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JALoviČKA LIKOVNA KOLONIJA/2010
JALOVIK ART COLONY



**JA
LOVI
KNET**

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JALoviČKA LIKOVNA KOLONIJA/2010
JALOVik ART COLONY



Svakoga jutra sunce sjajno
Izlazi na nebu iznad Srbije
Trčim svoj krug i lepo mi je
Visoki kukuruz pse krije

U Jaloviku, u Jaloviku
Svaki umetnik nađe...
U Jaloviku, u Jaloviku
Svaki umetnik užitak nađe

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

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

U vreme svog procvata, Dom kulture pripadao je opštini, imao je veliku i naprednu plesno-pozorišnu salu, bioskop i galeriju koja je bila dobro posećena, a bio je i mesto za ceremonije venčanja. Ali, danas je Dom kulture samo senka nekadašnjeg zdanja. Istini za volju, ljudi se tu i dalje venčavaju, ali to pomalo izgleda kao tužan događaj: gomila automobila se zaustavi i parkira na travi, iz njih izađu mlada i mladoženja, rodbina i prijatelji, zatim svi uđu u isti prostor u kojem umetnici kolonije obeduju a koji je trenutno privremeno preobražen. Tada se obavi ceremonija civilnog venčanja koja je toliko brza da mogu da pretpostavim da je samo tračak nekadašnje ceremonije. Na sličan način je i čitava zgrada izgubila pređašnju harizmu. Plesno-pozorišna sala se u bukvalnom smislu te reči raspada i prizor je tužan. Mesto vapi za restauracijom.

Razmišljajući o tome kako je Kulturni centar nastao u vreme komunizma, kao kulturni kontrapunkt pravoslavnoj crkvi, koja se inače nalazi u njegovoj neposrednoj blizini, ne mogu a da se ne zapitam kakva bi nam duhovna restauracija bila potrebna danas, u vreme globalnog kapitalizma, da bi ponovo zablistao centar kulture.

Izložba umetnika Jalovičke likovne kolonije otvorena je 16. avgusta 2010. godine. Otvaranje je predstavljalo značajan društveni događaj kome je prisustvovao veliki broj meštana i koji se pretvorio u proslavu do kasno u noć. Neposredno nakon otvaranja sledilo je čitanje poezije na otvorenom, a zatim performans sa projekcijama slika umetnika. Čitav događaj kombinovao je introspektivnu pažnju vizuelne umetnosti sa ekstravertnom živahnošću recitovane poezije i bio je toliko intenzivan i živ da je prevazišao osnovne uslove pod kojima bi sve ovo trebalo organizovati. I te večeri duh umetnosti i umetnika ovladao je ovim mestom.

Umetnički radovi koji su nastali u radionicama zaslužuju detaljnije razmatranje. Napravili su ih umetnici različitih generacija. Neki umetnici tek studiraju i završavaju umetničku akademiju, drugi su priznati umetnici sa međunarodnim karijerama. Tokom trajanja radionice oni su bili u bliskom međusobnom kontaktu i na taj način su razmenili mnoge stavove, iskustva i snove.

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

Đorđe Stanojević, koji je rođen u Valjevu a živi u Beogradu, mnogo puta je izlagao svoje slike uglavnom u Srbiji. Njegov pristup ovoj prilici da radi u Jaloviku bio je veoma specifičan. On je želeo da se poveže sa mestom. Prvi utisci o selu i prirodi koja ga okružuje bili su njegovo polazište. U šest sati uveče napravio je fotografije Jalovika, sepija i oranž neba i intenzivno zelenog drveća. Uzbudjen i podstaknut ovim iskustvom objasnio mi je svoj pristup, govoreći o biti zemlje, pulsirajućem vibriranju tla Jalovika u letnjoj vrelini. Želeo je da zadrži to iskustvo u svojim radovima. Na izložbi su bile dve njegove slike koje su otkrivale oko koje luta i skenira ono što ga okružuje, a to u vama budi želju da se povežete, da dodirnete osnovu, da priđete detaljima, poput dva krova na kućama u daljini. Te slike su veoma materijalne. Umetnik je prethodno načinio nekoliko studija koristeći zemlju i pigment. Dve slike koje su iz toga nastale mogu se posmatrati kao omaž zemlji po kojoj hodamo.

