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JALoviČKA LIKOVNA KOLONIJA/2008  
JALOVIK ART COLONY



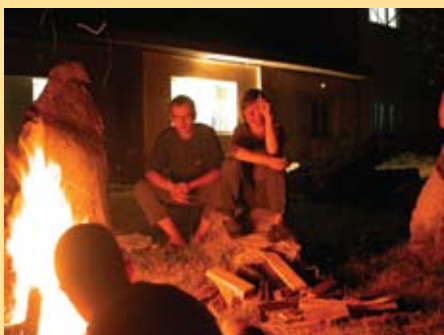
**JA  
LOVI  
KNET**



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JALoviČKA LIKOVNA KOLONIJA/2008

JALOVIK ART COLONY





## OTIĆI U NEKU BOLJU PRIČU

U Srbiji postoji mnogo, neki bi rekli i previše, likovnih kolonija i drugih skupova na kojima se umetnici sreću i stvaraju zajedno. U nedostatku pravih *rezidency* programa, likovne kolonije u Srbiji zapravo obavljaju nekoliko važnih funkcija. Prva je upoznavanje naših umetnika sa umetnicima iz raznih delova Evrope i sveta, njihovo druženje, razmena ideja, iskustava i, na kraju, rad u specifičnim uslovima zajedničkog boravka. Umetničke kolonije u velikoj meri doprinose procesu decentralizacije vizuelnih dešavanja i onoga što čini 'umetničku scenu'. Kolonije se uglavnom organizuju u malim sredinama, pri čemu se, po pravilu, uključuje i ta sredina tako da zajedno sa umetnicima, na posredan ili neposredan način, učestvuje u njihovom radu.

Jalovička likovna kolonija specifična je i jedinstvena po mnogo čemu. Osim toga što je jedna od najstarijih manifestacija ove vrste kod nas, tokom poslednjih godina ona je, prvenstveno zahvaljujući mladim ljudima koji je vode i organizuju, postavila nov i uspešan model funkcionisanja. Bitna karakteristika i doda-

tni kvalitet ove kolonije jeste to da su organizatori uspjeli da privuku umetnike mlađe generacije, koji su novim idejama i stavovima, ali prevashodno novim medijima i tehnologijama, dali i novi karakter ovom dešavanju. Tako je tokom letnjih meseci u malom posavo-tamnavskom mestu već nekoliko godina zaredom moguće videti radove kakvi se izlažu i u velikim svetskim galerijama. Instalacije, intervencije u prostoru, skulpture i ready made objekti koji nastaju u Jaloviku, daleko prevazilaze očekivanja kada je reč o umetnosti koja nastaje u uslovima jedne stereotipne manifestacije. Jalovička kolonija, međutim, u svojim nastojanjima da se osavremeni i modernizuje ide i korak dalje. Osim obezbeđenog smeštaja i uslova za rad, organizatori su osmislili interesantan i raznovrstan program u kojem umetnici aktivno učestvuju uz konstantno promišljanje datih situacija i okolnosti.

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

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

Uprkos usporenom tempu života malog mesta, idiličnom okruženju u prirodi, umetnici su nastavili aktivno da se bave recentnim temama. Polazeći u svom stvaralaštvu od različitih tehnika, modela, ali i nekonvencionalnih formalnih rešenja, umetnici se u traganju za sadržajem oslanjaju na širu savremenu vizuelnu kulturu i na brojna iskustva iz istorije umetnosti (Miodrag Vargić). U praksi njihovi postupci idu od transformacije, kopiranja i aroprijacije, do slobodnog reprodukovanja i prevođenja postojećih motiva i sadržaja u jedan novi formalni okvir (Danijela Anđelković). Umetnici ne traže univerzalna rešenja i odgovore, oni ne pričaju velike epske priče. Njihova umetnost ne teži monumentalnom i spektakularnom, već jednom istinski oslobođenom pogledu koji sagledavanjem malih realnosti i malih fenomena ukazuje na veće probleme i zablude (Nikola Marković). U zavisnosti od svojih interesovanja, ponuđenog sadržaja, razmišljanja o savremenom društvu i hiperrealnosti (Boris Šribar), autori u svojim delima tretiraju brojna pitanja poput stereotipnih predstava koje kreira moderni advertajzing (Branislav Nikolić), uticaja urbanog okruženja na psihu pojedinca i sliku društva u celini (Julie Dessaud), terora digitalnih slika (Nadia Lichting) i dvostrukog morala (Marko Crnobrnja). Sukob realnosti i percepcije uslovljene medijskom kulturom i dominantnim položajem vizuelnog, koje pretenduje da postane univerzalni jezik i postaje realnost za sebe, zapaža se u skoro svim radovima nasalim u Jaloviku.



