



27.

JALoviČKA LIKOVNA KOLONIJA/2004.  
ART COLLONY OF JALOVİK





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## SLIKANJE KAO AVANTURA

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 raspolažu 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 strogog 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 povoju, 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. To ovom sazivu daje specifičnu aromu i šarm. Ove godine su u koloniji učestvovali: Vladimir Antović, slikar iz Beograda, Verica Dimeska, slikarka i multimedijalna 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 i 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 shvataju 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 sam napiše nešto o svom radu, o boravku u Jaloviku ili o bilo čemu drugom što smatra zanimljivim. Stoga se nadam da će se ovaj katalog, pored toga što će se sa uživanjem razgledati, takođe rado i čitati.

Branislav Nikolić

## PAINTING AS AN ADVENTURE

*During several decades of its existence, the Art Colony of Jalovik 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. Of course, other materials are also used, but much less.*

*Presently, there are 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 Art Colony of Jalovik, in a way, unites the two concepts by including, on 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 Sabac, 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 necessary in 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 trough 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.*

*Branislav Nikolić*



# Vladimir Antović

## RADOVI/WORKS

„Sa nazivom 3 i 4“, kombinovna tehnika, 80 × 100 cm svaka

„With title 3 and 4“, mixed media, 80 × 100 cm each





## KAPI SLIKE

Zaranjamo u vodu tražeći da vidimo šta je na dnu, kao da dno na kojem već živimo nije dovoljno inspirativno za nas. Da li je to dno koje nas privlači, ili nas sebi vuče, voda u kojoj se rađamo i iz koje bežimo...?

Ne treba biti ptica da bi se video prostor oko sebe, dovoljno je biti kap kiše koja će zapamtiti sve u padu...

Ovo je priča tih kapi koje, razlivajući se kasnije kao talasi, ostavljaju na pesku tragove vode i vazduha na kojima je zabeleženo sećanje i na svetlost i na vazduh i na sve pejzaže dna koje sada kapi pričaju nanoseći na obalu sve što voda nosi i što u njoj živi...

I svaki talas je nova slika koja samo čeka da sunce, ili mesec, zasija ili se pritaji bukteći iznutra. Tako isti nanos namerno zaboravljen na pesku odmah nestaje i odmah se pojavljuje kao nova slika kojoj značenje daju svetlost i toplota...

Kao što naša stopala znaju o tlu više nego što oči vide tako i kapi bolje pamte zemlju na koju padnu. Ako niste kap morate se poslužiti lukavstvom i nastaviti da živite na dnu.

Pustite neka sunce pređe preko svakog nanosa peska, neka ga osvetli i ugasi, neka preko njega pređe i novi talas. Vi samo slušajte priču. Na kraju, da biste je do kraja videli, pređite rukom preko svega i ono što vam ostane na dlanu biće potvrda sećanja vode.

N. Nešković

## IMAGE DROPS

*We dive into the water to see what is on the bottom, as if the bottom on which we live isn't inspiring enough. Is the bottom that attracts us, or draws us to itself, the very water we are born into and out of which we are escaping? You don't have to be a bird to see everything around you; it is enough to be a drop of rain memorizing everything during the fall... This is the story of raindrops which, splashing like sea waves, leaving traces of water and air in the sand, and memory of the light, and air, and all of the sea landscapes, bring onto the shore everything that water carries and all the life in it...*

*And each wave is a new painting just waiting for the Sun, or the Moon, to shine, or quietly burn within. And so the same layer at once disappears deliberately forgotten on the sand and instantly appears as a new painting with a new meaning given by the light and the warmth...*

*As our feet know more about the ground than our eyes can see, so the raindrops better remember the soil they fall on. If you are not a raindrop you must be wise and remain on the bottom.*

*Let the sun touch every layer of sand, let it shine on it and turn to dark, let a new wave wash over it. You just listen to the story. At the end, to see it all the way through, just move your hand across the sand, and what remains on your palm will be the imprint of memory of the water.*

