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JALoviČKA LIKOVNA KOLONIJA/2006.  
ART COLLONY OF JALOVİK



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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 XX veka umetničke kolonije kod nas su se učaurile u sopstvenoj samodovoljnosti ne dozvoljavajući utpliv bilo kakve nove umetničke prakse.

Tu tradiciju prekinula je Jalovička 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.

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. Prenosjenje 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.

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

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 fotografiše. Za Duranda rupe na putu nisu svakodnevice, 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 poređane u nizu navode nas na razmišljanje. Mada znamo da umetnik dolazi iz sredine u kojoj rupe na putu nisu svakodnevice, 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 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 sledeća „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 fotoaparatom. 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 neočekivano hladna 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.

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 Sićevac had in the time of Nadežda Petrović. During the first half of XX century the art colonies in our country became encapsulated in their self-sufficiency, refusing the influence of any new art practice.*

*The Colony of Jalovik 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 engagement 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 boils down to painting landscapes (which does not imply closer contact between man and nature). Tanja Babić and Dušanka Komnenić give us something different.*

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



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*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 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 Palvlović 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 nature – 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 effect 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, wait-*



ing 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 Cultural Centre of 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 former observers is it’s 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 unexpectedly cool reaction of majority of Jalovik villagers will provoke her to engage again in rural environment.

Dutch artist Rob van Oostenbrugge sought and sought, in vain, for communication. He installed aeri-als all over Jalovik, on the garden sculptures, on buildings... These little aeri-als 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.

Aleksandra Mirčić

# Tanja Babić



Napustila sam Beograd, atelje, seriju slika na kojima sam radila i došla u Jalovik očekujući da će slika koja nastane ovde biti deo te započete serije. Međutim, desilo se iznenađenje, desilo se izlet, eksplozija boja. Miris, priroda, sunce, omogućili su zaborav – nakratko.

*I left Belgrade, studio, series of paintings I was working on and came to Jalovik expecting that the painting I was to make here will continue this series. But there was a surprise; there was a venture, explosion of colours. Scents, nature, sun made possible the oblivion – for a brief moment.*

**RAD/WORK**

bez naziva, ulje na platnu, 160 × 100 cm  
*untitled, oil on canvas, 160 × 100 cm*



## *Tanja Babić*

Rođena 1978. godine u Beogradu.

**OBRAZOVANJE/EDUCATION**

Diplomirala je na Fakultetu likovnih umetnosti u Beogradu, 2003. godine, u klasi prof. Zorana Vukovića kod koga je upisala i magistarske studije. Član je ULUS-a od 2004. godine.

**IZLOŽBE – izbor/EXHIBITIONS – selected**

- 2000 Limek 2000, Galerija Doma vojske, Beograd
- 2001 30. izložba crteža i skulptura malog formata studenata FLU-a, Galerija Doma omladine, Beograd
- 2002 UP ART – izložba studentskih radova, Klub Downtown, Beograd
- 2004 Izložba novoprimljenih članova ULUS-a, Paviljon Cvijeta Zuzorić, Beograd  
Novogodišnja izložba članova ULUS-a, Paviljon Cvijeta Zuzorić, Beograd
- 2005 YU paleta mladih, Likovna galerija Kulturnog centra, Vrbas  
Srećna galerija, SKC, Beograd  
Jesenja izložba članova ULUS-a, Beograd

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# Philippe Durand



## RADOVI/WORKS

„Balkanska kokošja gnezda”, fotografije u boji, 6 komada, 42 × 30 cm svaka  
„Balkanica Chicken's Nests”, color photographs, 6 pieces, 42 × 30 cm each

**BALKANSKA KOKOŠJA GNEZDA:** u avgustu 2006. odlučio sam da odem u Srbiju, posebno me je zanimao Beograd. Otkrio sam veoma lep grad u kojem se prepliću uticaji Istoka i Evrope i divne ljude. Stigli smo u Jalovik kolima, a put je bio u jako lošem stanju, prekriven mnoštvom rupa. Odlučio sam da slikam te rupe. To je jednostavan, jako jednostavan motiv. U Francuskoj te rupe na putu zovemo „nid de poule”, otuda su ovi radovi nazvani „Balkanska kokošja gnezda“.

