

37.

JALoviČKA LIKOVNA KOLONIJA/2014
JALOVIK ART COLONY



**JA
LOVI
KNET**

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Umetnički eksperiment Jalovik – kratke beleške i utisci o 37. likovnoj koloniji

Osnovana pre više od tri decenije, Jalovička likovna kolonija je redak primer uspešnog funkcionisanja kada je reč o tom specifičnom vidu umetničkog kolektivnog života i rada, formiranju privremenog komunikacionog i stvaralačkog prostora markiranog intenzivnom razmenom ideja i znanja između učesnika i interakcijom koju oni uspostavljaju sa lokalnom zajednicom u kojoj se takav događaj organizuje i odvija. Prepoznatljivom profilu Jalovičke likovne kolonije u velikoj meri je, od samog osnivanja, doprinela jasna vizija njenih inicijatora da ostvare posebnu simbiozu konteksta mesta i umetnosti, da začnu, kako je to lepo primetio u jednom tekstu Kosta Bogdanović, autentičnu kulturu življenja umetnosti, kao prirodne stvari u svakodnevicu, posebno naglašavajući to da su meštani tokom godina sve više prepoznavali značaj manifestacije za njihovu sredinu. U tom smislu je važno pomenuti podatak da je Osnivačkim aktom Kolonije predviđeno da svaki umetnik, pored dela koje ostaje u fundusu mesne galerije, po jedan rad ostavlja i domaćinstvu u kojem je boravio. Mnoge kuće u Jaloviku se tako mogu pohvaliti pravim malim kolekcijama ostvarenja umetnika iz bivše Jugoslavije, Srbije, regiona, Evrope, sveta. O kontinuitetu Kolonije svedoči brižljivo vođena dokumentacija o poklonjenim delima, kao i prateći katalozi sa skoro svih saziva tokom proteklih godina. Konceptijski i organizaciono, Kolonija je prošla kroz nekoliko faza, donoseći uvek novine po pitanju selekcije autora, produkcijskih i prezentacijskih uslova, aktivnog praćenja događaja i pojava u savremenoj umetnosti. U atmosferi velike umetničke radionice, desetodnevni boravak u ovom posvo-tamnavskom selu za sve učesnike postaje jedinstveno i dragoceno profesionalno iskustvo. Otvorenost i izloženost svakog segmenta u procesu nastanka umetničkog rada, konstantna razmena mišljenja, opservacija, komentara, saveta, saživot sa svim specifičnostima koje nosi jedna mala sredina, stvaraju neposredan i dinamičan okvir u kojem se odvija umetnička kreacija. Iskorak iz svakodnevice i poseban komunikacijski sistem koji nastaje u takvim okolnostima pružaju umetnicima mogućnost drugačijih



međusobnih uvida u sam čin umetničkog stvaralaštva, različite pristupe, strategije, postupke koje koriste u svojim praksama. Uključivanjem velikog broja aktera domaće likovne scene (umetnici i kustosi uglavnom mlađe generacije) i stvaralaca iz inostranstva, kolonija u Jaloviku zauzima relevantno mesto u korpusu umetničkih dešavanja u našoj zemlji. Opstajanje te manifestacije u vremenima nekih prošlih, ali i aktuelnih, kriza i problema sa kojima se suočava kultura u Srbiji vredno je pažnje i pohvale. Održivost Jalovičke likovne kolonije umnogome se zasniva na istrajnosti i entuzijazmu organizatora i meštana, ali i na spremnosti da se permanentno radi na njenom daljem profilisanju i reorijentaciji u skladu sa savremenim tokovima u umetnosti. Neprekinuta međunarodna saradnja je vrlo bitan aspekt celog događaja i ukazuje na značaj koji se pridaje osnaživanju i razvoju potencijala ovdašnje scene kroz upoređivanje produkcija, susrete, interakciju i aktivno povezivanje domaćih umetnika sa kolegama iz drugih umetničkih centara. Kruna svih saziva uvek je grupna izložba i prezentacija radova nastalih na Koloniji, na kojoj se dodatno sagledavaju kreativni učinci, sumiraju utisci i iskustvenosti intenzivnih sinergijskih procesa, što su najvažnije komponente svakog dela realizovanog u Jaloviku.

