

30.

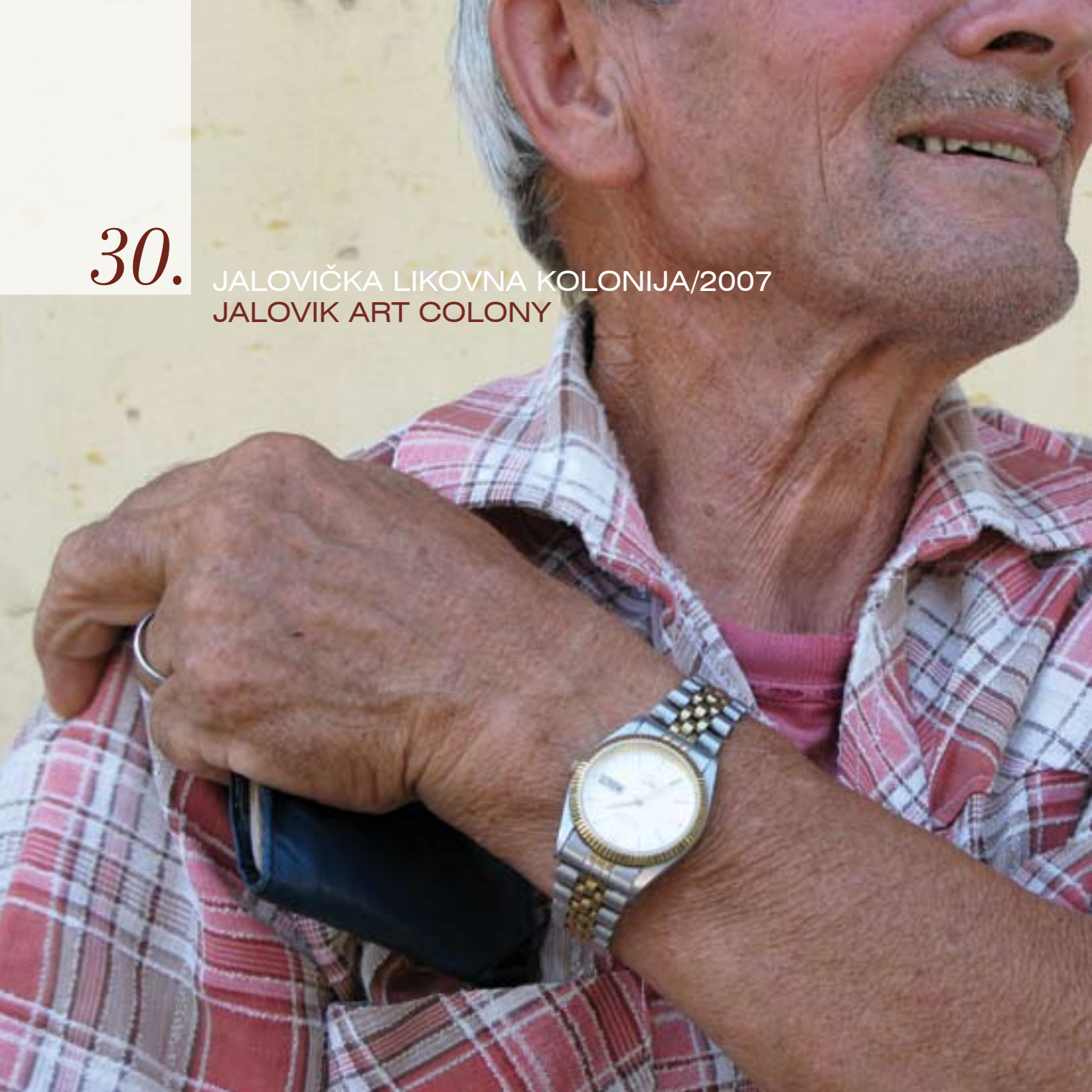
JALOVIČKA LIKOVNA KOLONIJA/2007  
JALOVIK ART COLONY



**JA  
LOVI  
KNET**

30.

JALVIČKA LIKOVNA KOLONIJA/2007  
JALOVIK ART COLONY





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, Portugalija, 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, zatim 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 Portugalije, 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, tirkizno-zelene boje, koju je prenela na svoje panele.

Ta velika sala svojom monumentalnošću i melanholičnom patinom prošlih vremena uglavnom fascinira ponekog umetnika. Ove godine je „osvojila“ Gora-



na 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 nje-gove „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 uzbudljiv proces rada kojem smo svi prisustvovali tokom deset dana dao je takođe i uzbudljiv 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 Skupljenu), pod suncem, bez hlada (na oko 40°C), doveo je do pronalazaženja beskrajno zanimljivih i, u Perićevom stilu, duhovito kombinovanih metalnih

delova čiju je rđu, pomoću obične jalovičke vode, otisnuo na ranije pripremljene tkanine.

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

Branislav Nikolić, selektor

*The Jubilee 30<sup>th</sup> Jalovik Art Colony was exciting to all the people involved. To the people of the village who are pressurised by the farming and other hard work, the colony meant ten days bustling with new people and events, and for the artists who had come 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 pieces of work, 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*

# JALOVIKNET

“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 would not know to 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, jubilean, 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.

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 Cultural Centre in Jalovik, that she transferred their colour to her panels.



This grand hall does generally fascinate certain artists with its monumentality and patina of melancholy of the past times. This year it has “conquered” 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. It is probably the way the artist wanted it to be.