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

Ivana Ranisavljević je mlada umetnica koja živi u Beogradu. Magistrirala je iz oblasti umet-



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

Branislav Nikolić živi u Beogradu i izlagao je na međunarodnim izložbama. U svom radu koristi mnoge medije, ali je u osnovi to kombinacija kolaža i crteža koja se širi do slike. U okviru kolonije Branislav Nikolić ima posebnu ulogu, s



obzirom na to da je dodatno i selektor i kustos za umetnike koji učestvuju u radionici. Izložio je tri slike sa motivom koji je trenutno pobudio uspomenu na pop-art, tačnije: zrna pasulja koja plutaju na monohromnoj površini ili, drugačije rečeno: zrna pasulja u prostoru. Te slike su prilično psihodelične, jer usmeravaju vaše razmišljanje ka drugoj vrsti iskustva, ne ka onom dnevnom već, treba reći, ka iskustvu sanjarenja. Rad ovog slikara je takođe u priličnoj meri materijalan, slika može imati više slojeva boje tako da kod posmatrača budi osećaj vremena koje prolazi. Ono što je privuklo moju pažnju jeste način na koji se pojavljuju motivi na slici. Zrna pasulja koja plutaju i trepere na obojenoj površini skoro da postaju entiteti sa dušama. U svojoj slikarskoj potrazi za objektom umetnik, poput lovca na leptire, hvata krilatog insekta.

Ivan Grubanov živi u Beogradu i Berlinu. Tokom 2002–2003. godine pohađao je Rijks akademiju u Amsterdamu; nakon to-

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

Izabela Oldak je umetnica iz Poljske koja je nedavno magistrirala na Dutch Art Institute (DAI) u Enschedeu u Holandiji. Njen doprinos izložbi bio je impresivan. Rad vezan za lokalitet naslovljen *Povratak korenima* činila su tri dela. *Prapočetak* je diptih: dve pripojene slike otkrivaju stilizovan motiv ženskog pola. Diptih podseća na Kourbeovo *Poreklo sveta*, ali je priča o tome kako je sve započelo (orgazam, rađanje) izložena u apstraktnom stilu, u kombinaciji ekspresionizma i simbolizma; za umetnika diptih prikazuje eksploziju iz koje počinju da se formiraju obrasci. Drugi rad, *Pramajka*, je crvena slika na drvetu pored Kulturnog centra. Slikarka je oslikala pukotine i mesta sa kojih su otpale grane na drvetu, transformišući ožiljke u rupe sa seksualnom snagom. Treći rad, *Panteon*, je slika vezana za lokalitet i nalazi se na fasadi Doma kulture. Pre nego što je radionica počela sa radom umetnica je predložila da oslika neku javnu građevinu. Po dolasku u selo, počela je da sprovodi svoj plan. Na četiri gornja stuba fasade Doma kulture naslikala je biljne motive koji deluju totemski; umetnica govori o četiri figure – bogu, boginji i dva snažna čuvara, koje su potencijalni zaštitnici zgrade. Lepota ovog rada je i u samoj zamisli da bi Dom kulture ponovo mogao da bude deo većeg sveta i širih pogleda. Izabela Oldak krši tradicionalne postavke slikarstva tako što koristi drugačije podloge i mesta: trodimenzionalne objekte, urbane prostore, telo. Ona slika strukture, šare i simbole jer su oni deo folkloru i lokalne tradicije, ali i zbog njihovog šireg značenja. Prema njenom mišljenju, svet je veliki mozaik struktura, šara i simbola koji nastaju i razvijaju se u neprekidnom toku čiji smo i mi, ljudi, deo.

Ovde, sa nekoliko reči, želim da završim. Jalovička likovna kolonija je događaj. Radionica pruža pozvanim umetnicima oazu, period spokoja, koncentracije i razmene. Daleko je od nadmetanja koje je karakteristično za mnoge današnje globalne umetničke svetske događaje. Ovde umetnici mogu da se vrate svojim korenima! Ipak verujem da ova značajna inicijativa treba da se otvori i ka globalnom svetu umetnosti ukoliko želi da preživi. Naročito zbog toga što je od presudnog značaja privući umetnike koji bi došli sa svežim pogledom na to šta može da se učini na licu mesta. Često upravo umetnici koji dolaze iz zemalja koje su van našeg poimanja nose harizmatične vizije. Zar ne bi bilo fantastično videti kompleks, koji je ranije bio Dom kulture, kako niče iz pepela? Možda jedan od umetnika koji je učestvovao u ovogodišnjoj radionici ukazuje na moguću tok budućnosti u kojoj bi kompleks mogao da povрати svoju grandioznost. Ja znam da je to san, ali san koji vredi slediti.

