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JALoviČKA LIKOVNA KOLONIJA/2015  
JALOVIK ART COLONY



**JA  
LOVI  
KNET**

38.

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## Via Jalovik. AD MMXV

Nakon gotovo tri sata vožnje sasvim novim i nepoznatim putevima, uz cestu sam ugledao oznaku s natpisom „Jalovik“ čiji je smjer ukazivao na to da moram skrenuti desno. Cesta koja vodi prema selu nešto je lošija, premda mnogo bolja od makadama. Ako zanemarim brojne zavoje, prilično je ugodna za vožnju. Na ulasku u selo još jednom, točnije četvrti put za vrijeme ovoga putovanja, stajem pitati za točan pravac kretanja. „Samo pravo, gore su ti ti umetnici“, ljubazno me upućuje stariji stanovnik sela. Uslijed nešto veće brzine, prekasno primjećujem „Kulturni dom Dragoljuba Jovičića“. Ubacujem u rikverc, ulazim u dvorište, gasim auto i iz istih stopa odlazim pozdraviti domaćina Kolonije Branislava Nikolića Branu, koji me ujedno i pozvao kao gosta. Budući da sam kasnio nekoliko dana, vidim kako svi intenzivno rade (ili misle). Brana razmišlja o konstrukciji krova kojega će izvesti, a Ivan Bon pili daske koje će mu poslužiti za postolje planiranih zvučnih instalacija. Odmah upoznajem i dvije strankinje, isprva ne znajući iz kojih zemalja (ili zemlje) dolaze. „Saija, nice to meet you“, a uskoro čujem i: „Meri, nice to meet you“. Na svojem lošem engleskom odgovaram prema istome modelu: „Igor, nice to meet you“. Brana mi odmah donosi hladno pivo ispravno pretpostavljajući kako me putovanje u „trojci“ bez klima uređaja na temperaturi višoj od 35° C prilično iscrpilo. Uz pivo palim cigaretu i prepuštam se Braninu društvu. Provodi me kroz galeriju Kulturnoga doma pokazujući mi i sam Dom koji je u vrlo lošem stanju, premda njegova patina nesumnjivo posjeduje stanovite čari. Pri obilasku prostora slušam o Koloniji, njezinoj tradiciji dugoj trideset i osam godina, modelu prema kojem funkcionira, umjetničkoj praksi koju nastoji njegovati i slično. Ostajem iznenađen činjenicom kako Kolonija u Jaloviku već dugi niz godina njeguje suvremeni umjetnički izričaj zahvaljujući prijašnjem voditelju Kostu Bogdanoviću i trenutno vodećem Branislavu. Vlastito iznenađenje nisam propustio podijeliti s publikom na otvorenju izložbe na kojem sam istaknuo kako tu poziciju smatram ambivalentnom u pozitivnome smislu te riječi. Naime, pomalo me zapanjilo to što kolonija s tako dugom neprekinutom tradicijom nije usmjerena na njegovanje konzervativnoga i tradicionalističkog umjetničkog izričaja kao nekolicina kolonija koje znam i koje se također ponose činjenicom „dugoga trajanja“. „Nije bilo lako seljanima približiti savremenu umetnost, ali smo u tome s vremenom uspeli“, hvali se Brana. I doista, uspjeh je to vrijedan pažnje jer je zapravo smiono ljudima naviknutima na naslikane pejzaže i portrete ponuditi konceptualni rad ili performans.

Završavajući ugodan razgovor s Branom počinjem razmišljati u kojem ću smjeru krenuti u šetnju nakon što dnevna vrućina malo splasne. Razlog je vrlo jednostavan. Već sam pri dolasku uočio pitoresknu notu koju posjeduje selo, ali i cijeli kraj. Brežuljkasti pejzaž obiluje poljanama, šumarcima, livadama i brojnim puteljcima koji prokrvljuju krajolik. Neki predio istinski otkrijemo tek kada upoznamo njegove stanovnike i proučimo njegov pejzaž. Odlučujem da ništa neću planirati te krećem u obilazak bez isplanirane rute. Prije no što sam izašao iz sela skrećem u crkvu koju sam ugledao odmah po polasku. Vrata su otvorena. To me raduje budući da nisam često boravio u pravoslavnim crkvama te ta činjenica dodatno snaži moju znatiželju. Ulazeći u sakralni prostor ugledah duhovnika. Upoznajemo se. Saznajem da se zove Branislav, Brana. Vrlo je susretljiv. Objašnjava mi ortodoksnu ikonostas prema kojem sa sigurnošću mogu pretpostaviti da je crkva posvećena Sv. Luki. Gledajući ikonografski model ikonostasa prizivam si u sjećanje predavanja iz kasne antike i ranoga srednjeg vijeka potvrđujući si ikonografsku sličnost pravoslavlja i katoličanstva prije nego što su patrijarh Mihajilo I Celularije i papa Lav IX, 1054. godine, raskolili Katoličku Crkvu. Ubrzo zahvaljujem duhovniku i napuštam crkvu odlazeći u polje...

Maja Ćirić je u tekstu pisanom povodom 34. jalovičke likovne kolonije 2011. godine zapisala: „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



# ЈА ЛОВИ КНЕТ





pitanja koja bi mogla da barem privremeno kritički redefinišu Jalovik.“ Čitajući Majin tekst počinjem osjećati blagu nelagodu pred samim sobom jer bi moja uloga na Koloniji trebala biti upravo uloga kustosa kako je dotična opisuje. Međutim, dolaskom u selo i letimičnim pregledom nekih započetih radova odlučio sam definirati vlastitu poziciju u kolektivu „Jalovik 2015“. Sjedim pod lipom s knjigom u ruci i sasvim slučajno i nevezano za temu upada mi jedan citat iz *Razgovora s vragom* P. D. Ouspenskog, koji mi djeluje kao potpuna parafraza isusovačkoga OAMDG-a: „Pokušaj živjeti tako da paziš na svoje čine, i ne poduzimaš ništa što ne služi višem cilju. Ili, da se izrazim drugačije, nauči sve činiti na takav način da sve što radiš služi višem cilju.“ Dok prožvakam tekst Ouspenskoga i pokušavam napustiti misao koju prenosi citirani odlomak, razmišljam o dva moguća pristupa u razradi teksta koji ću pisati. Imam dilemu. Nisam siguran trebam li biti neprestani promatrač procesa izrade radova ili bi bilo bolje odabrati model distanciranja i čekati da sve bude završeno. Odlučujem se za drugu opciju, ali ipak s vremena na vrijeme zavirujem u privatni radni prostor svakoga umjetnika. Iz rečenoga se može zaključiti da „jedinstvena koncepcija“ izložbe u početku nije postojala, no svi su se radovi na određeni način mogli objediniti i povezati s nekim aspektom prostora – selom Jalovikom i Kulturnim domom.