Po završetku planiranog rada u koloniji organizuju se izložbe na kojima umetnici predstavljaju svoje radove i na taj način ostvaruju dodatnu vezu sa lokalnom sredinom koja se upoznaje sa savremenom umetničkom produkcijom. Veliki broj radova koji su nastali u koloniji od njenog osnivanja do danas ostali su u vlasništvu jalovičkog Kulturnog centra i sada, posle 30 godina, možemo govoriti o značajnoj kolekciji dela mnogobrojnih umetnika koji su boravili u Jaloviku. Visoke domete kolonije potvrđuje činjenica da su umetnici, iako odvojeni od gradova koji su središta dešavanja, zadržali kritički stav i na izvestan način produbili svoje poglede. Na kraju treba još jednom istaći da je Jalovik redak primer uspešne transformacije starijih manifestacija i jedno od retkih mesta gde mladi umetnici koji imaju šta da ponude, dobijaju šansu da to i ostvare. Stvarajući radove u različitim novim tehnikama i tehnologijama, i savremenim pogledom na svet, oni su pokrenuli novi način rada u kolonijama. Ova kolonija realizuje i značajnu saradnju sa inostranstvom jer pozivanjem umetnika iz raznih delova sveta ostvaruje komunikaciju i kontakte sa brojnim umetnicima i organizacijama koji se samim tim upoznaju i sa našom umetničkom scenom.

Saša Janjić

#### TO CHANGE FOR THE BETTER

*There are many, or too many, some would say, art colonies in Serbia, just as there are other events where artists meet up and create together. Since there are no true residency programs, art colonies in Serbia actually have several important functions. The first one is to introduce our artists to the artists from various parts of Europe and worldwide, so that they can associate with the others, exchange ideas, experiences and, in the end, work in specific conditions whilst staying together. To a great extent, art colonies add to the process of decentralisation of visual art events and of that which makes an 'art scene'. Colonies are mainly organised in small communities, and, as a rule, a community becomes involved in the process too, so together with the artists, directly or indirectly, it participates in their work.*

*The Jalovik Art Colony is particular in many ways. Besides being one of the oldest events of that kind in Serbia, during the past few years it has established a new and successful model of functioning primarily because of the young people who lead and organise it. An important feature and additional quality of this*



colony is that the organisers have managed to attract artists of a younger generation who have added a fresh character to this event through their ideas and attitudes, but primarily by applying new media and technologies. And so, for a couple of years during summer months in the little village in the Posava-Tamnava region one could see works of art that are exhibited in world renowned galleries. Installations, interventions in space, sculptures and ready-made objects which are created in Jalovik overcome the expectations when it comes to the question of art created under the conditions of a stereotypical event. The Jalovik Colony, however, in its desire to modernise, goes a step further. Apart from taking care of accommodation and working conditions, the organisers made a meaningful and interesting programme in which artists actively participate and constantly reconsider the given situation and circumstances.

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

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

In spite of the slow pace of life in the little village, idyllic surrounding and the nature, the artists actively proceeded in pursuit of the latest issues. Utilising different techniques and models and yet the unconven-

tional formal solutions as a starting point in their creative work, the artists lean on a wider contemporary visual culture and numerous experiences from the history of art in their search of contents (Miodrag Vargić). In practice, their work varies from transformation, copying and appropriation, to free reproduction and translation of the existing motives and contents into a new formal framework (Danijela Anđelković). Artists do not seek universal solutions and answers, they do not tell grand epic stories. Their art does not incline towards monumental and spectacular, but to a truly liberated view which, through analysing small realities and small phenomena, points to grander problems and delusions (Nikola Marković). Depending on their interests, the offered contents,





contemplation on modern society and hyperreality (Boris Šribar), authors treat numerous issues like stereotypical images created by modern advertising (Branislav Nikolić), influences of urban environment on an individual's mind and picture of a society in general (Julie Dessaud), terror of digital photos (Nadia Lichting) and double morality (Marko Crnobrnja). The clash of reality and perception conditioned with media culture and dominant position of the visual, which strives to become an universal language and is becoming a reality for itself, can be seen in almost all the works created in Jalovik.



After the planned work in the colony comes to an end, exhibitions are organised where the artists present their work and that way they achieve additional connection with the local environment which is introduced to the contemporary artistic production. A great number of pieces of work created in the colony from its establishment until today has remained the property of Jalovik Community Centre and today, after 30 years, we can speak of an important collection of work of numerous artists who have spent time in Jalovik. Great achievements of the colony show that the artists, although away from the cities which are centres of ongoing events, have managed to keep their critical attitude and in a way they deepened their points of view. In the end, it should be stressed out once again that Jalovik is a rare example of successful transformation of older and established manifestations and one of the rare places where young artists who have something to offer are given a chance to do that. By creating works of art in different new techniques and technologies and with their modern view of the world they have initiated a new way of work in colonies. This colony has also established an important cooperation with people from foreign countries because, through inviting artists from different parts of the world, it establishes communication and contacts with numerous artists and organisations, who thus get to know our artistic scene, too.

Saša Janjić



Iznenadenje je prava reč koja opisuje moj utisak boravka u Jaloviku.  
U svakom slučaju, ostaje za nezaborav.