Mark Kremer*

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



Jalovik Art Colony 2010 – a little report

*Every morning the sun stands high
It rises above the Serbian sky
I run my rounds I feel quite good
The corn is high the dogs are in the 'hood*

*In Jalovik, in Jalovik
Every artist gets a...
In Jalovik, in Jalovik
Every artist gets a kick*

Since the start of Jalovik Art Colony in 1973, each summer a group of artists is invited to the studios of what formerly was the Cultural Centre of the village of Jalovik. They are asked to make new works during a ten days' workshop and to exhibit them in a summer exposition in the art gallery. This year's selection of artists comprised: Ivan Grubanov, Nataša Kokić, Zinaida Matosjan, Branislav Nikolić, Izabela Oldak, Ivana Ranisavljević and Đorđe Stanojević.

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

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

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

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

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



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

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

Nataša Kokić is a young artist from Belgrade. Over the last years she has made series of paintings exploring the transformative potential of reproductions. Her art comes out of a wish to connect with her own experience of these images, and to change them into places that hold a certain emotion, a desire or a melancholy. For the workshop she had brought a small collection of photos, out of which she chose two as a basis for new work. She worked in particular on a painting on a photograph of herself as a young girl, dressed in green army cap and red uniform, holding a machine gun. The photo testifies of a family history, both of her grand-parents were professional soldiers in the Yugoslav army. The painting, through which the artist revisited a moment in her life, is frightening; a little girl with a very self-assured look in her eyes is confronting the viewer. The artist has said that producing the work made it possible to face the fear she had at the time when the photo was made. Indeed, in the work an act of charming the past seems to occur, as if the painting is a totem. This work was accompanied by a smaller painting of a stylized landscape motif in black and white. Somehow the painting seemed to set free or recollect a precious memory, like the flow of the landscape that you experience when immersed in it.

Ivana Ranisavljević, a young artist who has just finished her BA in art and who is based in Belgrade, made a large diptych that shows the interior of the former dance- and theatre-hall in Jalovik. The work comes from her encounter with the space, but



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most of all from a body of black and white photographic collages of a figure in a type of modern architecture turned into a labyrinth. This figure is a female wearing a mask, according to the artist she can be seen as a guide to, or a guardian of the place. It seems that the actual place depicted here is an interior reality. The painting *Ashes of blood* is a phantasmagoria, a portrait of a parallel world, in which blood sacrifices or other pagan rituals are taking place in front of our modern eyes. How would we actually relate to that? In the work, made in an expressionist figurative style, a female figure seems to have been sacrificed on stage, a group of onlookers is watching. Again the idea pops up that the artist is talking about an interior reality, and expressing deep feelings of anxiety. Ivana Ranisavljević also made a work outside, a painting on granite in a style of tattoo art, entitled *Primal scream*.



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



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

Izabela Oldak is a Polish artist who just finished her MA at the Dutch Art Institute (DAI). Her contribution to the exhibition was impressive.

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

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

Mark Kremer*

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





Ulazak u prostoriju koja je bila zaključana godinu dana pre nego što ste se rodili i u koju od tada niko nije kročio. Prostorija koja je sagrađena kada je vaš deda bio dete, a predmeti u njoj su toliko stari da ne možete sa sigurnošću utvrditi njihovu svrhu osim da ispričaju priču. Vazduh u prostoriji je jednako star, mnogo je gušći od današnjeg vazduha, vaše nozdrve moraju da se rašire, a pluća da se otvore do punog kapaciteta da biste ga udahnuli. Posle udaha osećate težinu. Imate osećaj da ste

progutali nešto tečno, da ste bačeni u duboko more a voda vam prodire kroz nos i usta. Hladna voda i veoma hladan pesak različito mirišu, oni su spori i teški, povlače vas nadole. Gusto i duboko i mirno. Ne možete da se pomerite. Nalazite se u hladnom i vlažnom živom pesku vaše lične istorije, zaglavljeni sa onim što ste bili godinu dana pre nego što ste se rodili.

Entering a room that has been locked up a year before you were born and never entered since. A room that has been built when your grandfather was a child and the objects in it are so old that you cannot be sure what is their purpose besides telling a story.