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 could 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 the ten days also gave 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.*

*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).*

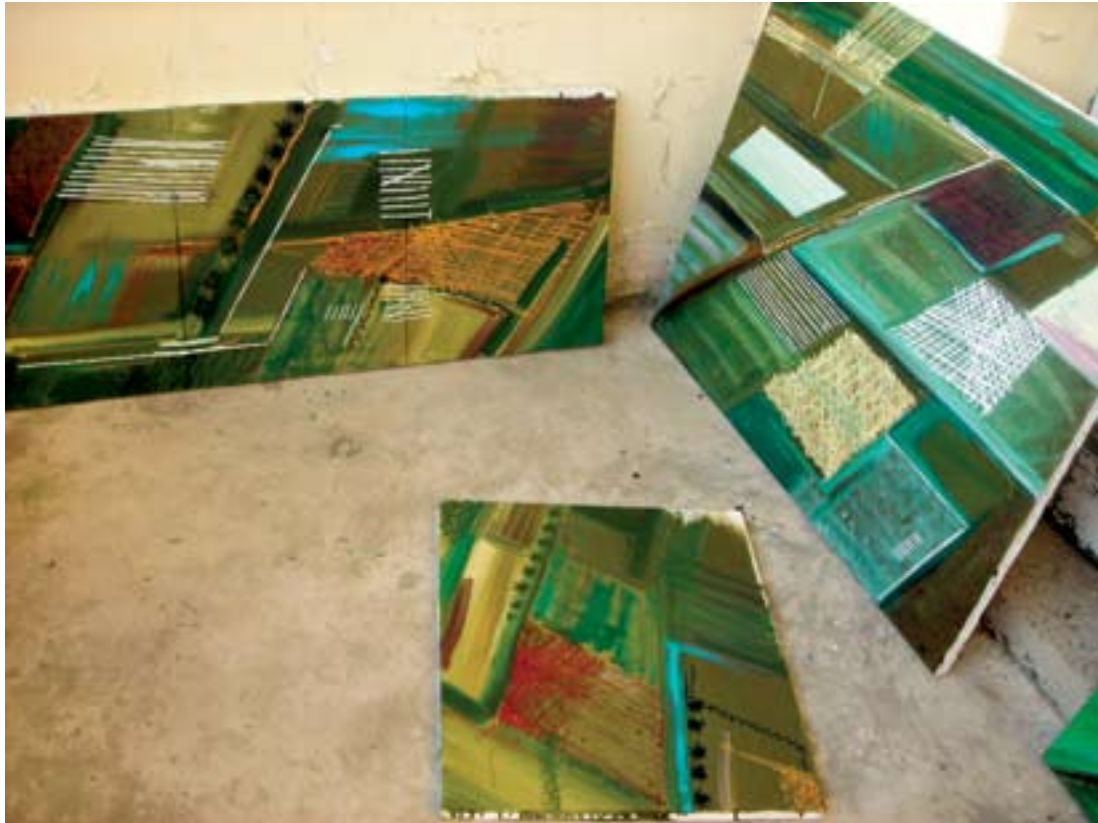


*Sonja Ulić, a painter from Belgrade who mainly paints portraits, liberated herself from her usual method of work in Jalovik. Very freely and inspired she painted many beehives set one upon another. One large diptych and one mini-series of two paintings seem very fresh, firm and relaxed. We all wanted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

*Branislav Nikolić, selector*



# Aquil Copier



U osnovi mog rada nalazi se snažno uverenje u dvoznačnost slika i svakog drugog oblika predstavljanja. Ta svest je ono što mojim slikama želim da prenesem gledaocima.

Govorim o dvoznačnosti slika jer me interesuje proces progresivnog razotkrivanja novih podataka, ili detalja, koji predstavljaju izazov za očekivanja i postojeća uverenja, na taj način otkrivajući posmatraču nova značenja. Ovaj proces, koji odgovara vremenu tokom kojeg se gledaju moje slike, jeste put koji traje, što implicira uključenost, a katkad i fizičko učešće posmatrača.

Obično me inspirišu neke postojeće fotografije, slike koje ja fotografišem ili slike koje pronalazim koristeći softver kao što je Google Earth. Slikam pejzaže gledane odozgo koji se mogu lako prepoznati: prikazi nji-

va, gradova ili staklenika i industrijskih zona kako obično izgledaju kada se gledaju kroz prozor aviona, ili u atlasu, ili putem jednostavnog softvera. U Jaloviku sam koristio maštu i okolinu da bih stvorio nove pejzaže. Koristio sam elemente pejzaža koje sam bukvalno šio i pravio nove, nepostojeće pejzaže. Na slike je našiven i kanap da bi se istakli pojedinačni povezujući elementi.

Posmatrač, koga prvo privuče prepoznatljivost naslikanog predela, suočava se sa drugom predstavom kada se približi. On ili ona će otkriti različite narative unutar slika. Priče se mogu sačiniti po uzorku različitih detalja koje on ili ona žele da prate, a koji svakako ne odgovaraju predstavi koju su prepoznali iz daljine.

Slike ne žele da budu proniknute na brzinu već je za to potrebno vreme i ostaju otvorene pred ličnim svetom i maštom posmatrača i njegovom ili njenom sposobnošću da se angažuju – i fizički i intelektualno.



*At the basis of my work there is a strong belief in the ambiguity of images, and of any form of representation. It is this consciousness that I try to communicate to the viewers with my paintings.*

*I speak about images' ambiguity, because I am interested in the process of the progressive unveiling of new information, or details, which can challenge expectations and existing beliefs, bringing the spectator to new meanings. This process, which corresponds with the time of observing my paintings, is an ongoing journey, which implies involvement and even a physical participation from the viewer.*

*Usually I take inspiration from already existing photographs, pictures I take myself, or images captured by software as Google Earth. I paint top down landscapes that are easily recognizable: views of farmlands, cities, or green houses and industrial areas as can be usually seen from an airplane's window, on an atlas, or through common custom software. In Jalovik I used my imagination and the surroundings to create new landscapes. I used landscape elements which I literally sewed together as a new, not existing landscape. Also pieces of rope are sewed in the paintings to point out the single elements connecting each other.*

*The spectator, who is first attracted by the recognizability of the land portrayed, faces another representation when s/he gets closer. S/he finds a different narratives inside the paintings. Stories that can be made according to the different details s/he decides to follow and which surely do not confirm or match the image s/he recognized from far.*

*The paintings do not want to be consumed fast, but they request time and they remain open to the viewers personal world and imagination, and to his or her capacity to engage – both physically and intellectually.*

## *Aquil Copier*

Born in Amsterdam 1973. Lives and works in Amsterdam, The Netherlands.