**BALKANIC CHICKEN'S NESTS:** In August 2006, I decided to go to Serbia, and particularly to Belgrade. I discovered a beautiful city, with both oriental and European influences, and very nice people. We arrived at Jalovik by car, and the road was in bad state, with lots of holes. I decided to take a picture of them. Such a simple, very simple subject. In France, we call these holes on the road “nid de poule”; so these pieces are called “Balkanica Chicken's Nests”.

## *Philippe Durand*

Born in 1963, lives in Paris

### SAMOSTALNE IZLOŽBE – izbor/SOLO EXHIBITIONS – selected

- 2006 Circulation (avec B. Serralongue), Galerie Aréna, Arles (F)  
2005 CAC Chateau des Adhémar, Montélimar (F)  
Galerie Laurent Godin, Paris (F)  
2004 Galerie 779, Paris (F)  
Galerie Büro für Fotos, Cologne (D)  
Fond Régional d'Art Contemporain, Limoges (F)  
2003 Galerie Véronique de Bellefroid, Bruxelles (B)  
Centre National de la Photographie, Paris (F)  
Musée-Chateau, Annecy (F)

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

- 2006 Musée d'Art Contemporain de Lyon, proposé par M. Poivert (F)  
Intouchable, l'idéal transparence, Villa Arson, Nice (F)  
2005 FRAC Limousin, Limoges, proposé par Y. Miloux (F)  
Cleveland Museum of Art, Etats-Unis, proposé par  
J. Grove (US)  
2004 Place des Sources, Jinan, Chine, proposé par L. Godin  
(China)  
Musée des Beaux Arts de Tourcoing, proposé par  
l'Association pour la Diffusion Internationale de l' Art  
Français (F)  
Espace Agart, Amilly, proposé par E. Hermange (F)  
Musée d'Art et d'Histoire, Saint Brieuc, proposé par  
C. Elkar (F)  
2003 FRAC Limousin, Limoges, proposé par Y. Miloux (F)  
Galerie Laurent Delaye, Londres (GB) FRAC Basse-  
Normandie, Caen (F)  
Espace Paul Ricard, Paris, proposé par P. Beausse (F)  
2002 Villa Arson, Nice, proposé par L. Gateau (F)  
Espace Public, Saint-Gilles, Bruxelles, proposé par  
D. Gielen (B)

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# Dušanka Komnenić

U trenutku kad je trebalo da krenem u Jalovik uhvatila me je panika – kako da provedem celih deset dana u selu! Stvarno sam gradski pacov, nema pomoći. Stigla sam i primetila kako je „vertikalnu” grada zamenila „horizontalna” sela i sve mi je to čudno. Usred te zbunjenosti počela sam da slikam. Slikala sam i slikala, potpuno oduševljena saznanjem da mogu da budem kreativna i kad nisam pod totalnim stresom.

Pejzaž se vrlo agresivno nameće kao tema, ali odlučujem da ga koristim ne kao inspiraciju, već kao štafelaj. (Inače slikam na podu, nekad moram da šutnem sliku, mnogo me iznervira, pa je lakše kada je već na podu.) U Jaloviku sve to postaje duplo uzbudljivije jer puštam neravni teren da mi oblikuje slike, a ja koristim samo materijal koji dobijam od ljudi koji žive u selu i glinu koju nalazim usred mog „ateljea”. Sedmog dana kolonije shvatam da imam najveći atelje ikad – čitav hektar zemlje. Onda se penjem na terasu i posmatram kako trava više nije samo zelena, vidim gomile nekakvih kutijica i četkica razbacanih na sve strane i to baš liči na mene. Konačno se radujem jer se više ne plašim seoskog mira, tišine i beskraja.

