous artists and organisations, who thus get to know our artistic scene, too.

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**TEXT OF THE CATALOGUE FROM 2009**

*Branislav Nikolić*

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The Jalovik Art Colony (JAC) is a place where young artists gather (young in age and youthful in spirit and their desire to be fresh and up to date) and a place where contemporary arts production is cherished. During the period of about 30 years, the Colony has grown to be the workshop of contemporary art. In the absence of exhibitions and projects in Serbia in recent times, the JAC is one of the rare surviving oases where young artists can spend around ten days and produce new works of art. Atmosphere at the Colony varies each year, as it depends on its participants, their interpersonal interactions and their relationship towards the village and the new environment in which they find themselves. It has been shown by now that the ambience itself has a pretty healing effect on artists. It only takes a few days for them to leave everyday troubles behind and to fully dedicate themselves to creative work. During these ten days they are only artists without a need to become involved in anything else. What is also different and exciting each year is

that all of us, including the village locals, often witness the creation of completely new works of art which are different from anything else that the artist has ever done. We are the witnesses of the process of creation of something new, as well as of the fact that these new expressions actually naturally blend into the rich Jalovik collection. It is possible that both the people who organize the Colony and the artists incline to idealize the works created at the Colony, because it is not easy to shape ideas and complete works in ten days. The process is completed when the works are exhibited at the gallery. The public is interested in a finished work. When it is on view at the gallery it is subjected to critics. This is why we hold the exhibitions organized at the Gallery "Zoran Simić" in Jalovik at the end of each gathering (and subsequently at the National Museum in Šabac or a gallery in Belgrade) very important: it makes us realize our place on the contemporary art map of Serbia.

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**TEXT OF THE CATALOGUE FROM 2010**

JALOVIK ART COLONY 2010 –  
A LITTLE REPORT

*Mark Kremer\**

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Every morning the sun stands high  
It rises above the Serbian sky  
I run my rounds I feel quite good  
The corn is high the dogs are in the 'hood  
In Jalovik, in Jalovik  
Every artist gets a...  
In Jalovik, in Jalovik  
Every artist gets a kick

Since the start of Jalovik Art Colony in 1973, each summer a group of artists is invited to the studios of what formerly was the Centre of Culture of the village of Jalovik. They are asked to make new works during a ten days' workshop and to exhibit them in a summer

li interesantan i raznovrstan program u kojem umetnici aktivno učestvuju uz konstantno promišljanje datih situacija i okolnosti.

Jalovička likovna kolonija iz godine u godinu dokazuje da je pre svega jedna velika radionica, laboratorija savremene umetnosti, u kojoj umetnici, u iskoraku iz svakodnevnog života, daju novu perspektivu kako svom radu tako i umetnosti uopšte.

Najveći kvalitet kolonija je to da su one mesta okupljanja i susretanja. Mogućnost da umetnici saznaju šta njihove kolege rade, kako razmišljaju, koje materijale i tehnike koriste, dragoceno je i neprocenjivo iskustvo. U međusobnim razgovorima umetnici na neposredan, iskren i otvoren način komentarišu svoje i tuđe radove, mogu da uvide neke greške i pronađu nove načine rešavanja određenih nedoumica i problema. Ponekad je dobro napraviti distancu i videti kako vaš rad funkcioniše u odnosu na druge radove, a kritike i sugestije kolega imaju drugačiju dimenziju od klasične kritike.

Uprkos usporenom tempu života malog mesta, idiličnom okruženju i prirodi, umetnici su nastavili aktivno da se bave recentnim temama. Polazeći u svom stvaralaštvu od različitih tehnika, modela, ali i nekonvencionalnih formalnih rešenja, umetnici se u traganju za sadržajem oslanjaju na širu savremenu vizuelnu kulturu i na brojna iskustva iz istorije umetnosti (Miodrag Vargić). U praksi njihovi postupci idu od transformacije, kopiranja i aproprijacije, do slobodnog reprodukovanja i prevođenja postojećih



motiva i sadržaja u jedan novi formalni okvir (Danijela Anđelković). Umetnici ne traže univerzalna rešenja i odgovore, oni ne pričaju velike epske priče. Njihova umetnost ne teži monumentalnom i spektakularnom, već jednom istinski oslobođenom pogledu koji sagledavanjem malih realnosti i malih fenomena ukazuje na veće probleme i zablude (Nikola Marković). U zavisnosti od svojih interesovanja, ponuđenog sadržaja, razmišljanja o savremenom društvu i hiperrealnosti (Boris Šribar), autori u svojim delima tretiraju brojna pitanja poput stereotipnih predstava koje kreira moderni advertajzing (Branislav Nikolić), uticaja urbanog okruženja na psihi pojedinca i sliku društva u celini (Julie Dessaud), terora digitalnih slika (Nadia Lichtig) i dvostrukog morala (Marko Crnobrnja). Sukob realnosti i percepcije uslovljene medijskom kulturom i dominantnim položajem vizuelnog, koje pretenduje da postane univerzalni jezik i postaje realnost za sebe, zapaža se u skoro svim radovima nastalim u Jaloviku.

Po završetku planiranog rada u Koloniji organizuju se izložbe na kojima umetnici predstavljaju svoje radove i na taj način ostvaruju dodatnu vezu sa lokalnom sredinom koja se upoznaje sa savremenom umetničkom produkcijom. Veliki broj radova koji su nastali u Koloniji od njenog osnivanja do danas ostali su u vlasništvu jalovičkog Kulturnog centra i sada, posle 30 godina, možemo govoriti o značajnoj kolekciji dela mnogobrojnih umetnika koji su boravili u Jaloviku. Visoke domete Kolonije potvrđuje

exposition in the art gallery. This year's selection of artists comprised: Ivan Grubanov, Nataša Kokić, Zinaida Matosjan, Branislav Nikolić, Izabela Oldak, Ivana Ranisavljević and Đorđe Stanojević.

The art activities in Jalovik are part of the local culture and are embraced by the villagers. People visit the art studios spontaneously; this year the historian/writer Mr. Prodan Kovačević Proka came by, donated books to the artists and instructed me on Jalovik's history. And other people came by too, sharing self-made liquor, eager to talk. It is clear that the Centre of Culture was a meeting place for people from all over the world. I was told that all the houses in Jalovik have artworks on their walls; it is a sign of how close art and culture are to the people. But maybe I should write were 'cause, since the days when the Centre of Culture shut down, in 1976, art and culture are not so close to the people anymore.

In its heydays, the Centre of Culture was a community place, it was a grand and thriving dance- and theatre-hall, a cinema and a gallery visited by many people, and the place to get married. But today the Centre of Culture is only a shadow of its former self. True, people still get married here, but it seems a bit a sad affair: a bunch of cars stop and park in the grass; bride and groom, family, friends, get out and enter the same space where the artists of the colony eat their daily meals, now temporarily transformed. Then a ceremony is performed that is so quick that I imagine it can only hint at an earlier decorum. In a similar fashion the building complex has lost an earlier charisma. The dance- and theatre-hall is now literally falling apart and it's a sad sight. The place is simply in desperate need of material restoration.

Pondering how the Centre of Culture came into being under Tito's New Socialism, as cultural counterpoint to the Orthodox Church that is located next to the Centre itself, I cannot help wondering what kind of spiritual restoration we would need today, in these times of global capitalism, to once more spark the centre of culture.

The exhibition of the Jalovik Art Colony artists opened on 16<sup>th</sup> of August 2010. The opening was a big social event attended by many villagers, and it developed into a late night celebration. Soon after the opening there was a series of open air poetry readings and performances with projections of images contributed by the artists. The total event combined the introspective attention of visual art with the extraverted vivacity of the spoken poetry, and it was so intense and so lively that it eclipsed the precarious basic conditions within which all these things could be organised. For one more evening, the spirit of art and artists took over the place.

The artworks produced in the workshop deserve a closer consideration. The artists who made them are of different generations. Some artists are still studying and finishing the art academy, others are accomplished artists with an international career. In the period of the workshop all of them were in close contact with each other, and many exchanges of views, experiences and dreams occurred.

Zinaida Matosjan is the youngest artist. She's living in Novi Sad but has roots in the Caucasus area: Armenia, Georgia, Abkhazia. Her painted landscapes speak of these roots, they tell her story but in an abstract symbolic way; halfway between revelation and mystification they are attempts to connect to memory. The artist says her paintings speak about something very intimate, something very painful as they address the memory of the natural landscapes of her childhood that have become unreachable. Indeed in the paintings it is as if the physical nature of the landscapes is destroyed. The encounter with a landscape becomes an encounter with a memory that, though it has to be faced and worked through as a trauma, is slipping away. In her three paintings in the show, bright parts combine with or disguise dark parts, quite softly like in melancholic music or a casual experience of good and bad days. Her contribution was completed by a work in the outside, a painting on a rock entitled *The protecting eye*.



činjenica da su umetnici, iako odvojeni od gradova koji su središta dešavanja, zadržali kritički stav i na izvestan način produbili svoje poglede. Na kraju treba još jednom istaći da je Jalovik redak primer uspešne transformacije starijih manifestacija i jedno od retkih mesta gde mladi umetnici koji imaju šta da ponude, dobijaju šansu da to i ostvare. Stvarajući radove u različitim novim tehnikama i tehnologijama, i savremenim pogledom na svet, oni su pokrenuli novi način rada u kolonijama. Ova kolonija realizuje i značajnu saradnju sa inostranstvom, jer pozivanjem umetnika iz raznih delova sveta ostvaruje komunikaciju i kontakte sa brojnim umetnicima i organizacijama koji se samim tim upoznaju i sa našom umetničkom scenom.

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## TEKST KATALOGA IZ 2009. GODINE

*Branislav Nikolić*

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Jalovička likovna kolonija je mesto gde se okupljaju mladi umetnici (kako po godinama tako i po duhu i želji da budu sveži i aktuelni), na kojem se neguje savremena umetnička produkcija. Kolonija se tokom 30-ak godina isprofilisala u ozbiljnu radionicu savremene umetnosti. U nedostatku izložbi i projekata koji su, u ne tako davnoj prošlosti, postojali u Srbiji, JLK je jedna od retkih preživelih oaza u kojoj mladi umetnici mogu da borave desetak dana i

izvedu neki novi rad. Svake godine u Koloniji je drugačija atmosfera jer ona zavisi od ljudi koji u njoj učestvuju, njihovih interakcija i njihovog odnosa prema selu, prema novoj sredini u kojoj su se zadesili. Do sada se pokazalo da sâm ambijent na umetnike deluje prilično lekovito. Oni već za nekoliko dana ostave iza sebe svakodnevene probleme i potpuno su posvećeni stvaralačkom radu. Tih desetak dana oni su samo umetnici bez potrebe da se bave nečim drugim. Ono što je svake godine drugačije i uzbudljivo je i to što svi zajedno, uključujući i meštane sela, često prisustvujemo nastanku potpuno novih radova, koji su drugačiji od svega što je umetnik radio do tada. Svedoci smo procesa nastanka nečeg novog i toga kako se ti zapravo novi izrazi prirodno uklapaju u bogatu jalovičku kolekciju. Moguće je da su i organizatori i umetnici skloni tome da idealizuju radove koji su nastali u Koloniji, jer nije lako uobličiti ideje i završiti radove za desetak dana. Kada se oni izlože u galeriji, proces je završen. Publiku interesuje gotov rad. Kada je izložen u galeriji podložan je kritici. Zato su nam izložbe u galeriji Jalovičke kolonije koje se organizuju na kraju svakog saziva (a kasnije i u Narodnom muzeju u Šapcu ili u nekoj od beogradskih galerija) veoma važne da bismo spoznali svoje mesto na savremenoj umetničkoj mapi Srbije.



JALOVIK, 1998.  
JALOVIK, 2009.

Dorđe Stanojević, born in Valjevo and living in Belgrade, has had many shows of his paintings, mostly in Serbia. His approach to the chance to work in Jalovik was very specific. He wanted to connect to the place. His first impressions of the village and the surrounding nature were a starting point. At six in the evening he made photos of Jalovik, of a sepia and orange sky and the intense green of trees. Excited and moved by this experience he explained his approach to me, talking of the soul of the earth, the pulsating reverberations of the ground of Jalovik in summer heat. In his works he wanted to capture this experience. The exhibition had two of his paintings, revealing a wandering eye that scans the surroundings evoking in you a wish to connect, to touch the base, to come close to the details, like the two roofs of houses in the distance. These paintings are very material. The artist made several pre-studies using earth and pigment. The two paintings that came out of this can thus be seen as homage to the ground on which we walk.

Nataša Kokić is a young artist from Belgrade. Over the last years she has made series of paintings exploring the transformative potential of reproductions. Her art comes out of a wish to connect with her own experience of these images, and to change them into places that hold a certain emotion, a desire or a melancholy. For the workshop she had brought a small collection of photos, out of which she chose two as a basis for new work. She worked in particu-

lar on a painting after a photograph of herself as a young girl, dressed in green army cap and red uniform, holding a machine gun. The photo testifies of a family history, both of her grandparents were professional soldiers in the Yugoslav army. The painting, through which the artist revisited a moment in her life, is frightening; a little girl with a very self-assured look in her eyes is confronting the viewer. The artist has said that producing the work made it possible to face the fear she had at the time when the photo was made. Indeed, in the work an act of charming the past seems to occur, as if the painting is a totem. This work was accompanied by a smaller painting of a stylized landscape motif in black and white. Somehow the painting seemed to set free or recollect a precious memory, like the flow of the landscape that you experience when immersed in it.

Ivana Ranisavljević, a young artist who has just finished her BA in art and who is based in Belgrade, made a large diptych that shows the interior of the former dance- and theatre-hall in Jalovik. The work comes from her encounter with the space, but most of all from a body of black and white photographic collages of a figure in a type of modern architecture turned into a labyrinth. This figure is a female wearing a mask, according to the artist she can be seen as a guide to, or a guardian of the place. It seems that the actual place depicted here is an interior reality. The painting *Ashes of Blood* is a phantasmagoria, a portrait of a parallel world, in which

## TEKST KATALOGA IZ 2010. GODINE

JALOVIČKA LIKOVNA KOLONIJA 2010 –  
MALI IZVEŠTAJ

*Mark Kremer\**

Svakoga jutra sunce sjajno  
Izlazi na nebu iznad Srbije  
Trčim svoj krug i lepo mi je  
Visoki kukuruz pse krije  
U Jaloviku, u Jaloviku  
Svaki umetnik nađe...  
U Jaloviku, u Jaloviku  
Svaki umetnik užitak nađe

Od osnivanja Jalovičke likovne kolonije 1978. godine, svakog leta grupa umetnika po pozivu dolazi u studija nekadašnjeg Kulturnog centra sela Jalovika. Od njih se traži da naprave nova dela tokom desetodnevne radionice i da ih izlože na letnjoj izložbi u umetničkoj galeriji. U ovogodišnjoj selekciji bili su umetnici: Ivan Grubanov, Nataša Kokić, Zinaida Matosjan, Branislav Nikolić, Izabela Oldak, Ivana Ranisavljević i Đorđe Stanojević.

Umetničke aktivnosti u Jaloviku deo su lokalne kulture i prihvaćene su od strane žitelja sela. Ljudi spontano posećuju umetnička studija. Ove godine svratio je gospodin Prodan Kovačević Proka, istoričar i pisac, poklonio je knjige umetnicima i upoznao me sa istorijom Jalovika. Dolazili su i drugi ljudi željni priče, nudeći domaću rakiju. Jasno je da je Kulturni centar bio sastajalište za ljude iz čitavog sveta. Prema kazivanju, sve kuće u Jaloviku imaju umetnička dela na svojim zidovima. To je znak u kojoj meri su umetnost i kultura bliske ovim ljudima. Ili bih možda trebalo da napišem – bile su bliske, jer od davnih dana 1976. godine kada je Dom kulture zatvoren i kada je prestao kulturni program, umetnost i kultura prestale su da budu toliko bliske ljudima.

