

34.

JALoviČKA LIKOVNA KOLONIJA/2011  
JALOVik ART COLONY



**JA  
LOVI  
KNET**

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## Insularni postupci

Umetnička kolonija samim nazivom sugerše na izmeštanje sveta umetnosti iz prvobitnog saznanog okruženja, kao što je to slučaj kolonizacije teritorije sela Jalovik njegovim režimom znanja. Zbog činjenice da su prošli kroz akademsko obrazovanje i time stupili u instituciju umetnosti, učesnici su ostvarili pravo i resurse (vreme, produkcijske troškove, energiju) da formiraju i ponude kulturne kodove odnosno da se opredele između rada (poesis) i/ili političke akcije (praxis). Ove dve vrste delovanja međusobno razlikuje proizvodnja objekta kod prvog i nedostatak proizvodnje objekta kod drugog.\*

Ali, pre nego što odredimo koji umetnički radovi su fokusirani na poetike, a koji na praksu, trebalo bi razumeti da ovogodišnji kolonizatorski čin nije radikalan niti jedinstven već se sastoji iz niza insularnih postupaka koje odlikuje ili umerena osetljivost prema kontekstu delovanja ili njen nedostatak.

Jedan od ciljeva Jalovičke likovne kolonije je već višedecenijsko negovanje lokalne publike iz sela, koja je formirala svoj odnos prema umetnosti zasnovanoj na poetici pre nego na praksama. Ova činjenica prečutno utiče na obavezu da aktuelno polje mogućeg delovanja ostane u domenu poetika koje bi bile čitljive, ali ne nužno i uvek razumljive za publiku. Značaj očekivanja publike istovremeno ukazuje na povratni kolonizatorski proces gde je, tokom kratkog boravka u Jaloviku, naučeno struktuirano znanje teško modifikovati u danas aktivnu kritičku praksu vizuelnih umetnosti.

Odnos učesnika i okruženja je dakle samo relativno kolonizatorski. Taj odnos je komplementaran i smeran istovremeno, jer umetnici pružaju one rezultate na koje misle da je publika tradicionalno navikla. Jedni druge dopunjuju sa onim sastojcima koji su nedostajali i na taj način se stabilizuje postojeći poredak. Svaki radikalni uvod u novi estetski režim može da dovede do prelomnih tačaka pa je kao takav i izbegnut.

Izmeštanje institucije umetnosti, odnosno proširenje zone njene autonomije, najviše je izdraženo u akciji Radoša Antonijevića. Njegova *Berza ideja* korespondira sa vrednostima svojstvenim neoliberalnom kapitalizmu, a njegova nematerijalna praksa pokušaj je promene društvenog okruženja usled promene prakse. Antonijevićev odnos sa publikom i učesnicima je recipročan i omogućava distribuciju moći, jer dozvoljava da se ostvari praksa na način koji stabilizuje odnos. Norvežanka Vigdis Storsveen ostaje u domenu transdisciplinarnе prakse umetnosti, biologije i nauke, ukazujući na mikropolitiku kao mogućnost formiranja subjekta – saksijskih biljaka, uz pomoć misaone energije.

Umerena osetljivost prema lokalnom okruženju može se uočiti u radovima Carlosa Carmonamedine, umetnika iz Meksika, koji se već nekoliko godina svojevoljno izmestio u centralnu i istočnu Evropu. To izmeštanje pomoglo mu je da izgradi poetiku zasnovanu na osetljivosti za prepoznavanje i unošenje razlike. U Jaloviku je Carmonamedina napravio idole od sakupljenih suvih stabljika kukuruza i fotografije koje su nastale tako što je noću, na lokalnom groblju, izlagao svetlo dugoj ekspoziciji.

Ispitivanjem forme bavili su se Nemanja Jovičić u tehnici ulja na platnu, Ksenija Pantelić sa linorezima i Selman Trtovac sa crtežima čiji su predložak bili filozofski tekstovi.

Davor Dukić i Ana Krstić, svako u sebi svojstvenom mediju, skulpturi i fotografiji, otvorili su pitanje infantilnog stadijuma i možda indirektnе nemogućnosti da miran život palanke omogućući potpunu zrelost. Dukić

\* Virno, pozivajući se na Aristotleovu Nikomahovu etiku.



koketirajući sa zlatom kao sa univerzalnim alhemijskim elementom, Krstićeva spajajući popularnu kulturu i seosku decu, tako što ih je preobukla u *Moćne Renžere*, i fotografija kao poetičnog zapisa tog spoja.

Slike Nenada Kostića su predstava krvi na stepenicama Muzeja moderne umetnosti u Nici čime je ispitao limite institucije zapadnog sveta umetnosti i ukazao na traumu onih izvan institucionalnih okvira. On se bavio indirektnim odnosom margine i centra i reprezentovao je prodor realnog u predvorje institucije umetnosti.

Simptom nemogućnosti integrisanja ili artikulisanja sistema u potpunosti, bilo da je u pitanju pozicija kolonizotara ili kolonizovanog, pokazuje iznenadno učešće Virginie Therese Colombe u Koloniji, laika čije spontano napravljeno ulje na vratima, *Samorođenje*, ukazuje na vitalnost nepretencioznog postupka.

U jednoj od budućih kolonija trebalo bi produbiti praksu boravka kustosa/kustoskinje koji bi stimulisali saradnju sa umetnicima na način da se pojedinačna ostvarenja uklapaju u jedinstvenu koncepciju, a sa ciljem otvaranja aktuelnih pitanja koja bi mogla da barem privremeno kritički redefinišu Jalovik.

Maja Ćirić

### ***Insular procedures***

*The name of the art colony suggests displacement of the world of art from its original cognitive environment, as in the case of, colonization of the territory of the village Jalovik with its knowledge regime. Due to the fact that they have undergone the academic training and thus entered the institution of art, the participants could exercise their right and apply resources (time, production expenses, and energy) to formulate and offer cultural codes, that is, to commit themselves to the work (poesis) and/or political action (praxis). Those two types of action are different in terms of the production of object in the former and the lack thereof in the latter.\**

*But, before we decide which works of art are focused on poetics and which on practice, it is necessary to understand that this year's colonizing act is neither radical nor unique, but that it consist of series of insular procedures characterized by either moderate sensibility towards the context of action or its lack.*

*One of the goals of Jalovik Art Colony is to cherish the local village audience, a tradition lasting some decades now, the audience that has established its relation towards the art based on poetics rather than on practice. This fact tacitly imposes the obligation to keep the possible actual field of action within the domain of poetics that was readable but not necessarily understandable for the audience. The importance of the expectations of the audience simultaneously points to the reversible colonizing process where, in the short stay in Jalovik, it was difficult to modify the received structured knowledge into active critical practice of visual arts.*

*The relation of participants and environment is therefore only relatively of a colonizing kind. That relation is complementary and humble, because the artists offer only those results that they think the audience is*

\* Virno, referring to Aristotle's Nicomachean Ethics

traditionally used to. They complement each other with those missing elements and thus stabilize the current order of things. Every radical introduction into new esthetic regime can easily reach breaking point and as such should be avoided.