N. Nešković



## *Vladimir Antović*

- 1974 rođen u Kosovskoj Mitrovici  
1998 završio FLU Beograd, odsek slikarstvo, u klasi profesora Jovana Sivačkog  
2001 završio postdiplomske studije FLU Beograd u klasi profesora Jovana Sivačkog
- 1995/1997 izlagao na grupnim izložbama crteža studenata FLU  
1995/2001 rad u TV produkciji na grafičkoj obradi slike i scenografiji  
1997 izložba grupe Kerozin, Hyatt, Beograd  
1997 izložba nagrađenih radova studenata FLU (nagrada za mozaik)  
1998 izložba grupe Kerozin, Mercedes-Benz, Beograd  
1998 izložba nagrađenih radova studenata FLU (nagrada za slikarstvo)  
1998 III bijenale mladih, Vršac  
2001 magistarska izložba galerija SKC-a  
2004 Prolećni salon ULUS-a Cvijeta Zuzorić

### KONTAKT/CONTACT

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11000 Beograd  
Tel. 011/1764498, 063/690273  
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NEŠTO O: Moj koncept je dubinsko istraživanje kulturnih znakova i tradicija date sredine, otkrivanje društvenih i istorijskih karakteristika, implikacija na društveni život i strukturu, mehanizama uticaja i lokalnih tradicija koje se ogledaju u znacima i formama.

PREZENTACIJA: reagovanje na neposrednu okolinu kroz primenu postojećih elementa, istorijskih znakova i prilagođavanje forme, njenog konteksta i značenja.

Upotrebila sam različite utiske koji su mi privukli pažnju i doprineli mom boljem razumevanju života u Jaloviku:

- Prokine kratke priče
- Nastup Mikijevog benda u Domu kulture – reliktu iz vremena socijalizma, velikoj, tužnoj građevini koja se lagano gubi u visinama
- Disko kugla i lovorovo lišće, u paru – neobičan spoj koji obeležava razliku između dve generacije
- Portreti lokalnih partizana, i divlje turbo-folk žurke
- Miris terpentina i piva, tek skuvane kafe, i osmesi – nastavak... sledi uskoro!



*ABOUT: My concept is diving into research of cultural signs and traditions in a given environment discovering the social and historical references, implications on the social life and structure, mechanisms of the influences and local traditions reflected into signs and forms.*

*PRESENTATION: reacting on the immediate environment by using found elements, historical signs, and by appropriating the forms, their context and their meaning.*

*I have used different sensations that captured my attention and contributed to my deeper understanding of life in Jalovik:*

- Proka's short stories
- Miki's band performing in the Culture Center – a large, sad building, recidive of the socialist times, dissapearing slowly into the pidgeon hights
- A disco ball and the laurel leaves as a couple – their weird presence marking the distinction between two generations
- Portraits of the local partisans, and wild turbo-folk parties
- The smell of terpentine and beer, fresh coffie and smiles – more... comming soon!



**RAD/WORK**

„Niz“, ulje na platnu i dasci  
*„Series“, oil on canvas and wood*



## *Verica Dimeska*

Born: February 25, 1968, Skopje, Macedonia

### OBRAZOVANJE/EDUCATION

- 1986-1991 Art Pedagogue and Painter – Faculty of Fine Arts, Pedagogy and Painting Department, University “Cyril and Methodius” Skopje  
1999-2001 Master of Fine Arts – Academy of Fine Arts and Design, Postgraduate Study AKI 2 – Dutch Art Institute, Enschede, The Netherlands

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 1999 “Homoludens”, Gallery Boulverk – Enschede, The Netherlands  
2001 “Nests” – Enschede, The Netherlands  
2002 Gallery Rothus – Cuenca, Spain

### GRUPNE IZLOŽBE/GROUP EXHIBITIONS

- 1997 Cite des Artes – Paris, France  
Turkish Assembly – Ankara, Turkey  
1999 Kunstvlai – Amsterdam, The Netherlands  
AKI 2 & De Nieuwe Vide/Haarlem – Akureyri, Iceland  
Gallery “Stefania Miscetti” – Rome, Italy  
2000 “To DA! for”, Villa Weiner – Ochtrup, Germany  
4th Biennial of young artists – Vršac, Serbia  
“Open space”, Group performance – Arnhem, The Netherlands  
2001 Gallery DLUM “Disinfected 4 ur use” – Skopje, Macedonia  
BorderHack “Delete the borders” – Tijuana, Mexico  
Balkan Art Project “Real presence”, Generation 2001 – Belgrade, Serbia  
2002 “Open day”, Kunstlerhaus – Salzburg, Austria