U vreme svog procvata, Dom kulture pripadao je opštini, imao je veliku i naprednu plesno-pozorišnu salu, bioskop i galeriju koja je bila dobro posećena, a bio je i mesto za ceremonije

venčanja. Ali, danas je Dom kulture samo senka nekadašnjeg zdanja. Istini za volju, ljudi se tu i dalje venčavaju, ali to pomalo izgleda kao tužan događaj: gomila automobila se zaustavi i parkira na travi, iz njih izadu mlada i mladoženja, rodbina i prijatelji, zatim svi uđu u isti prostor u kojem umetnici Kolonije obeduju a koji je trenutno privremeno preobražen. Tada se obavi ceremonija civilnog venčanja koja je toliko brza da mogu da pretpostavim da je samo tračak nekadašnje ceremonije. Na sličan način je i čitava zgrada izgubila pređašnju harizmu. Plesno-pozorišna sala se u bukvalnom smislu te reči raspada i prizor je tužan. Mesto vapi za restauracijom.

Razmišljajući o tome kako je Kulturni centar nastao u vreme komunizma, kao kulturni kontrapunkt pravoslavnoj crkvi, koja se inače nalazi u njegovoj neposrednoj blizini, ne mogu a da se ne zapitam kakva bi nam duhovna restauracija bila potrebna danas, u vreme globalnog kapitalizma, da bi ponovo zablistao centar kulture. Izložba umetnika Jalovičke likovne kolonije otvorena je 16. avgusta 2010. godine. Otvaranje je predstavljalo značajan društveni događaj kome je prisustvovao veliki broj meštana i koji se pretvorio u proslavu do kasno u noć. Neposredno nakon otvaranja sledilo je čitanje poezije na otvorenom, a zatim performans sa projekcijama slika umetnika. Čitav događaj kombinovao je introspektivnu pažnju vizuelne umetnosti sa ekstravertnom živahnošću recitovane poezije i bio je toliko intenzivan i živ da je prevazišao osnovne uslove pod kojima bi sve ovo trebalo organizovati. I te večeri duh umetnosti i umetnika ovladao je ovim mestom.

Umetnički radovi koji su nastali u radionicama zaslužuju podrobnije razmatranje. Napravili su ih umetnici različitih generacija. Neki umetnici tek studiraju i završavaju umetničku akademiju, drugi su priznati umetnici sa međunarodnim karijerama. Tokom trajanja radionice oni su bili u bliskom međusobnom kontaktu i na taj način su razmenili mnoge stavove, iskustva i snove. Zinaida Matosjan je mlada umetnica. Živi u Novom Sadu, a koreni joj potiču iz oblasti







Kavkaza: Armenija, Gruzija, Abhazija. Njeni naslikani pejzaži govore o tim korenima, pričaju njenu priču, ali na simbolično-apstraktan način; na pola puta između otkrovenja i mistifikacije, oni nastoje da se povežu sa sećanjem. Umetnica kaže da njene slike govore o nečemu veoma intimnom, nečemu veoma bolnom, jer se tiču sećanja na prirodne pejzaže njenog detinjstva koji su sada nedosežni. I zaista, na slikama kao da je uništena fizička priroda pejzaža. Susret sa pejzažom postaje susret sa sećanjem koje, iako traži da se sa njim suoči i radi kao sa traumom, nestaje. Na tri njene slike na postavci, svetli delovi kombinuju se sa tamnim delovima ili ih prekrivaju prilično nežno, kao u melanholičnoj melodiji ili ležernom iskustvu dobrih i loših dana. Njen doprinos zaokružen je radom u prirodi: slikom *Zaštitno oko* koju je naslikala na jednoj steni.

Dorđe Stanojević, koji je rođen u Valjevu a živi u Beogradu, mnogo puta je izlagao svoje slike, uglavnom u Srbiji. Njegov pristup ovoj prilici da radi u Jaloviku bio je veoma specifičan. On je želeo da se poveže sa mestom. Prvi utisci o selu i prirodi koja ga okružuje bili su njegovo polazište. U šest sati uveče napravio je fotografije Jalovika, sepija i oranž neba i intenzivno zelenog drveća. Uzbuđen i podstaknut ovim iskustvom objasnio mi je svoj pristup, govoreći o biti zemlje, pulsirajućem vibriranju tla Jalovika u letnjoj vrelini. Želeo je da zadrži to iskustvo u svojim radovima. Na izložbi su bile dve njegove slike koje su otkrивale oko

koje luta i skenira ono što ga okružuje, a to u vama budi želju da se povežete, da dodirnete osnovu, da pridete detaljima, poput dva krova na kućama u daljini. Te slike su veoma materijalne. Umetnik je prethodno načinio nekoliko studija koristeći zemlju i pigment. Dve slike koje su iz toga nastale mogu se posmatrati kao omaž zemlji po kojoj hodamo.

Nataša Kokić je mlada umetnica iz Beograda. Tokom prethodnih godina napravila je mnoštvo slika istražujući promenljivi potencijal reprodukcija. Njena umetnost proizlazi iz želje da se poveže sa svojim doživljajem tih slika i da ih preobrazi u mesta koja imaju određenu emociju, želju ili melanholiju. Ponela je malu kolekciju fotografija, od kojih je izabrala dve kao osnovu novog rada. Sa posebnom pažnjom je radila na slici prema svojoj fotografiji kada je bila devojčica, sa zelenom vojničkom kapom, u crvenoj uniformi, na kojoj drži mitraljez. Fotografija je svedočanstvo porodične istorije: njeni dedovi su bili profesionalni vojnici u Jugoslovenskoj armiji. Ta slika, putem koje se umetnica vraća u jedan trenutak svog života, zastrašujuća je; mala devojčica, sa veoma samouverenim pogledom u očima, nalazi se licem u lice sa posmatračem. Umetnica kaže da joj je stvaranje dela omogućilo sučeljavanje sa strahom koji je osećala u vreme nastanka fotografije. Čini se da se u samom delu odigrava čin kojim je prošlost začarana, slika deluje kao totem. Uz taj rad izložena je i manja crno-bela slika stilizovanog motiva pejzaža. Na neki način



blood sacrifices or other pagan rituals are taking place in front of our modern eyes. How would we actually relate to that? In the work, made in an expressionist figurative style, a female figure seems to have been sacrificed on stage, a group of onlookers is watching. Again the idea pops up that the artist is talking about an interior reality, and expressing deep feelings of anxiety. Ivana Ranisavljević also made a work outside, a painting on granite in a style of tattoo art, entitled *Primal Scream*.

Branislav Nikolić lives in Belgrade and has exhibited internationally. His work uses many media but its basis is a combination of collage and drawing extended to painting. Within the Colony Branislav Nikolić has a special role, as he himself is also the selector and curator of the artists who participate in the workshop. He exhibited three paintings with a motif that sparked reminiscences of Pop Art, namely beans floating on a monochrome surface or, put in other words, beans in space. These paintings were quite psychodelic, tuning your mind to another kind of experience, not the daily one but rather that of the daydream. Also the work of this artist is quite material, a painting can have several layers of paint, so that the viewer gets a sense of time going by. What struck me in the paintings is the way their motifs appear. Beans, floating and quivering on a coloured surface, almost become entities with souls. In his painterly pursuit of the object, the artist is like a butterfly catcher trapping a winged insect.

Ivan Grubanov is based in Belgrade and Berlin. In 2002–2003 he was a resident at the Rijksakademie in Amsterdam; after that he established himself as an artist with an international career. In the workshop he made several paintings, entitled *Smoke Curtain*. The works are literally made out of smoke and paint. The term ‘smoke curtain’ denotes a tactics or strategy to conceal reality, to not show what one is actually doing, to hide a scheme that is being realised. But what’s a smoke curtain as a painting? Does it hide something too? In an evening presentation at the Colony the artist advocated the possibility each painter has given – the history of painting as a medium closely tied to politics and power, to make his/her own institution. According to him painting these days is a place where those pictures can emerge that are not part of the global flow of images; pictures that tell us of something else. In his works for Jalovik, Ivan Grubanov seems to go back to the basis of his oeuvre, that is a continuous research of and a positioning of himself in the midst of “reconstructions of events of more-or-less ‘historical’ importance” (Philippe Pirotte). From this viewpoint his *Smoke Curtains* could be understood as counter-images, pictures that embody the flipside of the political images that accompany us in our daily life.

Izabela Oldak is a Polish artist who just finished her MA at the Dutch Art Institute (DAI). Her contribution to the exhibition was impressive. The site-specific work entitled *Going Back to the*

delovalo je kao da ta slika oslobađa ili prikuplja dragocena sećanja, poput talasanja pejzaža koje iskusite kada uronite u njega.

Ivana Ranisavljević je mlada umetnica koja živi u Beogradu. Magistrirala je iz oblasti umetnosti. Ona je napravila veliki diptih koji prikazuje unutrašnjost nekadašnje plesno-pozorišne sale u Jaloviku. Rad dolazi iz njenog susreta sa prostorom, ali najviše iz forme sačinjene od kolaža crno-belih fotografija figure u obliku modernističke arhitekture pretvorene u lavirint. Ta figura je žena sa maskom na licu – prema umetnici ona se može posmatrati i kao vodič i kao čuvar mesta. Čini se da je upravo mesto, koje je ovde opisano, jedna unutrašnja realnost. Slika *Pepeo krvi* je fantazmagorija, portret paralelnog sveta u kome se žrtvovanja u krvi ili drugi paganski rituali odvijaju pred našim savremenim pogledom. Kako bismo se zapravo prema tome odnosili? Na slici, koja je urađena u ekspresionističkom figurativnom stilu, čini se kao da je ženska figura žrtvovana na sceni, dok grupa gledalaca to posmatra. Iznova se javlja pomisao da umetnica govori o unutrašnjoj realnosti i da izražava duboko osćanje anksioznosti. Ivana Ranisavljević je takođe stvorila delo u prirodi, sliku na granitu u stilu umetnosti tetovaže nazvanu *Primalni krik*.

Branislav Nikolić živi u Beogradu i izlagao je na međunarodnim izložbama. U svom radu koristi mnoge medije, ali je u osnovi to kombinacija kolaža i crteža koja se širi do slike. U okviru Kolonije Branislav Nikolić ima posebnu ulogu, s obzirom na to da je dodatno i selektor i kustos za umetnike koji učestvuju u radionici. Izložio je tri slike sa motivom koji je trenutno pobudio uspomenu na pop-art, tačnije: zrna pasulja koja plutaju na monohromnoj površini ili, drugačije rečeno, zrna pasulja u prostoru. Te slike su prilično psihodelične, jer usmeravaju vaše razmišljanje ka drugoj vrsti iskustva, ne ka onom dnevnom već, treba reći, ka iskustvu sanjarenja. Rad ovog slikara je takođe u priličnoj meri materijalan, slika može imati više slojeva boje tako da kod posmatrača budi osećaj vremena koje prolazi. Ono što je privuklo moju

pažnju jeste način na koji se pojavljuju motivi na slici. Zrna pasulja koja plutaju i trepere na obojenoj površini skoro da postaju entiteti sa dušama. U svojoj slikarskoj potrazi za objektom umetnik, poput lovca na leptire, hvata kralatog insekta.

Ivan Grubanov živi u Beogradu i Berlinu. Tokom 2002–2003. godine pohađao je Rijsku akademiju u Amsterdamu; nakon toga se afirmisao kao umetnik sa međunarodnom karijerom. U radionici je napravio nekoliko slika pod nazivom *Dimna zavesa*. Radovi su zaista napravljeni od dima i boje. Termin 'dimna zavesa' označava taktiku ili strategiju za prikrivanje realnosti, za nepokazivanje onoga što se stvarno radi, za skrivanje plana koji se sprovodi. Ali, šta je dimna zavesa kao slika? Da li i ona nešto skriva? Tokom jedne večernje prezentacije u Koloniji, umetnik je obrazlagao mogućnost koju ima svaki slikar – s obzirom na istoriju slikarstva kao medija koji je usko vezan za politiku i moć, da osnuje svoju ličnu instituciju. Prema njemu, slikarstvo je danas mesto gde mogu da se pojave slike koje ne slede globalni tok slika; slike koje nam govore nešto drugo. Izgleda da se Ivan Grubanov u svom radu u Jaloviku vraća osnovi svog stvaralaštva, neprekidnom istraživanju i pozicioniranju sebe u središtu „rekonstrukcija događaja od većeg ili manjeg 'istorijskog' značaja" (Philippe Pirotte). Sa tog stanovišta, njegove *Dimne zavesa* mogu biti shvaćene kao kontrastlike, slike koje obuhvataju naličje političkih slika koje nas prate u svakodnevnom životu.

Izabela Oldak je umetnica iz Poljske koja je nedavno magistrirala na Dutch Art Institute (DAI) u Enschedeu u Holandiji. Njen doprinos izložbi bio je impresivan. Rad vezan za lokalitet naslovljen *Povratak korenima* činila su tri dela. Prapočetak je diptih: dve pripojene slike otkrivaju stilizovan motiv ženskog pola. Diptih podseća na Kourbeovo *Poreklo sveta*, ali je priča o tome kako je sve započelo (orgazam, rađanje) izložena u apstraktnom stilu, u kombinaciji ekspresionizma i simbolizma; za umetnika diptih prikazuje eksploziju iz koje počinju



-  
Ovo je za mene potpuno nova situacija i jedno, do sada, nedoživljeno iskustvo. Osećam se veoma lagodno u ovom mestu i prija mi da radim u ovoj tišini i savršenom miru. Zato mogu reći da, radeći ovde, ujedno i nerve odmaram. Dobro je ovo iskustvo za mene, ne samo zbog opisanih uslova za rad, nego i zato što sam prvi put u prilici da vidim kako funkcioniše nešto što nije privatno. Toga, znate, u Italiji nema. Tamo je sve privatizovano, pa i umetnost.

-  
FABIO VENTURA, VAJAR, ITALIJA (1997)

-  
Promena mesta menja misli, a promena misli menja budućnost. Jalovik je na mene delovao hipnagogički. Jedna boja – zemljanocrvena, svetlo i materijali koje sam tamo našao.

-  
ĐORĐE STANOJEVIĆ, UMETNIK (2010)

-  
This is for me a completely new situation and something I have not experienced yet. I feel at ease in this place, it feels good to work in this silence and perfect tranquility. So it can be said that while working here I am relaxing my nerves at the same time. This is good experience for me, not just because of the mentioned working conditions, but because for the first time I am able to see how something that is not private is functioning. There is no such thing in Italy, there everything is privatized, even art.

-  
FABIO VENTURA, SCULPTOR, ITALY (1997)  
-

-  
The change of place changes thoughts and the change of thoughts changes future. Jalovik had a hypnagogic influence on me. One color – earthy red, the light and the materials I have found there.