### OBRAZOVANJE/EDUCATION

- 1999-04 Gerrit Rietveld Academy Amsterdam, dep. Drawing and Painting
- 2003 Accademia di Belle Arti di Brera, Milan, Erasmus exchange project
- 1998-99 Hogeschool voor de Kunsten, Utrecht, pre-education course visual Arts
- 1990-94 Grafisch Lyceum Amsterdam, M.B.O Graphic Design

### IZLOŽBE/EXHIBITIONS

- 2007 Coming Up, Royal Painting Prize 2007, Gemeentemuseum, The Hague (NL)  
Coming Up, Landsporen, CBK 's-Hertogenbosch in collaboration with Gallery Majke Husstege, 's-Hertogenbosch (NL)  
On Show Now, Miniature Museum, Sarphatiehuis, Amsterdam (NL)  
On Show Now, The Beat of Summer - Zomer tentoonstelling, AYACS Young Art Galerie, Amsterdam (NL)  
5 P.O. BOX ///// 5 Person Osmosis Box, W139/Basement, Amsterdam (NL)  
Konstruierte Landschaften, AYACS Young Art Galerie, Amsterdam (NL), Duo show with Saskia de Maree
- 2006 Plug-In, P/////akt, Amsterdam (NL)  
What You Need To Make It!, Chiellerie, Amsterdam (NL)  
Beauty Unrealized (Library), PSWAR, Amsterdam (NL)
- 2005 Royal Painting Prize 2005. GEM, The Hague (NL)  
Artists on Military Spots, Gallery Majke Husstege in collaboration with the bART Foundation, 's-Hertogenbosch (NL)
- 2004 Obiettivo a focale variabile, (solo exhibition), Galleria Nuvole Spazio Arte Contemporanea, Montesarchio (I)  
EXIT2004, Gerrit Rietveld Academy graduation exhibition, Amsterdam (NL)
- 2003 Mean Wall, Gallery De Branderij, Antwerp (BE)
- 2001 Group 9, Franjo Studio Window Gallery, Amsterdam (NL)
- 2000 It will just be art!, Gallery Wee 't wee, Amsterdam (NL)

### KONTAKT/CONTACT

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### RADOVI/WORKS

bez naziva, ulje na platnu, 100 × 80 cm, 2 komada  
bez naziva, ulje na platnu, 50 × 40 cm, 2 komada  
bez naziva, ulje na platnu, poliptih, 180 × 50 cm  
*untitled, oil on canvas, 100 × 80 cm, 2 pieces*  
*untitled, oil on canvas, 50 × 40 cm, 2 pieces*  
*untitled, oil on canvas, polyptich, 180 × 50 cm*



# Isabel Cordeiro

Pokušaj da se razmišlja na temu prostora (naši mehanizmi percepcije i racionalizacije prostora, kao što su terminologija, vizuelni jezik, kodovi itd., itd.) u prostoru gde prostor izgleda kao da polako bleđi (raspad prostorâ koji su postali nepotrebni a da je, pri tom, zadržana sadašnja uspomena na njihovu prvobitnu funkciju), učinio mi se kao nepotreban, nebitan zadatak. Bilo je to kao da pokušavam da se pomerim unapred dok mi okolnosti govore suprotno: zašto razmišljati o nečemu što će na kraju nestati, samo sebe iscrpsti?

Čitava moja praksa delovala je kao luksuz.

Prihvatanje ovih naizgled antagonističnih tokova bilo je otrežnjujuće iskustvo i biće mi potrebno izvesno vreme da ga asimilujem.

*Trying to reflect upon space related topics (our mechanisms of perception and rationalization of space, such as terminology, visual language, codes, etc. etc.) in a place where space seems to slowly fade away (the decay of spaces that became obsolete, while keeping very present the memory of their original function), seemed like an unnecessary, irrelevant task.*

*It was like trying to move forward when the actual surrounding told me otherwise: why think about it when it will eventually disappear, consume itself? My all practice seemed like a luxury.*

*Acknowledging these seemingly antagonistic flows was an eye opening experience that will take me a while to assimilate...*





#### **RADOVI/WORKS**

„Small spaces think big”, crtež olovkom i akrilna boja na medijapanu, 42 × 30 cm  
“Small spaces think big”, pencil drawing and acrylic paint on MDF, 42 × 80 cm

## *Isabel Cordeiro*

Born in Portugal, Lisbon 1973. Lives and works in Amsterdam and Lisbon.

#### **OBRAZOVANJE/EDUCATION**

2004/06 Master in Fine Arts, Piet Zwart Institute, Rotterdam  
1992/00 Degree in Architecture, Faculty of Architecture, Technical University of Lisbon

#### **IZLOŽBE/EXHIBITIONS**

2007 5-Person Osmosis Box, W139/Basement, Amsterdam  
Unguided Tours, Transit Lounge, Part II, Berlin  
Under Soceore, Transit Lounge, Part I, Berlin

2006 Plug-in, P/////AKT, Amsterdam  
What you need to make it, Chiellerie, Amsterdam  
Wherein certain persons..., TENT, Rotterdam

2005 HowToSendAMessage, Het Wilde Weten, Rotterdam  
Koninklijke Prijs voor Vrije Schilderkunst  
PT, Tree-House Gallery, Amsterdam  
Royal Prize for Painting, GEM Museum of Contemporary Art , Den Haag

2004 Koninklijke Prijs voor Vrije Schilderkunst  
Royal Prize for Painting, Royal Palace, Amsterdam

2003 A Design for Spaces Leftover After Planning, Groothandelsgebouw, Rotterdam

2002 Living in a Glass House, Stedelijk Museum, Amsterdam  
Ways Out-Critical Utopists, Stroom Art Center, Den Haag

1999 Cena d'Arte, group exhibition of young artists, Lisbon with One Architecture+Berend Strik

#### **STIPENDIJE/GRANTS**

2005/06 Calouste Gulbenkian Foundation grant  
2000/01 Leonardo DaVinci program

#### **KONTAKT/CONTACT**

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# Aleksandar Dimitrijević



Tematika kojom se bavim – „društvene igre”, neiscrpna je za predstavljanje svakodnevnih međuljudskih odnosa. Društvene igre su predstavljene frontalno i uglavnom su sabijene u format slike, čime želim da istaknem njihov ritam i sklad. Moja namera je da od banalnih svakodnevnih stvari stvorim vizuelno upečatljive likovne celine.