*Surprise is the exact word that describes my impressions of the time  
I spent in Jalovik. Anyway, it remains not to be forgotten.*

## **RADOVI/WORKS**

„Milica”, kombinovana tehnika, 36 × 57 cm  
„Biljana”, kombinovana tehnika, 40 × 57 cm  
„Dijana”, kombinovana tehnika, 38 × 57 cm  
“Milica”, mixed media, 36 × 57 cm  
“Biljana”, mixed media, 40 × 57 cm  
“Dijana”, mixed media, 38 × 57 cm

# *Danijela Andelković*

Rođena 1970. godine u Beogradu.

- 2003 diplomirala na Fakultetu likovnih umetnosti na vajarском odseku
- 2004 član ULUSA
- 2006 magistrirala na Fakultetu likovnih umetnosti na vajarском odseku

## SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2008 Portreti, Galerija SULUJ, Beograd
- 2006 Mesto za pištolj ili u odsustvu, Galerija ZVONO, Beograd

## GRUPNE IZLOŽBE/GROUP EXHIBITIONS

- 2003 BELEF, Znak, Kalemegdan, Beograd  
Perspektive XXX, Galerija Andrićev venac, Beograd
- 2002 Bijenale mladih, Vršac  
Transparentnost, Galerija savremene umetnost, Pančevo
- 1999 X bijenale jugoslovenskog studentskog crteža, Studentski grad, Beograd

## Kao član grupe UTIL

- 1994 Jednodnevna akcija grupe UTIL, Knez Mihailova ulica, Art vrt
- 1993 Jednodnevna akcija, Izložba živih skulptura, javna garaža, Masarikova 3, URBAZONA

## SAJMOVI/ART FAIRS

- 2007 Viennafair, Beč, Austrija  
Artmoscow, Moskva, Rusija

## KONTAKT/CONTACT

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candjelkovic@sbb.co.rs



# Marko Crnobrnja

Pomislio sam da je deset dana malo. Shvatio sam da je potaman.  
Deset dana koji su mi osmislili narednih 355.  
U Jaloviku sam započeo seriju skulptura za mame i tate.  
Inspiracija su mi bile psovke i obećanja.

*I thought that ten days would be a short stay. I realised it was just right.  
Ten days that gave meaning to the following 355.  
In Jalovik, I started a series of sculptures for mums and dads.  
I was inspired by curses and promises.*





**RADOVI/WORKS**

„Što da ne?“, drvo i guma, 120 × 100 × 30 cm

„Ispeci pa reci deci“, drvo, kudjelja i guma, 50 × 60 × 20 cm

„Kanon“, drvo, 120 × 40 × 40 cm

*“Why not?”, wood and rubber, 120 × 100 × 30 cm*

*“Ispeci pa reci deci” (play on words), wood and rubber, 50 × 60 × 20 cm*

*“Canon”, wood, 120 × 40 × 40 cm*

## *Marko Crnobrnja*

Rođen 1978. godine u Obrenovcu.

Završio srednju Školu za umetničke zanate u Šapcu, odsek duborez.

Diplomirao vajarstvo na Fakultetu likovnih umetnosti u Beogradu.

Bavim se edukativnom skulpturom. Skulpturom uspešno edukujem razuzdanu decu i preplašene roditelje.

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

2008 Ruke pune posla, Pančevo, izložba i radionica, BUDI 08, Dečje bijenale umetnosti, Pančevo

2008 Edukativna skulptura, Zadužbina Ilije M. Kolarca

2005 Siemens Art\_Lab Galery, Beč, Austrija

2004 Doba nevinosti, Galerija Zvono, Beograd

1999 Ambalaža, Galerija Singidunum, Beograd

### GRUPNE IZLOŽBE/GROUP EXHIBITIONS

2007 DEZORG, Galerija savremene umetnosti, Smederevo

2005 Oktobarski Salon u Beogradu

2004 How2send a message, Pissanelo-Crnobrnja, Narodni muzej, Beograd

Asamblaž, Galerija Singidunum, Beograd

1998 Oktobarski salon, Šabac

Stalna postavka u Pedagoškom muzeju u Beogradu

Scenografija u predstavi MOLERI, Familija Teatar

Radionica u okviru dečjeg centra VRT

### KONTAKT/CONTACT

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markocrnobrnja@gmail.com



# Julie Dessaud

## KOD KUĆE/NE KOD KUĆE\*

Jalovik. Podseća me na rodno mesto Overnj u Francuskoj. Selo. Jednostavnost. Veliki umetnici. Priča do kasno uveče. Inspirativno. Deli se atelje, u stilu studentskih dana. Crtkanje na balkonu. Skiciranje polja u suton kod groblja. Običan si prolaznik. Beležiš okolne strukture. Komešanje mreže strujnih kablova iznad valovitog pejzaža. Crtanje. Slikanje. Prikriivanje rezultata u apstraktne radove kao i obično. Stvaranje umetnosti. Intenzivno.