-  
ĐORĐE STANOJEVIĆ, ARTIST (2010)  
-

JALOWIK, 2007







*Roots* consisted of three parts. *Pre-Beginning* is a diptych: two adjoining paintings reveal the stylized motif of the feminine sex. The diptych reminds one of Courbet's *Origin of the World* but now the story of how it all began is rendered in an abstract style, combining expressionism and symbolism. The second work, *Pre-Mother*, is a painting in red on a tree next to the Centre of Culture. The artist painted the open spots of the tree, where branches have broken off, transforming the scars into holes with sexual power. The third work, *Pantheon*, is a site-specific painting on the facade of the House of Culture. In anticipation of the workshop, the artist had already proposed to paint a public building. In the village she pursued her plan. On the four upper columns of the facade of the Centre of Culture she made paintings of vegetative motifs that have totemic presence; the artist speaks of four figures, a God, a Goddess and two strong guardians that possibly could protect the building. Beautiful in this work is the thought that the Centre of Culture could again be part of a larger world and wider view. Izabela Oldak wants to transgress the conventions of painting using other carriers or places: 3D objects, urban space, and the body. She paints structures, patterns and symbols, because they are part of folklore and local traditions, but also because they are part of something larger. According to this artist, the world as a whole constitutes a large mosaic of structures, patterns and symbols, which develop and evolve in a continuous

flow whereof we, humans, are part as well. Here I would like to conclude in a few words. Jalovik Art Colony is an occasion. The workshop offers invited artists an oasis, a period of calmness, concentration and exchange. It is far from competition that is characteristic of many of today's global art world events. Here artists can go back to their roots! However, I believe that this valuable initiative has to open itself to the global art world as well, if it wants to survive. For one thing it is crucial to attract artists who come with a fresh view of what can be done at the spot. Often these artists, that come from countries that you can't imagine, bring charismatic visions. Would it not be fantastic to see the complex that was formerly the Centre of Culture, rise from its present ashes? One of the artists who participated in this year's workshop, points to a possible future, where the complex could get back its grandiosity. I know it is a dream, but a dream that's worth pursuing.

\* Mark Kremer, a free-lance curator, writer and tutor settled in Amsterdam, was a special guest of this year's Jalovik Art Colony.



da se formiraju obrasci. Drugi rad, *Pramajka*, je crvena slika na drvetu pored Kulturnog centra. Slikarka je oslikala pukotine i mesta sa kojih su otpale grane na drvetu, transformišući ožiljke u rupe sa seksualnom snagom. Treći rad, *Panteon*, je slika vezana za lokalitet i nalazi se na fasadi Doma kulture. Pre nego što je radionica počela sa radom umetnica je predložila da oslika neku javnu građevinu. Po dolasku u selo, počela je da sprovodi svoj plan. Na četiri gornja stuba fasade Doma kulture naslikala je biljne motive koji deluju totemski; umetnica govori o četiri figure – bogu, boginji i dva snažna čuvara, koje su potencijalni zaštitnici zgrade. Lepota ovog rada je i u samoj zamisli da bi Dom kulture ponovo mogao da bude deo većeg sveta i širih pogleda. Izabela Oldak krši tradicionalne postavke slikarstva tako što koristi drugačije podloge i mesta: trodimenzionalne objekte, urbane prostore, telo. Ona slika strukture, šare i simbole jer su oni deo folklora i lokalne tradicije, ali i zbog njihovog šireg značenja. Prema njenom mišljenju, svet je veliki mozaik struktura, šara i simbola koji nastaju i razvijaju se u neprekidnom toku čiji smo i mi, ljudi, deo.

Ovde, sa nekoliko reči, želim da završim. Jalovička likovna kolonija je događaj. Radionica pruža pozvanim umetnicima oazu, period spokoja, koncentracije i razmene. Daleko je od nadmetanja koje je karakteristično za mnoge današnje globalne umetničke svetske događaje. Ovde umetnici mogu da se vrate svojim korenima! Ipak verujem da ova značajna inici-

jativa treba da se otvori i ka globalnom svetu umetnosti ukoliko želi da preživi. Naročito zbog toga što je od presudnog značaja privući umetnike koji bi došli sa svežim pogledom na to šta može da se učini na licu mesta. Često upravo umetnici koji dolaze iz zemalja koje su van našeg poimanja nose harizmatične vizije. Zar ne bi bilo fantastično videti kompleks, koji je ranije bio Dom kulture, kako niče iz pepela? Možda jedan od umetnika koji je učestvovao u ovogodišnjoj radionici ukazuje na mogući tok budućnosti u kojoj bi kompleks mogao da povрати svoju grandioznost. Ja znam da je to san, ali san koji vredi slediti.

\* Mark Kremer je nezavisni kustos, pisac i predavač koji živi u Amsterdamu, a koji je ove godine bio specijalni gost Jalovičke likovne kolonije.

## TEKST KATALOGA IZ 2011. GODINE

INSULARNI POSTUPCI

Maja Ćirić

Umetnička kolonija samim nazivom sugerise na izmeštanje sveta umetnosti iz prvobitnog saznanog okruženja, kao što je to slučaj kolonizacije teritorije sela Jalovik njegovim režimom znanja. Zbog činjenice da su prošli kroz akademsko obrazovanje i time stupili u instituciju umetnosti, učesnici su ostvarili pravo i resurse



## TEXT OF THE CATALOGUE FROM 2011

### INSULAR PROCEDURES

*Maja Ćirić*

The name of the art colony suggests displacement of the world of art from its original cognitive environment, as in the case of, colonization of the territory of the village Jalovik with its knowledge regime. Due to the fact that they have undergone the academic training and thus entered the institution of art, the participants could exercise their right and apply resources (time, production expenses, and energy) to formulate and offer cultural codes, that is, to commit themselves to the work (poesis) and/or political action (praxis). Those two types of action are different in terms of the production of object in the former and the lack thereof in the latter.\*

But, before we decide which works of art are focused on poetics and which on practice, it is necessary to understand that this year's colonizing act is neither radical nor unique, but that it consist of series of insular procedures characterized by either moderate sensibility towards the context of action or its lack.

One of the goals of Jalovik Art Colony is to cherish the local village audience, a tradition lasting some decades now, the audience that has established its relation towards the art based on poetics rather than on practice. This fact tacitly

imposes the obligation to keep the possible actual field of action within the domain of poetics that was readable but not necessarily understandable for the audience. The importance of the expectations of the audience simultaneously points to the reversible colonizing process where, in the short stay in Jalovik, it was difficult to modify the received structured knowledge into active critical practice of visual arts.

The relation of participants and environment is therefore only relatively of a colonizing kind. That relation is complementary and humble, because the artists offer only those results that they think the audience is traditionally used to. They complement each other with those missing elements and thus stabilize the current order of things. Every radical introduction into new esthetic regime can easily reach breaking point and as such should be avoided.

Displacement of the institution of art, that is, expansion of the zone of its autonomy, is most obvious in the action of Radoš Antonijević. His Stock Market of Ideas corresponds to values pertaining to neoliberal capitalism, and its non-material practice is an attempt to change social environment on account of the change of practice. The relation of Antonijević with the audience and participants is reciprocal and allows the distribution of power, because it allows the practice to be put in effect in a manner that stabilizes such relation. The Norwegian, Vigdis Storsveen, remains in the domain of transdisci-



(vreme, produkcijske troškove, energiju) da formiraju i ponude kulturne kodove, odnosno da se opredele između rada (*poesis*) i/ili političke akcije (*praxis*). Ove dve vrste delovanja međusobno razlikuje proizvodnja objekta kod prvog i nedostatak proizvodnje objekta kod drugog.\*

Ali, pre nego što odredimo koji umetnički radovi su fokusirani na poetike, a koji na praksu, trebalo bi razumeti da ovogodišnji kolonizatorski čin nije radikalniji niti jedinstven već se sastoji iz niza insularnih postupaka koje odlikuje ili umerena osetljivost prema kontekstu delovanja ili njen nedostatak.

Jedan od ciljeva Jalovičke likovne kolonije je već višedecenijsko negovanje lokalne publike iz sela, koja je formirala svoj odnos prema umetnosti zasnovanoj na poetici pre nego na praksama. Ova činjenica prečutno utiče na obavezu da aktuelno polje mogućeg delovanja ostane u domenu poetika koje bi bile čitljive, ali ne nužno i uvek razumljive za publiku. Značaj očekivanja publike istovremeno ukazuje na povratni kolonizatorski proces gde je, tokom kratkog boravka u Jaloviku, naučeno struktuirano znanje teško modifikovati u danas aktivnu kritičku praksu vizuelnih umetnosti.

Odnos učesnika i okruženja je dakle samo relativno kolonizatorski. Taj odnos je komplementaran i smeran istovremeno, jer umetnici pružaju one rezultate na koje misle da je publika tradicionalno navikla. Jedni druge dopunjuju sa onim sastojcima koji su nedostajali i na taj način

se stabilizuje postojeći poredak. Svaki radikalni uvod u novi estetski režim može da dovede do prelomnih tačaka pa je kao takav i izbegnut.

Izmeštanje institucije umetnosti, odnosno proširenje zone njene autonomije, najviše je izraženo u akciji Radoša Antonijevića. Njegova *Berza ideja* korespondira sa vrednostima svojstvenim neoliberalnom kapitalizmu, a njegova nematerijalna praksa pokušaj je promene društvenog okruženja usled promene prakse. Antonijevićev odnos sa publikom i učesnicima je recipročan i omogućava distribuciju moći, jer dozvoljava da se ostvari praksa na način koji stabilizuje odnos. Norvežanka Vigdis Storsveen ostaje u domenu transdisciplinarnе prakse umetnosti, biologije i nauke, ukazujući na mikropolitiku kao mogućnost formiranja subjekta – saksijjskih biljaka, uz pomoć misaone energije.

Umerena osetljivost prema lokalnom okruženju može se uočiti u radovima Carlosa Carmonamedine, umetnika iz Meksika, koji se već nekoliko godina svojevolejno izmestio u centralnu i istočnu Evropu. To izmeštanje pomoglo mu je da izgradi poetiku zasnovanu na osetljivosti za prepoznavanje i unošenje razlike. U Jaloviku je Carmonamedina napravio idole od sakupljenih suvih stabljika kukuruza i fotografije koje su nastale tako što je noću, na lokalnom groblju, izlagao svetlo dugoj ekspoziciji.

Ispitivanjem forme bavili su se Nemanja Jovičić u tehnici ulja na platnu, Ksenija Pantelić sa





linorezima i Selman Trtovac sa crtežima čiji su predložak bili filozofski tekstovi.

Davor Dukić i Ana Krstić, svako u sebi svojstvenom mediju – skulpturi i fotografiji, otvorili su pitanje infantilnog stadijuma i možda indirektno nemogućnosti da miran život palanke omogući potpunu zrelost. Dukić koketirajući sa zlatom kao sa univerzalnim alhemijskim elementom, Krstićeva spajajući popularnu kulturu i seosku decu, tako što ih je preobukla u Moćne Renžere, i fotografija kao poetični zapis tog spoja.

Slike Nenada Kostića su predstava krvi na stepenicama Muzeja moderne umetnosti u Nici, čime je ispitao limite institucije zapadnog sveta umetnosti i ukazao na traumu onih izvan institucionalnih okvira. On se bavio indirektnim odnosom margine i centra i reprezentovao je

prodor realnog u predvorje insitucije umetnosti.

Simptom nemogućnosti integrisanja ili artikulisanja sistema u potpunosti, bilo da je u pitanju pozicija kolonizatora ili kolonizovanog, pokazuje iznenadno učešće Virginie Therese Colombe u Koloniji, laika čije spontano napravljeno ulje na vratima, *Samorođenje*, ukazuje na vitalnost nepretencioznog postupka. U jednoj od budućih kolonija trebalo bi produbiti praksu boravka kustosa/kustoskinje koji bi stimulisali saradnju sa umetnicima na način da se pojedinačna ostvarenja uklapaju u jedinstvenu koncepciju, a sa ciljem otvaranja aktuelnih pitanja koja bi mogla da barem privremeno kritički redefinišu Jalovik.

\* Virno, pozivajući se na Aristotleovu Nikomahovu etiku.



JALOVIK, 1982.  
JALOVIK, 2009.

plinary practice of art, biology and science, pointing to micro politics as a way of fashioning of a subject – pot plants, with a help of mental energy.

Moderate sensibility towards the local environment can be seen in the works of Carlos Carmonamedina, the artist from Mexico, who has displaced himself voluntarily to central and eastern Europe. This displacement has helped him build poetics based on sensibility for detecting and introducing difference. In Jalovik, Carmonamedina has made idols out of dried stems of corn and photographs created in a way that he has exposed the light at night, to long exposition, on the local cemetery.

Those who focused on the exploration of form were Nemanja Jovicic in his technique of oil on canvas. Ksenija Pantelić with linocut and Selman Trtovac with his drawings based on philosophical texts.

Each in his own media, sculpture and photography, Davor Dukić and Ana Krstić have opened the question of infantile stadium and maybe indirect impossibility of reaching maturity living a life in province. Dukić by flirting with gold as a universal alchemical element, Krstic by merging pop culture and village children, by means of masking them into Power Rangers and taking photos as a poetic record of this union.

Paintings of Nenad Kostić are representation of the blood on the staircase of Museum of Modern Art in Nice by means of which he has explored the boundaries of the institutions of the western world and pointed to the trauma of all those that are outside the institutional boundaries. He dealt with indirect relation between the margin and the centre and presented us with the breakthrough of the real into the vestibule of the institution of art.

Symptom of the impossibility to fully integrate and articulate the system, either from the position of colonist or from the position of the colonized, is made obvious by the sudden participation of Virginie Therese Colombe in the Colony as a lay person whose spontaneously created oil on door *The Self Birth* points to the vitality of unpretentious procedure.

In one of future colonies, the practice of hosting a curator should be fostered, in order to stimulate the cooperation with artists as to fit individual works of art into unique concept with a view to opening actual questions capable of critical redefinition of Jalovik on a temporary basis.

\* Virno, referring to Aristotle's Nicomachean Ethics.

IZBOR DELA IZ KOLEKCIJE  
JALOVIČKE LIKOVNE KOLONIJE

SELECTION OF WORKS FROM THE  
COLLECTION OF THE JALOVIK ART  
COLONY





ZORAN SIMIĆ; JALOVIČKI PEJZAŽ, ULJE NA PLATNU, 55 X 40 CM, 1978.  
ZORAN SIMIĆ; JALOVIK LANDSCAPE, OIL ON CANVAS, 55 X 40 CM, 1978

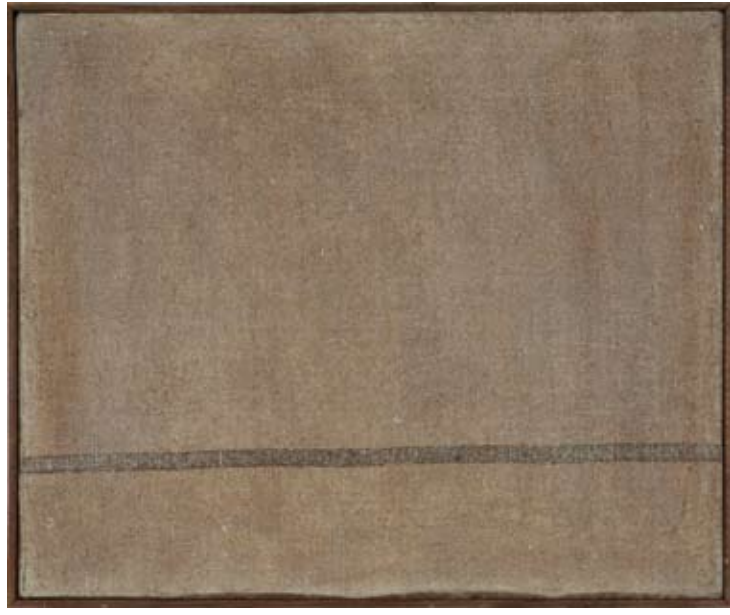


DUŠAN NIKOLIĆ; JALOVIČKI PEJZAŽ, ULJE NA PLATNU, 65 X 50 CM, 1978.  
DUŠAN NIKOLIĆ; JALOVIK LANDSCAPE, OIL ON CANVAS, 65 X 50 CM, 1978

MILODRAG STANKOVIĆ, NA LIVADI, ULJE NA PLATNU, 82 X 70 CM, 1980.  
MILODRAG STANKOVIĆ, ON THE MEADOW, OIL ON CANVAS, 82 X 70 CM, 1980



MILOVAN VUČKOVIĆ, LINJA, KOMBINOVANA TEHNIKA NA PLATNU, 41 X 38 CM, 1979.  
MILOVAN VUČKOVIĆ, LINE, MIXED MEDIA ON CANVAS, 41 X 38 CM, 1979