### KONTAKT/CONTACT

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# Sayaka Honsho





**RAD/WORK**

„Prizefighters“, prostorna instalacija  
*„Prizefighters“, space installation*

# *Sayaka Honsho*

Born: May 07, 1974 in Tokyo, Japan

## OBRAZOVANJE/EDUCATION

- 1999–2001 Dutch Art Institute, ARTEZ, Enschede, The Netherlands, Master of Fine Arts  
1994–1998 Obirin University, Tokyo, Japan, Dept. of Social International Studies, major in American Area Study, Bachelor of Arts

## DODATNI KURSEVI/ADDITIONAL TRAINING & COURSES

- 1995–1999 Rieko Ueda Classical Ballet Studio, Tokyo, Japan  
1995–1998 Dance Workshop of Saburo Teshigawara/KARAS, Tokyo, Japan  
1990–1996 Kazue Naito Modern Dance Studio, Tokyo, Japan  
1994 Dance Workshop of Merce Cunningham Dance Company, Padilla Tanzensemble Köln, Lindsay Kemp Company, Tokyo, Japan  
1983-1996 Atelier Arbre – atelier of Sachiko Oneyama, Tokyo, Japan, Painting, Mixed media, Sculpture, etc.

## IZABRANE IZLOŽBE/SELECTED EXHIBITIONS

- 2001 Starting Now – Gallery 1313, international exhibition, Toronto, Canada  
2001 Der Garten – Solo Show, D.A.I., Enschede, The Netherlands  
2001 REAL PRESENCE/Generation 2001 – International Project – Gallery SKC, Belgrade, Yugoslavia  
2001 PTT – Two person show, D.A.I., Enschede, The Netherlands  
2000 to DAI for – Villa Weiner, Ochtrup, Germany  
2000 Paradoxes of the Time, 4th Biennial of Young ArtistS, Vršac, SCG

## IZABRANI PERFORMANSI/SELECTED DANCE PERFORMANCES

- 2000 EVRICA Excavation – Discovery – directed by N. Salamouris, Akademietheater van Utrecht, The Netherlands  
1998 New Liquid Time's City – Dance group Loop, Kagurazaka Session House, Tokyo, Japan  
1997 Collaboration with free jazz musicians – Yohga Art Hall, Tokyo, Japan  
1996 Vacuum – directed by Saburo Teshigawara/KARAS, Shonandai Cultural Center, Civic Theater, Kanagawa, Japan

## KONTAKT/CONTACT

shonsho@hotmail.com







Meni je i ove godine (kao i prethodne dve) Jalovička likovna kolonija poslužila kao slikarski atelje. Pošto svoj atelje nemam, ja sam kao i ranijih godina nastavio sa realizacijom nekih bitnih ideja koje me opsedaju a koje nemam gde da ostvarim. Ljudi misle da je lako naslikati sliku ako imaš dobru ideju, pogotovu kad me vide kako radim, širokim četkama, čistim bojama, u jednom dahu. Ali, nije baš tako. Potrebno je da se usklade vreme, mesto, gomila materijala, dobra ideja i dobro raspoloženje, što nije uvek ostvarivo. Često nam nedostaje bar nešto od toga. A bez svega navedenog nema ni dobre slike. E, baš ništa od toga nikad mi ne fali u Jaloviku. Nekako se isprogramiram, potiskujem planski ideje u sebi da ne bi tokom godine izletele nekontrolisano i onda tu kulminiram. Ove godine sam naslikao tri slike i dovršio još dve iz prošle ili preprošle godine... Ne sećam se tačno. Uglavnom, nastavio sam da radim na njima kao da sam ih dan ranije ostavio na štafelaju. Sledeće godine želim da, sa bar petnaestak slika naslikanih u svom ateljeu, dođem u Jalovik rasterećen i da slikam predivne pejzaže što stalno sebi obećavam.