Displacement of the institution of art, that is, expansion of the zone of its autonomy, is most obvious in the action of Radoš Antonijević. His Stock Market of Ideas corresponds to values pertaining to neoliberal capitalism, and its non-material practice is an attempt to change social environment on account of the change of practice. The relation of Antonijević with the audience and participants is reciprocal and allows the distribution of power, because it allows the practice to be put in effect in a manner that stabilizes such relation. The Norwegian, Vigdis Storsveen, remains in the domain of transdisciplinary practice of art, biology and science, pointing to micro politics as a way of fashioning of a subject – pot plants, with a help of mental energy.

Moderate sensibility towards the local environment can be seen in the works of Carlos Carmonamedina, the artist from Mexico, who has displaced himself voluntarily to central and eastern Europe. This displacement has helped him build poetics based on sensibility for detecting and introducing difference. In Jalovik, Carmonamedina has made idols out of dried stems of corn and photographs created in a way that he has exposed the light at night, to long exposition, on the local cemetery.

Those who focused on the exploration of form were Nemanja Jovičić in his technique of oil on canvas. Ksenija Pantelić with linocut and Selman Trtovac with his drawings based on philosophical texts.

Each in his own media, sculpture and photography, Davor Dukić and Ana Krstić have opened the question of infantile stadium and maybe indirect impossibility of reaching maturity living a life in province. Dukić by flirting with gold as a universal alchemical element, Krstić by merging pop culture and village children, by means of masking them into Power Rangers and taking photos as a poetic record of this union.

Paintings of Nenad Kostić are representation of the blood on the staircase of Museum of Modern Art in Nice by means of which he has explored the boundaries of the institutions of the western world and pointed to the trauma of all those that are outside the institutional boundaries. He dealt with indirect relation between the margin and the centre and presented us with the breakthrough of the real into the vestibule of the institution of art.

Symptom of the impossibility to fully integrate and articulate the system, either from the position of colonist or from the position of the colonized, is made obvious by the sudden participation of Virginie Therese Colombe in the Colony as a lay person whose spontaneously created oil on door The Self Birth points to the vitality of unpretentious procedure.

In one of future colonies, the practice of hosting a curator should be fostered, in order to stimulate the cooperation with artists as to fit individual works of art into unique concept with a view to opening actual questions capable of critical redefinition of Jalovik on a temporary basis.

Maja Ćirić

# Radoš Antonijević



## Berza ideja

*Tvoje je samo ono što si dao drugom*

- Slobodna berza ideja je umetnički projekat čiji je cilj razmena ideja među umetnicima.
- Ideja iz sfere imaginarnog brzo i efikasno prelazi u sferu stvarnog njenom objavom na Berzi.
- Ideje umetnika se upisuju u formular Berze u vidu izjave koju umetnici potvrđuju svojim potpisima.
- Radnik Berze, pečatom berze overava dokument.
- Dokument o razmeni se izdaje u tri primerka, po jedan za svakog umetnika i jedan primerak ostaje na Berzi kao dokumentacija.
- Berza zadržava pravo da prikazuje dokumentaciju u cilju promocije sopstvenog rada.
- Ovom razmenom umetnici se ne odriču sopstvene ideje, oni zadržavaju pravo na nju, ali to isto pravo daju i umetniku sa kojim su ideju razmenili.

**Napomena:** Isključivo u okviru Jalovičke likovne kolonije Berza će izdati i četvrti primerak dokumenta o razmeni, i on će ostati u umetničkoj arhivi kolonije.

Jalovik, Srbija, 10. avgust 2011.  
osnivač Berze  
Radoš Antonijević

## Trade Market of Ideas

*Yours is only what you give to other*

- Trade Market of Ideas is an artistic project which goal is solely exchange of ideas between artists.
- After its placement on the trade market the idea from the sphere of the imaginative quickly and efficiently moves into the sphere of real.
- The Trade market Representative makes the document valid with the stamp of the trade market .
- Three copies are given of the exchange document, one for each artist and one document remains property for the trade market documentation.
- Trade market reserves the right to display the documentation in order to promote their own work.
- With this exchange, the right of the idea of the artist is preserved but also passed on to the exchange artist.

**Attention:** Fourth copy of the document will be made only during Jalovik artist residency and it will remain as property of Jelovik artist residency archive.

Jalovik, Serbia, 10. august 2011  
Founder of the Trade market  
Radoš Antonijević

### RAD/WORK

„Berza ideja”, umetnička  
akcija/performans

“Trade Market of Ideas”,  
artistic action/performance





## *Radoš Antonijević*

Rođen 1969. godine u Pančevu.

Diplomirao i magistrirao na Vajarskom odseku Fakulteta likovnih umetnosti u Beogradu. Na istom fakultetu radi kao docent.