Selo Jalovik. Tokom svojih šetnji kroz selo i njegovu okolicu, primjećujem da na nekim mjestima stanovnici ostavljaju otpad koji nagrđuje vizuru čistoga okoliša. Ovoga su se aspekta sela prihvatili Olivera Parlić i Ivan Bon. Olivera se bavi asemblažiranjem i redefiniranjem pronađenoga otpada uz koji izlaže crteže, dok Ivan izrađuje interesantne zvučne instalacije na kojima je, pred otvorenje izložbe, održao glazbeni performans. Vladimir Frelih fotografira *der Himmel über Jalovik\** s ekspozicijom u trajanju od dva sata. Vendel Vaštag oslikava platna crvenom, crnom, plavom, zelenom i žutom bojom. Korištenjem osnovnih boja (crvene, plave i žute), crne nebo je i zelene, koja proizlazi iz plave i žute, Vendel interpretira kolorističku vrijednost jalovičkoga krajolika stvarajući u mediju fotografije „konceptualne“ pejzaže.

Kulturni dom. Od nekoga sam čuo da je Kulturni dom u selu izgrađen pedesetih godina prošloga vijeka. Njegova veličina otkriva da je Jalovik u to doba bio veće i važnije selo no što je to danas. Trenutno je otušno stanje Doma ogledalo i populacijske „devastacije“ sela u kojem prosječna životna dob stanovništva iz godine u godinu raste. Ulazeći u njega odmah mi je u oči upala pozornica koja, čini mi se, već duže vrijeme ne pamti kazališnu predstavu ili neku drugu priredbu. Strop mi otkriva svoj skelet te uočavam njegov građivni materijal – grede i trstiku između kojih se na nekim mjestima može vidjeti otvoreno nebo. Branina je čvrsta drvena konstrukcija krova u stvari nešto što Domu nedostaje. Ana Petrović glomazna je drvena vrata oblijepila papirom. Treba li uopće pomenuti kako su vrata Doma u vrlo lošem stanju, a većina prozorskih stakala ne postoji? I djevojke iz kolektiva „Harrie Liveart“ svjesno se inspiriraju prostorom ovoga seoskog zdanja. Mažući tijelo vazelinom i lijepeći perje iz jastuka po sebi, Meri i Saija nakon dugo vremena aktiviraju pozornicu Doma koristeći je za snimanje video performansa. Meri je u obraćanju publici prilikom otvorenja izložbe rekla kako im je situacija u kojoj su se našle izuzetno dobro došla budući da već duže vrijeme razmišljaju kako bi svoju umjetnost predstavile ljudima koji ne borave u urbanoj sredini. Ovdje su dobile priliku za realizaciju te ideje.

Posljednjeg dana boravka u Jaloviku ustajem nešto kasnije nego inače. Već u osam sati osjećam kako je sunce upržilo ionako sasušenu travu. Gospođa Đena kuha kavu, pripaljujem još koju cigaretu prije doručka, čekajući Čosu da donese rakiju koju ćemo ponijeti kao tekuću uspomenu na vrijeme provedeno ovdje. Provjeravam ulje u autu, srdačno se pozdravljam sa svima i odlazim razmišljajući kako da napišem ovaj tekst.

Igor Loinjak

\* Inspirisano filmom Wima Wendersa, *Der Himmel über Berlin (Nebo nad Berlinom)*





## **Via Jalovik. AD MMXV**

*After almost three hours of driving on completely new and unknown roads, I saw a sign with inscription "Jalovik" by the road whose direction pointed rightways. The road leading towards village was not in such a good shape, however still better than macadam. If I ignore numerous bends, it was quite a comfortable drive. At the village entrance, I stop to ask for direction once more, precisely for the fourth time. "Strait ahead, the artists will be there", the elderly villager kindly directs me. Because I was speeding a little, I fail to spot in time "Culture Centre Dragoljub Jovičić". I shift the gear in reverse, drive into the backyard, turn off the engine and head on to salute the host of the Colony: Branislav Nikolić, Brana, who was the one to invite me here as a guest. As I came with few days of delay, I notice everybody working (or thinking) intensely. Brana is thinking about construction of the roof that he will do, and Ivan Bon is sawing planks that he will later use as stand for planned sound installations. I am immediately acquainted with two foreigners, not knowing from which country (or countries) they are coming. "Saija, nice to meet you", and soon I hear also: "Meri, nice to meet you". I answer in my broken English in accordance with the same model: "Igor, nice to meet you". Brana immediately brings me a cold beer rightly assuming that the journey in old Golf Volkswagen without air-conditioning at more than 35° C has rendered me truly exhausted. With beer, I light a cigarette and surrender myself to Brana's company. He is giving me a tour of the gallery of the Culture Centre showing me the Centre itself which is in poor condition, although its patina does possess certain charm. While we tour the premises, I hear about the Colony, its tradition of 38 years, model on which it is based, artistic practice fostered there and so on. I am surprised to hear that the Colony in Jalovik has been promoting modern artistic expression for a number of years, thanks to its former director, Kosta Bogdanović, and its current director, Branislav. I did not fail to share my surprise with the audience on the occasion of opening of the exhibition where I pointed out how I consider this position ambivalent in the positive sense of the word. Namely, I was amazed how a colony with such a long and uninterrupted tradition is not focused on fostering conservative and traditionalistic artistic expression as several other colonies that I know of and which also boast of their "long duration". "It was not easy to bring contemporary art closer to the villagers, but we succeeded with time", Brana brags. And, truly, it was a success worthy of attention because it is altogether daring to offer to the people accustomed to painted landscapes and portraits, the conceptual work of art or the performance.*