DRAGIŠA MARSENIĆ, **BELIČA DVORIŠTE**, ULJE NA PLATNU, 100 X 99 CM, 1981.  
DRAGIŠA MARSENIĆ, **THE BACKYARD OF THE BELIČ HOUSE**, OIL ON CANVAS, 100 X 99 CM, 1981



MOVA MARKOVIĆ, **AVGUSTOVSKA TIŠINA**, ULJE NA PLATNU, 55 X 65 CM, 1982.  
MOVA MARKOVIĆ, **AUGUST SILENCE**, OIL ON CANVAS, 55 X 65 CM, 1982



RADE STANKOVIĆ, PALESTINSKE ZORE, JULIE NA PILATINU, 250 X 155, CM 1982.  
RADE STANKOVIĆ, DAWNS OF PALESTINE, JULY ON PILATE'S, 250 X 155, CM 1982



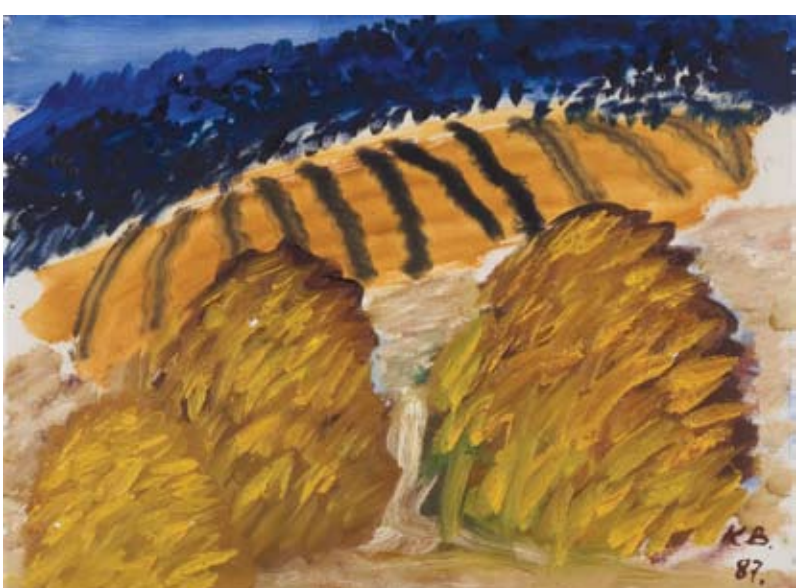
KOSTA BOGDANOVIĆ, BEZ NAZIVA, DRVO, 104 X 54 X 12 CM, 1986.  
Kosta Bogdanović, UNTITLED, WOOD, 101 X 54 X 12 CM, 1986



MILIVOJE LUBENKOVIC, ČARDAK, ULJE NA PLATNU, 65 X 85 CM, 1985.  
MILIVOJE LUBENKOVIC, BLOCKHOUSE, OIL ON CANVAS, 65 X 85 CM, 1985



KOSA, BOKŠAN, SLAME, ULJE NA PLATNU, 80 X 66 CM, 1987.  
KOSA, BOKŠAN, PILES OF STRAW, OIL ON CANVAS, 80 X 66 CM, 1987



DANIEL RIVIER, SUNCOKRETI, PASTEL NA PAPIRU, 65 X 80 CM, 1988.  
DANIEL RIVIER, SUNFLOWERS, PASTEL ON PAPER, 65 X 80 CM, 1988



PETAR OMIČKIUS, ŠLJIVE, ULJE NA PLATNU, 100 X 80 CM, 1987.  
PETAR OMIČKIUS, PLUMS, OIL ON CANVAS, 100 X 80 CM, 1987





CANE DOUČILOVIĆ, VRTLOG, KOMBINOVANA TEHNIKA NA PLATNU, 63 X 50 CM, 1988.  
CANE DOUČILOVIĆ, VORTEX, MIXED MEDIA ON CANVAS, 63 X 50 CM, 1988



JAMES BENENSON, PTICA, KAMEN, 197 X 78 X 141 CM, 1988.  
JAMES BENENSON, BIRD, STONE, 197 X 78 X 141 CM, 1988

STEFAN FROM, ŽENAI DETE, ULJE NA PLATNU, 80 X 100 CM, 1989.  
STEFAN FROM, WOMAN AND CHILD, OIL ON CANVAS, 80 X 100 CM, 1989



RADISLAV TRKULJA, JUTRO, ULJE NA PLATNU, 65 X 92 CM, 1990.  
RADISLAV TRKULJA, MORNING, OIL ON CANVAS, 65 X 92 CM, 1990





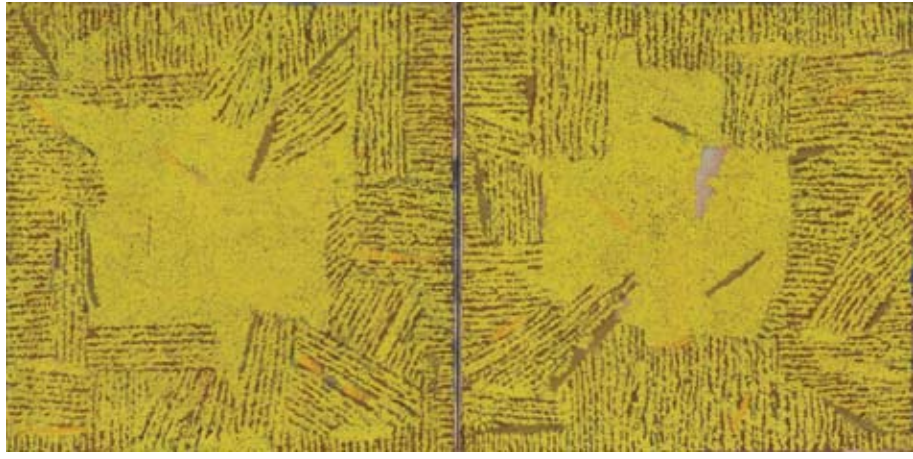
SLOBODAN PELAIČIĆ, PEČENJE CIGLE, PERFORMANS, 1990.  
SLOBODAN PELAIČIĆ, BAKING OF BRICK, PERFORMANCE, 1990



MILAN NIKOLIĆ: **PLAVI KRST**, KOMBINOVANA TEHNIKA NA PLATNU, 170 X 145 CM, 1990.  
MILAN NIKOLIĆ: **BLUE CROSS**, MIXED MEDIA ON CANVAS, 170 X 145 CM, 1990



AMNERIS HADŽIĆ: **PREDEO**, ULJE NA PLATNU, 70 X 55 CM, 1990.  
AMNERIS HADŽIĆ: **LANDSCAPE**, OIL ON CANVAS, 70 X 55 CM, 1990



MILENKO PIVAČKI, **TROFEJNI PREDER**, ULJE NA PLATINU, 70 X 60 CM, 1990.  
MILENKO PIVAČKI, **ТРОФЕЙ ЛАНДСКАП**, ОИЛ ОН КАНВАС, 70 X 60 CM, 1990



BRANKO BANIĆ, **BEZ NAZIVA**, AUTO-LAK NA PLATINU, 80 X 100 CM, 1991.  
BRANKO BANIĆ, **UNTITLED**, SPRAY PAINT ON CANVAS, 80 X 100 CM, 1991



DAMJAN ĐAKOV, ŠINIK, ULJE NA PLATNU, 51 X 70 CM, 1991.  
DAMJAN ĐAKOV, ŠINIK, OIL ON CANVAS, 51 X 70 CM, 1991.



NEVENKA STOISAVLJEVIĆ, BEZ NAZIVA, ULJE NA PLATNU, 70 X 47 CM, 1994.  
NEVENKA STOISAVLJEVIĆ, UNTITLED, OIL ON CANVAS, 70 X 47 CM, 1994



RATKO VULANOVIĆ, PEĆINA – GORSKO OKO, KAMEN, 1100 X 430 X 280 CM,  
[KOLONIJA TERAZIJA, KIKINDA, KRANE, TERAKOTA, 200 X 85 X 100 CM], 1992.  
RATKO VULANOVIĆ, A CAVE - MOUNTAIN EYE, STONE, 1100 X 430 X 280 CM,  
[COLONY TERAZIJA, KIKINDA, COWS, TERRACOTTA, 200 X 85 X 100 CM], 1992



FILIP BULOVIĆ, **TRAVA**, ULJE NA PLATNI, 136 X 160 CM, 1992.  
FILIP BULOVIĆ, **GRASS**, OIL ON CANVAS, 136 X 160 CM, 1992



BRANKO OMIČIKUS, **ŠIBLJE**, ULJE NA PLATNI, 66 X 80 CM, 1992.  
BRANKO OMIČIKUS, **SHRUBBERY**, OIL ON CANVAS, 66 X 80 CM, 1992



DORBUJE CRNČEVIĆ, BEZ NAZIVA, DRVO, 174 X 19 CM, 1993.  
DORBUJE CRNČEVIĆ, UNTITLED, WOOD, 174 X 19 CM, 1993



PETAR MOJAK, ŠULE, ULJE NA PLATNIU, 46 X 62 CM, 1994.  
PETAR MOJAK, ŠULE, OIL ON CANVAS, 46 X 62 CM, 1994





MODRAG PROTIĆ, PEJZAŽ, ULIJE NA PLATNU, 90 X 67 CM, 1995.  
MODRAG PROTIĆ, LANDSCAPE, OIL ON CANVAS, 90 X 67 CM, 1995



DESANKA STANIĆ, BELEG, ULIJE NA PLATNU, 67 X 90 CM, 1995.  
DESANKA STANIĆ, MARK, OIL ON CANVAS, 67 X 90 CM, 1995



PETAR ŠUŠULIĆ, NA LIVADI, ULJE NA PLATNIU, 54 X 73 CM, 1996.  
PETAR ŠUŠULIĆ, ON THE MEADOW, OIL ON CANVAS, 54 X 73 CM, 1996



MIDDRAG PETROVIĆ, MOTIV, ULJE NA PLATNIU, 47 X 47 CM, 1995.  
MIDDRAG PETROVIĆ, MOTIF, OIL ON CANVAS, 47 X 47 CM, 1995



BOSILJKA ZIROJEVIĆ, PEJZAŽ, ULJE NA PLATNU, 24 X 34 CM, 1996.  
BOSILJKA ZIROJEVIĆ, LANDSCAPE, OIL ON CANVAS, 24 X 34 CM, 1996



MIROSLAVA KOJIĆ, OGLEDALO, KAMEN, 220 X 178 X 90 CM, 1997.  
MIROSLAVA KOJIĆ, MIRROR, 220 X 178 X 90 CM, 1997





FABIO VENTURA, **STOPALO, KAMEN**, 600 X 240 X 115 CM, 1997.  
FABIO VENTURA, **FOOT, STONE**, 600 X 240 X 115 CM, 1997



SLOBODAN KOVIĆ, **PTICA, KAMEN**, 190 X 140 X 73 CM, 1997.  
SLOBODAN KOVIĆ, **BIRD, STONE**, 190 X 140 X 73 CM, 1997

LIDIJA MARINKOV, BEZ NAZIVA, KOMBINOVANA TEHNIKA NA PLATNU, 90 X 67 CM, 1997.  
LIDIJA MARINKOV, UNTITLED, MIXED MEDIA ON CANVAS, 90 X 67 CM, 1997



DEJANA MARIŠAN, BEZ NAZIVA, ULJE NA PLATNU, 90 X 116 CM, 1997.  
DEJANA MARIŠAN, UNTITLED, OIL ON CANVAS, 90 X 116 CM, 1997



NEŠA PARIPVIĆ, DVEČANJE, KOMBINOVANA TEHNIKA NA PLATNU, 90 X 116 CM, 1997.  
NEŠA PARIPVIĆ, BLOW UP, MIXED MEDIA ON CANVAS, 90 X 116 CM, 1997



BOJAN BEM, BEZ NAZIVA, ULJANI PASTEL NA PAPIRU, 26 X 23 CM, 1997.  
BOJAN BEM, UNTITLED, OIL PASTEL ON PAPER, 26 X 23 CM, 1997



ATANAS ATANASOSKI, BEZ NAZIVA, KAMEN, 75 X 66 X 82 CM, 1998.  
ATANAS ATANASOSKI, UNTITLED, STONE, 75 X 66 X 82 CM, 1998







MIRAN BAIJIĆ, BEZ NAZIVA, KAMEN, 2009 X 172 X 59 CM, 1997.  
MIRAN BAIJIĆ, UNTITLED, STONE, 2009 X 172 X 59 CM, 1997

ANDREA CAVARRA, BEZ NAZIWA, KAMEN, 160 X 136 X 49 CM, 1998.  
ANDREA CAVARRA, UNTITLED, STONE, 160 X 136 X 49 CM, 1998





STEFANO CAVARRA, BEZ NAZIVA, KAMEN, 149 X 131 X 83 CM, 1998.  
STEFANO CAVARRA, UNTITLED, STONE, 149 X 131 X 83 CM, 1998



MARKO CHIESA, REKA SAVA, KAMEN, 110 X 70 X 38 CM, 1998.  
MARKO CHIESA, SAVA RIVER, STONE, 110 X 70 X 38 CM, 1998

VICENTE FITA, **PORODICA GAJIĆ**, ULJE NA PLATNU, 116 X 90 CM, 1998.  
VICENTE FITA, **GAJIĆ FAMILY**, OIL ON CANVAS, 116 X 90 CM, 1998



MILOŠ JANKOVIĆ, **BEZ NAZIVA**, ULJE NA PLATNU, 74 X 92 CM, 1998.  
MILOŠ JANKOVIĆ, **UNTITLED**, OIL ON CANVAS, 74 X 92 CM, 1998



NATAŠA TEOPFILOVIĆ, BEZ NAZIVA, KOMBINOVANA TEHNIKA NA PLATINU, 74 X 93 CM, 1999.  
NATAŠA TEOPFILOVIĆ, UNTITLED, MIXED MEDIA ON CANVAS, 74 X 93 CM, 1999



BRANKA KUZMANOVIĆ, BEZ NAZIVA, ULJE NA PLATNIU, 73 X 93 CM, 1999.  
BRANKA KUZMANOVIĆ, UNTITLED, OIL ON CANVAS, 73 X 93 CM, 1999



PROĐAN ĐBRAĐOVIĆ, ZMIJA, ULJE NA PLATNU, 92 X 74 CM, 2000.  
PROĐAN ĐBRAĐOVIĆ, SNAKE, OIL ON CANVAS, 92 X 74 CM, 2000.