### IZLOŽBE I PROJEKTI – izbor/EXHIBITIONS AND PROJECTS – selected

- 2011 That's All Folks (Radoš Antonijević, Predrag Blagojević), galerija Zadužbine Ilije M. Kolarca, Beograd  
Hermentautika, Umetnički kombinat, Valjevo  
34. saziv Jalovičke likovne kolonije, galerija Kulturnog centra, Jalovik  
Treći Beograd, salon Muzeja savremene umetnosti, Beograd  
U potrazi za velikom temom, Multimedijalni festival Patisoffiranje, galerija Centra za kulturu, Smederevo  
Ručak na travi, akcija u okviru umetničke zadruge Treći Beograd, Beograd  
Hibridni objekat, Muzej premoderne umetnosti, Spotnji Hotič, Slovenija  
Tri rada za stan (Radoš Antonijević, Predrag Blagojević, Aleksandra Novaković), galerija SULUJ, Beograd  
Toplo mesto, akcija u okviru umetničke zadruge Treći Beograd, Beograd  
Kolektivni san, akcija u okviru umetničke zadruge Treći Beograd, Beograd
- 2010 Dijalektika kod apoteke (Radoš Antonijević, Selman Trtovac), galerija Kod apoteke, Beograd
- 2009 Propozicija – Refleksija, radovi učesnika festivala umetnosti mladih „Raskršće“ u Valjevu, Umetnički centar UBSM, Beograd  
Dijalektika (Radoš Antonijević, Selman Trtovac), galerija Magacin, Beograd  
Lična istorija ili vidimo se u Džensonu (Radoš Antonijević, Aleksandra Novaković, Predrag Blagojević), Galerija savremene umetnosti, Smederevo  
Umetnički projekat (OUT), realizovan u saradnji sa Institutom za umetnost u javnom prostor Štajerske, prezentovan u okviru manifestacije „Štajerska jesen“, Grac, Austrija  
Gde ide ovaj put, Umetnički centar UBSM, Beograd
- 2007 Međuprostor (Radoš Antonijević, Vladimir Ranković), Centar za kulturu, Smederevo  
Koža umetnika, Likovna galerija KCB-a, Beograd  
Mrtvo more je bilo bledoplavo, Moderna galerija Narodnog muzeja, Kragujevac
- 2006 Umetnost, život i pometnja, 47. oktobarski salon, Muzej 25. maj, Beograd
- 2004 Kontinentalni doručak, 45. oktobarski salon, Muzej 25. maj, Beograd  
Konkurs za idejno rešenje spomenika modernoj Srbiji na trgu Dimitrija Tucovića (Slavija) u Beogradu, Konak kneginje Ljubice, Beograd  
Prvi srpski ustanak i Smederevo (Radoš Antonijević, Petar Vukojičić, Dejan Radovanović), Gradska galerija, Smederevo
- 2003 Pozitiv–negativ, 44. oktobarski salon, galerija ULUS-a, Beograd  
Konkurs za skulptorsko rešenje spomen-obeležja žrtvama ratova 1990–1999. u gradskom parku Zvezdara, Beograd  
Dani evropske baštine, Smederevska tvrđava (Radoš Antonijević, Petar Vukojičić, Dejan Radovanović), Gradska galerija, Smederevo

### KONTAKT/CONTACT

+ 381 (0)64 1629243

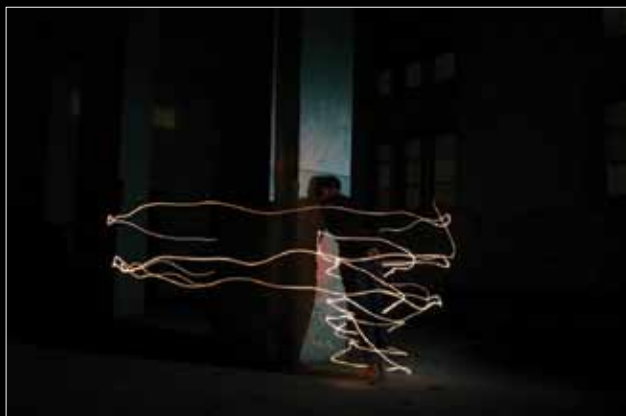
radosantonijevic@yahoo.com

# Carlos Carmonamedina

Balkan i moj večiti povratak. Tle je živo, prožeto različitim energijama: prekomerna količina kreativnosti i muzikalnosti. Kao i uvek u svom radu, pokušao sam da povežem iskustva sa putovanja sa smrću, humorom i slučajnošću, i Jalovik nije bio izuzetak. Nailazio sam samo na dobra srca i mnoge različite naznake drugih života, drugih svetova. Moja serija dela predstavlja kombinaciju različitih perspektiva o tamnoj materiji, u bliskoj vezi sa seoskim životom u kojem je koncepcija vremena potpuno drugačija.



*The Balkans and my eternal return. This soil is alive, full of different energies: an overdose of creativity and musicality. As always in my work, I tried to relate my travel experiences with death, humour and accident, and Jalovik was not the exception. There I've found only good hearts and many different traces of another lives, another worlds. My series of works combines several perspectives of dark matters, very related to village life where the conception of time is completely different.*



**RADOVI/WORKS**

„Smrt i svetlost“, serija od 8 fotografija,  
15 x 15 cm svaka

„The Grounded“, instalacija/2 skulpture, stabljike  
kukuruza, 800 x 250 x 80 cm svaka

“Death and Light”, a collection of 8 photographs,  
15 x 15 cm each

“The Grounded”, installation/2 sculptures, stems  
of corn, 800 x 250 x 80 each

## *Carlos Carmonamedina*

Born in 1982, Comarca Lagunera, Mexico.

Artist, focus in painting, drawing and photography. He recently finished a Master at the University of Arts and Design of Cluj-Napoca with a grant from Romanian government. He also started the MIRE magazine (<http://miremagazine.com>) blog, which curates with different artists from around the world.

He had five solo shows in Mexico and UK and numerous exhibitions in Italy, Ukraine, USA, Serbia and Mexico. He has been invited to several art residencies in France, Slovakia, Croatia, Serbia and Romania. He designed book covers, posters and websites, gave many conferences about Mexican culture and was a holder of many local scholarships to continue with his artistic studies. His net-art project, foouooooam.com, was selected to be presented on 2010 in the Romanian Pavilion at the Venice Biennale of Architecture. In August 2011 he was curator of residency "Landscape, revisited", in Dúbravica, Slovakia (<http://arttoday.sk/residency>).

### STUDIJE/STUDIES

2007–2010 Painting Master Program. University of Art and Design of Cluj-Napoca, Romania. With Romanian Government grant (Ministry of Education).

2005–2007 Mexican Literature Master Program. Research Institute for Literature and Linguistic, University of Veracruz, Mexico. With a grant from the Mexican Government (National Council of Science and Technology).

1999–2004 Bachelor of Visual Arts with painting and drawing specialization. University of Veracruz, Mexico.