*Ending this pleasant conversation with Brana, I am starting to think which direction to take for a walk after the heat subsides a little. The reason for that is quite simple. Upon arrival I noticed the picturesque touch that the village possesses, but that also the entire surrounding possess as well; hilly landscape rich in meadows, fields, groves and numerous paths that look like a bloodstream of the scenery. Some regions we truly discover only when we meet its inhabitants and study its landscapes. I decide that I will not plan anything and start my tour without pre-arranged route. Before leaving the village I stop by a church I saw as soon as I set off. Doors are open. This is particularly fortunate for me, because I did not have a chance to visit many orthodox churches and this fact additionally incites my interest. On entering sacral area, I see a priest. We greet each other. I find out that his name is Branislav, Brana. He is very friendly. He explains to me the orthodox iconostasis which makes me conclude with certainty that the church is dedicated to St Lucas. Looking at the iconographic model of the iconostasis, I recall a lecture in late Ancient Greece and Early Middle Ages confirming to myself iconographic similarity of Orthodoxy and Catholicism before the Patriarch Michael I Cellarius and the Pope Leo IX split the Catholic Church in two in 1054. Soon, I thank the priest and leave the church entering the field...*

*Maja Ćirić wrote in the text on the occasion of the 34th Jalovik Art Colony from 2011: "In one of the future colonies it would be good to deepen the practice of having curator staying there in order to stimulate the cooperation with the artists so as to mould individual creations into a unique conception, and in view of opening topical is-*

sues which would at least temporarily redefine Jalovik.” Reading Maja’s text I feel a slight unease with myself because my role in the Colony should be the role of the curator as the latter describes him. However, on arrival to the village and brief review of some of the started works, I decide to define my own position in the collective “Jalovik 2015”. While sitting under the linden tree with a book in hand I accidentally and completely unrelatedly to the topic come across a quote from the Talks with the Devil by P. D. Ouspensky, which seems to me like a complete paraphrase of the Jesuit AMDG: “Try to live so as to watch carefully over your action and abstain from doing anything that does not serve higher purpose. Or to put it in other words, learn to do everything in a way that what you do, serves the higher purpose.” While I am ruminating over the Ouspensky’s text and trying to forget the thought brought to me by the quoted paragraph, I am thinking about two possible approaches in elaboration of the text that I am about to write. I have a dilemma. I am not sure if I am supposed to be a constant observer of the process of creation of the works or would it be better to opt for distancing model and wait for everything to be finished. I choose the second option, but still I peek into private working space of each artist from time to time. From the above, it can be concluded that “unique conception” of the exhibition did not exist at first, but that the works could have been consolidated in a certain way and connected with a certain aspect of the space – the village of Jalovik and the Culture Centre.

Jalovik Village. In my walks through the village and its surroundings, I notice that villagers leave garbage in certain spaces which spoil the view on clean surroundings. Olivera Parlić and Ivan Bon took up with this aspect of the village. Olivera is doing assembling and redefining of found garbage with which she is also displaying the drawings, whereas Ivan is building interesting sound installations on which he held a musical performance before the opening of the exhibition. Vladimir Frelih is taking photographs of der Himmel über Jalovik\* using exposure of two hours. Vendel Vaštag paints the canvas with red, black, blue, green and yellow. By using the basic colours (red, blue and yellow), black as non-colour and green made of blue and yellow, Vendel interprets coloristic value of Jalovik landscape creating “conceptual” landscapes in photographic media.

Culture Centre. I heard from someone that the village Culture Centre was built in 1950s. Its size reveals the fact that Jalovik of that era was much bigger and more important village than it is today. The current sad state of the Centre is a reflexion also of the population “devastation” of this village where the average age of the inhabitants rises from year to year. On entering the Centre, I immediately spot the stage which has not, it seems to me, seen a theatre performance or any other manifestation for quite some time. The ceiling reveals its skeleton so I can see what it is build of – beams and reed, which give way to open sky in certain places. Brana’s solid roof construction is actually something that this Culture Centre needs. Ana Petrović has plastered the huge door with white paper. Do I have to mention that the doors are in really bad shape and that majority of window panes are missing? And the girls from the collective “Harrie Liveart” intentionally find inspiration in the space of this building. Smearing their faces with vaseline and taping pillow feathers all over themselves, Meri and Saija activate the stage of the Centre after so long time using it for recording of the video performance. Meri told the audience on the occasion of exhibition opening that the situation they found themselves in was very beneficial because they had been thinking for some time how to present their art to people not living in urban environment. Here they got the chance to put this idea to effect.

On the last day of my stay in Jalovik, I get up a bit later than usual. Already at eight o’clock I can feel the sun burning dried grass. Mrs Đena is cooking coffee, I light another cigarette before breakfast, waiting for Ćosa to bring Rakija brandy that we will take with us as a liquid memento of our time spent here. I check the oil in the car, cordially salute everybody and start off thinking how to write this text.

Igor Loinjak

\* Inspired by the Wim Wenders film *Der Himmel über Berlin* (*The Sky above Berlin*)



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# Ivan Bon

Od kada sam počeo da se bavim zvučnim instalacijama imao sam želju da ozvučim ventilacione cevi. Dve cevi koje sam našao u skladištu aluminijuma u Skupljenu mnogo su bolje nego što sam igde video. Tako sam ideju za rešenje ovog rada dobio u trenutku.

U Jaloviku sam proveo manje vremena od ostalih učesnika, ali je to iskustvo za mene bilo veoma dragoceno. Naročito je bila inspirativna komunikacija sa drugim umetnicima. Hvala svima iz Kolonije, a pogotovu Brani, na pozivu i pomoći oko realizacije radova.