Kao i prethodnih godina, trideset sedmi po redu saziv Kolonije (avgust 2014) okupio je grupu domaćih i stranih umetnika, ponudivši izbor različitih autorskih refleksija i odgovora na kontekste i situacije mesta u kojem su boravili i stvarali. Pažljivom opservacijom i promišljanjem lokalnih sadržaja i posebnosti, učesnici su kroz njima svojstvene medijske i poetske izraze predočavali, komentarisali i analizirali niz tema koje bi se najšire mogle vezati za pitanja složenosti prostora svakodnevnog života snažno oblikovanog dinamikom, vrednostima i pojavama društvenih, političkih, ekonomskih, sociokulturnih odnosa i karakteristika. Troje umetnika je za referentnu tačku u radovima izabralo seoski Dom kulture, u čijoj su ruiniranosti, ali istovremeno i čudesnoj postojanosti mizanscena njegovih nekadašnjih duštvenih funkcija, statusa i značenja, prepoznali opštu simptomsku sliku stanja kulture i paradoksalnost životnih egzistencija u Srbiji danas (Anica Vučetić, video rad *Sekund slave*; Milena Milosavljević, instalacija *Ništa ne radi, al' sve funkcioniše*) ili otkrivali atmosferu uzvišenog (Nemanja Ladić, objekat *Sveti duh*). Branko Tešević (grafit *Džeki*), Anđela Mujčić (objekat *A koga ti voliš?*) i Branislav Nikolić (slike: *Sladoleđ 1, 2 i 3*) ostali su dosledni ranijim medijskim i formalnim istraživanjima, nastavljajući sa daljom elaboracijom svojih motivskih repertoara koji posmatrača uvode u svet malih isečaka lokalno specifičnih, intimnih ili kolektivnih obeležja sfera životnog i svakodnevice, njihovih doživljaja kroz rutine, navike, mentalitet. Zanimljivo viđenje seoskih prizora ponudio je slovački umetnički par Katarína Hudačinová i Michal Somoš u seriji fotografija (*Balkan naopačke*) koje su snimili nesvakidašnjom metodom, koristeći kamp prikolicu modifikovanu u putujuću kameru opskuru, otvarajući mogućnosti za drugačija iskustva u percepciji, ali i u kreiranju slika realnosti.



Uprkos svim izazovima sa kojima se suočavaju savremena umetnost i kultura u našoj sredini u široj društvenoj recepciji, nalaze se načini da se ukaže na njihova dostignuća i potencijale, a to upravo čini i Jalovička likovna kolonija, ostajući dosledna ozbiljnim profesionalnim zahtevima kako u organizaciji događaja tako i u prezentaciji kvalitetne umetničke produkcije.

Miroslav Karić

JLK2014

Jalovik Artistic Experiment – Brief Notes and Impressions on 37th Art Colony

Founded over three decades ago, Jalovik Art Colony is a rare example of successful functioning of this specific form of artistic collective life and work, establishment of temporary communication and creative space characterized by the intensive exchange of ideas and knowledge between its participants as well as the interaction they strike up with the local community in which such an event is organized and takes place. Since the very founding of the Jalovik Art Colony, a clear vision of its initiators contributed to creation of the recognizable profile of this colony. This vision is to attain the symbiosis between the context of the location and the art, to create, as Kosta Bogdanović beautifully remarked in one of his texts, an authentic culture of living the art as a natural part of everyday life, especially emphasizing the fact that the villagers have become more and more aware over the years of the importance of this event for their community. In that sense it is important to mention the fact that the Founding Charter of the Colony foresees that artists leave one work in the household that took them in, in addition to the work that will stay in the permanent collection of the local gallery. Many houses in Jalovik boast of true little collections of the works of artists from Former Yugoslavia, Serbia, Region, Europe and the world. Carefully kept records of donated works of art together with the accompanying catalogues from almost all of the convocations in the past years, testify to the continuity of the Colony. Conceptually and organizationally, the Colony went through several phases, always introducing something new in selection of artists, conditions of production and presentation, active engagement with the events and phenomena in the modern art. In atmosphere of a big artistic workshop, ten day stay in this village of the Sava and Tamnava valley becomes for all participants a unique and precious professional experience. The openness and exposure of each segment of the creation of the work of art, constant exchange of opinion, observations, comments, advice, coexistence with all its particularities belonging to a small community, create an immediate and dynamic frame in which artistic creation takes place. The break from the daily life and the special communication system brought about by such circumstances allow the