*This year (as in the previous two years) the art colony of Jalovik served as an artist's studio to me. Since I do not have my own studio, as in the previous years, I went on to realize some important ideas I'm oppressed by. People think it's easy to make a painting if you have a good idea, especially when they see me work with broad brushes and clean colors, all in one breath. But, it is not so. Timing, place, lot's of material, a good idea and good mood all have to be in harmony, and that is not always possible. Something is often missing. And without all of these elements, there is no good painting. Well, none of the above is ever missing in Jalovik. I programme myself somehow to deliberately suppress ideas to prevent them from just bursting out of me during the year, and then I culminate here. This year I have made three new paintings and I have finished two paintings from last year, or the year before last... I don't remember exactly. Anyway, I continued working on them as if have left them on the easel just a day before. Next year, I would like to come to Jalovik unburdened, with at least fifteen paintings from my own studio, and just paint those beautiful landscapes. I keep promising myself that.*

**RADOVI/WORKS**

„Planeta“, „Torte“, „Dart Vejderov plašt“, „Planina“, ulje i emajl na platnu, 80 × 100 cm svaka  
„Planet“, „Cakes“, „Dart Vaider's scarf“, „Mountain“, oil and email on canvas, 80 × 100 cm each



## *Branislav Nikolić*

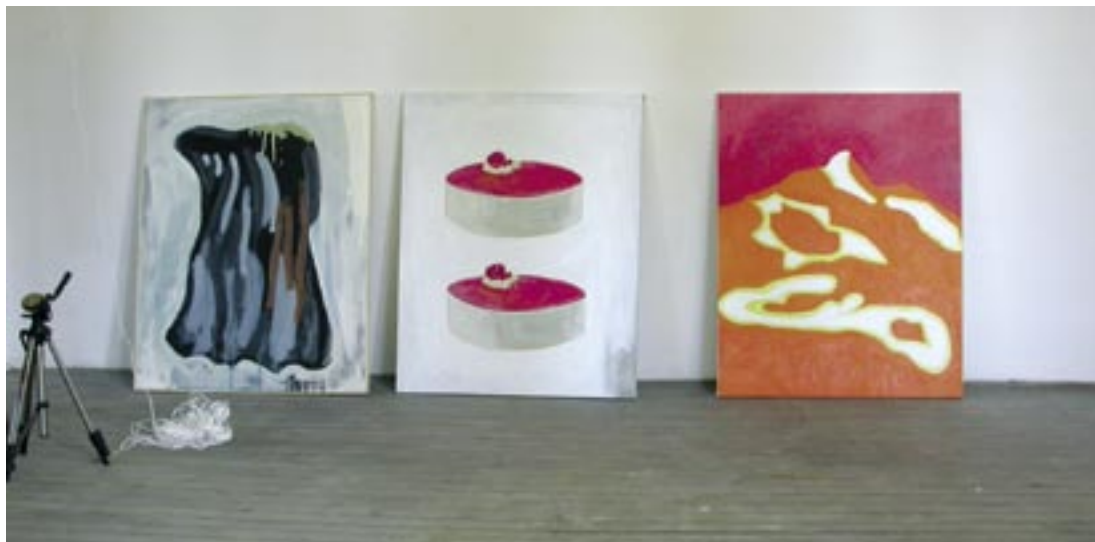
Rođen u Šapcu, Srbija, 1970. godine. 1996. diplomirao na Akademiji umetnosti u Novom Sadu na odseku slikarstva. 2001. magistrirao na postdiplomskim studijama na akademiji Dutch Art Institute, Enschede, Holandija. 2002. magistrirao na Akademiji umetnosti u Novom Sadu. Član internacionalne umetničke grupe New Remote i nezavisne umetničke asocijacije Kolektiv. Zajedno sa Kostom Bogdanovićem napisao udžbenike Vizuelne umetnosti za 1, 2. i 3. razred osnovne škole. Trenutno radi kao dizajner. Od 1992. postavio 12 samostalnih izložbi.