Sve dok me nije probudio zvuk pisaće mašine jednog jutra. Blaga nelagoda. Iritirajući ritam. Nepotrebna informacija. Mada provocira. Po informacionoj teoriji, entropija je mera količine podataka koji nedostaju pre njihovog prijema. Hajde da budemo stvarni. Direktni. Fotografija. Opis. Serija usputnih snimaka. Sećanja. Upotreba obojenih filtera kao ogledala. Crvena. I zelena. Projekcija. Slikanje jedne fotografije. Otvaranje izložbe. Nove serije, zasigurno.



\*po istoimenom (takozvanom minimalističkom muzičkom) albumu Vima Mertensa (1981)

### AT HOME / NOT AT HOME\*

*Jalovik. Reminding me of my birthplace Auvergne in France. Countryside. Simplicity. Great artists. Talking late at night. Inspiring. Sharing a studio, student style. Scribbling at the balcony. Sketching fields at sunset from the cemetery. Being a naive passer-by. Recording surrounding structures. Interferences of cable networks over the wavy landscape. Drawing. Painting. Concealing the results in abstract frameworks as usual. Making art. Intensively.*

*Until awaked by the ticking of a typing machine one morning. A vague uneasiness. Irritating rythm. Useless information. Teasing though. In information theory, entropy is the measure of the amount of information that is missing before reception. Lets's get real. Direct. Photography. Description. Serial shots along the way. Reflections. Using colored filters as mirrors. Red. Green too. Projection. Painting of one photo. Opening of the show. Of a new series for sure.*

*\*after the (so-called minimalist music) album by Wim Mertens (1981)*



#### **RADOVI/WORKS**

*(„Jalovička kolekcija“)*

*„Okvir“, grafit i tuš na platnu, 30 × 40 cm*

*„Predlog u zelenom“, kombinovana tehnika na platnu,*

*50 × 70 cm, 3 komada*

*bez naziva, kombinovana tehnika na platnu, 100 × 80 cm*

*(“Collection of Jalovik“)*

*“Framework“, Graphite and ink on canvas, 30 × 40 cm*

*“Proposal in green“, mixed media on canvas,*

*50 × 70 cm, 3 pieces*

*untitled, mixed media on canvas, 100 × 80 cm*



## *Julie Dessaud*

Born in Clermont-Ferrand (France) in 1976. Has lived and worked in Amsterdam (NL) since 1998.

### OBRAZOVANJE/EDUCATION

- 2005 Certificate school art project teacher
- 1999-2003 Gerrit Rietveld Academy, dep. Autonomous/Sculpture (Amsterdam)
- 1993-1999 Master and Post-graduate diploma in Comparative Law (Paris, London, Amsterdam)

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2008 Drawings & paintings, Acquisition exposition, Ymere (NL)  
Axiales, drawings & paintings, Amsterdam (NL)  
Interférences, dessins et peintures, Clermont-Fd (Fr)
- 2007 Rougitudes Vertitudes, photography, Nemossos, Clermont-Fd (FR)
- 2005 Inside-out & Outside-in, agentur, Amsterdam (NL)
- 2004 Public Space with a Roof, Pswar, Amsterdam

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

- 2008 Sculpture graden, Uitmarkt, Amsterdam (NL)
- 2007 Interferences, W139/Basement, Amsterdam (NL)
- 2007 What you need to make it?, De Chiellerie, Amsterdam (NL)
- 2005 Artists on Military Spots curated by bART, 's Hertogenbosch (NL)

### ZAJEDNIČKI PROJEKTI/COLLABORATIONS

- 2008 Saharazand with Dutch poet Antoine de Kom
- 2006 Access Onion with Alwynne Pritchard and Kaïda
- 2005 Artist's talks agentur, 4 duo presentations with artists and musicians

### KONTAKT/CONTACT

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Razvijam proteiformni rad (video, zvuk, kolaži, pisanje). Na taj način osciliram između dokumentarnog i izmišljenog. Usmeravam svoje istraživanje ka ideji iskustva i pitanjima odnosa između zvuka i slike i uloge gledaoca/slušaoца u tom kontekstu. Mnogi moji projekti su bili rezultat saradnje. Između 2001. i 2002. godine radila sam sa umetnikom Bertrantom Žoržom pod imenom "Ehopark". Od 2005. godine radim sa kompozitorom Kristijanom Bujžuom na zajedničkom projektu pod imenom "Falseparklocation".



*I develop a proteiform body of work (video, sound, collages, writing) oscillating between documentary and fiction. I direct my research toward the idea of experience and question the relationship between sound and image and the role of the spectator/listener in this context. Many of my projects have been collaborative. Between 2001 and 2004 I worked in collaboration with the artist Bertrand Georges under the name of "Ehopark". Since 2005 I develop a common project with the composer Christian Bouyjou, named "Falseparklocation".*

#### RADOVI/WORKS

„Prosecanje”, kolaži, različite dimenzije, 2 komada,  
„Varijacije zalaska sunca”, ulje na platnu, različite dimenzije, 8 komada  
„Formula”, kolekcija kulinarskih recepata, audio zapis  
“Cutting through”, collages, variable dimensions, 2 pieces  
“Sunset variations”, oil on canvas, 100 × 100 cm, 8 pieces  
“Formula”, collection of cooking recipes, audio



## Nadia Lichtig

Born 1973 in Munich, Germany. Lives and works in Paris.