artists to have different mutual insights into the act of artistic creation and different kinds of approaches, strategies, procedures used in their practice. Involving large number of artists from the local art scene (artists and curators of younger generation) as well as artists from abroad, Jalovik Art Colony takes relevant place in the corpus of artistic events in our country. The survival of this manifestation in the times of the past and present crises and problems facing culture in Serbia is worthy of attention and praise. The sustainability of the Jalovik Art Colony in many ways relies on persistence and enthusiasm of the organizers and villagers, but also on readiness to continually work on its further profiling and reorientation in accordance with the current trends in art. Continuous international co-operation is an important aspect of the whole event and points to the importance of empowerment and development of the potential of the local scene by means of production comparing, encounters, interaction and active networking between local artists and their colleagues from other artistic centres. The crown of all these convocations is always a group exhibition and presentation of the works created in the Colony, where creative effects are further examined, the impressions and experiences of those intensive synergetic processes are summed up, all of which represent the most important components of every work of art created in Jalovik.

As in the previous years, the thirty-seventh convocation of the Colony (August 2014) brought together a group of local and foreign



artists, offering a selection of different artistic reflexions on and responses to the context and the situation of the location in which they stayed and created. By careful observation of and reflexion on the local contents and specificities and by means of their own media and poetic expressions, the participants have presented, commented and analysed the series of topics closely related to the complexities of everyday life spaces strongly shaped by the dynamics, values and phenomena of social, political, economic, socio-cultural relations and characteristics. Three artists took as the reference point in their works the village Culture Centre, in whose dilapidation, but also in the marvellous perseverance of the mise-en-scène of its earlier social functions, statuses and meanings, they recognised the general symptomatic picture of the state of affairs in culture and paradox of existence in Serbia today (Anica Vučetić, video work *The Second of Fame*; Milena Milosavljević, installation *Nothing works, but all is functioning*) or they discovered the atmosphere of the sublime (Nemanja Lađić, object *Holy Spirit*). Branko Tešević (graphite *Džeki*), Anđela Mujčić (object *And whom do you love?*) and Branislav Nikolić (paintings: *Ice Cream 1, 2 and 3*) remained true to their earlier explorations in media and form, continuing further elaboration of their repertoire of motifs which draw the observer into the world of small clippings of locally specific, intimate and collective features of the life and everyday existence, of their experiences acquired through



routines, habits, mentality. Slovakian artistic couple, Katarína Hudačinová and Michal Somoš offer an interesting vision of the village scenes in their series of photographs (*The Balkan Upside-Down project*) recorded through an unusual method, using a camper modified into a travelling camera obscura, opening possibilities for different kinds of perceptual experiences, but also possibilities of creation of the images of reality.

In spite of all the challenges the modern art and culture face in wider social reception in our parts, the ways are found to point to their achievements and potentials, and this is precisely what this Jalovik Art Colony does, remaining true to serious professional standards both in organization of the event and in presentation of a quality artistic production.

Miroslav Karić



Katarína Hudačínová and Michal Somoš

Projekat *Balkan naopačke* (*The Balkan Upside-Down*) predstavlja nadogradnju mog prethodnog istraživanja alternativnih formi kroz primenu kamere opskure. Dugo sam razmišljala o tome da transformišem kameru u nešto u čemu bi se moglo živeti tokom nekog vremenskog perioda i odakle bi se ujedno mogle posmatrati projekcije spoljne realnosti. Ispostavilo se da kamp prikolica predstavlja najbolje rešenje. Zajedno sa Michalom, krenula sam na putovanje u trajanju od dve sedmice u prikolici koju smo noću koristili za smeštaj, a danju kao kameru opskuru. Trodimenzionalni prostor ovog skloništa stopio se sa projekcijom trodimenzionalnog spoljašnjeg sveta. Ta kombinacija je stvorila kratke izražajne priče koje sam dokumentovala fotografskom kamerom. Neponovljivi dani uz sjajnu srpsku kuhinju i druženje sa srpskim umetnicima i lokalnim stanovništvom u Jaloviku bili su inspirativni i obogatili su sâmo stvaralaštvo i s vremenom su se pretvorili u kontinuirani stvaralački proces. Dobili smo jedinstvenu priliku da saznamo nešto više o kulturi južnih Slovena i da zabeležimo srpske predele i arhitekturu danas, pomoću jednog složenog i neobičnog metoda. Kada posmatrate stvarni svet naopačke, dobijete čudan osećaj da to što vidite predstavlja iluziju, kratak beg od stvarnosti. Uranjate u sliku unutar prostora koji stalno izmiče, posebno kada sedite u prikolici koja se kreće i posmatrate svet u pokretu. U stvari, na ovaj način uočavate više detalja iz okruženja nego što biste inače uočili. Zahvaljujući pozivu na Jalovičku likovnu koloniju pružila nam se prilika da proširimo projekat na Bosnu i Hercegovinu i Mađarsku, nastavljajući da putujemo i dokumentujemo našom prikolicom i nakon što smo napustili Jalovik.