### GRUPNE IZLOZBE – izbor / GROUP EXHIBITIONS – selected

- 1999 Interakcija, Galerija SKC-a, Beograd  
You are here, Villa Weiner, Ochtrup, Nemačka
- 2000 Kunstvlaai 4, Amsterdam, Holandija  
Paradoksi vremena, 4. bijenale mladih, Vršac  
hah!, izložba skulpture u slobodnom prostoru, Lahti, Finska  
Kunstdocument 2000, Enschede, Holandija
- 2001 Label Flashing Event, New Remote, SKC, Beograd  
Real Presence, Beograd  
42. oktobarski salon, Beograd
- 2002 Time Codes, 5. bijenale mladih, Vršac  
Ukrštanja, 10. bijenale vizuelnih umetnosti, Pančevo  
2003 BELEF 03, Beograd

### KONTAKT/CONTACT

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T 011 2660 837, 063 378 806  
E bbbbbb@eunet.yu



# Slobodan Peladić

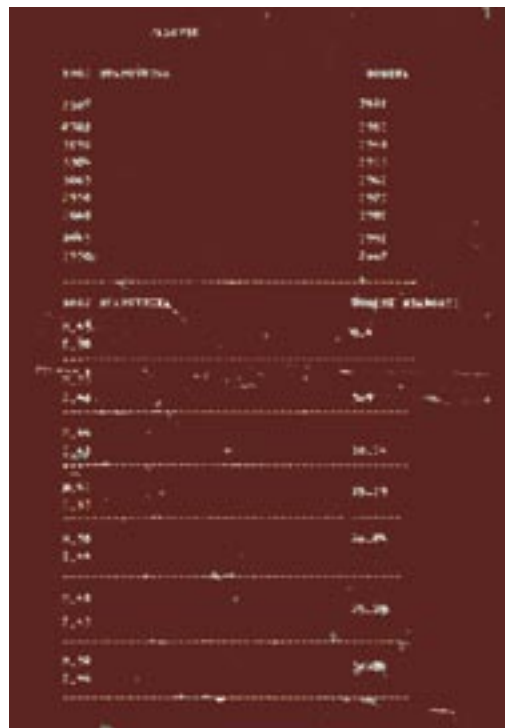
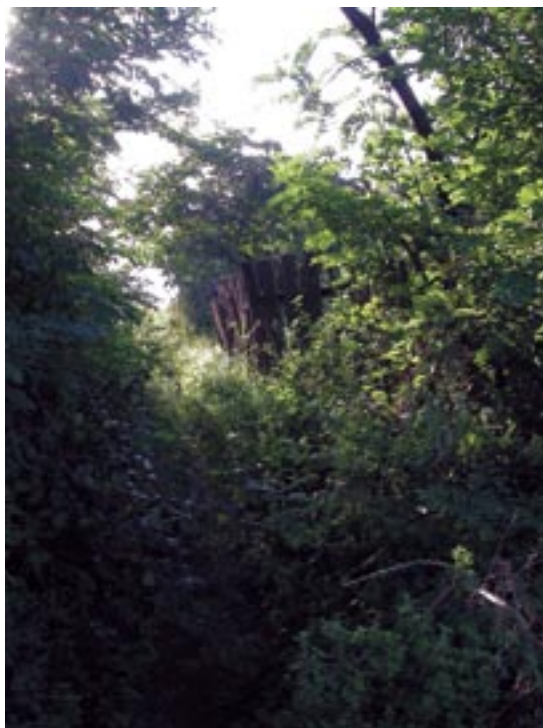
U Jalovičkoj likovnoj koloniji sam prvi put boravio 1989. godine. Od sam tu često bio gost a u nekoliko navrata i učesnik.

Ova umetnička kolonija je po mnogo čemu jedinstvena u odnosu na druge. Njen naročiti značaj leži u otvorenosti prema novim pojavama u umetnosti kao i prema mladim umetnicima koji su nosioci promena u umetničkoj praksi. Prema tome, verujem da je ovakvim konceptom obezbeđena budućnost i vitalitet JLK koji će se vremenom samo dograđivati.