MARINA ĐPOĐVIĆ, BEZ NAZIVA, ULJE I AUTO-LAK NA PLATNU, 74 X 92 CM, 2000.  
MARINA ĐPOĐVIĆ, UNTITLED, OIL AND SPRAY PAINT ON CANVAS, 74 X 92 CM, 2000



BERINA ŠUŠEVIĆ, BEZ NAZIVA, ULJE NA PLATNU, 148 X 92 CM, 2000.  
BERINA ŠUŠEVIĆ, UNTITLED, OIL ON CANVAS, 148 X 92 CM, 2000



TATJANA LJUBISAVLJEVIĆ, BEZ NAZIVA, ULJE NA PLATNU, 73 X 94 CM, 2000.  
TATJANA LJUBISAVLJEVIĆ, UNTITLED, OIL ON CANVAS, 73 X 94 CM, 2000





GORAN JUREŠA, ŠARENKA, ULJE NA PLATNU, 200 X 80 CM, 2004.  
GORAN JUREŠA, ŠARENKA, OIL ON CANVAS, 200 X 80 CM, 2004



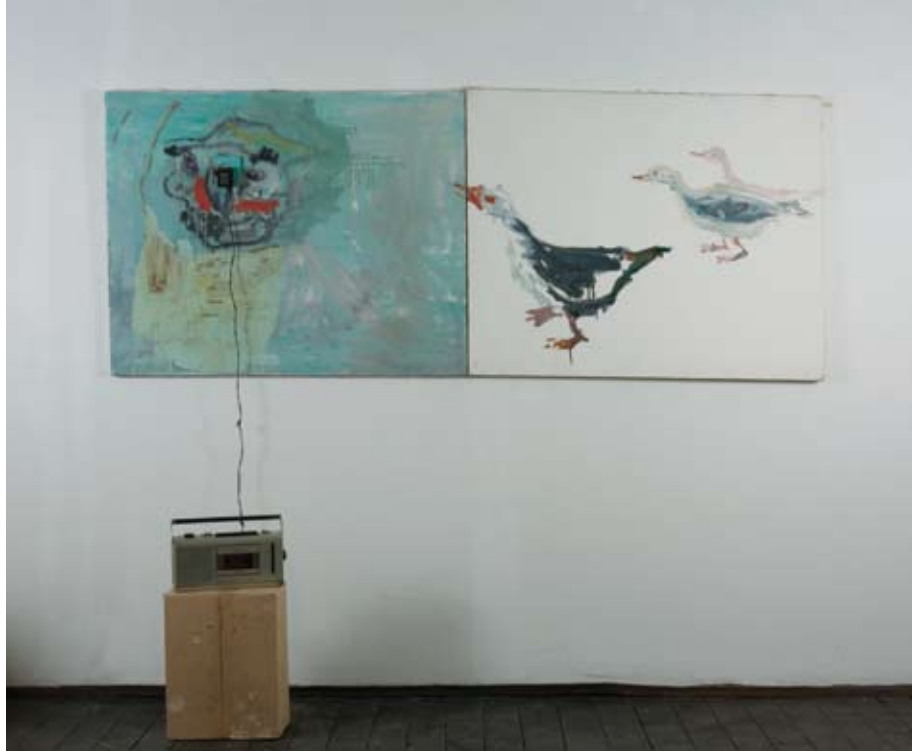
DRAGANA STEVANOVIĆ, NEOSPORNO JE RAZUMEVANJE, ULJE NA PLATNU, 74 X 92 CM, 2004.  
DRAGANA STEVANOVIĆ, UNDISPUTABLE, OIL ON CANVAS, 74 X 92 CM, 2004



ISIDORA FIĆOVIĆ, **BOXER**, ULJE NA PLOČI, 80 X 100 CM, 2002.  
ISIDORA FIĆOVIĆ, **BOXER**, OIL ON CANVAS, 80 X 100 CM, 2002



ALEKSANDAR JESTROVIĆ, **PATKE**, INSTALACIJA, ULJE NA PLOČI (200 X 80 CM)  
ALEKSANDAR JESTROVIĆ, **PATKE**, INSTALLATION, OIL ON CANVAS (200 X 80 CM)  
ALEKSANDAR JESTROVIĆ, **DUCKS**, INSTALLATION, OIL ON CANVAS (200 X 80 CM)  
AND RADIO MACHINE TUNED IN BETWEEN RADIO STATIONS, 2002



BRANISLAV NIKOLIĆ, BEZ NAZIVA, [GUME], ULJE I EMALJA NA PLATNU, 80 X 100 CM, 2002.  
BRANISLAV NIKOLIĆ, UNTITLED [TIRES], OIL AND ENAMEL ON CANVAS, 80 X 100 CM, 2002



PREDRAG TERZIĆ, BEZ NAZIVA, KOMBINOVANA TEHNIKA NA PLATNU, 80 X 100 CM, 2003.  
PREDRAG TERZIĆ, UNTITLED, MIXED MEDIA ON CANVAS, 80 X 100 CM, 2003



MILORAD MLADENVIĆ, BEZ NAZIVA 1, ULJE NA MEDIJAPANU, 95 X 30 CM, 2003.  
MILORAD MLADENVIĆ, BEZ NAZIVA 2, ULJE NA MEDIJAPANU, 95 X 30 CM, 2003.  
MILORAD MLADENVIĆ, UNTITLED 1, OIL ON MDF, 95 X 30 CM, 2003  
MILORAD MLADENVIĆ, UNTITLED 2, OIL ON MDF, 95 X 30 CM, 2003



MILENA MAKSIVIĆ, OGRADA, ULJE NA PLATNU, 100 X 80 CM, 2003.  
MILENA MAKSIVIĆ, THE FENCE, OIL ON CANVAS, 100 X 80 CM, 2003



VOLKER FREITAG, CRANI SILOS, DRVO, 27 X 30 CM, 2004.  
VOLKER FREITAG, CRVENI SILOS, DRVO, 27 X 30 CM, 2004.  
VOLKER FREITAG, BLACK SILO, WOOD, 27 X 30 CM, 2004  
VOLKER FREITAG, RED SILO, WOOD, 27 X 30 CM, 2004



DANIJELO SAVOVIĆ, POGLED SA GALERIJE, AKRIL NA PLATNU, 100 X 80 CM, 2004.  
DANIJELO SAVOVIĆ, VIEW FROM THE GALLERY, ACRYLIC ON CANVAS, 100 X 80 CM, 2004



VLADIMIR ANTOVIĆ, **SA NAZIVOM 3**, KOMBINOVANA TEHNIKA NA PLATNU, 80 X 100 CM, 2004.  
VLADIMIR ANTOVIĆ, **WITH TITLE 3**, MIXED MEDIA ON CANVAS, 80 X 100 CM, 2004

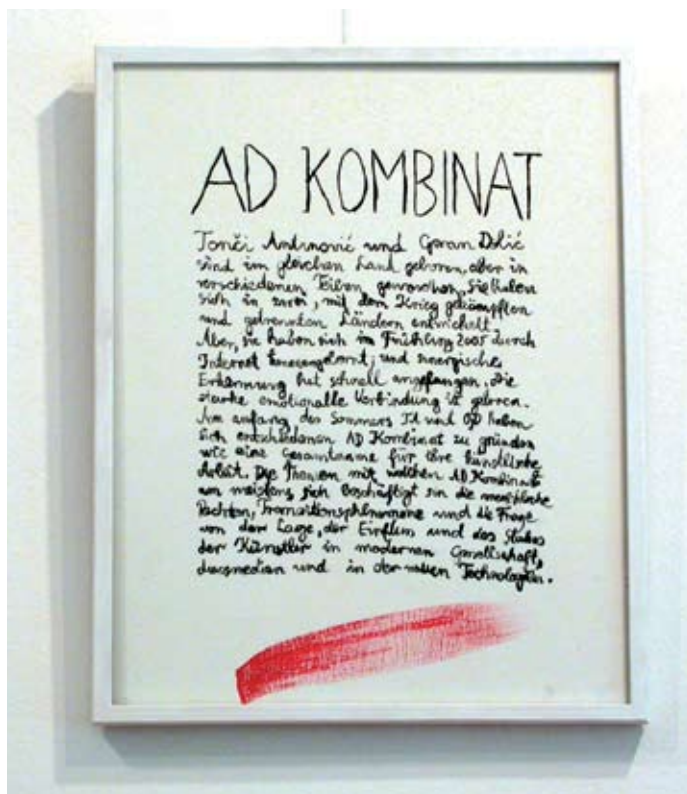


VERICA DIMESKA, **NIZ**, ULJE NA PLATNU I DASCÍ, 160 X 165 CM, 2004.  
VERICA DIMESKA, **SERIES**, OIL ON CANVAS AND WOOD, 160 X 165 CM, 2004





AD KOMBINAT, MANIFEST, ULJE NA PLATNU, 30 X 40 CM, 2005.  
AD KOMBINAT, PET UKRADENIH POLJUBACA, DIGITALNI VIDEO-KLIP SA ZVUKOM, LOOP, 2005.  
AD KOMBINAT, MANIFESTO, OIL ON CANVAS, 30 X 40 CM, 2005.  
AD KOMBINAT, 5 STOLEN KISSES, DIGITAL VIDEO CLIP WITH SOUND, LOOP, 2005





SENKA MIHAJLOVIĆ, **DELUVI 3**, AKRIL, LIJUJENA PLATNU, 50 X 40 CM, 2005.  
SENKA MIHAJLOVIĆ, **PARTS 3**, ACRILIC AND OIL ON CANVAS, 50 X 40 CM, 2005



MILICA RUŽIČIĆ, **POJAS NEVINOSTI ZA MUŠKARCE**, ČELIK, 100 X 80 X 40 CM, 2005.  
MILICA RUŽIČIĆ, **CHESTITY BELT FOR MEN**, STEEL, 100 X 80 X 40 CM, 2005



JELENA RADIĆ: SWINJA 2 [KRVAVA], ULJE NA PLATNU, 50 X 65 CM, 2006.  
JELENA RADIĆ: PIG 2 [BLOODY], OIL ON CANVAS, 50 X 65 CM, 2006



ARTO NURRO: JALOVÍČKI CRTEŽI, DVA CRTEŽA, TUŠ I AKVARELNA PAPIRUJ, 21 X 29,7 CM SVAKI, 2005.  
ARTO NURRO: JALOVIK DRAWINGS, 2 DRAWINGS, INK AND WATERCOLOUR ON PAPER, 21 X 29,7 CM EACH, 2005



IVANA SMILJANIĆ, SHINING DISCO BALL, INTERVENCIJA U PROSTORU/A DIGITALNE FOTOGRAFIJE, 37 X 28 CM SVAKA, 2006.  
IVANA SMILJANIĆ, SHINING DISCO BALL, SPACE INTERVENTION/A DIGITAL PHOTOS, 37 X 28 CM EACH, 2006



MILAN PAVLOVIĆ, PATULJCI DOLAZE, AKRIL NA PLATNU, 50 X 65 CM, 2006.  
MILAN PAVLOVIĆ, DWARFS ARE COMING, ACRYL ON CANVAS, 50 X 65 CM, 2006



PHILIPPE DURAND, BALKANSKA KOKOŠJA GNEZDA, FOTOGRAFIJA U BOJI, 42 X 30 CM, 2006.  
PHILIPPE DURAND, BALKANIC CHICKEN'S NESTS, COLOR PHOTOGRAPHY, 42 X 30 CM, 2006





ROB VAN OOSTENBRUGGE, FILM, ŽIVI MULTIMEDIJALNI PERFORMANS,  
TRAJANJE OKO 15 MIN., 2006.  
ROB VAN OOSTENBRUGGE, THE MOVIE, LIVE MULTIMEDIA PERFORMANCE,  
DURATION 15 MIN [APPROXIMATELY], 2006



DUŠANKA KOMNENIĆ, A KIŠA?, PIGMENT, VOSAK, AKRILNO VEZIVO,  
FAŠKRIKL IYA PLATNU, 100 X 80 CM, 2007,  
DUŠANKA KOMNENIĆ, WHAT ABOUT RAIN?, PIGMENT, WAX, ACRYLIC GLUE,  
FAŠKRIKL ON CANVAS, 100 X 80 CM, 2007

ŽOLT KOVAČ, OVAKO I ONAKO, ULJE NA METALU, 96 X 96 CM, 2007.  
ŽOLT KOVAČ, THIS WAY AND THE OTHER, OIL ON METAL, 96 X 96 CM, 2007



VLADIMIR PERIĆ, BEZ NAZIVA, RBA NA PLATNU, 50 X 30 CM, 2007.  
VLADIMIR PERIĆ, UNTITLED, RUST ON CANVAS, 50 X 30 CM, 2007



AQUIL COPPIER, BEZ NAZIVA, ULJE NA PLATNU, 100 X 80 CM, 2007.  
AQUIL COPPIER, UNTITLED, OIL ON CANVAS, 100 X 80 CM, 2007



ISABEL CORDEIRO, SMALL SPACES THINK BIG, CRETŽ OLOVKOM  
I AKRILNA BOJA NA MEDJAPANJU, 80 X 42 CM, 2007.  
ISABEL CORDEIRO, SMALL SPACES THINK BIG, PENCIL DRAWING  
AND ACRYLIC PAINT ON MDF, 80 X 42 CM, 2007



STREET ARTISTS [KATARINA ŠOŠKIĆ, DUŠAN RAJIĆ, JOVAN MIKONIĆ, DRAGAN PLANIČIĆ, NIKOLA AGRABA, MIROSLAV DUKIĆ], MALI LJUDI, KOMBINOVANA TEHNIKA NA ZIDU, 1000 X 900 CM, 2007.  
STREET ARTISTS [KATARINA ŠOŠKIĆ, DUŠAN RAJIĆ, JOVAN MIKONIĆ, DRAGAN PLANIČIĆ, NIKOLA AGRABA, MIROSLAV DUKIĆ], SMALL PEOPLE, MIXED MEDIA ON WALL, 1000 X 900 CM, 2007





ALEKSANDAR DIMITRIJEVIĆ, BEZ NAZIVA, AKRIL NA PLATINU, 100 X 80 CM, 2007.  
ALEKSANDAR DIMITRIJEVIĆ, UNTITLED, ACRYLIC ON CANVAS, 100 X 80 CM, 2007



BORIS ŠRIBAR, RUŽIČASTO PRASE, BOJENI GIPS, 100 X 40 X 35 CM, 2008.  
BORIS ŠRIBAR, PINK PIG, COLOURED PLASTER, 100 X 40 X 35 CM, 2008



MARKO CRNOBRNJA, ISPECI PA RECI DECI, DRVO, KUDELJA I GUMA, 50 X 60 X 20 CM, 2008  
MARKO CRNOBRNJA, ISPECI PA RECI DECI [PLAY ON WORDS], WOOD, HEMP AND RUBBER, 50 X 60 X 20 CM, 2008



JULIE DESSAUD, PREDLOG U ZELENDOM, KOMBINOVANA TEHNIKA NA PLATNU, 50 X 70 CM, 2008.  
JULIE DESSAUD, PROPOSAL IN GREEN, MIXED MEDIA ON CANVAS, 50 X 70 CM, 2008



BOJANA PETKović, BEZ NAZIVA, LINOREZ U BOJI, 42 X 38 CM, 2009.  
BOJANA PETKović, UNTITLED, COLOR LINO CUT, 42 X 38 CM, 2009



NIKOLA MARKOVIĆ, PLAŽA 4, ULJE NA PLATNU, 80 X 100 CM, 2008.  
NIKOLA MARKOVIĆ, BEACH 4, OIL ON CANVAS, 80 X 100 CM, 2008





JEROEN VRIUSEN, **Iz Holandije u Srbiju i nazad. Ulice na platinu**, 100 x 80 cm, 2009.  
JEROEN VRIUSEN, **FROM THE NETHERLANDS TO SERBIA AND BACK**, OIL ON CANVAS, 100 X 80 CM, 2009



IVAN GRUBANOV, **DIMNA ZAVESA**, KOMBINOVANA TEHNIKA NA PLATINU, 80 X 100 CM, 2010.  
IVAN GRUBANOV, **SMOKE CURTAIN**, MIXED MEDIA ON CANVAS, 80 X 100 CM, 2010

SLAVOLJUB RADOVIĆ, **PRIJATELJI**, DRVO, 102 X 40 X 22 CM, 2009.  
SLAVOLJUB RADOVIĆ, **FRIENDS**, WOOD, 102 X 40 X 22 CM, 2009



IZABELA OLUAK, **PRAPOČETAK**, AKRIL NA PLATNU, 80 X 50 CM, 2010.  
IZABELA OLUAK, **PRE-BEGINING**, AKRIL NA PLATNU, 80 X 50 CM, 2010



DORBE STANOJEVIĆ, **JALOVİCKI KROVOVI 1**, KOMBINOVANA TEHNIKA NA PLATNU, 50 X 57 CM, 2010.  
DORBE STANOJEVIĆ, **JALOVİK ROOFS 1**, MIXED MEDIA ON CANVAS, 50 X 57 CM, 2010