The air in the room is just as old, it is much thicker than the current air, your nozzles need to open wide and the lungs need to spread to their full capacity to take a breath of it. You feel heavier after breathing in. You fell more like you have swallowed something liquid, like being thrown into the deep sea and the water is rushing through your nose and mouth. The air in that room does smell of water, cold water and very cold sand. Sand and water can smell of summer, light air and light thoughts, lightness that can fly upwards any minute, splashed or thrown into the sky. Cold water and very cold sand smell differently, they are slow and heavy, they pull you down. Thick and deep and still. You cannot move. You are in the cold and wet quicksand of your personal history, stuck with who you were a year before you were born.



RADOVI/WORKS

„Dimna zavesa 1“, kombinovana tehnika na platnu, 80 × 100 cm

„Dimna zavesa 3“, kombinovana tehnika na platnu, 70 × 50 cm

„Dimna zavesa 4“, kombinovana tehnika na platnu, 80 × 100 cm

“Smoke curtain 1“, mixed media on canvas, 80 × 100 cm

“Smoke curtain 3“, mixed media on canvas, 70 × 50 cm

“Smoke curtain 4“, mixed media on canvas, 80 × 100 cm



Ivan Grubanov

Ivan Grubanov was born on the 9th of March 1976 in Belgrade, Serbia.

Following a diploma in painting from the Belgrade Academy of Fine Arts, he undertook a two-year residency at the Rijksakademie van beeldende kunsten in Amsterdam, a one-year residency at the Delfina Studios in London and a fellowship at the Casa de Velazquez in Madrid.

Solo shows include Loock Galerie in Berlin, Laboratorio 987 at MUSAC in Leon, Le Grand Cafe Centre d'Art Contemporain in St Nazaire, Gallery of the Belgrade Cultural Center and Salon of the Museum of Contemporary Art in Belgrade, Nogueras Blanchard in Barcelona, Stroom Center for Contemporary Art in Den Haag, RONMANDOS in Rotterdam.

Recent participations in group shows include the City Gallery in Prague, the 3rd Bucharest Biennial of Young Artists, the 10th Istanbul Biennial, the 1st Thessaloniki Biennial, Institute for Contemporary Art and Thought, Athens, Museo d'Arte Contemporanea Sannio in Benevento, Stedelijk Museum CS, SMART Project Space and De Appel in Amsterdam, the Drawing Center and Apex Art in New York, Kunsthalle Bern, Forum Stadpark in Graz, Office Baroque Gallery and Extra City in Antwerp, South London Gallery, Blackwood Gallery in Toronto, Moderna Galerija in Ljubljana, Henie Onstad Art Center in Oslo.

KONTAKT/CONTACT
grubanov@yahoo.com



Dugo sam razmišljala o tome šta bi trebalo da radim. Mislila sam da mi deset dana neće biti dovoljno za rad. Po dolasku u Jalovik sam shvatila da se nalazim u prostorijama koje su zidane u vreme kad se sve radilo zajednički, s trudom i poletom. Pomislila sam da bi trebalo da uradim nešto što će povezati samo mesto i moj dosadašnji rad.

Autoportret je pokušaj povratka u vreme kad se imalo malo više snage i podsećanje na to ko smo nekad bili.

I have been thinking for a long time about what I should do. I thought that ten days to work would not be enough. Upon arrival in Jalovik I realized that I was in the rooms which had been built when everything had been done jointly, with effort and enthusiasm. I thought I should do something that would connect the place itself and my work.

The Self-Portrait is an attempt to return to the time when we had more strength and also a reminder of who we were.



RADOVI/WORKS

„Autoportret“, ulje na platnu, 80 × 100 cm
„Planina“, ulje na platnu, 40 × 50 cm

“Self-Portrait”, oil on canvas, 80 × 100 cm
“Mountain”, oil on canvas, 40 × 50 cm

Natasa Kocić

Rođena u Beogradu 1979. godine.

Diplomirala je na Fakultetu likovnih umetnosti u Beogradu 2005. godine, a magistrirala 2010. godine. Do sada je izlagala na brojnim samostalnim i grupnim izložbama u zemlji i inostranstvu.