*Ever since I started making sound installations, I had a wish to make a sound from ventilation pipes. Two pipes that I found in the aluminium warehouse in Skupljen are much better than any I saw so far. The idea for this work came to my mind in that moment.*

*I spent less time in Jalovik than other participants, but that experience was very valuable. Communication with other artists was very inspirational. I wish to thank all from the Colony, and in particular to Brana, for the invitation and help in execution of these works.*

#### **RADOVI/WORKS**

„Zvučna skulptura 1“, metal, drvo, 251 × 41 × 36 cm

„Zvučna skulptura 2“, metal, drvo, 118 × 110 × 40 cm

“Sound Sculpture 1”, metal, wood, 251 × 41 × 36 cm

“Sound Sculpture 2”, metal, wood, 118 × 110 × 40 cm



## *Ivan Bon*

Rođen je 1977. godine u Beogradu. FLU je završio 2002. godine u klasi profesora Slavoljuba Radojčića. Na postdiplomskim studijama u klasi prof. Mrđana Bajiča usmerio se ka zvuku i objedinjavanju zvuka i skulpture, što je rezultiralo magistarskim radom *Modelovanje zvuka oblikom* i prvom samostalnom izložbom *Zvučne skulpture* u galeriji Zvono 2005. godine. Naredne godine stiče status samostalnog umetnika. Živi i radi u Beogradu. Oženjen je i roditelj dvoje dece. Pored skulpture bavi se komponovanjem i programiranjem elektronske muzike i zvuka. Osnivač je i član muzičke grupe Mistake Mistake. Od 2000. godine aktivno izlaže. Realizovao je devet samostalnih izložbi i učestvovao na grupnim izložbama, performansima, simpozijumima i radionicama.

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# Goran Despotovski

## Singular

Rad *Singular* čine dve odvojene vertikalne ploče postavljene u prostoru. Ploče su prekrivene crnom voštanom pastom, a u gornjem delu obe ploče nalazi se po jedna rupa. Prostor, crna površina i rupa na njoj imaju tendenciju kako sužavanja tako i raspršivanja prostornog vidokruga. Statičnost u formi rada u kontrastu je sa interakcijom i dinamikom mogućeg sagledavanja u traženju i fokusu prostorne praznine. Ovaj odnos u objektu nudi mogućnost sagledavanja rada iz više pozicija.

U ovom slučaju *dva* predstavlja *jedninu* ili *jednakost* koja dovodi do mogućeg prelamanja odnosno razdvojenog i rasčlanjenog posmatranja prostora unutar i izvan rada. Rupe, odnosno kružni otvori, kao i prostor u kome se rad nalazi, omogućavaju da se pozicija otvorenog, prostornog ponudi kao fokus između traženog ili doživljenog.

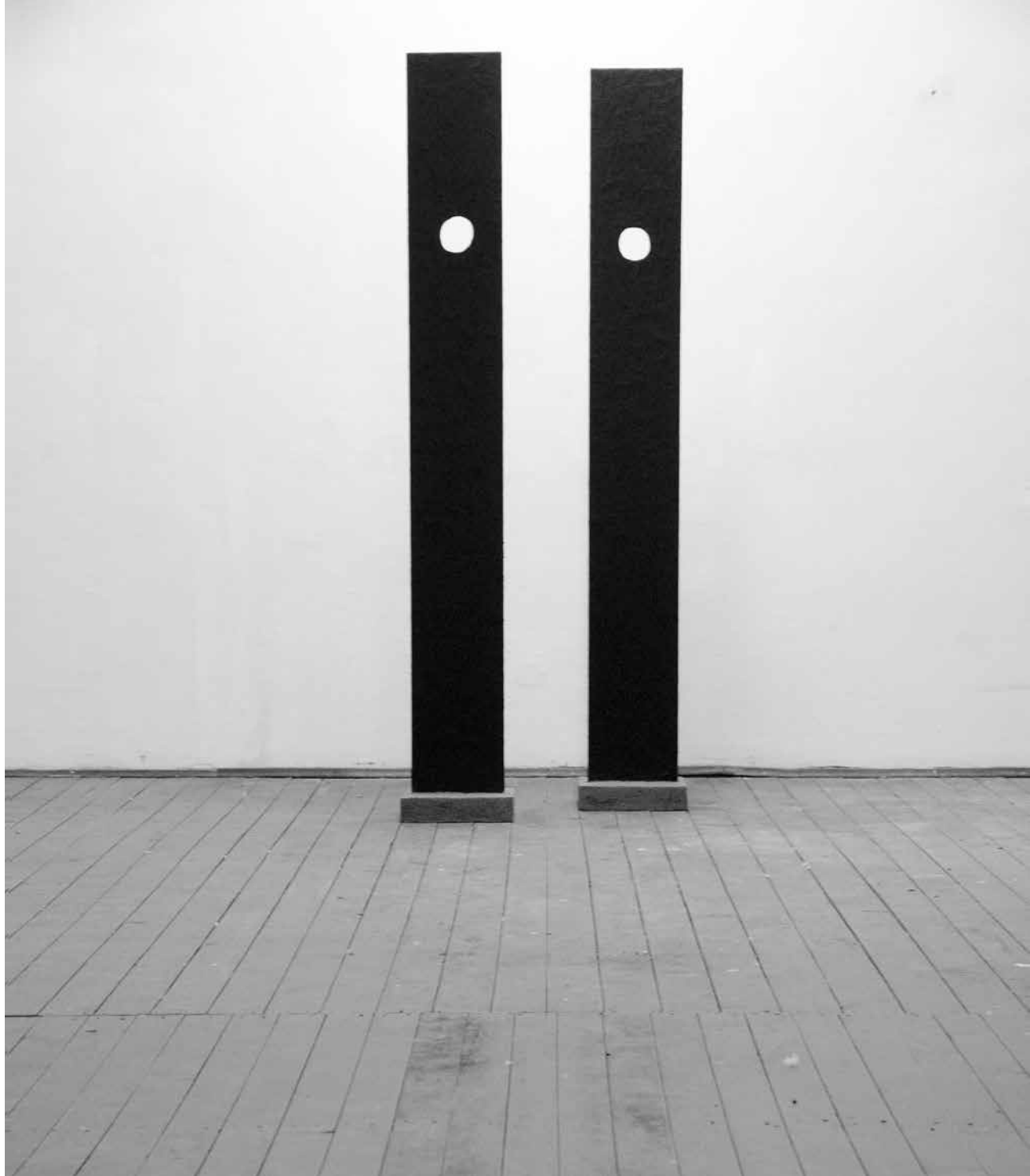
*.... kada bih imao veoma složene uređaje koji bi mi omogućili da izvršim elektronski pucanj i kada bih pucao u pravcu one hartije, elektron bi prošao kroz obe rupe samo što bi prošao kroz obe rupe ne podelivši se.“*