## **RAD/WORK**

„Utorak”, digitalna štampa, dva printa 100 × 70 cm

„Tuesday”, digital print, two prints 100 × 70 cm



*I attended the art colony of Jalovik for the first time in 1989. Since then, I have often been a guest and, on several occasions, also a participant.*

*This art colony is in many ways unique in comparison to other colonies. Its particular significance lies in the openness to new things in art and to young artists who are the initiators of changes in the art practice. Therefore, I believe this approach secures the future and vitality of art colony of Jalovik and that, in time, it will only grow.*



## *Štobodan Peladić*

Rođen 1962. godine u Šapcu, Jugoslavija.  
Studirao slikarstvo od 1983–1987. godine na Akademiji umetnosti u Novom Sadu.

Izlagao više puta samostalno i grupno u zemlji i inostranstvu. Izdvaja se učešće na izložbama: „Kontrolirana gesta“, Koprivnica, Ljubljana, Maribor, Subotica, Sarajevo i Rijeka, 1988. godine, „Jugoslovenska dokumenta“ Sarajevo, 1989. godine, „Inovacije u slikarstvu osamdesetih“, Zadar, 1990. godine, „Kunst Europa“, Siegen (Nemačka), 1991. godine, „Prestupničke forme“, Vršac, 1998. godine, „Sintakse smrti“, Beograd, 2001. godine, „Deset godina Konkordije“, Beogradu, 2004. godine.

Član je Nezavisne umetničke asocijacije Kolektiv.  
Zastupljen u nekoliko knjiga o savremenoj umetnosti.  
Živi i radi u Šapcu.

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[s\\_peladic@hotmail.com](mailto:s_peladic@hotmail.com)

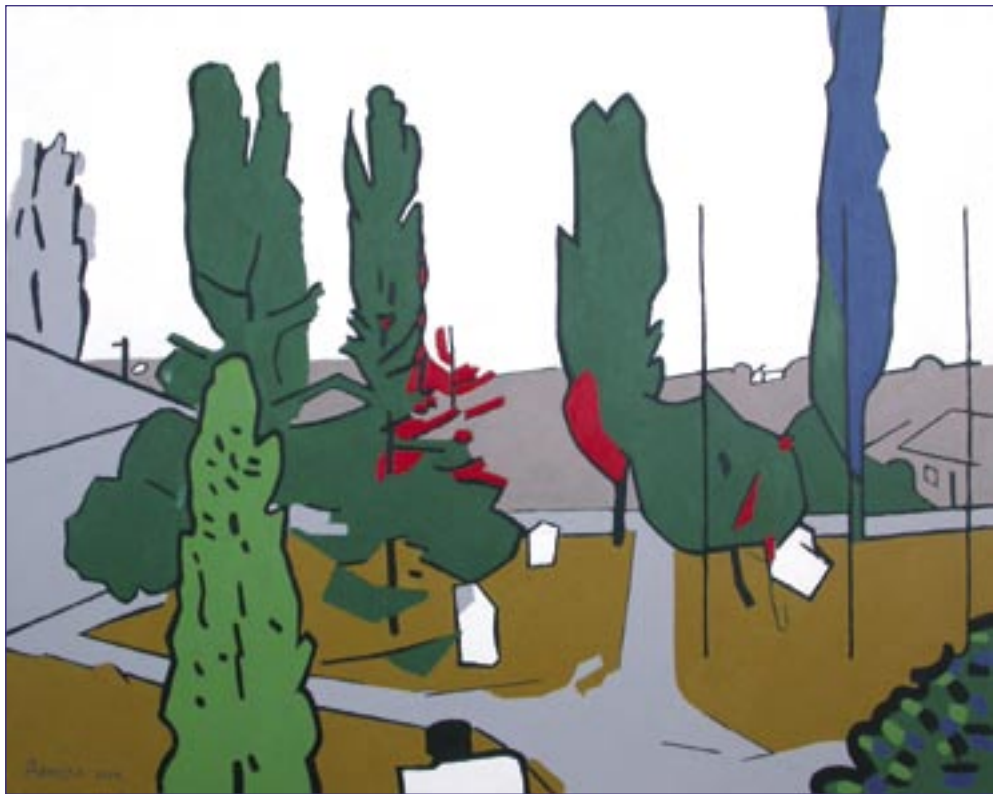
[Http:// www.geocities.com/speladic](http://www.geocities.com/speladic)