2002/2003 Post-Diplome media-cultures, ENBA-Marseille  
1997-2001 DNSEP (avec félicitations du jury à l'unanimité), Ecole des Beaux-Arts de Paris  
2000 Carnigan Mellon University, Pittsburgh, USA

#### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

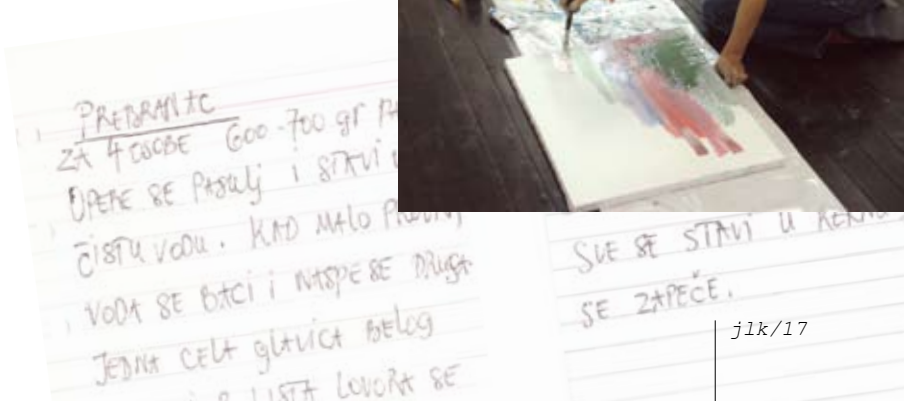
2008 Snakes & Ladders, Abhay Maskara Gallery, Bombay, India  
2006 Nuit blanche, Galerie LH, Paris, France  
2005 Echoes, Tadu Contemporary Art Gallery, Bangkok, Thailand  
2003 Ear Eye Here, Seccession, Vienna, Austria  
2000 Handarbeiten, Nanogalerie, Paris, France

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

2008 Valeurs croisées, Biennale de Rennes, France  
2007 Ghosts, Galerie des Multiples, Paris, France  
2006 Lucky Numbers, Borderline, Esch-Alzette, Luxembourg  
2005 Mumma, Klingstabank, Reykjavik, Island  
2004 Live, Palais de Tokyo, Paris, France  
2003 We don't play, Ménagerie de Verre, Paris, France  
2002 Anomalie italienne, Lima, Milan, Italy

#### KONTAKT/CONTACT

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www.echopark.free.fr





## VAMOS A LA PLAYA

Slike tropskih plaža, plavih laguna i palmi prepoznaju se kao prototipovi rajskih prizora na Zemlji, egzotičnog, dalekog mesta koje čovek sa Zapada percipira na isti način: kao sliku mesta na kome se uživa, bez osatka, kao sliku Raja na Zemlji.

Ove slike dolaze iz tropskih zona zemljine kugle, iz tzv. trećeg sveta, banana republika i ekonomski najugroženijih zemalja. To su sredine sa naglašenom kontradikcijom između nesigurne svakodnevice u kojoj živi lokalno stanovništvo i želje čoveka sa zapada za ispunjenjem „sna o raju“ kroz kratkotrajne boravke u skupim hotelima, resortima i all inclusive aranžmanima. Upravo ova kontradiktornost između surove realnosti tih mesta i njihovih egzotičnih slika koje su predmeti želje pokreće pitanje pravog viđenja. Kič prizori sa turističkih prospekata svedeni su do banalnosti na slici jedne od idealnih plaža koja govori u ime ostalih, koja je model za sve njih.

## VAMOS A LA PLAYA

*Pictures of tropical beaches, blue lagoons and palms are recognized as prototypes of heavenly places on Earth – as an exotic, distant place that a Westerner perceives in the same manner: as a picture of a place where one enjoys oneself with no reluctance, as a picture of Paradise on Earth.*



*These pictures come from tropical places, from the so-called Third World, banana republics and economically most endangered countries. These environments with emphasized contradiction between the insecure everyday life of the local population and a westerner's desire to fulfil his "dream of a paradise" through short-term stays in expensive hotels, resorts and all-inclusive arrangements. The very same contradiction between the cruel reality of such places and their exotic images which are issues of desire initiates the question of true seeing. The kitsch images from tourist brochures are reduced to banality in a picture of an ideal beach that speaks on behalf of the rest, being a model for them all.*

#### **RADOVI/WORKS**

„Plaża 1“, ulje na platnu, 70 × 50 cm

„Plaża 2“, ulje na platnu, 70 × 50 cm

„Plaża 3“, ulje na platnu, 70 × 50 cm

„Plaża 4“, ulje na platnu, 80 × 100 cm

„Plaża“, serija crteža, grafite na papiru, 29,7 × 21 cm

*“Beach 1”, oil on canvas, 70 × 50 cm*

*“Beach 2”, oil on canvas, 70 × 50 cm*

*“Beach 3”, oil on canvas, 70 × 50 cm*

*“Beach 4”, oil on canvas, 80 × 100 cm*

*“Beach”, series of drawings, graphite on paper, 29,7 × 21 cm*

## *Nikola Marković*

Rođen 1979. godine u Kopru, Slovenija.