The Balkan Upside-Down project has developed from my previous research of alternative forms by using camera obscura. I had been thinking for a long time about making a camera suitable for living in for a while and observing the projection of outside reality at the same time. Caravan turned out to be the best solution. Together with Michal, I started a two week long trip by trailer that we used as lodgings during the night and as camera obscura during the day. Threedimensional space of the shelter merged into projection of threedimensional outside world. Together they created short expressive stories that I documented by photo camera. Unique days with excellent Serbian food and mutual life with Serbian artists and local inhabitants in Jalovik were inspirational and enriching for creation itself and turned into continuous creative process. We had a wonderful chance to learn more about southern Slavic culture and record nowadays state of Serbian country and architecture with a complicated but extraordinary method. When you watch real world upside-down, you get a strange feeling that what you see is an illusion, a short-time escape from reality. You are diving into the picture inside elusive space, especially when you are sitting in a moving trailer while observing world in motion. Actually this way you get more details of reality than usually.

Thanks to the invitation to Jalovik Art Colony we had a chance to extend our project across Bosnia and Hercegovina and Hungary, traveling and documenting with our caravan after we left Jalovik.

RADOVI/WORKS

„Balkan naopačke”, kamera opskura, fotografije, dimenzije promenljive

“The Balkan Upside-Down”, camera obscura, photographs, variable dimensions



Katarína Hudačinová

Born in 1986 in Svidník, Slovakia. Graduated at Faculty of Arts at Department of Graphic and Experimental Arts in 2011 (Bc, led by prof. Rudolf Sikora, akad. mal.) and 2013 (Mgr. art., led by prof. PhDr. Peter Rónai, akad. mal.). During her studies, she took part in mobility atelier of photography led by Mgr. art. Tomáš Agat Blonski, PhD. She attended one year long Erasmus scholarship at Technical University of Kazimierz Pulaski in Radoma in Poland and three months long Erasmus scholarship at National Museum of Photography in Jindrichuv Hradec, Czech Republic. In 2012 she took part in KAIR (Kosice Artist In Residency program) and went for one month long residency to Maribor, Slovenia.

She taught technology of printmaking at High School of Applied Arts in Košice in 2013/2014.

Starting in February 2014 she has been teaching assistant of professor Ronai at Faculty of Arts at Technical University in Košice, Department of Graphic and Experimental Arts and Department of Photography.

Since October 2014 she has also worked as external teacher at Department of Photography at FAMU (Film and TV School of the Academy of Performing Arts) in Prague.

She has led and co-led several ateliers and workshops focused on analogue photography, camera obscura, fotogram and other crossover technologies. Her works are based on analogue photography, that she re-creates in crossing with alternative forms and media, as using different (modified) surfaces and historical methods to finalize her pictures. She is also engaged in documentary and reportage photography.

She had numerous solo and group exhibitions in Slovakia and abroad.



Michal Pomoš

Born in 1982, graduated at Philosophical Faculty of Comenius University at the Department of Cultural Studies in 2008 (Mgr.). Since then he has been part of many cultural projects and institutions as a creative producer. He was executive director of Poton Theatre from 2006 to 2011. Since 2011 he has worked as Head's assistant at Department of Alternative and Puppet Theatre at The Theatre Faculty of the Academy of Performing Arts in Prague. He has worked with a number of directors and choreographers in field of contemporary theatre and dance in Slovakia, Czech Republic and France such as: Petra Tejnorova, Lucia Kasiarova, Magda Stojowska, Jiri Havelka, Iveta Jurcova, Tomas Zizka, Laurent Festas, Themi Venturas and others.

In 2013 he started co-operation with Katarína Hudačinová on the project *Upside-Down* both as producer and technical assistant.