Kao polazište koristim beleške (brojeve, recke, plus-minus) koje sadrže stalnu čovekovu potrebu za kontrastom (dobro-loše, pozitivno-negativno, ružno-lepo, moralno-nemoralno, tamno-svetlo). Ova stanja vode čoveka kroz društvene igre.

*“Board Games” – the topic I am dealing with, is a bottomless source of finding ways to present everyday life and relations among people. Board games are presented frontally and are mainly crammed within the format of the painting, by which I want to present their beauty and harmony. My intention is to create visually catching artistic units out of the everyday banalities. The things I start from are jots (numbers, scratches, plus and minus signs) which symbolise constant human need for contrast (good-bad, positive-negative, ugly-pretty, moral-immoral, dark-bright). These circumstances guide a human being through board games.*



**RADOVI/WORKS**

bez naziva, akril na platnu 100 × 80 cm, 4 komada  
bez naziva, akril na platnu 50 × 40 cm, 6 komada

*untitled, acrylic on canvas, 100 × 80 cm, 4 pieces*  
*untitled, acrylic on canvas, 50 × 40 cm, 6 pieces*

## *Aleksandar Dimitrijević*

Rođen 1977. godine u Užicu, Srbija. Živi i radi u Užicu.

### OBRAZOVANJE/EDUCATION

- 2004-06 Postdiplomske studije na Akademiji umetnosti u Novom Sadu, smer crtanje, mentor prof. Milan Stašević  
2000-04 Diplomirao na Akademiji umetnosti u Novom Sadu, odsek slikarstvo, u klasi prof. Milana Blanuše

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2007 VIP-art galerija, SKC, Beograd (sa R. Đukanovićem i M. Nadlačkim)  
2005 Slike, Gradska galerija Užice, (sa M. Nešić)  
Slike, Kulturni centar, Paraćin  
2004 Crteži, Šok galerija+Art klinika, Novi Sad  
2003 Slike, Galerija Stari prostor, Novi Sad

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

- 2007 Dislokacija pogleda, Muzej svremene umetnosti, Banja Luka, RS  
2006 18. užički regionalni likovni salon, Užice  
Umetnost, život i pometnja, 47. oktobarski salon, Beograd  
Čukarički likovni salon, Beograd  
17. užički regionalni likovni salon, Užice  
Skica za buduću izložbu u budućem muzeju (radionica Art klinika-05), Muzej savremene likovne umetnosti, Novi Sad  
2005 Mangelos 2005, izložba učesnika konkursa za najboljeg mladog vizuelnog umetnika, Kulturni centar REX, Beograd  
Novosadska scena (sa N. Džafo, D. Stošić i V. Ilić), Galerija Remont, Beograd  
2004 16. užički regionalni likovni salon, Užice  
Perspektivni 2004 (sa T. Lazar, V. Ilić i G. Hajzler), Ar+Klinika/mmc Led Art, Novi Sad  
Real Presence 2004, Muzej 25. maj, Beograd

### NAGRADE/PRIZES

- 2004 Prva nagrada za sliku na 16. užičkom regionalnom likovnom salonu  
Prva nagrada za crtež za studente završne godine Akademije umetnosti u Novom Sadu

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www.artdilit.uzice.net





# Žolt Kovač

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.



*Good morning, Djena, what? Don't take it back, it's a salad, quince salad, for lunch. Bring the glasses! And these foreigners don't eat? Later on there's a farewell party for a soldier. Where? Behind the hill when we hear the music, we go. All right, let's go. Look where Aca has sat! Well, that is the seat for the future soldier. Aca, what is that half a litre in your pocket, and it isn't the wedding but a farewell party. Let's dance! "You scum", he said to me. And Brana is just murmuring: "Who brought you two together?" I can barely remember the return ride over the macadam road, fortunately someone else was driving (Maja? Brana?) my car.*

*When we came round we painted like mad. Non-stop.*



#### **RADOVI/WORKS**

„Glupa slika 1“, ulje na metalu, 100 × 100 cm

„Glupa slika 2“, ulje na metalu, 100 × 100 cm

„Ovako i onako“, ulje na metalu, 96 × 96 cm

„Odavde i odande“, ulje na metalu, 96 × 96 cm

*“Silly Painting 1”, oil on metal, 100 × 100 cm*

*“Silly Painting 2”, oil on metal, 100 × 100 cm*

*“This Way and the Other”, oil on metal, 96 × 96 cm*

*“From Here and From There”, oil on metal, 96 × 96 cm*

## *Zolt Kováč*

Rođen 1975. godine u Pančevu. Diplomirao na fakultetu likovnih umetnosti u Beogradu 1999. godine, magistrirao na istom fakultetu 2002. Izlagao na brojnim grupnim izložbama u zemlji i inostranstvu.

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2005 Ekranska apstrakcija, Galerija Kulturnog centra, Beograd
- 2003 Krugovi u holandskoj ambasadi, Holandska ambasada, Beograd  
Mutni, Press to Exit galerija, Skoplje, Makedonija
- 2002 Mutni, Remont galerija, Beograd
- 2001 Umetnost je ponekad pravo osveženje, Galerija Doma omladine, Beograd  
Retrospektiva, Galerija savremene umetnosti, Pančevo  
Izaberite život, projekcija video rada (sa N. Marković), Galerija Remont, Beograd