*As I am getting ready to go to Jalovik, I start to panic! How am I going to endure ten days in a village? I am a city rat, no question. Well, I arrive there and notice that vertical axis of a city is wiped out by horizontal setting of a village, and that is strange. In the midst of that confusion I start to paint. I paint, and paint completely delighted by the fact that I can be creative even when I am not utterly stressed out. Landscape is ubiquitous and aggressive as such. I decide to use it not as inspiration, but rather as an*



*easel. (I usually paint on floor anyway; occasionally, I have to kick a painting – it makes it easier if it is laying on the floor already.) That becomes twice as exciting in Jalovik, since I simply let uneven terrain of the village create my paintings. I use only materials I get from local people and some clay I find in the middle of my studio. Seven days after, I realize that it is the biggest studio ever – an acre of land. From a terrace that overlooks this studio, it is a pleasure seeing that grass is not exclusively green any more; there are splashes of other colors also. Loads of small boxes, brushes, tubes and little things are all over the place. That chaotic set up stands for me quite perfectly. There, finally, joyful I am, because I am not freaked out by village neatness, tranquility, stillness and endlessness anymore.*



**RADOVI/WORKS**

„Kiša“, pigmenti, glina, akrilno vezivo, fasakril, vosak, 100 × 80 cm

„A kiša?“, pigmenti, vosak, akrilno vezivo, fasakril, 100 × 80 cm

„Vetar“, pigmenti, glina, akrilno vezivo, fasakril, vosak, 100 × 80 cm

„+ 40°C“, pigmenti i vosak, 100 × 80 cm

„Rain“, pigments, clay, acryle glue, fasakryl, wax, 100 × 80 cm

„What About Rain“, pigments, wax, acryle glue, fasakryl, 100 × 80 cm

„Wind“, pigments, clay, acryle glue, fasakryl, wax, 100 × 80 cm

„+ 40°C“, pigments, wax, 100 × 80 cm

## *Dušanika Komnenić*

Rođena 2. jula 1976.

### OBRAZOVANJE/EDUCATION

- 2001 Diplomirala fotografiju na Fakultetu primenjenih umetnosti u Beogradu
- 2005 Odbranila MFA na Odseku slikarstva na Univerzitetu Wisconsinu, Milivoki, SAD

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2006 White Box Gallery, New York
- 2005 Mayhem Gallery, Wisconsin, Milwaukee  
MFA Show, INOVA Gallery, Wisconsin, Milwaukee
- 2004 MA Show, INOVA Gallery, Wisconsin, Milwaukee
- 2003 Gallery #3, Wisconsin, Milwaukee
- 2002 Galerija 19 stepenika, Dom Omladine, Beograd, Jugoslavija
- 2001 Galerija Vodolija, Beograd, Jugoslavija

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

- 2006 Kulturni centar Jalovik, Srbija
- 2002 Kohler Art Center, Kohler, Wisconsin
- 2001 Muzej primenjene umetnosti, Beograd, Jugoslavija  
Galerija Fakulteta likovnih umetnosti, Beograd, Jugoslavija
- 2000 Galerija ULUS, Beograd, Jugoslavija  
Kulturni centar Bar, Jugoslavija  
Nacionalno pozorište, Užice, Jugoslavija  
Atelje 212, Beograd, Jugoslavija
- 1999 Peace Action Coalition Center, Milwaukee, Wisconsin  
Galerija 12+, Beograd, Jugoslavija  
Majski salon, Beograd, Jugoslavija  
Kulturni centar Beograda, Jugoslavija  
Američki kulturni centar, Beograd, Jugoslavija

### KONTAKT/CONTACT

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dusanka9@yahoo.com





# Rob van Oostenbrugge

Većina mojih radova govori o spajanju suprostavljenih 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.