Magistrirao 2008. godine na Fakultetu likovnih umetnosti u Beogradu.

Živi i radi u Beogradu.

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2008 Efekat agonista, Galerija Savremene umetnosti, Smederevo  
Crteži, Cultural City Network, Graz, Austrija  
We ain't tired yet Sex and Death, DOB, Beograd  
Layer via copy, Galerija univerzitetske biblioteke „Svetozar Marković“, Beograd  
Efekat agonista, Galerija FLU, Beograd
- 2007 Sa Aleksandrom Jestrovićem i Draganom Đorđevićem, Magacin u Kraljevića Marka, Beograd
- 2004 Untitled No.1, Galerija doma kulture Studentski grad, Beograd

### GRUPNE IZLOŽBE/GROUP EXHIBITIONS

- 2006 Slika unedogled, Galerija FLU, kustosi Eric Corne i Marijana Cvetković
- 2003 Mladi 2003, Galerija „Nadežda Petrović“, Čačak  
Izlagao u okviru Letnje međunarodne umetničke škole Univerziteta umetnosti „Pogled na reku“, Galerija FLU  
Izložba crteža i skulptura malog formata studenata FLU, Galerija Doma omladine
- 2000 Izložba crteža i skulptura malog formata studenata FLU, Galerija Doma omladine
- 1999 Izlagao u okviru multimedijalnog projekta „Duga u parku“, Beograd

### REZIDENCIJALNI PROGRAMI/RESIDENCES

- 2008 Cultural City Network, Graz, Austrija
- 2006 Cité internationale des artes, Pariz, Francuska

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U nekoj dosadnoj knjizi sam pročitao da su za dobro umetničko delo potrebni: inspiracija, plan i premalo vremena. Ponovo sam se uverio u dve stvari. Prvo, nijedna knjiga nije potpuno bezvredna, i drugo, Jalovik je pravo mesto za moj način rada.

*I read once in some boring book that a good work of art requires inspiration, planning and not enough time. I was convinced once again in two things. Firstly, not a single book is completely worthless and secondly, Jalovik is the right place for the way I work.*



#### **RADOVI/WORKS**

„Šnicle“, akril i sprej farba na platnu, 80 × 100 cm  
bez naziva (Siva kuća), akril na platnu, 100 × 80 cm  
bez naziva (Ružičasta kuća), akril na platnu, 100 × 80 cm  
„Stolnjak“, digitalna štampa i akril na platnu, 100 × 70 cm  
„Fabrika“, digitalna štampa i akril na platnu, 70 × 100 cm

“Steaks”, acryl and spray paint on canvas, 80 × 100 cm  
untitled (Gray house), acryl on canvas, 100 × 80 cm  
untitled (Pink house), acryl on canvas, 100 × 80 cm  
“Tablecloth”, digital print and acryl on canvas, 100 × 70 cm  
“Factory”, digital print and acryl on canvas, 70 × 100 cm



## *Branislav Nikolić*

Rođen 1970. godine u Šapcu. 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.

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2007 Objekti, slike, AC Brajić, Šabac
- 2002 Dnevnici 98-02 (prostorna instalacija), Galerija Zlatno oko, Novi Sad
- 2001 Collection/Asia (fotografije), Fastarts Gallery, Turku, Finska
- 1999 INVISIBLE (instalacija), Galerija SKC-a, Beograd  
Collection 98-99 (prostorna instalacija), AKI2, Enschede, Holandija
- 1998 Deset velikih slika, zgrada stare Obnove, Šabac  
Deset velikih slika, Galerija SKC-a, Beograd
- 1996 Radovi na papiru (sa S. Peladićem), Nova galerija, Šabac  
Flaša (grafike), Galerija Tribine mladih, Novi Sad
- 1995 Slike, Galerija Pinki, Zemun
- 1994 Mala prolećna izložba, Galerija Hol, Novi Sad
- 1993 Kolaži na zidu, Šabac

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

- 2007 Art for Aid, Zuider Kerk, Amsterdam, Holandija  
Noć muzeja 04, AK 47 ulična akcija, New Remote/Kolektiv, Šabac  
Velada de Santa Lucia, New Remote, Marciabo, Venecuela  
Songs of the Apocalypse, New Remote, Art Mur Gallery, Montreal, Kanada
- 2006 Postcards, Salon MSU, Beograd  
50 godina Oktobarskog salona u Šapcu, Narodni muzej, Šabac  
Dobitnici nagrade Igor Belohlavek, Galerija Kulturnog centra, Šabac
- 2005 Noć muzeja 01, Paviljon Cvijeta Zuzorić, Beograd
- 2004 Izmeštanje, Muzej na otvorenom, Kalenić i Galerija Zvono, Beograd
- 2003 BELEF 03, Beograd
- 2002 Time Codes, 5. bijenale mladih, Vršac  
Ukrštanja, 10. bijenale vizuelnih umetnosti, Pančevo
- 2001 Label Flashing Event, New Remote, SKC, Beograd  
42. oktobarski salon, Beograd
- 2000 Paradoksi vremena, 4. bijenale mladih, Vršac  
hah!, izložba skulpture u slobodnom prostoru, Lahti, Finska  
Kunstdocument 2000, Enschede, Holandija
- 1999 Interakcija, Galerija SKC-a, Beograd  
You are here, Villa Weiner, Ochtrup, Nemačka