Paulo Koeljo, *Brida*



### RAD/WORK

„Singular“, objekat, drvo, beton i voštana pasta, dva segmenta, 210 × 25 cm svaki  
“Singular”, object, wood, concrete and wax paste, two pieces, 210 × 25 cm each



## **Singular**

*The work Singular is made of two separate vertical planks set up in space. The planks are covered with black waxy paste, and in the upper part of the plank there is one hole on each. The space, black area and the hole in it have a tendency both to narrow down and to disperse the view of the space. The immobility of the work's form is contrasted with the interaction and dynamics of possible insights into the search for and focus of the spatial emptiness. This relation in the object allows us to perceive the work from several positions.*

*In this case the two represent singularity or uniqueness which leads to possible refraction, that is, the split and divided perception of the space within and without the work. Holes, that is, the circular orifices, as well as the space the work is located in, allow for the position of the open and spatial to offer itself as a focus between what is searched for and what is experienced.*

*"... if I had a very complex device allowing me to execute electronic shooting and if I shot in the direction of that piece of paper, the electron would go through both holes, without splitting itself."*

*Paulo Koeljo, Brida*



*Goran Despotovski*

Rođen je 1972. godine. Diplomirao je i magistrirao slikarstvo na Akademiji umetnosti u Novom Sadu. Izlagao je na četrdeset pet samostalnih i na više kolektivnih izložbi u zemlji i inostranstvu. Više puta je nagrađivan. Autor je projekata Akademije umetnosti u Novom Sadu: *Razlike*, *Slika* i *Knjiga*. Profesor je na Akademiji umetnosti Univerziteta u Novom Sadu na katedri za slikarstvo.

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# Branislav Nikolić

Skulptura KROV je model za buduću seriju radova čija su tema beogradske nadogradnje.

Raspadom Jugoslavije i urušavanjem sna o državi blagostanja gde je stambeno pitanje radnika shvatanje kao osnovna egzistencijalna potreba i pravo, došlo je do promene ideologije koja se gotovo preko noći okrenula liberalnom kapitalizmu, pri čemu je stambeno pitanje građana shvaćeno isključivo kao lični problem. Privatizacijom društvenih stanova nisu bili obuhvaćeni svi, a i usled velikih migracija izazvanih građanskim ratovima, mnogo ljudi je bilo praktično bez krova nad glavom. Divlja gradnja, koja je u periodu stare Jugoslavije bila zabranjena i oštro sankcionisana, postala je tako jedno od rešenja stambenog pitanja za mnoga nezbrinuta ili ratom raseljena lica. Ona se praktično iz crne zone preselila u sivu ili čak potpuno legalnu zonu. Prva nelegalna naselja nicala su još krajem osamdesetih godina prošlog veka na





rubovima većih gradova, da bi se kasnije, tokom devedesetih godina, preselila i u same centre gradova u vidu nadogradnji postojećih zgrada (potkrovlja). Privatni investitori su mnoge zgrade nadogradili sa po nekoliko spratova. Zvaničnim regulacijama obično se dozvoljava nadogradnja jednog ili dva sprata, ali rupe u zakonu omogućavaju da se potkrovlja takođe koriste kao stambeni prostori. Zato krovovi često prekrivaju i po tri sprata nadograđene zgrade. „Umeća” majstora i investitora, uglavnom samoukih, koji bez angažovanja arhitekata i uz pomoć korupcije ostvaruju dobre zarade, gradu nameću arhitektonsko ruglo koje će generacije morati da gledaju.

Svojom budućom serijom skulptura ću pokušati da reinterpretiram neke od tipičnih beogradskih nadogradnji, koristeći isključivo materijal pronađen na ulicama.

*The sculpture ROOF is a model for future series of works whose topics are Belgrade building superstructures.*

*With the breakdown of Yugoslavia and disintegration of the dream of welfare state where the housing question was considered to be a basic existential need and right, ideology shift happened which overnight took a turn towards liberal capitalism where the question of housing was considered to be exclusively a private problem. The privatization of socially owned apartments did not cover everyone, and because of large migrations resulting from civil wars, many people practically ended up without roof over their heads. Illegal construction, which was forbidden and severely punished in the old Yugoslavia, became one possible solution for housing issues for many of the persons who have become displaced or homeless on account of the war. This illegal construction has practically shifted from black zone into grey zone or even into completely legal area. First illegal neighbourhoods appeared in the end of 1980s on the limits of the larger cities, only to move in the beginning of 1990s into the city centres in the form of attic extensions of existing buildings. Private investors have made extensions on many buildings in the forms of several new floors. The official regulations usually*

*allow extensions of one or two floors, but legal loopholes allow the attics also to be used for housing. Therefore, the roofs of existing buildings often carry three new floors on top of the old structure. "The skills" of builders and investors, mostly autodidacts who, without hiring of architects, and with the help of corruption, make good profit, leave behind architectural monstrosities that the generations will have to look at.*

*With my future series of sculptures I will try to reinterpret some of the typical Belgrade extensions, using exclusively the material found on the streets.*

**RAD/WORK**

„Krov“, pronađeno drvo, 263 × 223 × 107 cm

“Roof”, found wood, 263 × 223 × 107 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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# Vladimir Frelj

Pogled, pa i razmišljanje o univerzumu, svakako je iskrivljena perspektiva sveobuhvatnosti, ona je samo dio neke univerzalne cjeline koju moj ograničeni pogled prevodi u univerzalnu stvarnost. Pogled u stvarnost je sljepilo jedne perspektive i sveobuhvatna ograničenost koja je ipak moja realnost i poluga za racionalizaciju u kojoj je sadržana većina mojih zabluda. Prvi pokušaj realizacije sagledavanja nepostojanja sebe u izopačenoj stvarnosti trajao je 1 sat, 59 minuta i 59 sekundi, 1. augusta 2015. godine.