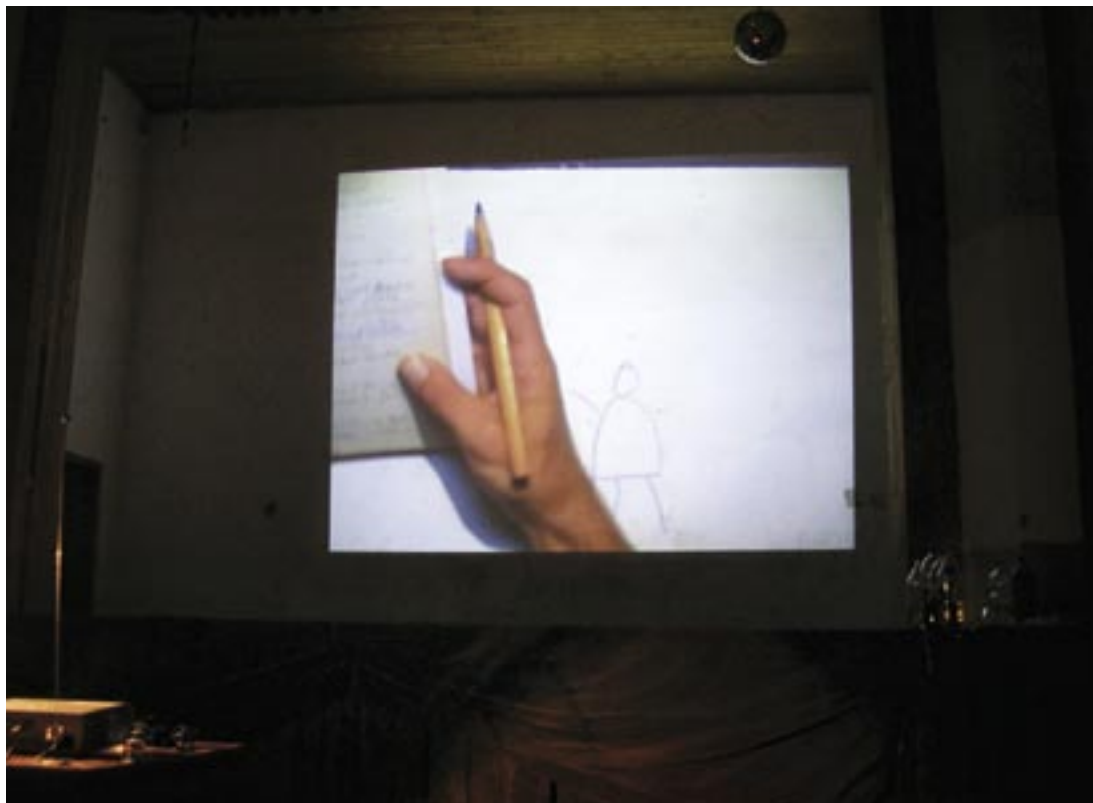
Prestao sam da se bavim umetnošću. Stvaranje umetničkih dela je besmisleno. Svrshodan rad nastaje samo onda kada se uživa u životu. I to je moj glavni cilj. Nadam se da ću vas videti ponovo u Jaloviku, da ćemo gledati neke dobre filmove u mesnom bioskopu i piti zajedno „kolu od šljive“.

*Most of my work was about reuniting opposite parts in nature or in human's. 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.*





#### **RADOVI/WORKS**

„Brod“, oko 25 × 7 × 80 cm, kamen, gvožđe, kanap

„Zeropoint energy power station“, instalacija, kamen, gvožđe, kanap, staklene flaše

„Ponovo ujedinjeni“, oko 7 × 8 × 12 cm, kamen, gvožđe, kanap

„Film“, živi multimedijalni performans, trajanje oko 15 min

„Boat“, 25 × 7 × 80 cm (approximately), stone, iron, rope

„Zeropoint energy power station“, installation, stone, iron, rope, glass bottles

„Reunited“, 7 × 8 × 12 cm (approximately), stone, iron, wire

„The Movie“, live multimedia performance, duration 15 min (approximately)



# *Rob van Oostenbrugge*

Born in Rotterdam 25. 1. 1961

## OBRAZOVANJE/EDUCATION

2001 DAI, Enschede, master of fine arts  
1998 Bachelor of arts, media-art  
1984–1985 MBO Social cultural work  
1983–1984 KMBO make-up and visagie  
1980–1983 MTS Electronics and electrotechnic



## IZLOŽBE/EXHIBITIONS

1997 The Redlight: Beyond Hope and Hip'97, Simultanous in New York and Amsterdam  
Hip'97, Almere, Beyond Hope, New York  
Mu, arti et amicitiae, Amsterdam, group exhibition with Peter Struyken