SAMOSTALNE IZLOŽBE (izbor)/SOLO EXHIBITIONS (selected)

- 2010 Talog\Debris, slike, galerija Fakulteta likovnih umetnosti, Beograd
- 2009 Restauracija, crteži na papiru, Kulturni centar Beograda, Likovna galerija, Beograd
Kuće, slike, galerija zadužbine Ilije M. Kolarca, Beograd
- 2007 Gradski prizori, slike, galerija Remont, Beograd
The Life You'd Like To Lead, Nacionalni muzej, Kruševac
Target Market, galerija Doma omladine, Beograd
Hiperealno, Nezavisna umetnička asocijacija IZBA, Novi Sad



GRUPNE IZLOŽBE (izbor)/GROUP EXHIBITIONS (selected)

- 2010 Izložba 33. saziva Jalovičke likovne kolonije, galerija Kulturnog centra Jalovik, Srbija
- 2009 El Centre Civic Drassanes, Projecte Cultural Erasme Janer, Casa Eslava, Barselona, Španija
Ny Serbisk Kunst, Vanløse Kulturhus, Kopenhagen, Danska
Mural projekat za Vanløse Kulturhus, Kopenhagen, Danska
- 2008 Centar za islandsku umetnost, Reykjavik, Island
Kulturkontakt Austria i Henkel nagrada za savremeni crtež, izložba finalista, Kuća legata, Beograd
Plazma, Leonhardi kulturprojekte, Siemens_artLab galerija, Hilger Contemporary, Beč, Austrija
Remake, neformalna grupa umetnika, Galerija savremene umetnosti, Smederevo, Srbija
- 2007 Dimitrije Bašičević Mangelos nagrada, izložba finalista, Kontekst galerija, Beograd
Mixed worlds, projekat između srpskih i finskih umetnika, Kulturni centar Tampere, Finska
Plazma, Leonhardi kulturprojekte, Karben-Frankfurt, Nemačka
Remake of simulated, remake of the real, neformalna grupa umetnika, Kontekst galerija, Beograd
- 2006 47. oktobarski salon, Umetnost, život i pometnja, selektori Rene Block i Barbara Heinrich, Beograd

NAGRADE/PRIZES

- 2008 Kultur Kontakt Austria i Henkel Art nagrada za savremeni crtež, nagrada u formi sertifikata, jedan od učesnika na izložbi Srbija u Beču
- 2006 Galerija zadužbine Ilije M. Kolarca, nagrada za najbolju izložbu u sezoni 2005/06, Beograd
- 2001 Nagrada za crtež, Fakultet likovnih umetnosti, Beograd

KONTAKT/CONTACT

+381 (0)64 3495173

natasa_kocić@hotmail.com

www.saatchi-gallery.co.uk/yourgallery/artist_profile/Natasa+Kocić/118751.html





RADOVI/WORKS

„Pejzaž 1“, kombinovana tehnika na platnu, 80 × 100 cm
„Pejzaž 2“, kombinovana tehnika na platnu, 70 × 50 cm
„Pejzaž 3“, kombinovana tehnika na platnu, 70 × 50 cm
„Pejzaž 4“, kombinovana tehnika na platnu, 70 × 50 cm
„Pejzaž 5“, kombinovana tehnika na platnu, 80 × 100 cm
„Zaštitno oko“, akril na granitu, 59 × 71 cm

“Landscape 1”, mixed media on canvas, 80 × 100 cm
“Landscape 2”, mixed media on canvas, 70 × 50 cm
“Landscape 3”, mixed media on canvas, 70 × 50 cm
“Landscape 4”, mixed media on canvas, 70 × 50 cm
“Landscape 5”, mixed media on canvas, 80 × 100 cm
“Protective Eye”, acrylic on a rock, 59 × 71 cm

Zinaida Matosjan

Rođena 1987. godine u Tbilisiju, Gruzija.
2004. godine preselila se u Srbiju, u Novi Sad. Završila je školu za dizajn „Bogdan Šuput“, smer slikarstvo.
2006. godine upisala je Akademiju umetnosti u Novom Sadu u klasi Vladimira Rancića.

KONTAKT/CONTACT
zizuart@gmail.com
zizuzu@mail.ru



Branislav Nikolić



Zasnovano na istinitim pričama.

Based on true stories.



RADOVI/WORKS

bez naziva, akril na platnu, 120 × 120 cm
bez naziva, kombinovana tehnika na platnu, 50 × 70 cm
bez naziva, sprej farba na papiru, 50 × 70 cm
„Tegle”, ulje na platnu, 120 × 100 cm

untitled, acrylic on canvas, 120 × 120 cm
untitled, mixed media on canvas, 50 × 70 cm
untitled, spray can paint on paper, 50 × 70 cm
“Jars”, oil on canvas, 120 × 100 cm

Branislav Nikolić

Rođen 1970. godine u Šapcu.