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

- 2007 GPS, Unknown scenes, Ernst museum, Budimpešta, Mađarska
- 2006 Keine Wunderkammer, Hit Gallery, Bratislava, Slovačka, i C2C gallery, Prag, Češka Republika
- 2005 Stories from the neighborhood, Tallinn Art Hall, Estonia  
O normalnosti, Umetnost u Srbiji 1989–2001, Muzej savremene umetnosti, Beograd
- 2004 Challenge, Sinagoga, Trnava, Slovačka  
(Još uvek) Bez naziva, Jugoslovenski bijenale mladih, Vršac
- 2003 Billboard Gallery Europe, Bratislava, Slovačka  
44. oktobarski salon, Beograd  
INOUT, festival digitalnih medija, Prag, Češka Republika  
Poslednja istočnoevropska izložba, Muzej savremene umetnosti, Beograd
- 2002 Balkan konsulat, Rotor galerija, u okviru festivala "Steirischer herbst", Grac, Austrija  
22. memorijal Nadežde Petrović, Čačak  
Little red elephants, UKS galerija, Oslo, Norveška
- 2001 Konverzacija, Muzej savremene umetnosti, Beograd  
Regards projetes, festival video umetnosti, Muzej moderne i savremene umetnosti, Strazbur, Francuska  
Under construction, video festival u okviru projekta "Inter Arma", Varšava, Poljska
- 2000 41. oktobarski salon, Paviljon Cvijete Zuzorić, Beograd  
21. memorijal Nadežde Petrovic, Čačak  
4. bijenale mladih, Vršac  
Relacije, Bijenale u Pančevu 2000, Pančevo

### KONTAKT/CONTACT

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Das Eiserne Kreuz

„Gib' auf... Du wirst sehen, es ist gleich vorbei.“ – S.P.R.

Fondacija Das Eiserne Kreuz se zahvaljuje opštinskim vlastima i građanima Jalovika na saradnji i pomoći za realizovanje projekta MALEREI VERBOTEN.

*Das Eiserne Kreuz Foundation is thankful to the municipal authorities and people of Jalovik on the co-operation and assistance in the realisation of the MALEREI VERBOTEN Project.*

#### **RADOVI/WORKS**

Svi radovi imaju naziv „Malerei Verboten“

ulje i akril na drvetu, 100 × 200 cm

ulje i akril na platnu, 70 × 70 cm, 2 komada

ulje i akril na platnu, 60 × 60 cm, 2 komada

intervencija na zidu, emajl lak, dimenzije promenljive

*All pieces of work are of the same title – “Malerei Verboten”*

*oil and acrylic on wood, 100 × 200 cm*

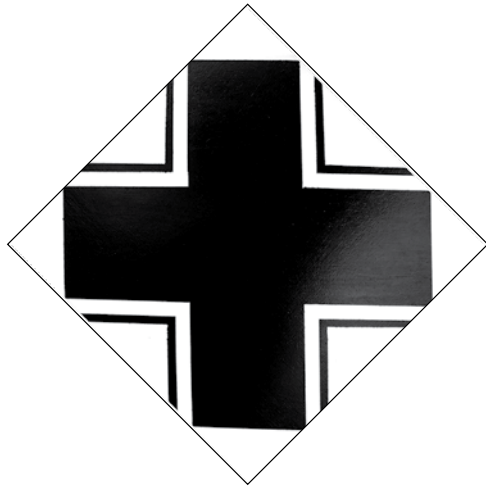
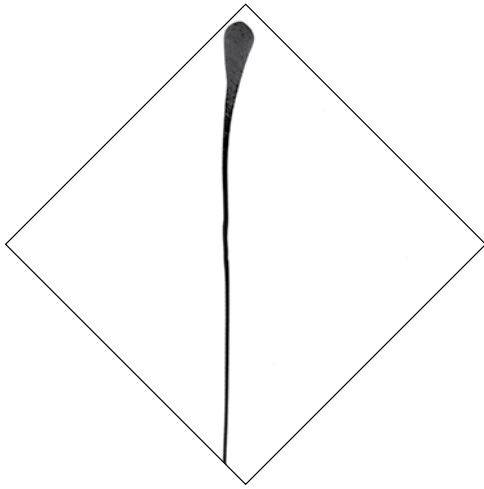
*oil and acrylic on canvas, 70 × 70 cm, 2 pieces*

*oil and acrylic on canvas, 60 × 60 cm, 2 pieces*

*wall painting, enamel paint, variable size*







## *Goran Kovačević*

Rođen 1976. godine u Zrenjaninu. Diplomirao na Fakultetu likovnih umetnosti u Beogradu i magistrirao na istom fakultetu 2007. godine u klasi profesora Čedomira Vasića.

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2007 Ljubitelji umetnosti, Galerija Doma omladine, Beograd
- 2005 Crteži, Galerija Doma omladine, Beograd
- 2004 Entartete Kunst, Galerija SKC, Beograd

### GRUPNE IZLOŽBE/GROUP EXHIBITIONS

- 2002 Stilske vežbe, galerija Haos, Beograd
- 2001 30. izložba crteža i skulptura malog formata studenata FLU, Galerija Doma omladine, Beograd
- 2000 29. izložba crteža i skulptura malog formata studenata FLU, Galerija Doma omladine, Beograd
- 1999 10. bijenale studentskog crteža, Galerija Studentskog grada, Beograd

### NAGRADE I STIPENDIJE/PRIZES

- 2001 Nagrada Fakulteta likovnih umetnosti za crtež  
Nagrada Fakulteta likovnih umetnosti za mozaik  
Stipendija Fonda kraljevskog doma Karađorđević
- 2000 Stipendija Kraljevine Norveške

### KONTAKT/CONTACT

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Stigla sam u Jalovik sa spremnim idejama šta ću i kako raditi. Brzo sam shvatila da neće biti nikakvih problema, jer tu „sve može”. Tako sam sve i mogla, osim da ostanem ravnodušna prema samom mestu i meštanima. Autentičnost mesta mi nije dala drugu mogućnost, osim da postane tema mog rada. Jalovik je malo mesto u kojem je svaki stanovnik veliki ljubitelj umetnosti – ako i sam nije umetnik. I dok vas njihovo gostoprimstvo navodi da podetinjite, možete da uživate u jedinstvenom pejzažu, naučite da vozite traktor, kao i da cenite svaki komadić svinjetine!