NATAŠA KOKIĆ, **AUTO-PORTRET**, ULJE NA PLATNU, 80 X 100 CM, 2010.  
NATAŠA KOKIĆ, **SELF-PORTRAIT**, OIL ON CANVAS, 80 X 100 CM, 2010







RADOŠ ANTONIJEVIĆ, BERZA IDEJA, UMETNIČKA AKCIJA/PERFORMANS, 2011.  
RADOŠ ANTONIJEVIĆ, TRADE MARKET OF IDEAS, ARTISTIC ACTION/PERFORMANCE, 2011

SELMAN TRTOVAC, **PROCEDURA ISTINE 1**, GRAFIT NA PAPIRU, 120 X 200 CM, 2011.  
SELMAN TRTOVAC, **PROCEDURE OF TRUTH 1**, GRAFFITI ON PAPER, 120 X 200 CM, 2011



NEAD KOSTIĆ, **SMRT NA STEPENIŠTU MUZEJA 2**, ULJE NA PLATNI, 100 X 80 CM, 2011.  
NEAD KOSTIĆ, **DEATH ON THE STAIRCASE OF THE MUSEUM 2**, OIL ON CANVAS, 100 X 80 CM, 2011





CARLOS CARMONAMEDIÑA, **GROUNDED**, INSTALACIJA/2 SKULPTURE, STABLIKE KUKURUZA, 800 X 250 X 80 CM SVAKA, 2011.  
CARLOS CARMONAMEDIÑA, **GROUNDED**, INSTALATION/2 SCULPTURES, STEMS OF CORN, 800 X 250 X 80 CM EACH, 2011



-  
LIKOVNA DELA  
PO DOMAĆINSTVIMA  
JALOVIKA

-  
ARTWORKS  
AT HOUSEHOLDS  
AROUND JALOVIK

-





DUŠAN NIKOLIĆ, JALOVICKA CRKVA, ULJE NA PLATNU, 60 X 80 CM, 1987.  
NALAZI SE U DOMAĆINSTVU PORODICE BAIČIĆ  
DUŠAN NIKOLIĆ, JALOVIK CHURCH, OIL ON CANVAS, 60 X 100 CM, 1987  
NALAZI SE U DOMAĆINSTVU PORODICE BAIČIĆ

OLE MARTINSON, JALOVICKA SINTEZA, ULJE NA PLATNU, 50 X 70 CM, 1989.  
NALAZI SE U DOMACINSTVU PORODICE ČOSIĆ  
OLE MARTINSON, JALOVIK SYNTHESIS, OIL ON CANVAS, 50 X 70 CM, 1989  
AT FAMILY ČOSIĆ HOUSEHOLD





MILOŠ JANKOVIĆ, BEZ NAZIVA, ULJE NA PLATNU, 74 X 92 CM, 1998.  
NALAZI SE U DOMAĆINSTVU PORODICE GAJIĆ  
MILOŠ JANKOVIĆ, UNTITLED, OIL ON CANVAS, 74 X 92 CM, 1998  
AT FAMILY GAJIĆ HOUSEHOLD



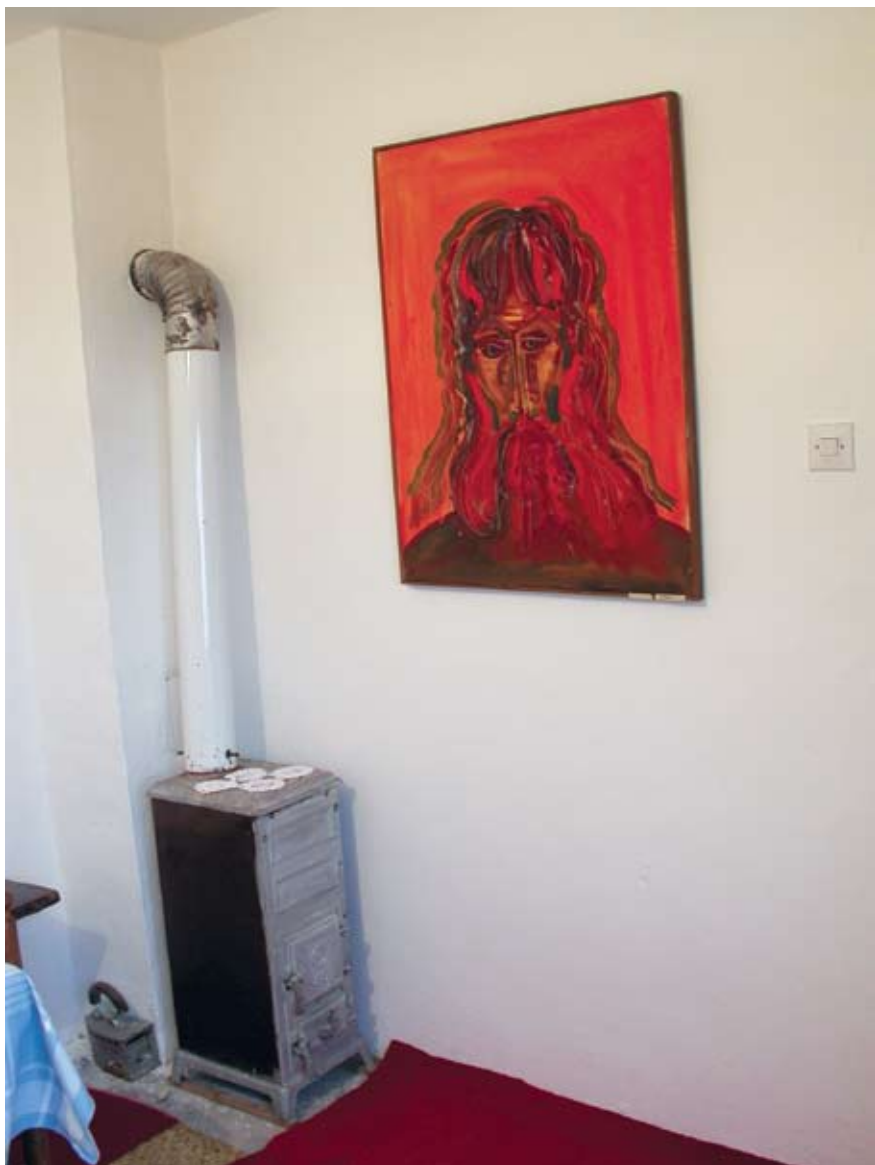
LIDUJA MARINKOV, **POLE**, KOMBINOVANA TEHNIKA NA PLATNU, 116 X 90 CM, 1997.  
LIDUJA MARINKOV, BEZ NAZIVA, KOMBINOVANA TEHNIKA NA PLATNU, 60 X 80 CM, 1997.  
NALAZI SE U DOMAĆINSTVU PORODICE ĐUREVIĆ  
LIDUJA MARINKOV, **FIELD**, MIXED MEDIA ON CANVAS, 116 X 90 CM, 1997.  
LIDUJA MARINKOV, UNTITLED, MIXED MEDIA ON CANVAS, 60 X 80 CM, 1997.  
AT FAMILY ĐUREVIĆ HOUSEHOLD

EMIL ŠFERA, **BUBA**, ULJE NA PLATNU, 100 X 80 CM, 1996.  
NALAZI SE U DOMAĆINSTVU PORODICE MILISAVLJEVIĆ  
EMIL ŠFERA, **BEEETLE**, OIL ON CANVAS, 100 X 80 CM, 1996  
AT FAMILY MILISAVLJEVIĆ HOUSEHOLD





MIRODRAĐ PROTIĆ, POSVEĆENJE, ULJENA PLATNU, 67 X 90 CM, 1995.  
NALAZI SE U DOMAĆINSTVU PORODICE VIDAKOVIĆ  
MIRODRAĐ PROTIĆ, SANCTIFICATION, OIL ON CANVAS, 67 X 90 CM, 1995  
AT FAMILY VIDAKOVIĆ HOUSEHOLD



BOJAN BEM, BEZ NAZIVA, ULJANI PASTEL NA PAPIRU, 20 X 21 CM, 1997.  
NEŠA PARIPOVIĆ, PEJZAŽI, ULJE NA PLATNU, 80 X 60 CM, 1997.  
NALAZE SE U DOMAĆINSTVU I PORODICE MANDIĆ  
BOJAN BEM, UNTITLED, OIL PASTEL ON PAPER, 20 X 21 CM, 1997  
NEŠA PARIPOVIĆ, LANDSCAPES, OIL ON CANVAS, 80 X 60 CM, 1997  
AT FAMILY MANDIĆ HOUSEHOLD



PETAR OMČIKUS, BIK, ULJE NA PLATNU, 62 X 84 CM, 1987.  
BOSILJKA ZIROJEVIĆ, MRTVA PRIRODA, ULJE NA PLATNU, 46 X 65 CM, 1996.  
KOŠA BOKŠAN, SLAME, ULJE NA PLATNU, 80 X 60 CM, 1987.  
NALAZE SE U DOMAĆINSTVU PORODICE ILIĆ  
PETAR OMČIKUS, BULL, OIL ON CANVAS, 62 X 84 CM, 1987  
BOSILJKA ZIROJEVIĆ, STILL LIFE, OIL ON CANVAS, 46 X 65 CM, 1996  
KOŠA BOKŠAN, PILES OF STRAW, OIL ON CANVAS, 80 X 60 CM, 1987  
AT FAMILY ILIĆ HOUSEHOLD





VIŠE UMETNIKA, MALAZI SE U DOMAĆINSTVU PORODICE ŠUJIĆ  
SEVERAL ARTISTS, AT FAMILY ŠUJIĆ HOUSEHOLD



VICENTE PITA, PORODICA GAJIĆ, ULJE NA PLETNU, 116 X 90 CM, 1998.  
MALAZI SE U DOMAĆINSTVU PORODICE GAJIĆ  
VICENTE PITA, GAJIĆ FAMILY, OIL ON CANVAS, 116 X 90 CM, 1998  
AT FAMILY GAJIĆ HOUSEHOLD

BRANISLAV NIKOLIĆ, IVAN, ULJE NA PLATNU, 46 X 65 CM, 1997.  
NALAZI SE U DOMAĆINSTVU PORODICE ĐURBEVIĆ  
BRANISLAV NIKOLIĆ, IVAN, OIL ON CANVAS, 46 X 65 CM, 1997  
AT FAMILY ĐURBEVIĆ HOUSEHOLD



-  
Većina mojih radova govori o spajanju suprotstavljenih strana u prirodi ili čoveku. Na simboličan način sam pokušao da spojim kamenje u vrtu postavljajući na njega antene. Moj cilj nije bio da stvorim umetnička dela, već da povežem izgubljene oblasti u svačijoj svesti, a posebno u svojoj. Prestao sam da se bavim umetnošću. Stvaranje umetničkih dela je besmisleno. Svrsishodan rad nastaje samo onda kada se uživa u životu. I to je moj glavni cilj. Nadam se da ću vas videti ponovo u Jaloviku, da ćemo gledati neke dobre filmove u mesnom bioskopu i piti zajedno „kolu od šljive”.

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ROB VAN OOSTENBRUGGE, UMETNIK,  
HOLANDIJA (2006)

-  
Most of my work was about reuniting opposite parts in nature or in humans. Symbolically I tried to reunite the stones in the garden by putting antennas on top of them. The goal is not to make art, but to reconnect lost areas in everyone's consciousness, especially my own. I quit being an artist. Making art is meaningless, meaningful work just happens when you enjoy life. So that's my main goal. I hope to see you again in Jalovik, and see some good movies in the local cinema, and drink some local plum-cola.

-  
ROB VAN OOSTENBRUGGE, ARTIST,  
THE NETHERLANDS (2006)

JALOVIK, 1993

-  
LJUDI

-  
PEOPLE

-

-

## OSNIVAČI I ORGANIZATORI JALOVIČKE LIKOVNE KOLONIJE

-

**Milovan Šujić Šule** (1941–1998),  
rođen u Jaloviku. Od 1973. do 1979. godine organizovao je Jalovičke dane kulture i jedan je od osnivača Jalovičke likovne kolonije 1978. godine. Autor je dve zbirke pesama: *Leptir na otkosu* i *Dronjava nedra*. Prvu zbirku pesama posvetio je umetnicima i prijateljima Jalovičke likovne kolonije.

**Zoran Simić** (1941–1995),  
rođen u Jaloviku. Kao slikar autodidakt više puta je izlagao na grupnim i samostalnim izložbama. Dobitnik je više nagrada za slikarstvo, među kojima treba pomenuti zlatnu značku Kulturno-prosvetne zajednice Srbije 1984. godine. Jedan je od osnivača Jalovičke likovne kolonije 1978. godine.

**Đenadija Šujić** (1976),  
rođena u Jaloviku. Organizator je Jalovičke likovne kolonije od 1999. godine.

-

## FOUNDERS AND ORGANIZERS OF JALOVİK ART COLONY

-

**Milovan Šujić Šule** (1941–1998),  
born in Jalovik. He had organised Jalovik Days of Culture from 1973 until 1979 and was one of the founders of Jalovik Art Colony in 1978. He wrote two collections of poems: *The Buterfly on the First Swath* and *The Tattered Bosom*. He dedicated his first collection of poems to artists and friends of Jalovik Art Colony.

**Zoran Simić** (1941–1995),  
born in Jalovik. He had several group and individual exhibitions as painter-autodidact. He won several rewards for painting, amongst which the most important was the Golden Badge of Educational and Cultural Association of Serbia in 1984. He was one of the founders of Jalovik Art Colony in 1978.

**Đenadija Šujić** (1976),  
born in Jalovik. Organizer of Jalovik Art Colony since 1999.







-

## SELEKTORI JALOVIČKE LIKOVNE KOLONIJE

-

**Stevan Stanić (1929–1996)**,  
rođen u Tabanoviću. Završio je istoriju umetnosti na Filozofskom fakultetu u Beogradu. Dugogodišnji je novinar Borbe i NIN-a. Autor je knjige *Stara garda*. Vodio je umetnički program Jalovičke likovne kolonije od 1980. do 1985. godine.

**Kosta Bogdanović (1930)**,  
rođen u Ilidži. Vajarstvo je učio u ateljeu Sretena Stojanovića u Beogradu od 1958. do 1961. godine. Diplomirao je istoriju umetnosti na Filozofskom fakultetu u Beogradu 1962. godine. Izlagao je na više od četrdeset samostalnih izložbi u zemlji i inostranstvu i na brojnim kolektivnim izložbama. Radio je u Muzeju savremene umetnosti u Beogradu od 1967. do 1994. godine, prvo kao kustos, zatim kao muzejski savetnik i kao direktor. U Muzeju je osnovao Centar za vizuelnu kulturu i informacije 1974. godine. Bio je profesor na Akademiji likovnih umjetnosti u Sarajevu, na Akademiji umjetnosti u Banjaluci, na postdiplomskim studijama na Akademiji umetnosti u Novom Sadu, na postdiplomskim studijama na Arhitektonskom fakultetu u Beogradu i na doktorskim studijama pri Rektoratu Univerziteta umetnosti u Beogradu. Autor je više desetina knjiga iz oblasti vizuelne kulture, istorije i teorije umetnosti. Član je Međunarodnog udruženja umetničkih kritičara (AICA), ULUS-a i ULUPUDS-a. Dobitnik je brojnih nagrada, među kojima su: Zlatni beočug, 1974,

-

## SELECTORS OF JALOVIK ART COLONY

-

**Stevan Stanić (1929–1996)**,  
born in Tabanović. He graduated from the Faculty of Philosophy in Belgrade, Department for Art History. He was a longtime journalist of newspapers “The Borba” and “The NIN”. He wrote the book *The Old Guard*. He led the art programme of Jalovik Art Colony from 1980 until 1985.