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

2011 Miss Fortune, Odonata Gallery, Oslo, Norway

Dumb Cameos, Negre, Art, Design and Fashion, London, England

2004 Sketches, Art in Process and Viceversa, Ricardo Castro Theatre, Durango, Mexico

2001 Descontextos, Santiago A. Garza, ITESM (Technological Institute of Studies of Monterrey), Torreon, Mexico

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

2011 Superbia, Architecture Days Festival, Cluj-Napoca, Romania  
Single Fare, Sloan Fine Art, New York City, USA

2010 Orasul Vizibil, Cluj-Napoca City Centre, Romania  
Festival temps d'images, Temps d'ecoles d'images, Turnul  
Coitorilor, Cluj-Napoca, Romania

Superbia, Romanian Pavilion for the Venice Biennial of  
Architecture, New Gallery of the I.R.C.C.U., Venice, Italy  
Expo Transylvania, Cluj-Napoca, Romania

My Camera Sees Cluj, Zorki Photo Café, Cluj-Napoca, Romania

2009 Lomo Sapiens, Kharkiv City Gallery, Kharkiv, Ukraine

2004 Kupicua, Ricardo Castro Theatre, Durango, Mexico

### KONTAKT/CONTACT

[carmonamedina@gmail.com](mailto:carmonamedina@gmail.com)

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



# Virginie Therese Colombe



## **RAD/WORK**

„Samorođenje“, ulje na drvetu, 71 × 224 cm

“SelfBirth”, oil on wood, 71 × 224 cm

## Samorođenje

Moj rad istražuje mehanizme ljudskog tela i način na koji se fizički procesi grupišu i samoorganizuju. Koristila sam vrata da reprodukujem proces stvaranja kao simbol otvaranja i obnove, ponovnog otkrivanja unutrašnjosti i spoljašnjosti. Takođe sam htela da istaknem mrežu koju sami stvaramo kao inteligentan i logičan sistem i da predstavim njenu shemu kroz rađanje.

### *SelfBirth*

*My work explores the human body mechanisms and how the physical operations get together, how are they self-structured and organized. I used a door to reproduce the process of creation as a symbol of opening and renewing, rediscovering the inside and the outside. I also wanted to emphasize the network of our own construction as an intelligent and logical system and reproduce its scheme through birth.*

## *Virginie Therese Colombe*

Born in 1981, Paris, France. Lives in Istanbul, Turkey.

### OBRAZOVANJE/EDUCATION

University of Quebec in Montreal Cultural and Animation Studies  
Paris AMOC Management Musical Business, Right and Management  
National School of Business, Graduate in International Business

### MUSIC/FILM/TV/FASHION WORKS

- 2010 Art by Chance Festival, promotion assistant, Istanbul, Turkey
- 2008 Desert Festival, backstage coordination, Alice Springs, Australia
- 2007 Zines & Magazines, music journalist albums & concerts reviews, interviews, Brussels, Belgium  
Keynews Television, casting management for TV shows, Brussels, Belgium
- 2006–07 Roadie/Stage hand, stage installations, festivals, concerts and corporate events in Belgium, Luxembourg, Netherlands, France, Australia
- 2005 Nu Films, stage installations for music videos, Montreal, Canada  
Publicis, audiovisual coordinator, production coordination in an advertising agency, Montreal, Canada
- 2003–04 Montreal Music Festivals, backstage responsible, artists contracts, Montreal, Canada
- 2002 Tour manager assistant, artists contracts, riders and logistic, Paris, France  
Research of violon makers, Budapest, Hungary
- 2001 Phonographic distributor assistant, Madrid, Spain

### GRUPNA IZLOŽBA/GROUP EXHIBITION

- 2011 Newcomers III, Galerie Edisyon, Istanbul, Turkey

### KONTAKT/CONTACT

+90 531 216 16 77  
mademoiselle.wo@gmail.com





Svako je našao svoj ritam stvaranja u Jaloviku. Ja sam voleo da započnem dan branjem šljiva, ćaskanjem sa cimerima i jutarnjim protezanjem na kamenim skulpturama ispred sale za venčavanje.

Bilo je to deset izuzetno produktivnih dana i imao sam priliku i čast da to vreme delim sa divnim ljudima iz organizacije i prijateljima iz sveta umetnosti. Količina radova koja je nastala tokom Kolonije i energija koja je proizlazila iz našeg druženja, podsetili su me na to koliko je značajno vreme tokom kog mi ne treba da budemo ništa drugo osim umetnika.

A i boćanje je bilo super.

*Each one of us found its own working rhythm in Jalovik. I liked to start the day by picking plums, chatting with roommates and morning hanging by the sculptures in front of the wedding hall.*

*Those were ten extremely productive days and I had an opportunity and honour to share this with wonderful people from the organization and friends from the world of art. The quantity of works that were created during Colony and energy that was generated from our interaction reminded me how important is the time when we do not have to be anything else but artists.*

*And bowling was great too.*



## *Davor Dukić*

Rođen 1979. godine u Karlovcu, Hrvatska. Živi i radi u Beogradu.

### OBRAZOVANJE/EDUCATION

- 2010 Doktorske umetničke studije, Fakultet likovnih umetnosti, Beograd
- 2004 Magistar vajarstva, Fakultet likovnih umetnosti, Beograd
- 2002 European Summer School, Faculty of Arts of March Bloch, University and Apollonia, Strasbourg
- 2002 Diplomirani vajar, Fakultet likovnih umetnosti, Beograd

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2009 Plastična anatomija, galerija Zvono, Beograd
- 2006 Idoli i igračke, galerija Doma omladine, Beograd
- 1999 Vodič kroz Beograd, galerija Stubovi kulture, Beograd

### GRUPNE IZLOŽBE/GROUP EXHIBITIONS

- 2010 23. čakarički likovni salon, galerija 73, Beograd
- 2009 Interzone:Rod, galerija Galzenica, Zagreb, Hrvatska  
Akto 4, Festival savremene umetnosti, Bitolj, Makedonija  
Mladi srpski umetnici, Nacionalni muzej literature, Kijev, Ukrajina  
Knjiga umetnika, Pedagoški muzej, Beograd
- 2008 Mladi srpski umetnici, Muzeul de Arta, Temišvar, Rumunija  
Balkan Art Fluxion – Auropolis, Veenvloer, Amsterdam, Holandija
- 2007 40. hercegnovski zimski salon, Herceg Novi, Crna Gora
- 2006 Izložba radova otkupljenih od strane Muzeja grada Beograda, galerija Magacin, Beograd
- 2005 Situated self, Muzej savremene umetnosti, Beograd  
38. hercegnovski zimski salon, Herceg Novi, Crna Gora
- 2004 Jugoslovenski bijenale mladih, Konkordija, Vršac  
Flu\_ID, galerija Miroslav Kraljević, Zagreb, Hrvatska
- 2003 Flu\_ID, galerija Doma omladine, Beograd  
Peto bijenale crteža i male skulpture, paviljon Cvijeta Zuzorić, Beograd
- 2002 Perspektive XXIX, galerija Andrićev venac, Beograd  
ETE 2002, Faculty of Arts of March Bloch University, Strazbur, Francuska
- 2001 X bijenale jugoslovenskog studentskog crteža, Beograd

### JAVNO IZVEDENI RADOVI/PUBLIC WORKS

- 2009 Bista Louis Barthoua, francuska ambasada u Beogradu
- 2008 Spomenik Bobu Marliju, Banatski Sokolac  
Dim, Belef, Beograd  
Scenske skice, Belef, Beograd

### KONTAKT/CONTACT

davordukic@gmail.com



### **RAD/WORK**

„Zlatni dečko (Niño de oro)”, poliesterska smola, fiberglas i akril (zlatni pigment), 15 × 10 × 10 cm

“Golden Boy (Niño de oro)”, polyester raisin, fiberglass and acrylic (golden pigment), 15 × 10 × 10 cm

# Nemanja Jovičić

Kao polazište za sliku koju sam uradio u Jalovičkoj likovnoj koloniji, koristio mi je crtež koji sam uradio 2010. godine. Crtež je rađen grafitom na kartonu, dimenzija 100 x 70 cm. Gusto tkanje dobijeno potezi-  
ma grafitne olovke po površini kartona doprinelo je utisku težine materije crteža.