*I arrived in Jalovik with a preconception of what I was going to do and how I was going to work. Very soon I realised that there would be no problems because here “everything can be done”. So I could do everything, except remain indifferent towards the village and the people who lived there. The authenticity of the place gave me no other option, but to become the theme of my work. Jalovik is a little village where everyone is a great art lover, if not an artist him/herself. And while their hospitality almost drives you into childishness, you can enjoy a unique landscape, learn how to drive a tractor, and to appreciate every piece of pork!*

#### **RADOVI/WORKS**

„Priče u kratkim crtama i šarama“, mermer, boja, dimenzije promenljive  
“Stories in short lines and patterns“, marble, paint, variable size



## *Maja Radanović*

Rođena 1978. godine u Beogradu. Živi i radi u Beogradu.

### OBRAZOVANJE/EDUCATION

Letnja škola, International Summer Academy of Fine Arts, Salzburg, klasa

“Intervencije u javnom prostoru”, profesor Alfredo Jaar

Letnja škola, International Summer Academy of Fine Arts, Salzburg, klasa za

“Video umetnost”, profesorka Ellen Cantor

Fakultet likovnih umetnosti u Beogradu, klasa profesora Mrđana Bajića,  
odsek vajarstvo



### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

2006 BRE!ND, interaktivna instalacija, Galerija Doma omladine, Beograd

2004 Bića/Creatures, Instalacija skulptura i printova, Dom omladine, Beograd

### GRUPNE IZLOŽBE/GROUP EXHIBITIONS

2007 Building Body/Building Identity, Institut Culturel Roumain, Pariz, Francuska  
40. hercegnovski zimski salon, Galerija Josip-Bepo Benković, Herceg Novi, Crna Gora

2006 Izložba mladih 2006, Nish Art Foundation, Niš

2005 Border Disorder, internacionalna izložba, SKC, Beograd  
Beograd-Belgrade, just visiting, Kunstraum Walcheturm, Cirihi, Švajcarska  
Bijenale mladih umetnika, Herceg Novi, Crna Gora

2004 Border Disorder, Aarhus, Danska  
20+Timisoara=Art, Festival Of Young Creation, Temišvar, Rumunija  
Kontinentalni doručak, Oktobarski salon, Beograd  
Jugoslovensko bijenale mladih umetnika, Vršac

2003 Video-Personal expression, izložba video radova, Salzburg, Austrija

2002 Räder im Fluss, 10 projekata za Salzburg, Festung Hohensalzburg, Salzburg, Austrija

### KONTAKT/CONTACT

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# Vladimir Perić

Iznenadenje publike pred nekim radom svakako je jedna od dragocenih reakcija koju umetnik sakuplja. Ali kada umetnik rutinski ponavlja sled aktivnosti kojima dolazi do rešenja, lišen je te komponente stvaralastva, lišen je iznenadenja.

Ja sam tražio i, čini mi se, našao način da poput nonšalantnog kontrolora budem iznenađen krajnjim rezultatom procesa koji sam započeo.

Rđa se nikada ne da potpuno ukrotiti.





*The surprise of the audience before a piece of work is, by all means, one of precious reactions that an artist collects. Yet, when an artist routinely repeats the line of activities he uses to come to the solutions, he is deprived of that component of creation, deprived of surprise.*

*I was seeking, and, it seems to me, I found a way to be surprised by the final result of the process that I had started, like a nonchalant controller.*

*Rust cannot be completely tamed.*

**RADOVI/WORKS**

bez naziva, rđa na platnu, 90 × 62 cm, 2 komada

bez naziva, rđa na platnu, 50 × 30 cm, 2 komada

untitled, rust on canvas, 90 × 62 cm, 2 pieces

untitled, rust on canvas, 50 × 30 cm, 2 pieces



## *Vladimir Perić*

Rođen 1962. godine u Beogradu. Studirao grafiku i fotografiju na Fakultetu primenjenih umetnosti u Beogradu.

1986-96 kao član grupe Talent

1996-06 pod pseudonimom Talent Factory

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

2006 Talent Factory/The End, Galerija Remont, Beograd

2006 Planeta, Galerija Ozon, Beograd

2005 Made in Yugoslavia, Galerija Haos, Beograd

2004 Tehnički pregled, Galerija Remont, Beograd

2003 Trodimenzionalni tapet, model 7, Galerija Doma omladine, Beograd

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

2005 46. oktobarski salon, Umetnost koja radi, Beograd

2005 O normalnosti, Umetnost u Srbiji od 1989. do 2001. godine, Muzej savremene umetnosti, Beograd

2003 Veza/Connection, II međunarodna konferencija za umetnost i kulturu, Beograd

2001 LRD (Laser Random Drawing), go Europe: The Kaleidoscopic Eye, Kunsthalle des ARTmax, Braunšvajm, Nemačka

2000 41. oktobarski salon, Beograd

### KONTAKT/CONTACT

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# Karine Serror

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.





**RADOVI/WORKS**

„Kako se kaže“, kombinovana tehnika,  
dimenzije promenljive  
bez naziva, akril na platnu, 80 × 100 cm  
“How does one say”, mixed media,  
variable size  
untitled, acrylic on canvas, 80 × 100 cm

*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.*



## *Karine Seror*

Born 1970 in Paris, France

### OBRAZOVANJE/EDUCATION

- 1993 MA Degree in Economy
- 1997 Degree from College studies – Cultural Mutations and Artistic Activities in Europe

### PISANJE I PREDAVANJA/WRITINGS AND LECTURES

- Public lectures on theatre plays
- 2000 Writing a theatre play for children
- 2002-06 Writing and public lectures on my own poems
- 2005 Creating educational game for children and research for the editor of the World Explorers
- 2007 Research work for the travel guide Chinese Street

### STIPENDIJE/RESIDENCES

- 1994 Grant for traveling and study trip on contemporary art in Japan
- 1996-97 Residential work in the theatre troupe with Armand Gatti
- 2005 Residential program of writing on documentary films

### ISKUSTVA/EXPERIENCES

- 1993-95 Setting an art exhibition for a Paris association
- 1997-05 Creating a studio where children will dedicate time to writing in schools and in centres for free time
- 2006 Directing short films for children's TV series "Sesamy Street"

### DOBROVOLJNI RAD/VOLUNTEERING

- 2000-07 Assistant and President of the Day of Circus Association, a circus school for children

### KONTAKT/CONTACT

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75020 Paris  
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# Sonja Ulić



Zatalasan pejzaž, vetar u krošnji jablanova, kukurikanje petlova, naš pas Riki, Svetlanina klopa (svi odlazimo teži za par kilograma), Đenadijina pažnja, Ćosina, Branina, Mićina, Ljubišina logistička podrška, Akilov i Acin podsticaj, atmosfera, smeh i ljubav, hemija, brate!