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Nemanja Lađić

Često prazni i ruinirani objekti svetovnog tipa, fabričke hale ili druge velike sale, dobijaju neki sakralni karakter. Tako i u sali Doma kulture u Jaloviku, koja je nekad služila za igranke, pozorišne predstave, folklor i seoske svečanosti, razni tragovi vremena, čak i golubovi, upotpunjuju tu sakralnu atmosferu. Buka koju prave golubovi stvara specifičan eho i bez obzira na to što prostoru nedostaje odgovarajuća ikonografija, sve vreme me je podsećao na enterijer neke napuštene crkve. Instalacija *Sveti duh* je osmišljena da upotpuni sakralnu atmosferu tog prostora.



Often empty and ruined buildings of secular character, factory halls or other large halls, acquire some sacral features. So is the case of the hall of the Culture Centre in Jalovik, which served once for dance, theatre plays, folklore dance and village festivities, where different traces of time, even the pigeons, add to this sacral atmosphere. The noise the pigeons make creates a specific echo and even though the space lacks appropriate iconography, all the time it reminded me of the interior of some abandoned church. The installation Holy Spirit was conceived as a complement to the sacral atmosphere of this place.



RAD/WORK

„Sveti duh“, ogledalo, 270 × 220 cm

“Holy Spirit”, mirror, 270 × 220 cm

Nemanja Ladić

Rođen je u Beogradu 1984. godine. Diplomirao je 2009. godine na Fakultetu likovnih umetnosti u Beogradu, na vajarskom odseku, u klasi prof. Mrđana Baića. 2011. godine završio je Transmedia Program – postdiplomske studije u Briselu. Izlagao je šest puta samostalno i učestvovao na 30-ak grupnih izložbi. Radi video radove i instalacije koje su inspirisane raznim iluzijama (ne samo optičkim) i uticajima tehnologije na način na koji posmatramo stvari u svakodnevnom životu.

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Milena Milosavljević

Ništa ne radi, al' sve funkcioniše

Ništa ne radi al' sve funkcioniše je šaljiv odgovor jednog prijatelja na moje pitanje o njegovom privremenom boravku u Srbiji. Ta fenomenalna rečenica, po mom mišljenju prilično istinita, nosi u sebi inspiraciju da u jednoj zaboravljenoj građevini u Jaloviku, koja svojim postojanjem prkosi čitavom ambijentu zajedno sa svim zakonima fizike, načinim jednu malu prostornu intervenciju. Tako zamišljena arhitektonska forma, načinjena unutar logično-nelogičnog prostora, istog takvog sadržaja i kolorita, nosi gorepomenuti naziv. Ona se sastoji od horizontale, napravljene od dasaka, po kojima bi trebalo da hodamo, prozora na pogrešnoj strani zida, kroz koje ulazi vazduh, vrata na slepom zidu i vizuelno logičnih ali nefunkcionalnih merdevina, uz koje bi trebalo da se popnemo. Ali sve, naravno, šareno i raznobojno! Tim suludim zakonima protkana su i naša detinjstva i životi u logično-nelogičnoj sredini, gde imaginacija predstavlja jedinu moguću opciju kada je u pitanju egzistencija i svakodnevna borba za život.



RADOVI/WORKS

„Ništa ne radi, al' sve funkcioniše“, instalacija, bojeno drvo,
dimenzije promenljive
„Ništa ne radi, al' sve funkcioniše“, tuš na papiru, 2 komada,
50 × 35 cm svaki

“Nothing works, but all is functioning“, installation, colored
wood, dimensions variable

“Nothing works, but all is functioning“, ink on paper, 2 pieces
50 × 35 cm each



Nothing works, but all is functioning

Nothing works, but all is functioning is a witty response of one of my friends to a question about his temporary stay in Serbia. This amazing sentence, in my opinion quite true, carries in itself an inspiration to execute a small spatial intervention in a forgotten building in Jalovik defying with its existence entire ambience as well as all the laws of physics. The architectural form conceived in such way, constructed inside this logical-illogical space, repeating its content and colouring, bears the above title. It is made of the horizontal line made of planks, which we are supposed to walk on, the windows on the wrong side of the wall, through which the air comes in, the door on the blind wall and the visually logical but non-functional ladder, which we are supposed to climb on. But, of course, all is multi-coloured and colourful! These crazy laws characterize our childhoods and lives in logical-illogical environments, where imagination represents the only option for the existence and everyday life struggles.

Milena Milosavljević

Rođena je 1986. godine u Novom Pazaru, Srbija.
Od 2001. do 2005. godine pohađala je gimnaziju u Novom Pazaru.
Posle četiri godine studija u Beogradu na odseku slikarstva, u klasi Gordana Nikolića, nastavlja studije u Duesseldorfu, na odseku skulpture, u klasi Richarda Deacona, gde i danas živi i radi.