1996. godine diplomirao je na Akademiji umetnosti u Novom Sadu na odseku slikarstva. 2001. godine magistrirao je na postdiplomskim studijama na akademiji Dutch Art Institute, Enschede, Holandija. 2002. godine magistrirao je na Akademiji umetnosti u Novom Sadu. Član je internacionalne umetničke grupe New Remote i nezavisne umetničke asocijacije Kolektiv. Imao je šesnaest samostalnih izložbi.

GRUPNE IZLOŽBE (izbor)/GROUP EXHIBITIONS (selected)

- 2010 Nature and Art, galerija Narodnog muzeja, Valjevo
- 2009 Bank on Art, Toronto, Kanada
Fascinirajuća geometrija, Magacin, Beograd
Noć muzeja 05, Torte, slike, izlog robne kuće Beograd
- 2008 Politike drugog, Kolektiv, Narodni muzej, Šabac
- 2007 Art for Aid, Zuider Kerk, Amsterdam, Holandija
Noć muzeja 04, AK 47 ulična akcija, New Remote/Kolektiv, Šabac/Beograd
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

KONTAKT/CONTACT

+381 (0)63 378 806
nikolicbrana@gmail.com
www.branislavnikolic.net
www.dailydrawingfeed.blogspot.com





Iskustvo mesta kao što je Jalovik i razgovori sa učesnicima radionice dali su mi mnogo energije i inspiraciju za projekat specifičan za lokalitet, pod nazivom *Povratak korenima*. U ovom radu osvrćem se na čistotu mesta i prirode, evocirajući sliku života koji su ljudi imali pre mnogo godina. Kreirala sam svoj lični mit o Stvaranju sveta, Materinstvu i Bogovima plodnosti, kako bih od toga načinila deo istorije Jalovika.



An experience of a place like Jalovik as well as the discussions with the participants of the workshop, gave me a lot of energy and inspiration to create the site-specific project entitled Going back to the roots. In this work I refer to the purity of the place and the nature, evoking the picture of the life that people had many years ago. I created my personal myth of the Creation of the World, Motherhood and Fertility Gods to make it a part of the history of Jalovik.

RADOVI/WORKS

POVRATAK KORENIMA:

„Prapočetak“, akril na platnu, 80 × 50 cm (diptih)

„Pramajka“, akril na stablu drveta

„Panteon“, akril na zidu, četiri oslikana stuba

GOING BACK TO THE ROOTS:

“Pre-begining”, acrylic on canvas, 80 × 50 cm (dyptich)

“Pre-mother”, acrylic on a tree

“Pantheon”, acrylic on wall, four painted columns

Izabela Oldak

Rođena 1982. godine u Poljskoj.

OBRAZOVANJE/EDUCATION

- 2008–2010 Dutch Art Institute, Enschede, The Netherlands. MFA Research & Practice in Art.
- 2002–2007 MFA, Academy of Fine Arts in Poznań, Poland. Painting Faculty.
- 2006–2007 Trent University in Nottingham, UK. Fine Art Course.
- 1997–2002 Art High School in Bielsko-Biała, Poland. Diploma in Serigraphy.

SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2010 Break on through to the other Side, Dutch Art Institute, Enschede, The Netherlands
Utopia, B93 Gallery, duo-show with Gregory Grozos, Enschede, The Netherlands
- 2009 Passion, Charlie Cinema-Gallery, Łódź, Poland
The Echo/Diary, Athens School of Fine Arts Annex Rethymnon, part of GoodTripBadTrip, Crete, Greece
- 2007 Fashionable Paintings Spring/Summer 2007, 011 Gallery – Od Nowa Club, Toruń, Poland
Fashionable Paintings Spring/Summer 2007, Art & Business Trading Center – Stary Browar, Poznań, Poland
- 2006 Under Protection, PWW Gallery, Zielona Góra, Poland
- 2005 For Sale, Na Polskiej Gallery, Poznań, Poland
Cadavre Exquis, collaborative work with Jasmina Metwaly and Joanna Ścistowicz. Aula ASP Gallery, Poznań, Poland
- 2004 For Sale, 011 Gallery – Od Nowa Club, Toruń, Poland

GRUPNE IZLOŽBE (izbor)/GROUP EXHIBITIONS (selected)