*A wavy landscape, wind in the crowns of poplars, crowing of cocks, our dog Riki, Svetlana's food (all of us leaving a couple of kilos heavier), Đenadija's care, Ćosa's, Brana's, Mića's, and Ljubiša's logistic support, encouragement from Akil and Aca, atmosphere, laughter and love, chemistry, brother!*



#### **RADOVI/WORKS**

„Košnice 1”, ulje na platnu, diptih, 160 × 100 cm  
„Košnice 2”, ulje na platnu, 65 × 45 cm, 2 komada  
“Beehives 1”, oil on canvas, diptych, 160 × 100 cm  
“Beehives 2”, oil on canvas, 65 × 45 cm, 2 pieces

## *Sonja Ulić*

Rođena u Beogradu 1949. godine. Slikanjem se bavi od 1994. godine, prvo kao učenik u nekoliko beogradskih ateljea, a u poslednje tri godine u ateljeu profesora Bogoljuba Erčevića. Član je likovne grupe Centralnog doma Vojske Srbije.

#### **IZLOŽBE/EXHIBITIONS**

- 2003 Izložba kolonije Goč, Gvarnerijus, Beograd
- 2005 Grupna izložba, Centralni dom VS, Beograd  
Izložba kolonije, Žabalj  
Decembarska izložba, Centralni dom VS, Beograd
- 2006 Portret kroz vreme, NU Braća Stamenković, Beograd  
Decembarska izložba, Centralni dom VS, Beograd
- 2007 Samostalna izložba, Centralni dom VS, Beograd

#### **KONTAKT/CONTACT**

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## Ulični umetnici/Street Artists

Gostovanje šestoro beogradskih street art umetnika na Jalovičkoj likovnoj koloniji 2007. 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.

Pojam street art nastoji da obuhvati širok spektar različitih delovanja u okviru umetnosti koja proishode iz punk i hip-hop kulture. Tako i umetnici Katarina Šoškić, Dušan Rajić, Jovan Mikonjić, Dragan Planinčić, Nikola Agbaba, Miroslav Dukić, koji čine neformalnu grupu, kao svoja interesovanja imaju različite umetničke oblasti (slikarstvo, dizajn, arhitektura, internet, muzika, mediji), međutim njihov zajednički sadržalac je ULICA.

Marko Miletić

*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 to a different position – Jalovik is the first village in Serbia with a graffiti mural.*

*The idea of street art does tend to encompass a wide spectrum of different activities within art that derive from punk and hip-hop cultures. And so the artists Katarina Šoškić, Dušan Rajić, Jovan Mikonjić, Dragan Planinčić, Nikola Agbaba, Miroslav Dukić, who comprise an informal group, are interested in different fields of art (painting, design, architecture, internet, music, media), however, their common denominator is the STREET.*

Marko Miletić







## DODATNI PROGRAMI/OTHER PROGRAMS

PREDAVANJE/LECTURE 17. 08. 2007.

**Centar za nove medije\_kuda.org** je organizacija koja okuplja umetnike, teoretičare, medijske aktiviste, istraživače i široku publiku na polju informacijskih i komunikacijskih tehnologija. U tom smislu, kuda.org je posvećen istraživanju novih kulturnih odnosa, savremene umetničke prakse i društvenih tema. Aktivnost rada kuda.org je usmerena ka pitanjima uticaja elektronskih medija na društvo, na kreativnu upotrebu novih komunikacijskih tehnologija i na savremenu kulturnu i društvenu politiku. Programi kuda.org: infocentar, prezentacije i predavanja, produkcija i izdavaštvo.

*Centre for New Media\_kuda.org is an organisation that gathers artists, theoreticians, media activists, researchers and wide audiences in the field of information and communication technologies. In that sense, kuda.org is dedicated to the research of new cultural relationships, contemporary artistic practice and social topics. The activity of kuda.org's work is directed towards the issues of the influences of the electronic media on the society, on the creative utilisation of new communication technologies and on the current cultural and social policies. Programs of kuda.org: info centre, presentations and lectures, production and publishing.*

[www.kuda.org](http://www.kuda.org)



PREDAVANJE/LECTURE 18. 08. 2007.

**Omladinski centar CK13** je alternativni i edukativni prostor namenjen podsticaju i razvoju društvenog angažmana i političkog aktivizma, pre svega mladih, koji podrazumeva visok stepen samoorganizacije i samoodrživosti aktivnosti mladih generacija i njihovih nezavisnih akcija. "Omladinski centar CK13" je pokrenut usled dramatičnog nedostatka alternativnih, vanškolskih edukativnih i medijskih centara u Novom Sadu koji konceptualno povezuju različite potrebe mlade populacije i koji su otvoreni i dostupni upravo mladima.

*Youth Centre CK 13 is an alternative and educational space intended to support and boost development of social engagement and political activism, primarily among the young people, which requires a high level of self-organising and self-sustainability of the activities of the young generations and their independent activities. Youth Centre CK 13 has come to being as a result of the dramatic lack of alternative, extracurricular educational and media centres in Novi Sad, which conceptually connect different needs of the young population and which are open and available to the young.*

[www.ck13.org](http://www.ck13.org)





KONCERT/CONCERT 20. 08. 2007.

**Jarboli**

[www.jarboli.org](http://www.jarboli.org)



PREDSTAVA ZA DECU/CHILDREN'S THEATRE PLAY  
20. 08. 2007.