IZLOŽBE (izbor)/EXHIBITIONS (selection)

- 2013/14 The rest of..., Steps Gallery, Tokyo, Japan
- 2012 Die Grosse NRW Ausstellung, Kunstpalast Museum, Duesseldorf, Germany
- 2012 On the Steps, Steps Gallery, Tokyo, Japan
- 2011 Project: Risinig 5, Artorien, New York, USA
- 2009 Izložba crteža, Kulturni centar, Zrenjanin
- 2009 Prolečna izložba, Paviljon Cvijeta Zuzorić, Beograd
- 2008 Kulturni centar UBSM, Beograd



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Branko Tešević

Džeki je poput nas. Prkosi jačem, nema gazdu i voli dobru klopu.
On je slobodnjak koji nema ogrlicu protiv buva i ne trpi lanac.
Voli kada ga pozdravljaju na ulici i ne voli poštare kad donose račune za struju.
Borac je za egzistenciju i večiti sanjar.
Jalovik je ove godine dobio novog Resto Džekija.
AV, AV, AV!

*Džeki is like us – defying the stronger.
He is without the master and likes good food.
He is a free spirit that does not carry flea collar and cannot stand the chain.
He likes to be greeted on the street and does not like postman when he is bringing electricity bills.
He is a fighter for existence and eternal dreamer.
Jalovik got new Resto Džeki this year.
WOOF, WOOF, WOOF!*





RADOVI/WORKS

„Džeki“, boja u spreju na metalnim vratima
 „Džeki“, kombinovana tehnika na papiru (5 komada)

“Džeki”, spray paint on the metal door
 “Džeki”, mixed media on paper (5 pieces)



Branko Tešević

Rođen je 1990. godine u Sarajevu, živi i radi u Beogradu. Diplomirao je na beogradskoj Politehničkoj školi na odseku za grafički dizajn. Vizuelni umetnik, bavi se *street artom*, eksperimentalnim stripom i neguje crtež. Profesionalni je grafiti žvrlijač, njegove radove možete videti iza raznih čoškova i haustora u gradu a i van granica zemlje. Član je neformalne umetničke grupe UnderGrad iz Užica i saradnik kolektiva Škart iz Beograda. Noćni je šetač, amaterski se bavi šahom a njegova omiljena muzička grupa su Letu Štuke iz Sarajeva.

IZLOŽBE I DRUGE AKTIVNOSTI/EXHIBITIONS AND OTHER ACTIVITIES

- 2014 Grafiti jam, Mikser festival, Beograd
Converse Graffiti, Mural Shoes are Boaring, Beograd
Ilegalna akcija obeležavanja mesta rada Duška Radovića na studiju B, Beograd
Jalovička likovna kolonija, Jalovik
Projekat Parol!, ApsArt, Beograd
Festival uličnog aktivizma Vreva, Beograd
Grupna izložba Starkart, Urban Art Gallery, Zurich, Switzerland
- 2013 Dizajn radionica i kolektivna izložba Iz Dobrih Razloga (magazin LiceUllice), Galerija 12HUB, Beograd
Kolektivna izložba Flaster Jam, Muzej savremene umetnosti, Banja Luka
Laserski samit jeftine grafike Za Tvoje Dobro, CZKD, Beograd
Meeting of Styles, grafiti mural, Beograd
- 2012 Učestvovanje na Balkonskim ratovima, MPU, Beograd
Strip kolonija Deliblaticum, Deliblatska peščara
Mikser festival, Red Bull Door Deco, Beograd
Xstatic street art jam, Split, Hrvatska
Balcans grafiti jam, Varna, Bugarska
Kolektivna izložba Super Monster, Supermarket concept store, Beograd
- 2008 UnderGrad jam, Užice

NAGRADE/AWARDS

- 2012 Treća nagrada za ilustraciju na studentskom konkursu ŽvrliArt Red Bull, Beograd
Srebrna plaketa za likovni projekat Javno (u)Lično, na godišnjoj izložbi beogradske Politehničke škole, dom kulture Studentski grad, Beograd
- 2011 Srebrna medalja na street art takmičenju Paint Club, Novi Sad
- 2009 Prvo mesto na regionalnom web portalu za grafit Ue.co.rs, Užice

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AndeĶa Mujćić

U ovoj godini obeleţenoj kiřom, pored kreveta – lavor. Iza – harmonika vrata, veseli matićar obavlja svoj posao. Ţenadija donosi domaću řtrudlu s makom. Kec i Dvojka igraju řah. Brana ih je ubio sedam jednim potezom spreja da bi mogli mirno da spavamo. Druţeljubivi meřtani donose gajbu piva. Gledamo kataloge sa prethodnih kolonija. Upoznajemo se...