Na slici sam, zbog mogućnosti koje pruža medij uljane boje (sporo sušenje bojenog sloja, mogućnost pravljenja visoke paste na slici), pokušao da prenesem utisak gustine i težine materije koji je vezan za crtež, a da pritom slika ne bude zapušena i opterećena bojom. Kao rešenje se nametnuo metod bržeg slikanja, u nekoliko navrata, i korišćenje slikarske špahtle, sa kojom se boja može brzo premestiti sa jednog na drugi deo platna. U postupcima nanošenja i skidanja boje, špahtla bi za sobom ostavljala vidljivu strukturu platna, koja, kao kontrast visokoj pasti, učestvuje u građenju ritma slikane površine.



*As the starting point for a painting I created in Jalovik Art Colony, I used my drawing made in 2010. The drawing was done with graffiti on the cardboard, dimensions 100 x 70 cm. Thick textures achieved with strokes of graffiti pen on the surface of the cardboard contributed to the impression of the weightiness of the drawing's matter.*

*Because of the opportunity that the medium of oil paint offers (slow drying of the painted layer, possibility to make high paste on the painting), I have tried to transfer on the painting the sensation of thickness and weight of the matter related to the drawing, without giving the impression of rugged painting burdened by colours. As a solution a method of quicker painting was discovered, on several occasions and, I also used the palette knife that allows quick transfer of paint from one part of the painting to another. During the procedure of application and removing of the paint, palette knife would leave visible structure behind which, as a contrast to the high paste, contributed to the buildup of the rhythm on the surface of the painting.*

**RADOVI/WORKS**

bez naziva, ulje na platnu, 160 × 120 cm

*untitled, oil on canvas, 160 × 120 cm*

## *Nemanja Jović*

Rođen 1983. godine u Šapcu. U istom gradu je završio Školu za umetničke zanate 2002. godine. Diplomirao je na Fakultetu likovnih umetnosti u Beogradu, 2009. godine, u klasi profesora Jovana Sivačkog. Živi i radi u Šapcu.



**IZLOŽBE/EXHIBITIONS**

- 2009 Izložba studenata FLU, galerija Remont, Beograd
- 2007 51. oktobarski salon, Narodni muzej, Šabac  
Bijenale studentskog crteža Srbije, Dom kulture Studentski grad, Beograd  
14. međunarodno bijenale minijature, Gornji Milanovac
- 2006 Izložba crteža, biblioteka Isidora Sekulić, Beograd
- 2005 34. izložba crteža, skulptura i objekata malog formata studenata FLU, Beograd
- 2000 Transvacijum, Šabac

**PROJEKTI/PROJECTS**

- 2009 Outside Project, Firenca

**KONTAKT/CONTACT**

+381 (0)64 2814404

nemanjajovic@yahoo.com

# Nenad Kostić Kajla

Ko vas šiša ako niste bili!

*Who cares if you were not there!*



## **RADOVI/WORKS**

„Smrt na stepeništu muzeja I”, ulje na platnu, 80 × 100 cm

„Smrt na stepeništu muzeja II”, ulje na platnu, 100 × 80 cm

“Death on the staircase of the museum I”, oil on canvas, 80 × 100 cm

“Death on the staircase of the museum II”, oil on canvas, 100 × 80 cm



## *Nenad Kostić Kajla*

Rođen 1975. godine u Beogradu. Živi i radi u Beogradu.

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2009 Izložba crteža, galerija Remont, Beograd  
24/1, Art Zone 461 galerija, San Francisco, SAD
- 2004 Remek dela mogu samo da kopiram, galerija Doma omladine, Beograd
- 2000 Vazduhoplovi, galerija Doma omladine, Beograd
- 1995 Lični portreti, galerija Doma omladine, Beograd

### GRUPNE IZLOŽBE/GROUP EXHIBITIONS

- 2008 Art Zone 461 Gallery, San Francisco, SAD  
Journey 1661, AAU 688 sutter gallery, San Francisco, SAD  
Beyond Theory, Beč, Austrija
- 2006 ++, galerija Zvono, Beograd  
RE/ACT Video Festival, Heidelberg, Nemačka  
Near Dark, salon Muzeja savremene umetnosti, Beograd
- 2005 Video umetnost u Srbiji, Kulturni centar SiCG, Pariz, Francuska  
Just Visiting, Kunstraum Walcheturm, Ciri, Švajcarska  
Post, video festival, Residence Gallery, London, Engleska
- 2004 Kontinentalni doručak, 45. oktobarski salon, Muzej 25. maj, Beograd  
6. jugoslovensko bijenale mladih umetnika, Vršac  
40. godina galerije Doma omladine, Beograd  
FLU-id, galerija VN, Zagreb, Hrvatska
- 2003 Slika : Koncept = Žuto : Mačka, salon Muzeja savremene umetnosti, Beograd  
FONA, Festival nove umetnosti, Rijeka, Hrvatska  
FLU-id III, galerija Doma omladine, Beograd  
Funkshion, Muzej primenjenih umetnosti, Beograd  
Break 2.2, Ljubljana, Slovenija  
Cultural Territories, Gallerie fur Zeitgenoessische Kunst, Leipzig, Nemačka  
KEF III, Kulturni centar Rex, Beograd
- 2002 31. izložba crteža i male plastike studenata FLU, galerija Doma omladine, Beograd
- 2001 30 izložba crteža i male plastike studenata FLU, galerija Doma omladine, Beograd
- 2000 4. jugoslovensko bijenale mladih umetnika, Vršac  
29. izložba crteža i male plastike studenata FLU, galerija Doma omladine, Beograd
- 1995 24. izložba crteža i male plastike studenata FLU, galerija Doma omladine, Beograd



### STIPENDIJE/SCHOLARSHIPS

- 2006 Stipendija Fondacije prestolonaslednika Aleksandra Karađorđevića za edukaciju za postdiplomske studije na Academy of Art University, San Francisco, SAD

### KONTAKT/CONTACT

+381 (0)64 1277884  
kajlafrajla@gmail.com

## Moćni Rendžeri

Okršaji Moćnih Rendžera (američka TV serija u Saban Entertainment produkciji, nastala 1993. godine, koja prati doživljaje grupe tinejdžera – superheroja, u borbi sa mračnim silama iz svemira), najčešće se odigravaju u nekom prostoru van grada, u zelenom krajoliku ili u stenovitim, opustošenim pejzažima napuštenih rudnika. Na kontrastu takve scenografije i njihovih svetlih, drečavih kostima u crvenoj, plavoj, zelenoj, žutoj i roze boji, bazira se ovaj rad.