# Danijel Savović



## **RADOVI/WORKS**

„Pogled sa galerije”, 100 × 80 cm, „Kalušerovac”, 35 × 30 cm, akrilik na platnu  
„View from the gallery”, 100 × 80 cm „Kalušerovac”, acrylic on canvas, 35 × 30 cm





Light blue • Little white stain • Home cooking • To drink something • Chosen green • Requested green • Ocher mixing in • Blue is here • Cinnabar works • What

• Локт плава • Мала бела  
 флека • Дома ка кухиња •  
 да пијем нешто • Бирани  
 Зелене • Трајене Зелене •  
 Окер се нека • Плава је ту  
 • Цинбар радн • Шта су

са бради • Прслава нечега  
 • Младетна кона Јарича •  
 Златно Жито у Зеленој —  
 АХ, ЗАГУШУЈУБЕ • Роде из жорде  
 • Недеклесан камен • Лоше  
 Пиче • Мир • из Наручања

to do with the brown • Celebration of something  
 • Underaged waitress • Golden yellow in green  
 • AH, SUFFICATING • Pink is nice • Uncarved  
 stone • Bad pussies • Peace • And then  
 orange

## Danijel Savović

Rođen 1976. Živi u Zemunu, na obali Dunava. Radi ilustracije za decu. Član je grupe Kosmoplovci. [www.kosmoplovci.net](http://www.kosmoplovci.net)



## RADOVI/WORKS

„Crni silos“, „Silos“, „Plavi silos“, reljefi u drvetu, 27 × 30 cm svaki  
„Black Silo“, „Grain Elevator“, „Blue Silo“, wooden reliefs, 27 × 30 cm each







## *Volker Freitag*

Born: January 09, 1969 in Opladen, Germany

### OBRAZOVANJE/EDUCATION

- 2002 (–2006) University of Applied Sciences Cologne, Translation and Intercultural Communication Diploma Course
- 1992–1996 University of Cologne, Bachelor of Arts degree in English Literature, Bachelor of Arts degree in Philosophy
- 1990–1992 Aachen University of Technology, Faculty of Architecture

### OSTALE AKTIVNOSTI/EXTRACURRICULAR ACTIVITIES

- 2004 Woodcuts for renowned German artist Rosemarie Trockel
- 1998–2000 Freelance writer for weekly magazine Flagpole, Athens, Ga., USA
- 1998–present Continued musicianship, regular performances
- 1999 Releases CD *The Great Indoors* on Tumbleweed Records (recorded 1996–98 in Athens, Ga.)
- 1998 Screenplay *Paare*, co-author with Rosemarie Trockel
- 1997 Film music for *Beauty and Hair*, directed by Rosemarie Trockel
- 1997 Article in catalogue *Walter Dahn: Another Time Another Place*, Stedelijk Museum, Amsterdam
- 1997–present Translation work (German–English/English–German) for a number of art publications, including *Texte zur Kunst* and catalogues for Museum Ludwig and Sammlung Hauser & Wirth

### KONTAKT/CONTACT

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# DEČIJA RADIONICA/CHILDRENS' WORKSHOP

Ove godine je u okviru 27. saziva Jalovičke likovne kolonije bila organizovana Likovna radionica za decu. Tako je na izvestan način nastavljena tradicija Školice za talentovanu decu koju je, pored svog selektorskog rada, vodio Kosta Bogdanović dok je radio u okviru kolonije.

Organizaciju ove radionice preuzela je Biljana Ranković, po obrazovanju nastavnik likovne kulture, zaposlena na Višoj školi likovnih i primenjenih umetnosti u Beogradu.