1998 „The red thread“, De Bamshoeve, „more of the same... and more“, Enschede, NL  
World wide video festival 1998, Stedelijk museum Amsterdam, lecture and show  
„Ballet“, Campus University Twente, Enschede  
The Redlight, group exhibition, Oxford Brookes University

1999 AVE.com, „Ballet“, Museum of modern art, Arnhem, The Netherlands  
Dusseldorf, Internationales Video und Medienkunstfestival, videowork The Kiss  
Webfest, innovative web technology and applications, Redlight Demonstration Presentation

2000 The Phantom child, Ochtrup, Germany, audio installation  
Positive, Negative, The Dutch Art institute, video installation  
„De een minuten“, videowork, 3 video's broadcasted on national television  
The Dutch Art Institute, „Mosaic“, installation 2001  
The Pixelshow, installation, DAI Gallery Enschede, The Netherlands  
„Shooting star“, „Hide and seek“, installation, Ochtrup, Germany  
„Real Presence“, recent works, group exhibition, 25th May Museum, Belgrade

2002 Group exhibition, Het Bolwerk, Enschede

2003 Group exhibition, Het Bolwerk, Enschede  
Audio work, Enschede FM Radiostation

2004 Group exhibition, Stadhuis, Enschede

2005 Group exhibition, Frans op den Bult Deurningen

2006 Exhibition in Nieuwe ruimte, Enschede

## POSLOVI I INTERESOVANJA/JOB'S AND INTERESTS

2000–2006 Presentation of an art radioshow  
2003–2006 Film operator in a cinema  
2000–2006 Radioshow at Ridderradio

## KONTAKT/CONTACT

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**RADOVI/WORKS**

„Svinja 1”, ulje na platnu, 50 × 65 cm

„Svinja 2 (krvava)”, ulje na platnu,  
50 × 65 cm

„Dobrodošli 1”, ulje na platnu, 50 × 65 cm

„Dobrodošli 2”, 6 digitalnih fotografija,  
27 × 20 cm svaka

„Pig 1”, oil on canvas, 50 × 65 cm

„Pig 2 (bloody)”, oil on canvas, 50 × 65 cm

„Welcome 1”, oil on canvas, 50 × 65 cm

„Welcome 2”, 6 digital photos,  
27 × 20 cm each

## *Jelena Radić*

Rođena 1978. godine u Pančevu.

### OBRAZOVANJE/EDUCATION

2006      Magistrirala slikarstvo na Fakultetu  
likovnih umetnosti u Beogradu

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

2006      Crossover, Galerija FLU, Beograd  
2003      Porodični album, Remont galerija, Beograd

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

2006      Obrana prirode, 12. bijenale umetnosti, Galerija savremene umetnosti, Pančevo  
Visual Immortality, Drugo internacionalno bijenale savremene umetnosti, Šumen, Bugarska  
Politike tela, Galerija DOB, Beograd

2005      Young Visual Artists Awards, City Gallery Prague, Municipal Library, Prag, Češka  
L'art video de Serbie, Kulturni centar Srbije i Crne Gore, Pariz, Francuska  
Time & Again (New Video, New Europe), Stedelijk Museum CS, Amsterdam, Holandija

2004      Passage d'Europée, Musée d'Art Moderne de Saint-Etienne, Saint-Etienne, Francuska  
New Video, New Europe, The Renaissance Society, Čikago, Ilinois, SAD  
Mutiny & Bounty, Agency Contemporary, London, V. Britanija

2003      The Last East European Show, Muzej savremene umetnosti, Beograd  
Blood & Honey, Future is at Balkan, The Essl Collection, Klosterneuburg, Beč, Austrija

2002      BREAK21, VI internacionalni festival mladih umetnika, Kapelica Gallery, Ljubljana, Slovenija

2001      FLU\_id, Galerija Doma omladine, Beograd

### NAGRADE/PRIZES

2002      Nagrada za likovnu umetnost 43. oktobarskog salona, Beograd

### KONTAKT/CONTACT

jelenara@bitsyu.net



# Ivana Smiljanić

Ti si, Jelena, najbolja ovde, ti si realista. Gospode bože, u krug da se prekrstim. Ovde je toliko lepo da to niko ne bi mogao da opiše. Patuljak voli da se druži. Potpuno je jasno da si ti žena, devojka ovo ne bi mogla. Louder, louder! Operator, please! Rob može ovde i da ostane.