Nekako je čudna potreba da oko traži intenzivne, zasićene boje kada se nađe pred lepim seoskim pejzažom. Tako je bilo i ovog puta u selu Jalovik, usred brdovite zapadne Srbije.

Čudna stvar, pomislih – ne mogu da se opustim u svojoj pitomini, nedostaje mi TV, očekujem važan mejl, šta ima na Fejsu – samo malo... da se smirim...

Pitala sam Savu 1 (plavog Rendžera): „Kada se igrate rata, koje strane su u igri?“

„Igramo se Srba i Al Kaide!“, reče Sava i otrča u mrak sa svojim roze pištoljem izrezanim od stirodura. Hvala Milici, Nevenki, Mariji, Savi 1 i Savi 2.





**RAD/WORK**

„Moćni Rendžeri“, serija od 3 fotografije, 42,5 x 30 cm svaka

“Power Rangers”, a collection of 3 photograp, 42,5 x 30 cm each

*Power Rangers*

*Clashes of Power Rangers (American TV show in Saban Entertainment production created in 1993 following the adventures of a group of teenage superheroes in their struggle with dark forces of the universe), usually takes place in some out of town space, in green area or rocky and deserted landscapes of deserted mines. My work is based on the contrast of such scenery and their bright screaming costumes in red, blue, green, yellow and pink colour.*

*It is somehow strange that need, that our eye betrays, to look for intensive, saturated colours when facing beautiful village landscape. This time it happened in the village of Jalovik, in the mist of hilly western Serbia.*

*Strange thing, I thought – I cannot relax in this quiet environment, I miss the TV, I am expecting important e-mail, what is new on the Face – I need some time... to relax.*

*I asked Sava 1 (the blue Ranger): “When you play war, who is fighting whom?”*

*“We play Serbs and Al-Quaeda!”, says Sava and runs off into the dark with his pink gun cut out from styrodur.*

*Thanks to Milica, Nevenka, Marija, Sava 1 and Sava 2.*



## *Ana Krstić*

Rođena 1978. godine u Valjevu. Diplomirala je vajarstvo na Fakultetu likovnih umetnosti u Beogradu 2009. godine. Od 1997. do 2000. godine studirala je filozofiju na Filozofskom fakultetu u Beogradu.

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2012 galerija „Nadežda Petrović”, Čačak
- 2009 Opšta mesta/Common places, galerija Remont, Beograd

### GRUPNE IZLOŽBE/GROUP EXHIBITIONS

- 2011 Mikser Art zona, silosi Žitomlina, Beograd
- 2010 XXV memorijal Nadežda Petrović, Čačak  
Karavukovo 0001 – kolonija, izložbe održane u: crkvi Sv. Martina Biskupa, Karavukovo; ZMUC, Beograd; UBMS, Beograd; Art Klinika, Novi Sad  
Žensko pismo/Women's writing, galerija Remont, Beograd  
Mladi majmuni (zauzimaju grad), Francuski kulturni centar, Beograd
- 2009 Med i krv, Booze Cooperativa Centar, Atina, Grčka  
Propozicija /refleksija, galerija UBMS, Beograd
- 2008 KEF – festival kratke elektronske forme, Kulturni centar REX, Beograd  
Progresivne nade 3, galerija HAOS, Beograd  
Aprilski susreti, Studentski kulturni centar, Beograd
- 2007 HELIX Exhibition, galerija FLU, Beograd  
Lost In Stallation, Alte Saline, Salzburg, Austrija  
2D MutantZombies, Kontekst galerija, Beograd; Una Galleria, Bukurešt, Rumunija; MKL Gallery – Kunsthau, Grac, Austrija
- 2006 Tragom roda, smisao angažovanja, galerija O3ON, Beograd  
The meaning of Greatness, kustos Sarah Pierce, Project Art Center, Dablin, Irska  
Test Peaces and Blend in Moments, kustos Sarah Pierce, galerija SKC, Beograd

### NAGRADE/PRIZES

- 2010 25. memorijal Nadežda Petrović, Čačak – nagrada publike
- 2008 „Vladeta Petrić – vajar”, FLU, Beograd – nagrada za posebne rezultate u skulpturi
- 2007 Stipendija Kultur Kontakt, Austrija, za radionicu instalacije sa Kristijanom Tomasevskim na Letnjoj akademiji umetnosti u Salzburgu

### KONTAKT/CONTACT

ana.krstic.ana@gmail.com  
www.ana-krstic.com



# Ksenija Pantelić

Nisam htela da pođem a da ne znam šta bih radila, imala sam neki plan. I sada sam srećna što sam uspjela da uradim to što sam želela ali isto tako znam da nisam propustila da osetim pokretačku energiju ljudi oko mene, prostora u kojem smo se nalazili, gde sam ponovo nešto novo naučila, osetila i dozvolila da se prepustim i vidim šta sve može da se desi.

*I did not want to come without knowing what to do; I had a plan. Now I am happy that I was able to do what I wanted, but I also know that I have not shut myself off from the driving energy of people around me, space we found ourselves in, where I experienced something new again, to let myself go and see what would come out of it.*



**RAD/WORK**

„U prašini“, serija od 5 linoreza, 70 × 100 cm svaki

*“In the Dust”, series of 5 linocuts, 70 × 100 cm each*



## *Ksenija Pantelić*

Rođena 1980. godine u Beogradu. 1994. godine sa porodicom se seli na Novi Zeland gde završava srednju školu i stiče BA diplomu iz Istorije umetnosti. Po povratku u Beograd 2003. godine upisala je Fakultet likovnih umetnosti, odsek grafike, na kome je diplomirala u klasi Dragana Momirova 2008. godine. Postala je članica ULUS-a 2009. godine. Učestvovala je na mnogobrojnim grupnim izložbama u zemlji i inostranstvu.

**SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS**

- 2011 Grafički kolektiv, Beograd
- 2010 Učiteljski fakultet, Užice

**GRUPNE IZLOŽBE/GROUP EXHIBITIONS**

- 2010 Collectif de la Serbie, Galerie Grafički kolektiv, Centre de Diffusion Presse Papier, Kvebek, Kanada  
Serbian printmaking today, Cultural Center, Pariz, Francuska  
10. međunarodno bijenale minijature, Gornji Milanovac
- 2009 Majska izložba, Grafički kolektiv, Beograd  
Internacionalno bijenale suve igle, Užice  
Srpska grafika danas, galerija Beograd, Beograd
- 2008 The 13th International Triennial of Small Graphic Forms, Lođ, Poljska  
Naestved International Mini Print Exhibition, Danska  
Izložba male grafike, Grafički kolektiv, Beograd

**NAGRADE/PRIZES**

- 2009 Nagrada Učiteljskog fakulteta na IX internacionalnom bijenalu suve igle, Užice

**KONTAKT/CONTACT**

+ 381 (0)64 1983848  
ksenijapantelic@gmail.com

# Vigdis Storsveen

Moj prostor i Organski senzor biološkog polja\*

Ideja da biljke mogu da osećaju emocije baš kao i ljudi i životinje, zabeležena je prvi put 1848. godine kada je Fehner izložio tu ideju u svojoj knjizi *Nana*.

*Moj prostor* predstavlja otkucaje mog srca odštampane na paus papiru zajedno sa jednostavnom formom kuće.

*Organski senzor biološkog polja* predstavlja tri jednostavne biljke uz tekst ljubav–mržnja. Biljka u sredini je bez teksta. Ljudi, a verovatno i biljke, pod uticajem su spoljašnjeg i unutrašnjeg okruženja.

Htela sam da vidim kako se to može uporediti u dva različita dela.

*My Space and Organic Biofield Sensor\**

*The notion that plants are capable of feeling emotions just like humans and animals, was first recorded in 1848 when Fechner suggested the idea in his book Nanna.*

*My Space display my own heartbeat printed on tracing paper together with a simple form of a house.*

*Organic Biofield Sensor display three simple plants with the text Love–Hate. The plant in the middle is without any text. Humans, and possibly plants, are influenced by both external and internal environment. I want to see how this can be done in the two different works.*



August 2011/August 2011



Oktober 2011/October 2011

\*Dr Gustav Teodor Fehner, nemački profesor, bio je inspiracija za moj rad.

*\*Dr. Gustav Theodor Fechner, a German professor, was the inspiration for my work.*



**RADOVI/WORKS**

„Moj prostor i Organski senzor  
biološkog polja“, instalacija, metal  
(90 × 80 × 60 cm), paus papir,  
3 biljke

“My Space and Organic Biofield  
Sensor”, installation, metal  
(90 × 80 × 60 cm), tracing paper,  
3 plants

## *Vigdis Storsveen*

Born in 1967 in Oslo, Norway. Studied Fine Arts in the Norwegian capital Oslo. She had several solo exhibitions in Norway and abroad. She participated in several group exhibitions in Norway, France, Portugal, Croatia, Slovenia and Serbia. Storsveen was in 2007 and 2008 invited to create commissions to Henie Onstad Art Centre. Vigdis Storsveen is working with spatial two- and three-dimensional works. Characteristics of her work are temporary and interactive ideas about space and time and the tension arising between the line, material, and exchange between the inner and outer space.

### PROJEKTI/PROJECTS

- 2011/13 Outdoor installation DeFence, Sænga Utviling AS, Oslo  
2011 Part of CODA International Dance Festival The Norwegian Opera House, Oslo  
Transformer Winner of Norwegian Art Council Competition  
Hybrid object, Museum of Too-modern Art, Litija, Slovenia  
2010 Slama Landart Festival, Osijek, Croatia  
Land Art Workshop, Hardanger  
Fornebu International Flag Project, Oslo  
2009 Stars and Stripes, Nobels Peace Center, Oslo  
Frozen Landscape, Evora, Portugal  
2008 Frozen Landscape, Hamar Sagbladfabrikk  
Frozen Landscape, Henie Onstad Art Center  
Workshops Breza, Osijek, Croatia  
2007 Christmas Tree, Henie Onstad Art Center  
Be Cubed, Henie Onstad Art Center  
Guest lecture Land Art, Art Academy, Osijek, Croatia

### SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2011 Beans Growing, Gallery BOA  
2010 Stars and Stripes, Kapsula Gallery, Ljubljana, Slovenia  
2009 Frequently Changing, Arendal Art Society  
2008 Overlay, The Fine Arts Gallery, Osijek, Croatia  
2006 Gallery 69, Oslo

### GRUPNE IZLOŽBE/GROUP EXHIBITIONS

- 2011 Ansikt, Bæum Art Society  
2010 Kunst rett Vest  
2009 Lyspunkt, Bæum Art Society  
Kunst rett Vest, Gallery Trafo  
2008 Levende Landskap, Bæum Art Society  
FotoPhonos Art Photo Competition  
Preus Photo Museum  
BkiB, 50-50-50  
2007 Østlandsutstillingen  
What if, AAB Portes Ouvertes, Paris, France  
2006 White Cube, AAB Portes Ouvertes, Paris, France



### KONTAKT/CONTACT

+47 41207265  
vigdis.storsveen@gmail.com  
www.vigdis-storsveen.no

Prvo što bi neko mogao pomisliti kada dođe u Jalovik bilo bi da je Jalovik napušteno mesto. U Jalovik se najčešće stiže sa nekom određenom namerom. Tuda se ne prolazi slučajno! Tu nema nervoze, mirno je, a istovremeno postoji pozitivna, prijateljska atmosfera. U pitanju je jedno naročito mesto! Poziv na Jalovičku likovnu koloniju bio je prilika da se suočim sa umetnošću na tom naročitom mestu, idealnom za crtanje!

Umetnost crtanja je jedno od važnijih polja moje umetničke prakse. Kroz obrazovanje, hronološki, naučio sam prvo osnovne tehnike crtanja, a potom sam spoznao da je crtanje najdirektniji način da se projektuje unutrašnja slika i najneposredniji način vizuelnog mišljenja. Na kraju sam shvatio da se umetnost crtanja nalazi u osnovi svakog drugog vizuelnog mišljenja, u bilo kom drugom vizuelnom mediju, i ne samo to, već da se umetnost crtanja nalazi u evolucijskom principu ljudske vrste uopšte!