- 2010 Jalovik Art Colony, work: Going Back to the Roots, art in a public space in Jalovik, Serbia
Book launch – The Publications Project 'Performing Reality', publication: A diary with kaleidoscope eyes. De Atelies, Amsterdam, The Netherlands
Art Fair – Sfera Sztuki, works: Diary, Passion, For Sale, Initiative of Bielska BWA Gallery, Sfera Gallery, Bielsko-Biała, Poland
- 2009 Flat land project, id11, work: Reminiscence, Delft, The Netherlands
39 Painting Biennial – Bielska Jesień, Bielska BWA Gallery, work: Diary, Bielsko-Biała, Poland
PoliceArt'09, National Museum – Sculpture department, Museum Dunikowskiego Królikarnia, works: The Ouroboros/ Wanted, Warszawa, Poland
Pop-ż-art, Galearnia, works: For Sale/ Portraits, Warszawa, Poland
Software – Cosmopolis 2025, urban space business district Zuid-as, work: Hope. Initiative of Amsterdam Bright City, in coll. with Virtual Museum CASZuidas/Rietveld Academy/Sandberg Institute/ Dutch Art Institute, Amsterdam, The Netherlands
- 2008 Artists Unite LIVE, Our Saviour's Atonement Cornerstone Center, work: Variations on Painting, New York, USA
- 2007 38 Painting Biennial – Bielska Jesień, Bielska BWA Gallery, work: Fashionable Paintings Spring/Summer 2007, Bielsko-Biała, Poland

KONTAKT/CONTACT

izabela.oldak@gmail.com
www.izabelaoldak.com



Ivana Ranisavljević



Sve u svemu, ova kolonija je na mene ostavila vrlo pozitivan utisak. Najviše mi je značilo poznanstvo i druženje sa divnim kolegama umetnicima, razmena mišljenja i informacija, poimanje drugačijeg sagledavanja i pristupa umetnosti i životu uopšte. Moj radni angažman u koloniji nije bio kreativan niti je bio posebno kvalitetan, ali uživanje u upoznavanju svih učesnika kolonije, kao i u gostoljubivosti domaćina i meštana, nadilazi utisak ličnog nezadovoljstva kao stvaraoca.

All in all, the colony has left a very positive overall impression on me. Principally, what means a lot to me is making acquaintance and companionship with adorable fellow artists, exchanging opinion and information, comprehending a different consideration of and approach to art and life in general. My engagement in the work of the colony has not been creative or of greater quality, but the joy of getting to know all the participants, as well as the hospitality of the hosts and villagers, goes beyond the sensation of personal discontent as an author.

Ivana Ranisavljević

Rođena 1983. godine u Beogradu. Student je na petoj godini Fakulteta likovnih umetnosti, u klasi profesora Jovana Sivačkog. Srednju „Školu umetničkih zanata” završila je u Šapcu, 2002. godine.

IZLOŽBE/EXHIBITIONS

- 2010 Samostalna izložba u galeriji UBSM, Beograd
Izložba crteža studenata FLU u galeriji Zvono, Beograd
Izložba crteža studenata FLU u galeriji FLU, Beograd
- 2009 Mladi 2009, Umetnička galerija Nadežda Petrović, Čačak
Izložba crteža studenata FLU, galerija Doma omladine, Beograd
- 2008 Letnja likovna škola u Negotinu, preko Univerziteta umetnosti u Beogradu, radionica za ples, pod vođstvom koreografa Bruna Denžua (Bruno Danjoux) iz Francuske i radionica za fotografiju, pod vođstvom prof. M. Trninića i prof. V. Tatarevića sa Akademije primenjenih umetnosti u Beogradu
Izložba crteža studenata FLU, galerija Doma omladine, Beograd
- 2007 Izložba studentskih radova u Sofiji, Bugarska
Izložba crteža studenata FLU, galerija Doma omladine, Beograd

RADOVI/WORKS

„Primal scream”, akril na steni, 100 × 103 cm
„Pepeo krvi”, ulje na platnu, 160 × 100 cm (diptih)

„Primal scream”, acrylic on a rock, 100 × 103 cm
„Ashes of the Blood”, oil on canvas, 160 × 100 cm (dyptich)



KONTAKT/CONTACT
+381 (0)64 6161514
la_ivana@yahoo.com

Đorđe Stanojević

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

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





RADOVI/WORKS

„Jalovički krovovi 1“, kombinovana tehnika na platnu, 50 × 57 cm

„Jalovički krovovi 2“, kombinovana tehnika na platnu, 60 × 65 cm

“Jalovik roofs 1”, mixed media on canvas, 50 × 57 cm

“Jalovik roofs 2”, mixed media on canvas, 60 × 65 cm

Dorđe Stanojević

Rođen 29. marta 1974. godine u Valjevu. Diplomirao je na Fakultetu likovnih umetnosti 1999. godine u Beogradu. Magistrirao je slikarstvo 2003. godine na istom fakultetu.

SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 1999 Lestvice, galerija FLU, Beograd
- 2000 Prostiranje, galerija Doma omladine, Beograd
- 2001 Fragmenti, galerija Medija centra, Beograd
- 2002 Pismo, galerija Vojne akademije, Beograd
- 2003 Kiša, galerija FLU, Beograd
- 2008 Zemlja, galerija SKC, Beograd
Prisustvo, galerija Narodnog muzeja, Valjevo
- 2009 Pulsirajuća realnost, galerija umetničkog centra UBSM, Beograd
Zapis, galerija Magacin, Beograd
- 2010 Mape, galerija Marino, Pančevo

GRUPNE IZLOŽBE (izbor)/GROUP EXHIBITIONS (selected)

- 1998 Izložba grupe Prosopon, galerija Narodnog muzeja, Valjevo
- 1999 Izložba grupe Prosopon, galerija Stara kapetanija, Zemun
- 2000 Biblioteka čuda, galerija FLU, Beograd
IV jugoslovenski bijenale mladih umetnika, galerija Konkordija, Vršac
BREAK 21, međunarodna izložba mladih umetnika, Ljubljana, Slovenija
Svetski festival radova na papiru, Kranj, Slovenija
- 2001 Izložba novih članova ULUS-a, paviljon Cvijeta Zuzorić, Beograd
7 srpskih umetnika, galerija HIPPI, Pfaffenhofen, Nemačka
- 2009 RASKRŠĆE, Festival umetnosti mladih, Valjevo
Propozicija-Refleksija, galerija umetničkog centra UBSM, Beograd
- 2010 Nature & Art projekat, galerija Narodnog muzeja, Valjevo
RASKRŠĆE, Festival umetnosti mladih, Valjevo
Niš art fondacija, galerija Matice srpske, Novi Sad
Niš art fondacija, galerija Fondacije, Beograd
Niš art fondacija, galerija Fondacije, Niš

NAGRADE/PRIZES

Nagrada na IV jugoslovenskom bijenalu mladih umetnika
Nagrada za najbolji vizuelni identitet Srbije za 2007. godinu

KONTAKT/CONTACT

+381 (0)64 1901060, 063-395670
djordje.stanojevic@gmail.com



DEČJA RADIONICA/CHILDREN'S WORKSHOP

Vedro nebo, prostrana polja, nemirni talasi, suncokreti... to su samo neki od motiva koje su mališani predstavili u svojim radovima. Hrabro su „osvajali“ belinu papira, izražavajući svoju maštu, radoznalost, iskrenost... U ovogodišnjoj Dečjoj radionici Jalovičke likovne kolonije okupila su se deca različitog uzrasta. Tokom višednevnih dolazaka usavršavali su svoje crtačke i slikarske veštine pod nadzorom koordinatora Ane Ilić i Gordane Mandić.

Kolektivna izložba mališana u Domu kulture u Jaloviku bila je prilika da vidimo sintezu najrazličitijih poteza, emocija, ideja, nastalih tokom rada Dečje likovne radionice.

Ana Ilić i Gordana Mandić, koordinatori Dečje radionice

Blue skies, vast fields, restless waves, sunflowers... those are some of the motives the tots used in their works. They have been bravely "capturing" the whiteness of paper, expressing their imagination, curiosity, honesty...

This year, Children's Workshop of Jalovik Art Colony gathered children of different age. During their several-days stay, they mingled and improved their drawing and painting skills, accompanied by coordinators Ana Ilić and Gordana Mandić.

Joint exhibition of tots at the Culture Hall in Jalovik was an opportunity to see the synthesis of diverse strokes, emotions and ideas evolved during their attendance of the Workshop.

Ana Ilić and Gordana Mandić, Children's Workshop coordinators

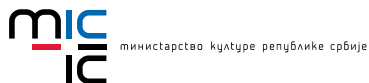






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