Trideset sedmi saziv u Jaloviku okupio je grupu divnih ljudi koji su svojim radom, energijom, smehom, kreativnořću, napravili neřto dobro. Mislim da je svako od nas, ostavljajući svoj rad, ostavio i delić sebe koji će zakrpati makar jednu rupu u Domu kulture i dati mu snage da izdrţi naredne godine i neke nove ljude i dela.

Koje boje svetli svitac?

A koga ti voliř?



RADOVI/WORKS

„A koga ti voliř?“, kolaţi i akrilik na lesonitu i slajd projekcija na zidu, dimenzije promenljive

“And Whom do You Love?”, collage and acrylic on hardboard and slide projection on the wall, dimensions variable

In this rainy year, next to the bed – a washbowl. Behind – folding doors, cheerful registrar performing his duties. Ţenadija brings homemade poppy seed roll. Kec and Dvojka are playing chess. Brana killed seven of them with one stroke of spray so that we could sleep in peace. Friendly villagers bring a case of beer. We are watching catalogues from previous colonies. We are getting to know each other...

Thirty-seventh convocation in Jalovik brought together a group of great people who managed to create something good with their work, energy, laughter and creativity. I believe that each one of us, leaving behind his own work, left a part of oneself that will patch at least one hole in the Culture Centre and give it strength to survive until the next year and some new people and works of art.

What is the colour of the light of the firefly?

And whom do you love?

Andela Mujčić

Rođena je 1981. godine u Nišu.

Godine 2005. diplomirala je slikarstvo na Fakultetu umetnosti u Nišu, u klasi profesora Đura Radonjića. 2010. godine završila je specijalizaciju na Fakultetu likovnih umetnosti u Beogradu, u klasi profesora Dragana Jovanovića.

Trenutno je na završnoj godini doktorskih studija na Fakultetu za umetnost i dizajn.

Od 2011. radi na Fakultetu umetnosti Priština–Zvečan kao asistentkinja na predmetu Slikanje A.

SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

2014 galerija Fakulteta umetnosti, Kosovska Mitrovica / Moderna galerija, Lazarevac

2013 galerija Centar, Podgorica / Bela galerija, Bela Crkva / GSLU Salon 77, Niš

2012 Prodajna galerija, Beograd / Likovni salon KCNS, Novi Sad

2011 galerija Kuće Vojnovića, Inđija / Kulturni centar, Požega / Prima Center, Berlin / Galerija savremene umetnosti, Smederevo / galerija Narodnog univerziteta, Vranje

2010 Blok galerija, Beograd / Savremena galerija, Zrenjanin

2009 galerija Kulturnog centra, Niš

Grupno je izlagala na preko 70 izložbi u zemlji i inostranstvu; učestvovala je na 20 likovnih kolonija (Sićevo, Ečka...); članica ULUS-a od 2010. godine i ULUKiM-a od 2012; dobitnica druge nagrade na kreativnom multimedijalnom konkursu „Voyage Bleu“, Galerija SKC, Beograd, 2010. godine.

Pored slikarstva, bavi se i *street-artom*.

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RADOVI/WORKS

„Sladoled 1“, ulje i akrilik na platnu, 100 × 120 cm

„Sladoled 2“, ulje i akrilik na platnu, 80 × 100 cm

„Sladoled 3“, ulje i akrilik na platnu, 80 × 100 cm

“Ice Cream 1”, oil and acrylic on canvas, 100 × 120 cm

“Ice Cream 2”, oil and acrylic on canvas, 80 × 100 cm

“Ice Cream 3”, oil and acrylic on canvas, 80 × 100 cm



Branislav Nikolić

Rođen je 1970. godine u Šapcu.
Diplomirao je na Akademiji umetnosti u Novom Sadu na odseku slikarstva 1996. godine. Magistrirao je na postdiplomskim studijama na akademiji Dutch Art Institute, Enschede, Holandija, 2001. godine. Magistrirao je na Akademiji umetnosti u Novom Sadu 2002. godine. Član je internacionalne umetničke grupe New Remote i nezavisne umetničke asocijacije Kolektiv. Imao je brojne samostalne i kolektivne izložbe u zemlji i inostranstvu.