Odlučio sam, zato, da se baš u Jaloviku suočim sa jednim specifičnim problemom u umetnosti crtanja. U pitanju je problem prenosa energije, problem uvećanja i transformacije. Zanimalo me je koje stanje svesti je neophodno i šta je sve potrebno da se dogodi da bi došlo do transformacije, od ideje, preko malog, u veliko, bez gubitka energije! Zanimalo me je, da li je bitno na kom mestu se to dešava, u kom vremenu, u kom času dana ili noći.

Jalovik je više od puke umetničke kolonije, Jalovik je eksperimentalna umetnička laboratorija!

*First thing that someone might think on arrival to Jalovik is that Jalovik is an abandoned village. One usually comes to Jalovik for some specific reason. You do not pass by it accidentally! There is no tension, it is peaceful, but at the same time there is a positive, friendly atmosphere. It is one special place! Invitation to Jalovik Art Colony was an opportunity for me to face the art in that special place, ideal for drawing!*

*The art of drawing is one of the most important fields of my artistic interest. Through education, chronologically, I first learned the basic techniques of drawing and then I realized that the drawing is the most direct way of projecting internal picture and the most direct way of visual thinking. In the end I realized that the art of drawing is the basis of every other visual thinking, in any other visual media, and not only that, but that the art of drawing is inherent in the evolutionary principle of the human race!*

*That is why I have decided to face, in Jalovik of all places, the specific problem in the art of painting. It is the problem of transfer of energy, problem of enlargement and transformation. I wanted to know what is the required level of awareness and what is needed to achieve transformation from idea, through small, to big, without the loss of energy! I wanted to know whether the place it is all happening in is important, or the importance of time, the time of day or night.*

*Jalovik is more than any other art colony, Jalovik is experimental art laboratory!*



**RADOVI/WORKS**

„Procedura istine I”, grafit na papiru, 120 × 200 cm

„Procedura istine II”, grafit na papiru, 120 × 200 cm

“Procedure of truth I”, grafiti on paper, 120 × 200 cm

“Procedure of truth II”, grafiti on paper, 120 × 200 cm



## *Selman Trtovac*

Rođen 1970. godine u Zadru, SFRJ. Od 1990. do 1993. godine studirao je na Fakultetu likovnih umetnosti u Beogradu, a od 1993. do 1997. na Umetničkoj akademiji u Dizeldorfu, u klasi profesora Klause Rinkea. Proglašen je za studenta majstora, 1997. Završio je studije 1999. godine. Primljen je u Internacionalni umetnički gremijum – IKG, 2003. Upisao je doktorske studije na Fakultetu likovnih umetnosti (vajarstvo, mentor prof. Veljko Lalić) u Beogradu, 2008. godine. Idejani je tvorac i jedan od osnivača Slobodne umetničke zadruge „Treći Beograd”, 2010. Živi i radi u Beogradu.

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

- 2011 12 Soba / Art Market, Kuća kralja Petra I, Beograd
- 2010 State of Mind, galerija ULUS-a, Beograd
- 2009 Dijalektika (zajedno sa umetnikom Radošem Antonijevićem), galerija Magacin, Beograd  
Ruka umjetnika – Crna ruka/Ruka ubice (zajedno sa Ilijom Šoškićem), galerija Arte, Beograd
- 2008 Ex nihilo nihil fit, galerija Osmica (MKM), Beograd
- 2007 „... što traže ekstremnosti da bi znali gde je sredina!”, Galerija savremene umetnosti, Smederevo
- 2001 Omnibus, Rekapitulacija, galerija SKC-a, Beograd
- 1994 Future, crteži, skulpture i objekti, galerija Kulturgut, Gelzenkirchen, Nemačka
- 1993 Led, objekat, galerija SKC-a, Beograd  
Vatreni cvetovi, galerija SKC-a, Beograd  
On the road, crteži, skulpture i objekti, akademija umetnosti, Dizeldorf, Nemačka
- 1992 Stalaktiti – Stalagmiti, objekti, galerija SKC-a, Beograd
- 1991 Prostorna pukotina, instalacija, galerija SKC-a, Beograd

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

- 2011 Treći Beograd, salon Muzeja savremene umetnosti, Beograd  
Hibridni objekat, Muzej premoderne umetnosti, Litija, Slovenija
- 2010 Umetnici o krizi slikarstva, paviljon Cvijeta Zuzorić, Beograd
- 2009 Real life presence, Künstlerhaus, Grac, Austrija  
OUT, Institut für Kunst im öffentlichen Raum Steiermark, Grac, Austrija
- 2006 Osvetliču tamnu stranu meseca, povodom 150. rođendana Nikole Tesle (u okviru grupe Faust-Manifest), prostor Javnog kupatila, Beograd
- 2005 Izložba i kongres IKG-a, OHNE GRENZEN – WITHOUT BORDERS – PIIRIDETA, Muzej arhitekture, Tallin, Estonija
- 2004 Ideja ne realizacija, galerija Remont, Beograd  
10 godina Konkordije, Muzej savremene umetnosti, Beograd  
IKG Kongres, Lodz i Nieborow, Poljska
- 2003 Re-discovered, Muzej istorije Jugoslavije, Beograd  
Real presence 3, Muzej istorije Jugoslavije, Beograd

### KONTAKT/CONTACT

+381 (0)69 1919178  
selmantrtovac@gmail.com  
www.selmantrtovac.com



# DEČJA RADIONICA/CHILDREN'S WORKSHOP



Najfiniji potezi dečjih ruku zabeleženi su letos u Jaloviku. Crteži, grafike, izvajane figure, oslikavaju kreativnost, trud, radost i razigranost članova Dečje likovne radionice. Stvaralaštvom, učenjem, ali i igrom, pretočili smo vreme u linije, boje, oblike, u osmehe i divna sećanja. Kolonija je ugodila četrdesetak drugara iz vrtića i iz osnovne škole. Uz savete nastavnika i umetnika iz Jalovičke likovne kolonije, vredno su stvarali iskrena, umiljata umetnička dela.

Ana Ilić i Darija Gordić Milinković,  
koordinatori Dečje radionice

*The finest strokes of children's hands were recorded this summer in Jalovik. The drawings, graphics, sculptures, depict the creativity, efforts, joy and playfulness of the members of the Children's Workshop. By means of creativity, learning, but also by means of play, we have transposed the time into lines, colours, shapes, smiles and wonderful feelings. Colony has hosted forty something buddies from the nursery and elementary school. Under the advices of teachers and artists from Jalovik Art Colony, they applied themselves diligently to create honest and dear works of art.*

Ana Ilić and Darija Gordić Milinković,  
Children's Workshop co-ordinators









# 34\_ЈЛК

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