**Kosta Bogdanović (1930)**,  
born in Ilidža. He studied sculpture under Sreten Stojanović in Belgrade from 1958 until 1961. He graduated from Faculty of Philosophy in Belgrade, Department for Art History 1962. He had more than forty independent exhibitions in the country and abroad as well as numerous group exhibitions. He worked in the Museum of Contemporary Art in Belgrade from 1967 until 1994 first as curator and later as museum adviser and as director. In 1974, he established the Center for Visual Culture and Information as a part of the Museum. He was professor at the Academy of Visual Arts in Sarajevo and at the Academy of Arts in Banja Luka, on postgraduate studies at the Faculty of Architecture in Belgrade and on doctoral studies at the Rector’s Office of the University of Arts in Belgrade. He wrote several dozens of books on visual arts, history and theory of art. He is a member of International Association of Art Critics (AICA), Association of Visual Artists of Serbia (ULUS) and Association of Visual Artists of Applied Arts and Design-





Politikina nagrada, 1993, Nagrada za životno delo ULUPUDS-a, 1998, Nagrada grada Beograda za likovno i primenjeno stvaralaštvo, vizuelne i proširene medije, 2010. godine. Vodio je umetnički program Jalovičke likovne kolonije od 1985. do 2002. godine.

**Branislav Nikolić** (1970), rođen u Šapcu. Diplomirao je na Akademiji umetnosti u Novom Sadu na odseku slikarstva 1996. godine. Magistrirao je na postdiplomskim studijama na akademiji Dutch Art Institute, Enschede, Holandija, 2001. godine. Magistrirao je na Akademiji umetnosti u Novom Sadu 2002. godine. Član je ULUS-a, kao i internacionalne umetničke grupe New Remote ([www.newremote.net](http://www.newremote.net)) i nezavisne umetničke asocijacije Kolektiv. Bavi se slikarstvom, skulpturom i dizajnom. Izlagao je na više samostalnih i kolektivnih izložbi u zemlji i inostranstvu. Vodi umetnički program Jalovičke likovne kolonije od 2002. godine.

ers of Serbia (ULUPUDS). He won several awards, amongst which is: the Golden Anklet, in 1974, The Politika Award, 1993, Award for Life Work of the ULUPUDS in 1998, The Award of the City of Belgrade for Visual and Applied Arts, Visual and Extended Media in 2010. He led the art programme of Jalovik Art Colony from 1985 until 2002.

**Branislav Nikolić** (1970), born in Šabac. Graduated from the Art Academy in Novi Sad, Department of Painting, in 1996. He was awarded a Master Degree on post graduate studies at Dutch Art Institute, Enschede, The Netherlands, in 2001. He was awarded a Master Degree at the Arts Academy in Novi Sad in 2002. He is a member of the ULUS as well as the international art group New Remote ([www.newremote.net](http://www.newremote.net)) and independent artistic association Kolektiv. He is a painter, sculptor and designer. He has held several independent and group exhibitions in the country and abroad. He has led the art programme of Jalovik Art Colony since 2002.

## — KOORDINATORI DEČJE RADIONICE —

Kosta Bogdanović, Biljana Ranković,  
Darija Gordić, Ana Ilić, Gordana Mandić.

## — CHILDREN'S WORKSHOP COORDINATORS —

Kosta Bogdanović, Biljana Ranković,  
Darija Gordić, Ana Ilić, Gordana Mandić.

-  
**UMETNIČKI SAVETI  
KOLONIJE**  
-

-  
**1980**  
-

Nada Marinković  
Dragiša Penjin  
Dragiša Marsenić  
Miroslav Mitrović  
Radovan Mirazović  
Milovan Šujić  
Zoran Simić

-  
**1985**  
-

Kosta Bogdanović  
Stevan Stanić  
Miroslav Mitrović  
Dušan Nikolić  
Bratislav Ljubišić  
Petar Savković  
Milovan Šujić  
Zoran Simić

-  
**1986**  
-

Aleksandar Cvetković  
Bratislav Ljubišić  
Stevan Stanić  
Kosta Bogdanović  
Božidar Damjanovski  
Dragan Mileusnić  
Vesna Knežević

-  
**ART COUNCIL OF  
THE COLONY**  
-

-  
**1992**  
-

Stevan Stanić  
Kosta Bogdanović  
Petar Savković  
Bratislav Ljubišić  
Dušan Nikolić  
Dragan Mileusnić  
Zoran Simić

-  
**1997**  
-

Kosta Bogdanović  
Petar Savković  
Dragan Mileusnić  
Stevan Simić  
Dušan Nikolić  
Branislav Nikolić  
Milovan Šujić

-  
**2011**  
-

Branislav Nikolić  
Tatjana Marković  
Saša Janjić  
Slobodan Peladić  
Milorad Mladenović  
Vladimir Petrović









## UMETNICI I DOMAĆINI

Prva kolona sadrži spisak učesnika Jalovičke likovne kolonije od 1978. do 2010. godine. U koloni pored nje nalazi se spisak njihovih domaćina. Često je jedan domaćin primao po nekoliko umetnika zbog čega se neka imena domaćina ponavljaju, a umetnici iz Jalovika i okolnih mesta su boravili u svojim kućama odakle su, tokom dana, dolazili da rade u Koloniji. Prve, 1978. godine, umetnici nisu bili smeštani kod domaćina, a od 2004. godine za umetnike je organizovan zajednički smeštaj u prostorijama Doma kulture u Jaloviku. Godine 1997. i 1998. održavala su se po dva saziva Jalovičke likovne kolonije: Đurđevdanski simpozijum kamena i terakote, u maju, i redovni saziv u avgustu.

## ARTISTS AND HOSTS

First column contains the list of participants of Jalovik Art Colony from 1978 to 2010. The next column contains list of their hosts. Many times the same host welcomed several artists, that is why the names of hosts are often repeated, while the local artists stayed in their homes and worked in the Colony during the day. The first year, 1978, artists were not placed with the local people and as of 2004 artists have been placed in communal accommodation in the premises of the Centre of Culture of Jalovik. In years 1997 and 1998 two sessions of Jalovik Art Colony were held: St George's Day Symposium of Stone and Terracotta that took place in May and the regular session in August.

Umetnici  
Artists

Domaćini  
Hosts

-  
**1978**  
-

Krsta Aleksić  
Mihailo Gligorić  
Stanislav Granić  
Milić Đurić  
Dragan Jovanović  
Petar Lazić  
Dragiša Marsenić  
Dušan Nikolić  
Slobodan Pajić  
Zoran Simić  
Života Stojadinović

-  
**1979**  
-

Krsta Aleksić  
Dušan Bujišić  
Ilija Vičić  
Branislav Vojinović  
Srđan Vukčević  
Milovan Vučković  
Stanislav Granić  
Milić Đurić  
Slobodan Jeremić  
Dragan Jovanović  
Petar Lazić  
Dragiša Marsenić  
Zoran Simić  
Života Stojadinović

Živko Živanović  
Radenko Nešić  
Vojislav Avramović  
Živislav Mandić  
Cvetin Živanović  
Sreten Živković  
Panta Gajić  
Bogić Đurić  
Slobodan Jovanić  
Dragoslav Stepanović

Brana Živanović  
Svetomir Simić

-  
**1980**  
-

Dušan Bujišić	Živislav Mandić
Ilija Vičić	Nikola Đupovac
Vojimir Vlahović	Dragan Stanković
Vladimir Vojvodić	Radenko Nešić
Mihailo Gligorić	Pantelija Gajić
Branislav Dobojski	Jovan Mandić
Vladimir Đorđević	Živanko Nešić
Slobodan Jeremić	Slobodan Jovanić
Dragan Jovanović	Dragoslav Stepanović
Vesna Knežević	Obrad Šujić
Dragiša Marsenić	Živko Živanović
Slavoljub Mirković	Živko Nešić
Zoran Petrušijević	Milutin Ilić
Zoran Simić	Svetomir Simić
Miodrag Stanković	Milutin Ilić
Rade Stanković	Prodan Mihailović

-  
**1981**  
-

Mihailo Gligorić	Pantelija Gajić
Slobodan Jeremić	Slobodan Jovanić
Dragan Jovanović	Dragoslav Stepanović
Dragiša Marsenić	Brana Živanović
Slavoljub Mirković	Živislav Mandić
Zoran Simić	Milutin Ilić
Slobodan Topalović	Radovan Simić

-  
**1982**  
-

Gordana Bajić	Živojin Đuričić
Miodrag Bajić	Živojin Đuričić
Miroslav Bilac (BiH)	Cveja Živanović
Slobodan Jeremić	Slobodan Jovanić
Moma Marković	Vojin Dimitrijević
Dragiša Marsenić	Brana Živanović
Alenka Sotler (SLO)	Zoran Dimitrijević
Rade Stanković	Prodan Mihailović
Borislav Talevski (MKD)	Cvetin Ninković

-  
**1983**  
-

Jugoslav Erčević	Milovan Šujić
Studa Ilić	Novak Vidaković
Slobodan Jeremić	Slobodan Jovanić
Nedžet Kastrati	Slobodan Dimitrijević
Đorđe Krstevski (MKD)	Dobrosav Vidaković
Dragan Martinović	Vojislav Avramović
Zoran Simić	Milutin Ilić
Ivan Šulić (CRO)	Milivoj Obrenović

-  
**1984**  
-

Slobodan Jeremić	Vitomir Živanović
Miloš Lavrenčić	Milosav Šujić
Branislav Mišić	Novak Šujić
Slobodan Peladić	
Vladimir Petrović	Stanimir Šujić
Ljiljana Rakić Ristić	Obrad Šujić
Nevenka Teokarović	Vukašin Jovanić
Nedeljko Tintor (CRO)	Milosav Đurić
Miodrag Čirović	Milosav Đurić

-  
**1985**  
-

Danica Antić	Blagoje Vidaković
Rajko Vuksanović	Živko Dimitrijević
Branka Grizelj (BiH)	Ratomir Ilić
Avad El Šimi (EGY)	Sava Ilić
Boško Ilačević	Petar Jovanović
Milivoje Ljubinković	Bogić Đurić
Vida Slivniker (SLO)	Sava Ilić
Branislav Stanković	Brana Živanović
Trajko Toševski (MKD)	Vlastimir Jovanović

-  
**1986**  
-

Danica Antić	Živorad Obrenović
Kosta Bogdanović	Milanko Vidaković
Kosa Bokšan	Jovan Vidaković
Milun Vidić	Boža Vidaković
Vladimir Vojvodić	Bogić Đurić
Slobodan Jeremić	Janko Bogičević
Dragan Mileusnić	Dimitrije Vidaković
Petar Omčikus	Jovan Vidaković
Desanka Stanić	Vitomir Vidaković
Mića Stojilković	Novak Vidaković
Gligor Čemerski (MKD)	Zoran Vidaković

-  
**1987**  
-

Danica Antić	Mileta Bajčić
Kosta Bogdanović	Mileta Ilić
Kosa Bokšan	Života Ilić
Alenka Gerlovič (SLO)	Janko Pantelić
Slobodan Jeremić	Mića Bajčić
Vesna Knežević	Milan Lazarević
Svetlana Knežević	Milan Lazarević
Hilda Kurtije (URU)	Vlada Ilić
Dragan Mileusnić	Milovan Šujčić
Dušan Nikolić	Mića Bajčić
Petar Omčikus	Života Ilić
Desanka Stanić	Vlada Ilić

-  
**1988**  
-

Danica Antić	Pantelija Gajić
Branko Belić	
James Benenson (USA)	Živan Đurđević
Kosta Bogdanović	Milovan Šujčić
Milena Bošković	Slobodan Mijatović
Nedeljko Burić	Milovan Nešić
Cane Dojčilović	Aleksa Belić
Dragan Mileusnić	Milovan Arnautović
Daniel Rivier (FRA)	Živanko Đurđević
Ezo Sakata (JPN)	Momčilo Mandić

-  
**1989**  
-

Moma Antonović	Tomislav Gajić
Kosta Bogdanović	Čeda Čolić
Ratko Vulcanović	Jevta Gajić
Dragan Gajer	Milojko Gajić
Mića Jelić Grnović	Nikola Čolić
Slobodan Jeremić	Tomislav Gajić
Milutin Kopanja	Jevta Gajić
Branislav Makeš	Cvetin Gajić
Dančo Manonić	Zoran Stanojević
Ole Martinson (SWE)	Milijan Gajić
Dragan Mileusnić	Milojko Gajić
Branislav Minić	Dragan Gajić
Stefan From (FRA)	Radivoje Gajić

-  
**1990**  
-

Eva Van Bennekom (SWE)	Zoran Gajić
Kosta Bogdanović	Stanko Arsenović
Ratko Vulcanović	Jovan Mandić
Dragan Mileusnić	Zoran Gajić
Milorad Mihailović	Stanko Arsenović
Milan Nikolić	Živanko Mandić
Slobodan Peladić	Zlatoljub Milošević
Milenko Prvački	Zoran Gajić
Jason Stewart (USA)	Jovan Mandić
Radislav Trkulja	Stanko Arsenović
Amneris Hadžić	Krstivoje Gajić

-  
**1991**  
-

Danica Basta	Cvetin Ninković
Kosta Bogdanović	Milosav Kovačević
Ratko Vulcanović	Milovan Šujić
Damjan Đakov	Mihailo Kojić
Dragan Mileusnić	Živko Živanović
Veljko Mihailović	Živan S. Živanović
Milorad Mihailović	Milovan Šujić
Nevenka Stoisavljević	Cvetin Ninković
Radislav Trkulja	Branislav Ilić
Slobodanka Šobota	Milovan Šujić
<i>gost umetnik/guest artist:</i>	<b>Branko Banić</b>

-  
**1992**  
-

Kosta Bogdanović  
Filip Bulović  
Mihael Milunović  
Mića Mihailović  
Branislav Nikolić  
Prodan Obradović  
Branko Omčikus

Sreten Đupovac  
Zlatoljub Milošević  
Rade Žijić

Živojin Milošević

-  
**1993**  
-

Kosta Bogdanović  
Miroslav Borović  
Dušanka Žarković  
Milica Žarković  
Prodan Obradović  
Dušan Savić  
Mikan Teodorović  
Đordije Crnčević

Cvetin Jovanić  
Ljiljana Jovanić  
Ljiljana Jovanić

Milan Đurić

Obrad Šujić

-  
**1994**  
-

Branko Banić  
Kosta Bogdanović  
Ratko Vulcanović  
Aranka Mojak  
Petar Mojak  
Branislav Stanković

Milovan Šujić  
Milovan Šujić



-  
**1995**  
-

Kosta Bogdanović	Milovan Šujić
Mileta Đurić	Nikola Đurić
Aleksandar Kuruzović	Željko Vidaković
Mosijenko Marklen (RUS)	Novak Vidaković
Dragan Mileusnić	Diša Vidaković
Jelena Mitrović	Milovan Šujić
Branislav Nikolić	Edvin Tarčulj
Prodan Obradović	
Miodrag Petrović	Vladan Ćosić
Miodrag Protić	Novak Vidaković
Desanka Stanić	Olga Živanović

-  
**1996**  
-

Kosta Bogdanović	
Bosiljka Zirojević	Života Ilić
Branislav Nikolić	Milovan Šujić
Emil Sfera	Dragiša Milisavljević
Petar Šušulić	Dragiša Milisavljević

-  
**1997**  
-

Bojan Bem	Nenad Mandić
Gabriela Vasić	Radenko Nešić
Lidija Marinkov	Branko Đurđević
Dejana Marišanić	Branko Đurđević
Branislav Nikolić	Veljko Đurđević
Neša Paripović	Nenad Mandić
Zdenka Radovanović	Milovan Šujić