**RAD/WORK**

„Nebo nad Jalovikom“, ink-jet print (1/3), 97 × 70 cm

“The Sky above Jalovik”, ink-jet print (1/3), 97 × 70 cm

*View on and thinking about the universe, surely is a distorted perspective of universality, it is only a part of some universal whole, that my limited view translates into universal reality. View on the reality is a blindness of one perspective and universal limitation which is still my reality and it is leverage for rationalization that contains most of my fallacies. The first attempt of putting into effect the perceiving of oneself as non-existent in distorted reality lasted 1 hour, 59 minutes and 59 seconds on 1st August 2015.*



## *Vladimir Frelah*

Rođen u Osijeku. Diplomirao i master završio na Kunstakademie Dusseldorf. Kroz samostalne i grupne izložbe aktivno djeluje na suvremenoj domaćoj i inozemnoj likovnoj sceni. Dobitnik je nekoliko nagrada za svoj umjetnički rad. Njegovi su radovi zastupljeni u više javnih i privatnih zbirki i fondacija suvremene umjetnosti (Kunstmuseum, Bonn; Stadt, Dusseldorf; MSU, Zagreb; Zentrum für Informatik und Medientechnologie, Bremen). Od 2007. godine predaje na Odsjeku za likovnu umjetnost Umjetničke akademije u Osijeku: Video i film i Fotografiju. Od 2011. godine predaje kao gost profesor na Akademiji umetnosti u Novom Sadu. Suosnivač je umjetničke organizacije POPUP, 2012. godine.

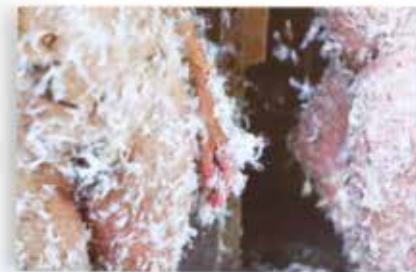
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# Harrie Liveart



Vrućina je osušila polja u okolini. Atmosfera u podne u selu Jaloviku bila je gotovo paralisana od gustog vazduha. Časkamo o životu i umetnosti sa prijateljima umetnicima. Naše stolice plešu oko najvišeg drveta u dvorištu jureći hladovinu. Povremeno, meštani nam se pridružuju i dobijaju godišnju dozu luckastih zahteva za materijalima. Meštani nam žele dobrodošlicu i čini se da su očekivali naš dolazak. Glasine su stigle i do seoskih pasa koji su se pridružili čoporu jedan za drugim. U dvorištu čujemo gugutanje golubova koji nas pozivaju da posetimo njihova gnezda. Čim smo kročile u njihovo kraljevstvo, hipnotisala nas je apokaliptična lepota pozornice prekrivene izmetom. Braon zavese od velura podsećaju na pažljivo osmišljenu scenografiju koju su golubovi umrljali belim flekama dok su usavršavali svoj dnevni repertoar. Baš tu, usred njihove scene, transformišemo njihovo delo u umetničku pozornicu. *Apokalipsa Balkanika* je snimljena na pozornici bivšeg Doma kulture u Jaloviku. Na video snimku, dve umetnice prekrivene vazelinom stoje na suprotnim stranama pozornice sa zlatnim kljunovima na nosu. Sučeljavaju se naklonom na sredini pozornice. Grabe jastuke sa poda i započinju tuču. Perje leti i lepi se na njihovu zamašćenu kožu. Dok leti, perje pravi oblike slične oblacima iz kojih pada na pod stvarajući gust tepih po kojem se umetnice valjaju. Iz tuče umetnice izlaze prekrivene perjem i transformisane u figure nalik pticama. Video se završava njihovim silaskom sa scene.

Heat have drained the fields of the countryside. The atmosphere in the village of Jalovik at midday is almost halted from the thick air. With fellow artists we chat about life and art. Our chairs are dancing around the tallest tree in the yard chasing its cooling shade. Occasionally, villagers join our circle and get a year-long dose of nutty material requests. We are welcomed by the community and it seems our arrival has been expected. The rumour must have reached even the village dogs that join the pack one by one. In the courtyard we hear the cooing pigeons inviting us to visit their nests. As we set our foots in their kingdom we were hypnotized by the apocalyptic beauty of the stage covered in poo. The brown velour curtains resemble a carefully constructed set design that the pigeons have stained with white by mastering their daily repertoire. Here, in the midst of their scene we transform their work into a stage for art. Apokalipsa Balkanika was filmed on the stage in the former Culture Centre of Jalovik. In the video two performers, covered with vaseline, stand on the opposite sides of the stage wearing golden bird beaks. They confront each other by bowing in the middle of the stage. Performers grab pillows from the floor and start a pillow fight against each other. Flowing feathers adhere to their greased skin. Feathers make cloudy-like shapes in the air and then fall down on the floor forming a thick carpet for performers to roll upon. After the fight, performers have received feather coats and transformed into bird-like figures. Video ends after performers exit the stage.



#### **RADOVI/WORKS**

„Apokalipsa Balkanika“, video sa zvukom, 2 minuta 36 sekundi

„Apokalipsa Balkanika“, serija od 3 fotografije,

60 × 40 cm svaka

„Apokalipsa Balkanika“, fotografska štampa na platnu,

160 × 120 cm

“Apokalipsa Balkanika“, video with sound, 2 min 36 sec

“Apokalipsa Balkanika“, series of 3 photographs,

60 × 40 cm each

“Apokalipsa Balkanika“, photographic print on canvas,

160 × 120 cm



## *Meri Linna*

Skinnskattebergs Folk high school (Sculpture), 2000–2002  
 Nordic Art School, 2007–2008  
 Finnish Academy of Fine Arts, BFA, 2012  
 Finnish Academy of Fine Arts, MFA, 2014

## *Paija Kassinen*

Pohjois-Savon Folk high school (Fine Arts), 2003–2004  
 Finnish Academy of Fine Arts, BFA, 2012