Osnovne ideje od kojih su pošli organizatori jesu da se putem ove radionice što kompaktnije povežu gosti-umetnici sa selom, kao i da se seoska deca uključe u jedan drugačiji oblik vanškolskih aktivnosti. Ovakve zajedničke radionice uobičajene su u gradskim sredinama, ali u seoskim sredinama deca se ne druže i ne rade na taj način.

Radionici se priključilo četrnaestoro dece uzrasta od četiri do dvanaest godina. Rad se odvijao u sali nekadašnjeg Doma kulture koju umetnici već tradicionalno koriste kao zajednički atelje. Pored Biljane Ranković u rad se uključilo još dvoje umetnika: Vladimir Antović i Verica Dimeska. Organizovana je zajednička igra tokom koje su deca, na papiru veličine 170 × 200 cm koji se nalazio na podu, napravila zajedničku sliku. Ta slika je bila izložena u galeriji JLK zajedno sa ostalim radovima učesnika, dok su proces rada i druženje sa decom zabeleženi video zapisom.

Deca su, pored upoznavanja sa osnovnim slikarskim materijalima (tempera, vodene boje, krejoni, olovke u boji...), kao i nekim drugim „neslikarskim“ materijalima (piljevina, lepak, trava, zemlja...), imala zadatak da grupno urade jedan zajednički rad. Tako je nastala zanimljiva radna i zabavna atmosfera u kojoj su prštale ideje potaknute mogućnošću da se koriste novi materijali i njihovom međusobnom interakcijom.



*This year, a fine art workshop for children was organized within the 27th session of Art Colony of Jalovik. In a way, it continued the tradition of the School for Talented Children which was run by Kosta Bogdanović while he worked as a selector in the colony.*

*Biljana Ranković, an art teacher of the post-secondary School of Fine and Applied Arts in Belgrade, handled the organization of the workshop.*

*The organizers' initial idea was to create strong connections between artist guests and the village and to engage children in a different type of extracurricular activities through the workshop. Such joint workshops are common in urban milieu, but in the country children do not work and socialize in such a way.*

*Fourteen children between age of four and twelve joined the workshop. They worked in the former Cultural Centre which artists traditionally use as a studio. Besides Biljana Ranković, two more artists joined in: Vladimir Antonović and Verica Dimeska. A game was organized during which the children jointly made a painting on a 170x200 cm paper laid on the floor.*

*The painting was displayed in the JLK gallery together with works of other participants, and the process of working and playing with the children was recorded on a video cassette.*

*After being acquainted with the basic fine art materials (tempera, water colors, crayons, colored pencils...) as well as other "non-fine art" materials (sawdust, glue, grass, earth...), the children had to create something as a group. This resulted in an interesting and fun atmosphere bursting with new ideas inspired by the prospect of using new materials and mutual interaction.*









*Jalovičku likovnu koloniju pomogli su Ministarstvo za kulturu Republike Srbije i opština Vladimirci*



**JALOVIČKA LIKOVNA KOLONIJA** 14–24. avgust 2004 • ORGANIZATOR/ORGANIZATION Biblioteka „Diša Atić”, Vladimirci • KOORDINATOR/COORDINATOR Đenadija Šujić • KONTAKT/CONTACT +381 (0)15 513 145 • SELEKTOR/SELECTION Branislav Nikolić • UČESNICI/PARTICIPANTS Vladimir Antović, Verica Dimeska, Sayaka Honsho, Branislav Nikolić, Slobodan Peladić, Danijel Savović, Volker Freitag • GOST/GUEST Andreja Čivtelić • LOKALNI UMETNICI/LOCAL ARTISTS Branko Banić, Biljana Ranković • KOORDINATOR DEČIJE RADIONICE/CHILDRENS' WORKSHOP COORDINATOR Biljana Ranković • PREVOD/TRANSLATION Jelena Kaluđerović • LEKTURA/PROOFREADING Gordana Leskovic • FOTOGRAFIJE/ PHOTOS B. Nikolić, S. Honsho • DIZAJN/DESIGN B. Nikolić • TIRAŽ/CIRCULATION 500 primeraka • ŠTAMPA/PRINT ColorgrafX, Beograd • januar 2005.