Napomena 1: među učesnicima 29-og saziva Jalovičke kolonije razvio se specifičan govor, nerazumljiv i besmislen svima koji ne pripadaju ovom uskom krugu. Napomena 2: holandski kraljevski kolači, Stroop-wafels, odnedavno se mogu kupiti i u Srbiji u svim bolje opremljenim prehrambenim prodavnicama.



## **RADOVI/WORKS**

„Shinning Disco Ball”, intervencija u prostoru/4 digitalne fotografije, 37 × 28 cm svaka  
„Odlučnost”, ulje na platnu, 80 × 100 cm

„Shinning Disco Ball”, space intervention/4 digital photos, 37 × 28 cm each  
„Determination”, oil on canvas, 80 × 100 cm



*You are, Jelena, the best one here, you are a realist. Dear God, let me cross myself in circle. It is so nice here, it is impossible to describe how much. The dwarf likes to mingle. It is obvious that you are a woman; a girl could not do this. Louder, louder! Operator, please! Rob might as well stay here.*

*Note 1: The participants of 29<sup>th</sup> session of the Colony of Jalovik developed a specific kind of speech, incomprehensible and illogical to all who do not belong to this narrow circle. Note 2: Royal Dutch cookies, Stroopwafels, recently can be purchased in Serbia in bigger supermarkets.*

## *Ivana Smiljanić*

Rođena 1980. u Beogradu. Završila je Fakultet likovnih umetnosti u 2005. godine Beogradu i sada je na magistarskim studijama na istom fakultetu. 2000. i 2002. studirala je na Internacionalnoj letnjoj akademiji u Salzburgu, Austrija (kao stipendista KulturKontakta, Beč). Članica grupe umetnika DEZ ORG.

IZLOŽBE, VIDEO PROJEKCIJE – izbor

EXHIBITIONS, VIDEO PROJECTIONS – selected

2006 ART SESSIONS, ViennAfair@KUNSTHALLE wien project space karlsplatz, Beč, Austrija

2005 Stories from the neighborhood, Rael Artel Gallery, Non-Profit Project Space, Pärnu, Estonia

Jedanaesti festival digitalne umetnosti, Maribor, Slovenija  
Yugoline, Galerija ESC, Grac, Austrija

2004 Flu-ID, Galerija Miroslav Kraljević, Zagreb, Hrvatska  
Codes and Identities, The Violence of the Image/The Image of Violence, Bukurešt, Rumunija

BELEF 04, Artikuliranje, Beogradski letnji festival, Beograd  
Još uvek bez naziva, jugoslovenski bijenale mladih, Vršac

2003 Raw, Introducing Sites /Cultural Territorien #04, Galerie für Zeitgenoessische Kunst, Leipzig, Nemačka

2002 Flu-ID II, Galerija Doma omladine, Beograd  
Bound/less Borders, prvi kružni balkanski projekat na otvorenom

2001 Real Presence 01, susret evropskih umetničkih akademija, Muzej 25. maj, Beograd

KONTAKT/CONTACT

Bulevar oslobođenja 78, 11000 Beograd, ivana.s@eunet.yu

# Milan Pavlović



O PATULJCIMA... Počeo sam da razmišljam o patuljcima od kako sam ih ugledao na samom izlazu iz Beograda gde počinju porodične kuće sa baštama. Okruženi zelenilom, ti lakirani gipsani odlivci sreće su ostavili snažan utisak na mene i ubrzo sam počeo da ih crtam, prvo na papiru, a potom i kao grafite na zidovima, vratima, stubovima... Kada sam završio slike, proces „oživljavanja“ baštenskog patuljka se nastavio tako što sam nacrtao krajnje stilizovanu siluetu patuljka i taj crtež fotografisao u raznim situacijama. Na moje iznenađenje, svi su ga prepoznali i odmah prihvatili. Ovi radovi su pokušaj poigravanja sa baštenskom mitologijom i fenomenom površne sreće.