## *Harrie Liveart*

- 2015 Guggenheim club, Mad House, Helsinki, FI  
 Momentary Appearance, performance, MUU gallery, Helsinki, FI  
 Apokalipsa Balkanika, video/photography, Jalovik Art Colony, Jalovik, RS  
 Nomadic Nanostate, participatory installation, Mänttä Art Festival, Mänttä, FI  
 Bursting Balls, performance, Stage of abandoned art, F.A.S, Helsinki, FI  
 Aves Rarae, videoperformance, Taidehalli, Helsinki, FI  
 Daydreaming, performance/video docum., Forumbox, Helsinki, FI
- 2014 Odd Birds, videoperformance/installation, Kuva/Tila, Helsinki, FI  
 Harrie L Nomadstyle, summer tour/liveart, rural area of southern Finland  
 Blackbox, performance/installation, Galleri Kakelhallen, Mariehamn, FI
- 2013 Blackbox & Ilpo Heikinen, soundart/performance, Sorbus, Helsinki, FI  
 Blackbox, liveart/installation, Cable Factory, Helsinki, FI
- 2012 15 kg of fine suger., liveart/installation, Forumbox, Helsinki, FI  
 IT Intermission, liveart/installation, Young artist 2012, Taidehalli, Helsinki, FI  
 Transtormers, liveart, Snooze, Detroit, Stockholm, SE
- 2011 Blow Job, performance, MUU Galleria, Helsinki, FI  
 Re-Intermissionate, liveart/installation, Galleria Kymmenen, Helsinki, FI  
 Nahka part 2, liveart/video installation, Galleria Kymmenen, Helsinki, FI  
 Nahka, liveart, Erotaja 15, Helsinki, FI
- 2010 Intermission feat Keath, performance, Museo Nacional de Artes Stoner, Visuales, Montevideo, UY  
 Intermission, liveart/installation, Teatteri.nyt, Kiasma, Helsinki, FI

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## O popravljanju

Drevna japanska tehnika *Kintsugi* ili *Kintsukuroi*, kao što joj i ime kaže, jeste popravljanje zlatom: polomljeni porculanski ili keramički predmeti bivaju zalepljeni, a pukotine zatopljene zlatom. Nelagoda ili odbojnost koju osećamo naspram oštećenja, kao i potreba da ih sakrijemo, bivaju zamenjene naglašavanjem i isticanjem pukotina i lomova. Ova tehnika, neodvojiva od svoje filozofske komponente, uči nas da tragovi lomljenja i popravljanja jesu deo istorije jednog predmeta a ne nešto od čega treba okretati glavu.

Dok se zlato deponuje u trezorima banaka, pukotine na Domu kulture u Jaloviku su sve veće. *Pozlaćuju* se nekim drugim materijalom, supstancom nastalom iz razmene i susreta umetnika, njihovih domaćina i samog Jalovika. Bilo bi cinično reći da se devastirani i razrušeni prostori kulture mogu rekonstruisati samo umetničkim radovima ili delovanjem, ali akumulirana dela u kolekciji Jalovičke likovne kolonije svakako jesu dragoceno kulturno svedočanstvo o vremenu, mestu i ljudima, koje isijava iz pukotina Doma kulture u Jaloviku. Drago mi je što sam bila deo te divne mešavine razlika i sličnosti, takvi susreti i iskustva neminovno *popravljaju* ljude.

Ali svakako bi trebalo uzeti u razmatranje i građevinske materijale, kao što su malter, cement i cigle.



### **About repairs**

*The ancient Japanese technique of Kintsugi or Kintsukuroi, is, as its name says, repairing by gold: broken porcelain or ceramic objects are glued together and the cracks filled with gold. Unease or repulsion we feel about the broken objects, as well as our need to hide them, are replaced by emphasising and foregrounding of the cracks and broken pieces. This technique, inseparable from its philosophical component, teaches us that the traces of breaking and repairs are part of the history of one object and not something one should turn the head away from.*

*While the gold is deposited in the vaults of banks, cracks in the Culture Centre of Jalovik become bigger and bigger. They are gilded with some other material, substance created from the exchange and encounter of artists, their hosts and Jalovik itself. It would be cynical to say that dilapidated and destroyed spaces of the Culture Centre can be reconstructed only by means of work of arts or actions, but accumulated works of art in the collection of Jalovik Art Colony are valuable testimony about time, people and place, emanating from the cracks of Jalovik Culture Centre. I am happy to have been a part of this wonderful mixture of differences and similarities, such encounters and experiences necessarily repair people.*

*But, certainly it would be good to take into consideration also building material, such as plaster, cement and bricks.*



#### RADOVI/WORKS

„O, gledalo“, pur pena, aluminijumski tanjir za jednokratnu upotrebu, akrilna boja, 40 × 40 × 15 cm

„Greška po greška ≠ pogreška“, aluminijumska ambalaža za paštetu (industrijski otpad), kolaž, konac, dimenzije promenljive

„Old Rolled Gold“, aluminijumska ambalažna folija (industrijski otpad), 80 × 58 × 46 cm

„Fu(e)ll“, grafit na papiru, 43 × 61 cm

„Happy“, grafit i akrilna boja na papiru, 86 × 61 cm

„Lol“, grafit i akrilna boja na papiru, 43 × 61 cm

“LOOK(!)ing glass”, PUR foam, aluminium plate for single use, acrylic paint, 40 × 40 × 15 cm

“Mistake and mistake ≠ mistak-en”, aluminium packaging for pâté (industrial waste), collage, thread, dimensions changeable

“Old Rolled Gold”, aluminium foil (industrial waste), 80 × 58 × 46 cm

“Fu(e)ll”, graffiti on paper, 43 × 61 cm

“Happy”, graffiti and acrylic paint on paper, 86 × 61 cm

“Lol”, graffiti and acrylic paint on paper, 43 × 61 cm

## Olivera Parlić

Rođena je u Beogradu 1971. godine.

1997. godine diplomirala je na vajarском odseku Fakulteta likovnih umetnosti u Beogradu.

2000. godine je magistrirala na Fakultetu likovnih umetnosti u Beogradu.

Od 2005. godine radi na vajarском odseku Fakulteta likovnih umetnosti u Beogradu, od 2011. godine u zvanju docenta.

Od 2010. godine učestvuje u radu nezavisne umetničke asocijacije „Treći Beograd“.

2014. godine doktorirala je na Fakultetu likovnih umetnosti stekavši zvanje DA (Doctor of Arts) na umetničkom projektu *Eros nemogućih susreta, skulpturalne forme postvarenih osećanja*.

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Objekt od objekta koji je iza objekta i ne vrši zadanu funkciju. Izuzećem funkcije dolazi do fragilne frakcije stvarnosti koja jest art.

Bez funkcije.

Bez uporabe.

Bez primijene. Objektnost bez smisla.

Besmisao kreira realnost.