**Ars Longa**, Beograd, *Aska i vuk*



## DEČJA RADIONICA/CHILDREN'S WORKSHOP

U organizaciji ovogodišnje Dečje radionice došlo je do nekih promena u odnosu na prethodne godine. Dobili smo veći i bolji prostor u seoskoj osnovnoj školi i uspostavili saradnju sa O.Š. „Žika Popović“ iz Vladimirci, tako da su pored dece iz Jalovika učestvovala i deca koja pohađaju ovu školu. Svakodnevno je dolazilo mnogo više dece nego prethodnih godina. S obzirom na broj dece različitog uzrasta – od 5 do 15 godina, bilo je potrebno uključiti još saradnika u rad. Poziv su prihvatile Darija Gordić, nastavnica likovnog iz O.Š. „Žika Popović“, Vladimirci, i Olivera Pralica, student druge godine filološkog fakulteta iz Beograda, koja se već nekoliko godina bavi dečjom animacijom.

Kao i prethodnih godina, kada sam želela da izbegnem školski princip rada sa obaveznim temama i standardnim tehnikama, i ove godine sam napravila koncept kojim bih kod dece pobudila maštovitost, saznala šta oni mogu nespustano da dožive kao vizuelno, kakav je njihov doživljaj izazvan muzikom, slikom, skulpturom, arhitekturom, prirodom, filmom, pričom... Od tehnika su bili zastupljeni crtež, slika, kolaž, u kombinaciji klasičnih materijala (olovke, bojice, flomasteri, tempera, akril) sa drugim materijalima. Izložba dečjih radova u galeriji JLK bila je poseban događaj za decu, njihove porodice, meštane sela i za zvanične učesnike ovogodišnjeg saziva JLK.

Zahvaljujem se roditeljima koji su svakodnevno dovodili decu, O.Š. „Žika Popović“ i nastavnici Dariji na podršku i pomoći u radu.

Biljana Ranković, koordinator Dečje radionice



*There have been some changes in organising this year's Children's Workshop. We were given a bigger and better accomodation in the village elementary school and we have started our cooperation with "Žika Popović" elementary school from Vladimirci, so that children who go to this school participated together with children from Jalovik. Every day there were more children than previous years. Considering the number of children of different ages – from five to fifteen, it was necessary to involve more people in the work. Darija Gordić, arts teacher from "Žika Popović" elementary school in Vladimirci, accepted the invitation to help us, and so did Olivera Pralica, student of the second year of the Faculty of Philology in Belgrade, who has been working on animating children over few years now.*

*As was the case in the previous years, when I wanted to avoid an official principle of working with children with compulsory topics and standard techniques, this year, too, I made a concept by which I would awaken children's*

*imagination, find out what they can experience freely as visual, what would be their reaction to music, painting, sculpture, architecture, nature, film, story... The techniques applied were drawing, painting, collage, combination of classical materials (pencils, crayons, felt-tip pens, tempera and acrylic) with some other materials. The exhibition of children's work in the gallery of the Jalovik Art Colony was a wonderful experience for the children, their families, villagers and the official participants of this year's Jalovik Art Colony.*

*I am grateful to the parents for bringing their children regularly, to "Žika Popović" elementary school and to teacher Darija on the support and assistance in the work.*

*Biljana Ranković, Children's Workshop Co-ordinator*











*Jalovičku likovnu koloniju* finansijski su pomogli: Ministarstvo za kulturu Republike Srbije, opština Vladimirci i PJ PTT – Beograd. Zahvaljujemo se i ostalim sponzorima: DOO Nedeljковиć – Provo, Mlin Nacko – Jalovik, mesna zajednica Trbušac i PP Borofleks – Skupljen.



**30 \_ JЛK**



**JALOVIČKA LIKOVNA KOLONIJA** 11–22. avgust 2007 • ORGANIZATOR I IZDAVAČ/ORGANIZATION AND PUBLISHING Biblioteka „Diša Atić“, Vladimirci • ZA IZDAVAČA/FOR PUBLISHER Milan Ćosić, direktor • KOORDINATOR/COORDINATOR Đenadija Šujić • KONTAKT/CONTACT +381 (0) 15 513145, bibliotekavlad@ptt.yu • SELEKTOR/SELECTOR Branislav Nikolić • UČESNICI/PARTICIPANTS Aquil Copier, Isabel Cordeiro, Aleksandar Dimitrijević, Žolt Kovač, Goran Kovačević, Vladimir Perić, Maja Radanović, Karine Seror, Sonja Ulić • GOSTI UMETNICI/GUEST ARTISTS Erno Langenberg, Jarboli, Street Artists • KOORDINATOR DEČJE RADIONICE/CHILDREN'S WORKSHOP COORDINATOR Biljana Ranković • KUVARICA/CHEEF COOK Svetlana Šujić • PREVOD/TRANSLATION Nebojša Pajić • LEKTURA/PROOFREADING Gordana Leskovic • FOTOGRAFIJE/PHOTOGRAPHS učesnici • FOTOGRAFIJA NA KORICAMA I DIZAJN/COVER PHOTO AND DESIGN Branislav Nikolić • TIRAŽ/CIRCULATION 500 primeraka • ŠTAMPA/PRINT ColorgrafX, Beograd, februar 2008 • ISBN 978-86-83743-28-5 • [www.jalovik.net](http://www.jalovik.net)

CIP - Каталогизација у публикацији  
Народна библиотека Србије, Београд

73/76(497.11)„2007”(083.824)  
73/76.071.1(4)„20”:929(083.824)

**ЈАЛОВИЧКА ликовна колонија** (30; 2007)

30. jalovička likovna kolonija, [11-22.  
avgust] 2007 = [30th] Jalovik Art Colony,  
[2007] / [organizator, organization  
Biblioteka „Diša Atić”, Vladimirci; prevod,  
translation Nebojša Pajić]. -  
Vladimirci; Biblioteka „Diša Atić”, 2008  
(Beograd: ColorgrafX). - 36 str.  
ilustr.,; 20 x 20 cm

Uparedo srp. tekst i engl. prevod. -  
Tiraž 500. - Str. 2-4: Uvodna reč / Branislav  
Nikolić.

ISBN 978-86-83743-28-5

а) Јаловичка ликовна колонија (30; 2007) -  
Изложбени каталози  
COBISS.SR-ID 0