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Anica Vučetić

Ruinirani prostor Doma kulture u Jaloviku svedoči o vremenu kada je kultura bila važan segment društvenog života države u kojoj smo živeli.

Rad *Sekund slave* je komentar na uslove u kojima kultura opstaje poslednjih decenija i u kojima umetnici danas stvaraju.

Dilapidated space of the Culture Centre in Jalovik testifies to the time when culture was an important segment of the social life of the state in which we lived.

The work The Second of Fame is a commentary on the conditions in which the culture subsists in the last decades and in which the artists create today.



RAD/WORK

„Sekund slave”, video rad, 45 sekundi

„The Second of Fame”, video work, 45 seconds



Anica Vučetić

Rođena je 1962. godine u Beogradu. Diplomirala je i magistrirala slikarstvo na Fakultetu likovnih umetnosti u Beogradu. Bavi se video instalacijama i ambijentima. Slobodan umetnik od 1986. godine.

Realizovala je trideset jednu samostalnu izložbu u Beogradu, Sarajevu, Čačku, Vršcu, Novom Sadu, Požegi, Raškoj, Mariboru, Muzeju savremene umetnosti Univerziteta u Sao Paulu (1995), Muzeju Ludwig Forum za internacionalnu umetnost u Ahenu (1999, 2001), galeriji „23 y 10” kubanskog Instituta za umetnost i kinematografsku industriju u Havani (2002), Muzeju savremene umetnosti Republike Srpske u Banja Luci (2010), Salonu MSU u Beogradu (1997, 2013).

Nagrade: Memorijal Nadežde Petrović u Čačku – nagrada Memorijala i nagrada publike (2005), Grand Prix na 9. međunarodnom bijenalu umetnosti minijature u Gornjem Milanovcu (2008), Politikina nagrada (2009).

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DEČJA RADIONICA/CHILDREN'S WORKSHOP

Raznobojne, najlepše, nekada pomalo i neobične, ali uvek najdublje urezane jesu slike detinjstva. Tridesetak učesnika Dečje likovne radionice u Jaloviku otkrilo nam je deliće svog detinjstva. U radovima smo prepoznavali otiske malenih umazanih prstiju, posmatrali dinosauruse koji još uvek negde postoje, slikovite predele... Upoznali smo princeze i heroje. Kroz njihove maštovite, najtananije likovne izraze uživamo u njihovom detinjstvu. Nadamo se da će neki od njih, kada odrastu, znati da pretoče upravo te izraze kroz ozbiljne umetničke poteze. Tokom leta uz pomoć tempera, drvenih bojica, papira, salveta, šarenih tegli, dočarano nam je detinjstvo tih mališana. Leta dolaze i prolaze i već narednog družićemo se ponovo u Jaloviku i sa najmlađim i sa odraslim umetnicima...

Ana Ilić,
koordinator Dečje radionice



The most colourful, most beautiful, sometimes a little bit unusual, but always leaving the deepest imprint, are childhood pictures.

Thirty participants of the Children's Workshop in Jalovik revealed to us the parts of their childhood.

In works we were able to detect imprints of smeared small fingers, we watched dinosaurs still inhabiting the Earth somewhere and picturesque landscapes... We met princesses and heroes.

Thanks to their inventive and the most subtle visual expressions we enjoyed their childhood, hoping that some of them, when they grow up, will be able to transpose those expressions in serious artistic strokes.

During the summer with a help of tempera kit, colour pencils, paper, paper napkins, colourful jars, we have had the chance to discover the childhood pictures of these kids.

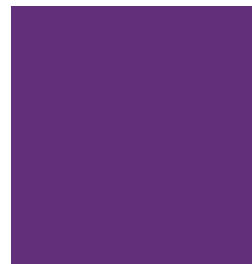
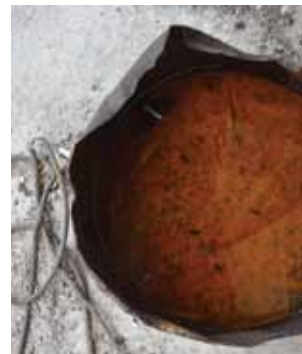
Summers come and go and already next summer we will meet again in Jalovik with the youngest and the older artists...

Ana Ilić,
Children's Workshop co-ordinator









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