*Object from the object which is behind the object and does not serve the predetermined function. By excluding the function we get fragile fraction of reality which is Art.*

*Without function.*

*Without use.*

*Without application. Objectivity without purpose.*

*Meaninglessness creates reality.*

**RAD/WORK**

„Paper Door“, kaširani papir, drvo,  
metal, 88 × 193 × 12 cm

„Paper Door“, lined paper, wood,  
metal, 88 × 193 × 12 cm





## *Ana Petrović*

Multimedijalna umjetnica, bavi se istraživanjem granica medija. Rođena je 1985. godine u Bjelovaru. 2011. diplomirala je na Umjetničkoj akademiji, Osijek, pod mentorstvom doc. Vladimira Freliha. Od iste godine je asistentica iz umjetničkog polja likovne umjetnosti – umjetnička grana Animirani film i novi mediji, UAOS. Članica je HDLU-a, Osijek, te fotografkinja za galeriju Kazamat, izdavaštvo HDLU, Osijek. Suosnivačica je umjetničke organizacije POPUP koja djeluje od 2012. godine, čiji je cilj proširiti djelovanje suvremene umjetnosti u alternativnim izlagačkim prostorima. Izlaže radove na samostalnim i grupnim izložbama u Hrvatskoj i inozemstvu. Živi i radi u Osijeku.

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# Vendel Vaštag



## **RAD/WORK**

„Oaza“, akcija i 3 digitalna printa, 91 × 45 svaki

“Oasis”, action and 3 digital prints, 91 × 45 each

Pri uobičajenom posmatranju okoline Jalovika ne primećuje se stvarni odnos koji postoji u idealno mirnom predelu i koji se pojavljuje poput oaze, optičke varke ili istine. Nevidljivi segmenti prirode i opažanja postaju realnost koja se primenjuje, opservira i upija. Osnova vizuelnog utiska sastavljena je od osnovnih monohromatskih boja i stepena osvetljenosti koji čine celinu.

Struktura vizuelnog opažanja pretočena u štamparski medij primenjuje četiri boje (tri osnovne plus crna). Da bi se odštamala kolor fotografija, treba je razložiti na te četiri boje (CMYK): Cian, Magenta, Yellow, Carbon, i rasterizovati. Posle četiri nanosa navedenih boja dobija se kolor otisak koji odgovara našem vizuelnom utisku iz prirode.

Upravo je taj štamparski postupak razdvajanja boja odredio moj vizuelni utisak o Jaloviku. Monohromatska ulja na platnu postavljena su u odabrane kadrove za fotografije. Tako se četiri boje koje određuju naš vizuelni doživljaj nalaze unutar slike ukazujući na razliku između realnog i percepcije.



*When looking at Jalovik surroundings with ordinary eyes, one cannot notice the real relation existing in ideally quiet landscape and which appears in the form of oasis, optical illusion or truth. The invisible segments of nature and perception become the reality that is applied, observed and absorbed. The basis of the visual impression is made of basic monochromatic colours and degrees of brightness that work together to make a whole.*

*The structure of visual perception when transposed into printing medium applies the four colours (three basics plus the black). In order to print out a colour photograph, it has to be broken down to those four colours first (CMYK): Cyan, Magenta, Yellow, Carbon, and then rasterized. After four layers of the mentioned colours, one gets a colour imprint most like our visual impression of the nature.*

*Precisely that printing procedure of separating colours influenced my visual impression of Jalovik. Monochromatic oil paintings have been placed in the selected photo frames. So the four colours determining our visual experience can be found inside the picture pointing to the difference between the real and perception.*



## *Vendel Vaštag*

Rođen je 1986. godine. Diplomске akademske studije – master, završio je na Fakultetu likovnih umetnosti u Beogradu, na Odseku slikarstva, 2012. godine. Trenutno je na doktorskim umetničkim studijama na istom fakultetu. Pokretač je umetničke platforme "Interlokator". Izlagao je u: Düsseldorfu (Kunstpunkte), Beogradu (galerija Remont, Heterotopia Perpetuum Mobile, galerija FLU, Inex Gallery...), New Jersey, Osijeku, Novom Sadu. Izvodio je performanse u Beogradu (galerija 12HUB, Inex Gallery) i Pančevu (dvorana „Apolo“).

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# DEČJA RADIONICA/CHILDREN'S WORKSHOP

Njihovi radovi su obojeni toplim, veselim bojama...

Njihovi pogledi ozareni su vedrinom...

Njihovi potezi po papirima su nesputani, slobodni, poput njihove igre, jurnjave, skakanja...

Deca najbolje osećaju radost života.

Njihova dela su nam to pokazala na izložbi Dečje radionice u Jaloviku. Zanosno i vredno, trideset učesnika likovne radionice slikalo je svoju radost koju su svi osećali.


Postavili smo radost po granama, po travi, olucima, ogradama, a lagani letnji vetar ju je širio dalje i dalje... Naslikano cveće, ptice, oblaci, stopili su se sa večernjim nežnim mirisima ruža i cvrkutom ptica, a sama radost sletela je na lice svakog posmatrača. Temperama, trakama, akrilnim bojama, staklom, kredama, prikazali su je i podelili sa drugima.

Svi smo se radovali.

Radujte se, družićemo se i sledećeg leta!

Ana Gemaljević, koordinator Dečje radionice



A string of colorful children's drawings hangs outdoors against a blurred green background. The drawings are on various pieces of paper and fabric, including a dark grey piece with a black and white drawing of a creature, a light blue piece with a brown animal, and a white piece with a purple and green drawing. The drawings are strung together with a thin white cord.

*Their works are coloured in warm, happy colours...*

*Their eyes kindled with brightness...*

*Their strokes on papers uninhibited, free, just like their games, chasings and jumping...*

*Children can best feel the joy of life.*

*Their works have shown this to us on the exhibition of the Children's Workshop in Jalovik. Enthusiastically and diligently, thirty participants of the visual arts workshop painted their joy, which everybody was able to feel.*

*We put joy on the branches of trees, grass, water pipes, fences, and a summer breeze spread it further and further... Painted flowers, birds, clouds, melted with the evening soft scent of rose and chirping of birds, and the joy itself landed on the face of each observer. With tempera paint, ribbons, acrylic paint, glass, chalks, they drew it and shared it with the others.*

*We were all joyful.*

*Be happy, we will meet again next summer!*

*Ana Gemaljević, Children's Workshop co-ordinator*









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