ĐURĐEVDANSKI SIMPOZIJUM  
KAMENA I TERAKOTE  
ST. GEORGE'S DAY SYMPOSIUM OF  
STONE AND TERRACOTTA

Mrđan Bajić	Edvin Tarčulj
Kosta Bogdanović	Edvin Tarčulj
Jasminka Brkanović	Milovan Šujić
Fabio Ventura (ITA)	
Miroslava Kojić	Milovan Šujić
Slobodan Kojić	Milovan Šujić

-  
**1998**  
-

Kosta Bogdanović  
Marija Đurić  
Miloš Janković                      Slavko Gajić  
Snežana Kojić  
Goran Nikolić                      Milovan Šujić  
Mima Orlović                      Slavko Gajić  
Biljana Ranković  
Visente Fita (ESP)                Slavko Gajić

ĐURĐEVDANSKI SIMPOZIJUM  
KAMENA I TERAKOTE  
ST. GEORGE'S DAY SYMPOSIUM OF  
STONE AND TERRACOTTA

Atanas Atanasoski                Zoran Dimitrijević  
Kosta Bogdanović                Edvin Tarčulj  
Andrea Cavarra (ITA)            Zlatimir Tanasić  
Stefano Cavarra (ITA)            Zlatimir Tanasić  
Marco Chiesa (ITA)                Zlatimir Tanasić  
Dušan Petrović                    Branislav Ilić

*klesari/stonecutters:*

Aleksandar Nestorović, Dobrosav Nikolić

-  
**1999**  
-

Snežana Arnautović  
Kosta Bogdanović  
Branka Kuzmanović                Svetlana Šujić  
Tatjana Ljubisavljević            Zoran Dimitrijević  
Biljana Ranković  
Nataša Teofilović                Svetlana Šujić

-  
**2000**  
-

Snežana Arnautović  
Kosta Bogdanović  
Ana Ilić  
Goran Jureša                      Svetlana Šujić  
Tatjana Ljubisavljević            Svetlana Šujić  
Marina Popović                    Svetlana Šujić  
Biljana Ranković  
*gost umetnik/guest artist:*      Prodan Obradović

-  
**2001**

-  
Snežana Arnautović  
Goran Jureša  
Prodan Obradović  
Biljana Ranković  
Dragana Stevanović  
Berina Šušćević

Branko Đurđević  
  
Radenko Nešić  
Radenko Nešić

-  
**2002**

-  
Marija Đorđević  
Aleksandar Jestrović  
Rajna Krulj  
Dušan Milovanović  
Branislav Nikolić  
Prodan Obradović  
Biljana Ranković  
Miloš Tomić  
Isidora Fićović

Darko Zečević  
Jasmina Drobnjak  
Svetlana Šujić  
Svetlana Šujić  
Zlatomir Tanasić  
  
Darko Zečević  
Jasmina Drobnjak

-  
**2003**

-  
Darija Gordić  
Milena Gordić  
Milena Maksić  
Dragan Marković  
Milorad Mladenović  
Branislav Nikolić  
Biljana Ranković  
Edvin Tarčulj  
Predrag Terzić

Svetlana Šujić  
Živanka Tošić  
Živanka Tošić  
Svetlana Šujić  
Svetlana Šujić  
Edvin Tarčulj  
  
Željko Vidaković

-  
**2004**  
-

Vladimir Antović  
Verica Dimeska (MKD)  
Branislav Nikolić  
Slobodan Peladić  
Danijel Savović  
Volker Freitag (GER)  
Sayaka Honsho (JPN)

*gosti umetnici/guest artists:*

Branko Banić, Biljana Ranković, Andreja Čivtelić

-  
**2005**  
-

Ante Antunović (CRO)  
Goran Delić  
Ljubiša Ilić  
Senka Mihajlović  
Arto Nurro (FIN)  
Branislav Nikolić  
Maja Stefanovska (MKD)  
Mirjana Stojadinović  
Natalija Pavlova (RUS)  
Milica Ružičić

*gost umetnik/guest artist:*

Kosta Bogdanović

-  
**2006**  
-

Tanja Babić  
Philippe Durand (FRA)  
Dušanka Komnenić  
Rob van Oostenbrugge (NED)  
Milan Pavlović  
Jelena Radić  
Ivana Smiljanić

*gost umetnik/guest artist:*

Woodo Popeye

-  
**2007**

-  
Aleksandar Dimitrijević  
Žolt Kovač  
Goran Kovačević  
Aquil Copier (NED)  
Isabel Cordeiro (POR)  
Maja Radanović  
Vladimir Perić  
Karine Serror (FRA)  
Sonja Ulić

*gosti umetnici/guest artists:*

Erno Langenberg (NED), Jarboli, Street Artists (Katarina Šoškić, Dušan Rajić, Jovan Mikonjić, Dragan Planinčić, Nikola Agbaba, Miroslav Dukić), Centar za nove medije Kuda.org, Omladinski centar CK13, Ars Longa

-  
**2008**

-  
Danijela Andelković  
Julie Dessaud (FRA)  
Nadia Lichtig (CZE)  
Nikola Marković  
Branislav Nikolić  
Miodrag Vargić  
Marko Crnobrnja  
Boris Šribar

-  
**2009**

-  
Marina Marković  
Maja Mirković  
Branislav Nikolić  
Bojana Petković  
Nikola Pešić  
Slavoljub Radojčić  
Jeroen Vrijsen (NED)

-  
**2010**  
-

Ivan Grubanov

Nataša Kokić

Zinaida Matosjan (GEO)

Branislav Nikolić

Izabela Oldak (POL)

Ivana Ranisavljević

Đorđe Stanojević

*gosti umetnici/guest artists:*

Sixth Soul, Nikola Marković, Pesničenje

-  
**2011**  
-

Radoš Antonijević

Davor Dukić

Nemanja Jovičić

Nenad Kostić

Ana Krstić

Ksenija Pantelić

Vigdis Sorsveen (NOR)

Selman Trtovac

Virginie Therese Colombe (FRA)

Carlos Carmonamenida (MEX)

*gosti umetnici/guest artists:*

Horkestar





**JA LOVI KBERG** Učesnici A od 2002. d

**2002:**

- Božo Vukobratović
- Levko Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović

**2003:**

- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović
- Božo Vukobratović



JALOVIK, 1993

-  
IZLOŽBE

-  
EXHIBITIONS



## 1978–1992

- Izložbe u: Jaloviku, Vladimircima, Šapcu, Debrcu, Loznici, Mišaru, Krniću, Mesarcima, Mačvanskom Prnjavoru

## 1992

- 15 godina JLK, „Stara kapetanija”, Zemun
- 15 godina JLK, Na ulicama i trgovima, Sremska Mitrovica
- 15 godina JLK, galerija Tera, Kikinda
- 15 godina JLK, galerija Doma kulture i Dunjića kuća, Šabac
- 15 godina JLK, Narodni muzej, Šabac
- 15 godina JLK, galerija Hale sportova, Obrenovac
- 15 godina JLK, galerija Dom JNA, Čuprija
- 15 godina JLK, galerija Kulturni centar, Svetozarevo
- 15 godina JLK, galerija Narodne biblioteke, Rekovac
- 15 godina JLK, Narodni muzej, Valjevo

## 1993

- 15 godina JLK, Savremena galerija, Pančevo
- 16. saziv JLK, galerija Jalovik

## 1995

- 18. saziv JLK, Narodni muzej, Šabac

## 1996

- 19. saziv JLK, Narodni muzej, Šabac

## 1997

- 20. saziv JLK, Narodni muzej, Šabac
- 20. saziv JLK, galerija Doma kulture, Obrenovac

## 1998

- Avgust 1997, Velika galerija SKC, Beograd
- 21. saziv JLK, Narodni muzej, Šabac
- Avgust 1998, Velika galerija SKC, Beograd

## 1978–1992

- Exhibitions in Jalovk, Vladimirci, Šabac, Debrc, Loznica, Mišar, Krnić, Mesarci, Mačvanski Prnjavor

## 1992

- 15 years of Jalovik Art Colony (JAC), Stara Kapetanija, Zemun
- 15 years of JAC, On the streets and squares, Sremska Mitrovica
- 15 years of JAC, Gallery “Tera”, Kikinda
- 15 years of JAC, Gallery of the Centre of Culture and “Dunjića House”, Šabac
- 15 years of JAC, National Museum, Šabac
- 15 years of JAC, Gallery of the Sports Centre, Obrenovac
- 15 years of JAC, Gallery of the Home of the Yugoslav National Army, Čuprija
- 15 years of JAC, Gallery of the Centre of Culture, Svetozarevo
- 15 years of JAC, Gallery of the National Library, Rekovac
- 15 years of JAC, National Museum, Valjevo

## 1993

- 15 years of JAC, Contemporary Gallery, Pančevo
- 16<sup>th</sup> session of JAC, Gallery, Jalovik

## 1995

- 18<sup>th</sup> session of JAC, National Museum, Šabac

## 1996

- 19<sup>th</sup> session of JAC, National Museum, Šabac

## 1997

- 20<sup>th</sup> session of JAC, National Museum, Šabac
- 20<sup>th</sup> session of JAC, Gallery of the Centre of Culture, Obrenovac

## 1999

- JLK 1999, Narodni muzej, Šabac

## 2000

- JLK, galerija Kulturnog centra, Šabac
- 23. saziv JLK, galerija „Zoran Simić”, Jalovik

## 2001

- Izbor iz kolekcije JLK, Salzburg, Austrija
- 24. saziv JLK, galerija „Zoran Simić”, Jalovik

## 2002

- 25. saziv JLK, galerija „Zoran Simić”, Jalovik

## 2003

- JLK 2002, Narodni muzej, Šabac
- JLK, Narodni muzej, Šabac

## 2004

- 27. saziv JLK, galerija „Zoran Simić”, Jalovik

## 2005

- JLK, Narodni muzej, Šabac
- JLK, Mali Zvornik
- Izbor iz kolekcije JLK 2002–2005, Velika galerija SKC, Beograd

## 2006

- 29. saziv JLK, galerija „Zoran Simić”, Jalovik

## 2007

- Izbor iz kolekcije JLK, galerija biblioteke „Politika”, Krupanj
- 30. saziv JLK, Narodni muzej, Šabac
- JLK, galerija „Sveti Luka”, Ub

## 2008

- 29. i 30. saziv JLK, Velika galerija SKC, Beograd
- 31. saziv JLK, galerija „Zoran Simić”, Jalovik

## 1998

- August 1997, Big Gallery of Student Cultural Centre (SKC), Belgrade
- 21<sup>st</sup> session of JAC, National Museum, Šabac
- August 1998, Big Gallery of the SKC, Belgrade

## 1999

- JAC of 1999, National Museum, Šabac

## 2000

- JAC, Gallery of the Centre of Culture, Šabac
- 23<sup>rd</sup> session of JAC, Gallery “Zoran Simić”, Jalovik

## 2001

- Selection from collection of JAC, Salzburg, Austria
- 24<sup>th</sup> session of JAC, Gallery “Zoran Simić”, Jalovik

## 2002

- 25<sup>th</sup> session of JAC, Gallery “Zoran Simić”, Jalovik

## 2003

- JAC 2002, National Museum, Šabac
- JAC, National Museum, Šabac

## 2004

- 27<sup>th</sup> session of JAC, Gallery “Zoran Simić”, Jalovik

## 2005

- JAC, National Museum, Šabac
- JAC, Mali Zvornik
- Selection from the collection of JAC 2002–2005, Big Gallery of the SKC, Belgrade

## 2006

- 29<sup>th</sup> session of JAC, Gallery “Zoran Simić”, Jalovik

## 2009

- 32. saziv JLK, galerija „Zoran Simić”, Jalovik
- 31. i 32. saziv JLK, Narodni muzej, Šabac

## 2010

- 31. i 32. saziv JLK, Umetnički centar Univerzitetske biblioteke „Svetoazar Marković”, Beograd
- 33. saziv JLK, galerija „Zoran Simić”, Jalovik

## 2011

- 33. saziv JLK, Umetnički centar Univerzitetske biblioteke „Svetoazar Marković”, Beograd
- 33. saziv JLK, galerija Centra za kulturu, Sopot

## 2007

- Selection from the collection of JAC, Gallery of the Library “Politika”, Krupanj
- 30<sup>th</sup> session of JAC, National Museum, Šabac
- JAC, Visual Arts Gallery “Sveti Luka”, Ub

## 2008

- 29<sup>th</sup> and 30<sup>th</sup> session of the JAC, Big Gallery of the SKC, Belgrade
- 31<sup>st</sup> session of JAC, Gallery “Zoran Simić”, Jalovik

## 2009

- 32<sup>nd</sup> session of JAC, Gallery “Zoran Simić”, Jalovik
- 31<sup>st</sup> and 32<sup>nd</sup> session of JAC, National Museum, Šabac

## 2010

- 31<sup>st</sup> and 32<sup>nd</sup> session of JAC, Arts Centre of the University Library “Svetoazar Marković”, Belgrade
- 33<sup>rd</sup> session of JAC, Gallery “Zoran Simić”, Jalovik

## 2011

- 33<sup>rd</sup> session of JAC, Arts Centre of the University Library “Svetoazar Marković”, Belgrade
- 33<sup>rd</sup> session of JAC, Gallery of the Centre of Culture, Sopot



## JALOVIČKA LIKOVNA KOLONIJA

-

### ORGANIZATOR

Biblioteka „Diša Atić“, Vladimirci

### SELEKTOR

Branislav Nikolić

### KOORDINATOR

Đenadija Šujić

### UMETNIČKI SAVET

Branislav Nikolić

Tatjana Marković

Saša Janjić

Slobodan Peladić

Milorad Mladenović

Vladimir Petrović

### WEB DIZAJN

Miloš Janković

### KONTAKT

+381 (0)15 513145

djenasujic@gmail.com

www.jalovik.net

-

## JALOVİK ART COLONY

-

### ORGANIZATION

Library “Diša Atić”, Vladimirci

### SELECTOR

Branislav Nikolić

### COORDINATOR

Đenadija Šujić

### ART COUNCIL

Branislav Nikolić

Tatjana Marković

Saša Janjić

Slobodan Peladić

Milorad Mladenović

Vladimir Petrović

### WEB DESIGN

Miloš Janković

### CONTACT

+381 (0)15 513145

djenasujic@gmail.com

www.jalovik.net

-

**JALOVIČKA LIKOVNA KOLONIJA**  
**1978–2011.**

■

**IZDAVAČ**

Biblioteka „Diša Atić”, Vladimirci

**ZA IZDAVAČA**

Vesna Jović, direktor

**UREDNIK MONOGRAFIJE**

Branislav Nikolić

**DOKUMENTACIJA**

Đenadija Šujić

**TEKSTOVI**

Kosta Bogdanović  
Vojislav Simić  
Dušan Nikolić  
Radovan Mirazović  
Mihailo Gligorić  
Vladan Ćosić  
Stevan Stanić  
Bratislav Ljubišić  
Tatjana Marković  
Živojin Bogičević  
Branislav Nikolić  
Aleksandra Mirčić  
Saša Janjić  
Mark Kremer  
Maja Ćirić

**PREVOD**

Jasmina Perović Zečević  
Jelena Kaluderović  
Jasmina Milenković  
Nebojša Pajić  
Sanja Leskovac

**LEKTURA I KOREKTURA**

Gordana Leskovac

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**TEXTS**

Kosta Bogdanović  
Vojislav Simić  
Dušan Nikolić  
Radovan Mirazović  
Mihailo Gligorić  
Vladan Ćosić  
Stevan Stanić  
Bratislav Ljubišić  
Tatjana Marković  
Živojin Bogičević  
Branislav Nikolić  
Aleksandra Mirčić  
Saša Janjić  
Mark Kremer  
Maja Ćirić

**TRANSLATION**

Jasmina Perović-Zečević  
Jelena Kaluderović  
Jasmina Milenković  
Nebojša Pajić  
Sanja Leskovac

**LANGUAGE-EDITING AND PROOFREADING**

Gordana Leskovac

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