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# Miodrag Vargić

Uvek osećam uzbuđenje pred lepotama koje selo pruža, tako da sam i ovog puta bio zaveden bogatstvom krajolika i jednostavnošću života. Boravak u Jaloviku sam pretvorio u neprekidnu šetnju kroz livade, voćnjake, njive i šumarke... Crteži su mi, u stvari, bili izgovor za uživanje u predivnom pejzažu i neobičnim susretima sa meštanima.



## **RADOVI/WORKS**

„Jalovički period Milorada Vargića – poštara”, serija akvarela, 31 × 25 cm svaki

“Jalovik phase of Milorad Vargić – a mailman”, a series of water-colours, 31 × 25 cm each

*I always feel excited when I stand before the beauties that the country has to offer; this time, too, I have been seduced by the richness of the landscape and the simplicity of life. My stay in Jalovik became a constant walk through meadows, orchards, fields and forests... My drawings have actually been an excuse to enjoy the wonderful landscape and unusual encounters with the locals.*

## *Miodrag Vargić*

Rođen 10. 07. 1975. u Beogradu, Srbija.

### OBRAZOVANJE/EDUCATION

2008 Magistrirao na vajarskom odseku Fakulteta likovnih umetnosti u Beogradu

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

2008 Zazidan beskraj ili lepo je kad je čovek kod svoje kuće, Galerija Doma omladine, Beograd

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

- 2004 Izložba „How to end a message“, autor projekta Milica Tomić  
Izložba novih članova ULUS-a, Paviljon Cvijeta Zuzorić, Beograd
- 2002 Izložba crteža i skulptura, Galerija Doma kulture, Sopot  
Izložba studentskog crteža, Solun, Grčka  
XXXI izložba crteža i skulptura malog formata, Galerija Doma omladine, Beograd
- 2001 Granice impulsa, SKC, Happy Gallery, Beograd,  
autor projekta Nikola Šuica
- 2000 XXIX izložba crteža i skulptura malog formata,  
Galerija Doma omladine, Beograd

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miodragvargic@gmail.com



# Boris Šribar

Rođena sam u Jaloviku. Tamo sam i odrasla sa svojom majkom, tri sestre i dva brata. Živela sam srećno, trčala po seoskim poljima, valjala se u blatu, bio je to divan život.

Jednog dana su došli neki ljudi i odveli me. Strah je bio nepodnošljiv. A onda sam upoznala Borisa...

Pink Pig



*I was born in Jalovik. I grew up there with my mother, three sisters and two brothers. I lived happily, I ran across the country meadows, wallowed in mud. It was a wonderful life.*

*Some people came one day and took me away. The fear was unbearable. And then I met Boris...*

Pink Pig

**RAD/WORK**

„Ružičasto prase“, bojeni gips, 40 × 100 × 35 cm

“Pink Pig”, colored plaster, 40 × 100 × 35 cm

## *Boris Šribar*

Rođen 1979. godine u Šapcu, Srbija. 2005. diplomirao na Fakultetu likovnih umetnosti u Beogradu. Trenutno živi i radi u Beogradu.

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

2006 Entuzijazam Borisa Šribara, Dom omladine, Beograd

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

- 2008 21 Countries 21 Artists at UBER, Sweden
- 2007 Re\_set:[02], Galerija savremene umetnosti, Pančevo
- 2006 Takmičenje u obaranju ruku između teoretičara umetnosti i umetnika, New Moment, Beograd
- 2006 Odbrana Prirode, 12. bijenale u Pančevu
- 2006 Re\_set: [01], Kontekst galerija, Beograd
- 2006 Zoom to Fit, Galerija Ozon, Beograd
- 2005 L'art video de Serbie, Kulturni centar Srbije i Crne Gore, Pariz, Francuska
- 2004 Speak Up, Myymala2, Helsinki, Finska
- 2004 Transformacije, Galerija Remont, Beograd
- 2004 Čudna tačka tenzije, Narodni muzej, Cetinje
- 2004 Jugoslovensko bijenale mladih, Vršac
- 2004 How to end message, „Otač i Sin”, Galerija Zvono, Beograd
- 2004 Border Disorder, Arhus, Danska

### PREZENTACIJE I RADIONICE/PRESENTATIONS AND WORKSHOPS

- 2005 Loesje, video radionica, Berlin, Nemačka
- 2005 Speak Up, Akademija likovnih umetnosti, Helsinki, Finska
- 2003 Speak Up, Muzej savremene umetnosti, Beograd
- 2003 How to send message, NIFKA, Helsinki, Finska
- 2001 Stone Sculpture Symposium, Goa, Indija
- 2001 Stone Sculpture Symposium – Summer Academy, Salzburg, Austrija