*ABOUT DWARFS... I started thinking about dwarfs ever since I saw them on the very edge of Belgrade where the family houses with gardens start. Surrounded by greenery, these varnished plaster casts of happiness made very strong impression on me and soon I started to paint them, first on paper and than as graffiti on the walls, doors and posts... When I finished these paintings, the process of "resuscitation" of garden dwarfs continued with a drawing of extremely stylised silhouette of a dwarf than photographed in different situations. To my surprise, everybody recognized him and immediately acknowledged him. These pieces are my attempt to play with garden mythology and phenomenon of superficial happiness.*





## Milan Pavlović

Rođen 1969. u Sremskoj Mitrovici.

1995. diplomirao je na odseku za grafiku Fakulteta primenjenih umetnosti u Beogradu, smer – Grafika knjige. Magistrirao je 2001. godine na predmetu ilustracija. Objavljivao je crteže, ilustracije i stripove u mnogobrojnim časopisima u zemlji i inostranstvu. Izlagao je na više kolektivnih izložbi u zemlji i inostranstvu. Član je ULUPUDS-a i Exlibris društva, Beograd.

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 1994 Galerija Doma kulture studentski grad, Beograd
- 2000 Galerija Singidunum, Beograd
- 2002 Kafe Ghetto, Čačak
- 2004 Srećna galerija Studentskog kulturnog centra, Beograd
- 2005 Galerija Niškog kulturnog centra, Niš

### NAGRADE/PRIZES

- 1993 Nagrada VII bijenala jugoslovenskog studentskog crteža
- 1996 Nagrada „Zlatno pero Beograda“ za ilustraciju
- 1999 Nagrada „Zlatno pero Beograda“ za ilustraciju
- 2001 Druga nagrada za ilustraciju na temu „Čovek, žena, grad“ (predsednik žirija – Enki Bilal)

### AUTORSKA IZDANJA/COPYRIGHTS

- 1999 Stočna hrana i sedam patuljaka, Naša krmača
- 2001 Noćna morska strava, kratkometražni animirani film, Dunav film
- 2002 Les Jours Etranges, Samizdat B92/Cinema Rex
- 2003 Kako je Raša nadmudrio kišni dan, Kreativni centar

### KONTAKT/CONTACT

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#### RADOVI/WORKS

- „Patuljci dolaze 1“, akril na platnu, 80 × 100 cm
- „Patuljci dolaze 2“, akril na platnu, 45 × 65 cm
- „Patuljci dolaze 3-6“, akril na platnu, 50 × 65 cm svaka
- „Patuljci dolaze 7“, crtež u prostoru/serija digitalnih fotografija
- „Dwarfs are comming 1“, acryl on canvas, 80 × 100 cm
- „Dwarfs are comming 2“, acryl on canvas, 45 × 65 cm
- „Dwarfs are comming 3-6“, acryl on canvas, 50 × 65 cm each
- „Dwarfs are comming 7“, space drawing/series of digital photos



# DEČJA RADIONICA/CHILDREN'S WORKSHOP

U okviru ovogodišnje Dečje radionice organizovan je mali kurs primenjih umetnosti. Učile su se tehnike slikanja na tekstu i staklenim posudama i modelovanje nakita. Na izložbi radova ovogodišnjih učesnika kolonije u galeriji JLK, organizovana je „revija“ na kojoj su deca nosila svoje modele.

Biljana Ranković  
koordinator dečje radionice

*A small course of applied arts was organised within this year's Children's workshop. Children learned techniques of textile and glass painting and jewellery modelling. They wore their own models at the "fashion show" organised during the exhibition of works of the colony participants at the JLK Gallery.*

*Biljana Ranković,  
Coordinator of the Children's Workshop*









# JLK06

*Jalovičku likovnu koloniju pomogli su: Ministarstvo za kulturu Republike Srbije, opština Vladimirci i poslovni sistem Bonida*



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