### NAGRADE/PRIZES

- 2004 „Vladeta Petrić – vajar” za uspehe i rezultate u skulpturi, godišnja izložba studentskih radova, FLU, Beograd
- 2001 „Igor Belohlavek”, Oktobarski salon, Narodni muzej, Šabac

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# DEČJA RADIONICA/CHILDREN'S WORKSHOP

Osnovna škola u Jaloviku i ove godine je bila otvorena tokom trajanja kolonije za najuspešnije učenike OŠ „Žika Popović“ iz Vladimirovaca, kao i za drugu decu iz okoline, različitih uzrasta, koja su želela da se pridruže Dečjoj radionici. Radionicu su vodile Darija Gordić, nastavnik likovne kulture, i Gordana Mandić vaspitač u predškolskoj ustanovi. Deca su radila u tehnikama crteža, slike i u kombinovanim tehnikama na različitim podlogama, bez tematskih ograničenja. Ipak, na njih je najjači utisak ostavilo iskustvo slikanja uljem na platnu.

U sklopu radionice bila je organizovana i poseta manastiru Kaona gde su deca slikala u prirodi. Po završetku 31. saziva jalovičke kolonije u okviru koje se održava i Dečja radionica u galeriji Doma kulture radovi učenika su bili izloženi zajedno sa radovima umetnika.

Darija Gordić, koordinator Dečje radionice



*This year too, the elementary school in Jalovik has been open for the most successful pupils of “Žika Popović” elementary school from Vladimirovci and for other children of various ages who wanted to join the Children’s Workshop during the colony. The Workshop has been run by Darija Gordić, art teacher, and Gordana Mandić, pre-school teacher in the nursery. The children made drawings, paintings and works in combined techniques on various surfaces without thematic limitations. Still they were most impressed with oil painting on canvas. Within the Workshop, a visit to Kaona monastery was organised where the children painted in the country. Upon completion of the 31<sup>st</sup> Jalovik Art Colony under whose programme the Children’s Workshop is held, the works of children were exhibited alongside with the artists’ works in the gallery of the Community Centre.*

*Darija Gordić, Children’s Workshop co-ordinator*









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



31\_JLK



**JALOVIČKA LIKOVNA KOLONIJA** 11–22. avgust 2008 • ORGANIZATOR I IZDAVAČ/ORGANIZATION AND PUBLISHING Biblioteka „Diša Atić“, Vladimirci • ZA IZDAVAČA/FOR PUBLISHER Milan Mijatović, direktor • KOORDINATOR/COORDINATOR Đenadija Šujić • KONTAKT/CONTACT +381 (0)15513145, bibliotekavlad@gromnet.net • SELEKTOR/SELECTOR Branislav Nikolić • UČESNICI/PARTICIPANTS Danijela Anđelković, Marko Crnobrnja, Julie Dessaud, Nadia Lichtig, Nikola Marković, Branislav Nikolić, Miorag Vargić, Boris Šribar • KOORDINATOR DEČJE RADIONICE/CHILDREN'S WORKSHOP COORDINATOR Darija Gordić • UVODNI TEKST/TEXT Saša Janjić • KUVARICA/CHEEF COOK Svetlana Šujić • PREVOD/TRANSLATION Nebojša Pajić • LEKTURA/PROOFREADING Gordana Leskovic • FOTOGRAFIJE/PHOTOGRAPHS učesnici • FOTOGRAFIJA NA KORICAMA/COVER PHOTO Julie Dessaud • DIZAJN/DESIGN Branislav Nikolić • TIRAŽ/CIRCULATION 500 primeraka • ŠTAMPA/PRINT ColorgrafX, Beograd, april 2009 • ISBN 978-86-83743-32-2 • [www.jalovik.net](http://www.jalovik.net)

CIP-Каталогизација у публикацији  
Народна библиотека Србије, Београд

73/76(49711)“2008”(083.824)  
73/76.071.(4)“20“:929(083.824)

**ЈАЛОВИЧКА ликовна колонија** (31 ; 2008)  
31. jalovička likovna kolonija, [11-22. avgust]  
2008 = [31] Jalovik Art Colony, [2008] / [organizator,  
organization Biblioteka „Diša Atić“  
Vladimirci ; prevod, translation Nebojša Pajić]. –  
Vladimirci : Biblioteka  
„Diša Atić“, 2009 (Beograd : Colorgrafix). –  
29 str. ; ilustr. ; 20 x 20 cm

Uparedo srp. tekst i engl. prevod. – Tiraž 500. –  
Str. 3-5: Otići u neku bolju priču / Saša Janjić.

ISBN 978-86-83743-32-2

а) Јаловичка ликовна колонија (31 ; 2008) –  
Изложбени каталози  
COBISS.SR-ID 157969420



[www.jalovik.net](http://www.jalovik.net)