

39.

JALOVIČKA LIKOVNA KOLONIJA/2016
JALOVIK ART COLONY



**JA
LOVI
KNET**

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JALOVIK ART COLONY

2.2 L-226 L.Z 151 1493	12.2 L-226 K-B 1497 1480	18.2 L.Z 14Z 1464kg	13.3 226 K-B 1398kg	27.3 L-226 L.Z 146 1486	15.1kg 84. 100 K.B. 159 1562kg	K.L.M. 50kg
2.2 L-226 K-B 1479	15.2 175 L.Z 1507 K. 402kg	29.2 226 L.Z 170 1465	14.3 L-226 L.Z 1502kg	27.5 L-226 K.B 148 1474kg	08.04.16.226 L-Z 147 1478kg	24.4-Sid B-M-S-Z
2.2 L-226 K-B 1479	13.2 226 K-B 1400kg	15.2 175 L.Z 146 1421	14.5 L-226 K.B 1398	30.3 L-226 B.K. 163 1684	9.4 226 K.B 153 1552kg	L.L.K.M. S 40kg
03.02.16.0226 L-Z 153 1510	13.2 226 K-B 1400kg	3.3 L-226 K.B 95 948kg	15.03.16 L-226 L-Z 1150 113	30.5 L-226 Z. 662kg	3.6.16.226 L-Z 147 1495+36	22.4.16 226 B-Z 143 1453kg
3.2 16 226 K.B 1550	15.2 L-226 L.Z 158 1601kg	3.3 L-226 K.B 95 948kg	18.3 L-226 K. 74 726	04.4.16.11.925 B-Milivoj 87kg 572kg	13.04 L-226 L.K 154 1541	22.4 226 L.K 9500
4.2.16.226 L.Z 150 1499	15.02.16 226 L-Z 159 1651kg	04.05.16.226 L-Z 1640	24.5 L-226 K.B 1450	05.4.16 11.99,5 B-Milivoj 94kg 655kg	16.6 226 L 153 1553kg	23.4. 226 B-Z 16 1692
4.2.16.226 K-B 152 1440	16.2 226 L.Z 146 1578	10.3.16 L-152 BOBA 74kg 730kg	25.3 L-226 K.B 1503	5.4.16 L-226 L.M. 128k 1297kg	24.4.226 B-Z 155 1575kg	23.4 15 K.L 15A
5.2 L-226 L.Z 163 1700	16.2 226 K.B 154 1570	10.03.16 L-152 21.161.kal. 1024	26.3 L-226 L.Z 147 1502	6.4 226 K.B 151 1516kg	15.6 226 K.L 1438kg	26.4 15 L.K 1520
31.5 226 B-Z 1571 1574	25.5. 226 K.B. 148 1479	22.05 226 B-Z 149 1450	20.5 111 K.M. 148 1481	18.5 130 D.Z. 1352	15.4 226 B-Z 166 1622kg	25.01.16 226 B-Z 155.15 1587kg
						M.5 71 K.M 164 1900-

Jalovik kao nužnost

Iako su kolonije formalno, po prostornoj organizaciji pa i onoj koja se tiče kreativnog dela, drugačije od rezidencija (koje su danas postale dominantan kako umetnički tako i društveni i politički fenomen), zajedničko za jedne i druge jeste to što nude i formiraju osoben fizički i mentalni vid eskapizma. Prvi organizovani odlasci umetnika u prirodu započinju početkom dvadesetog veka, a posebni oblici druženja i rada sa i unutar prirode uspostavljaju se tokom šezdesetih i sedamdesetih godina prošlog veka. Beg u prirodu radi umetničke produkcije može se opisati kao izvestan istup iz društvenih regula, zadatih umetničkih prostora, formiranih i nametnutih izlagačkih politika ali i kao želja za samoorganizovanjem lokalnih umetničkih utopija. Koliko je poenta razvijenih rezidencijalnih sistema – kulturna razmena i razmena znanja, odnosno mogli bi to prevesti kao „kruženje kulture“ kroz govor u prvom licu, toliko je poenta kolonija (koje se, sasvim značajno, u najvećoj meri u svom originalnom formatu održavaju još upravo u istočnoevropskim i posttranzicijskim zemljama kao što je Srbija), izmeštanje umetnika iz relativno stabilnog „zadatog“ polja umetničkog delovanja, poznatog radnog prostora i uspostavljanje ležernije radne atmosfere uz komunikaciju sa prisutnim kolektivom.

Jalovička likovna kolonija, kao i generalno većina kolonija danas u Srbiji, nalazi se u izuzetno lošim, pre svega prostornim uslovima, ali i pored toga ona doprinosi preko potrebnoj spontanosti. Uspostavom druženja i rada unutar prirode evociraju se emotivni potencijali koji se rađaju iz formacije nečega što bi mogli da opišemo kao „događajno“ i „osećajno“. S tim u vezi, moguće je da umetnost postaje umetnost upravo u onom trenutku kada se proizvodi i reartikuliše nešto što se nalazi izvan njenog formalnog polja; izvan organizacijskih regulativa, dizajniranih prostora pa i tehničkih uslova. Novo „zadato“ mesto postaje „događajno“ mesto ili autonomni prostor iskonske stvaralačke produkcije.

Oslobođeni striktno uslovljenih spoljašnjih procedura, a u simbiozi sa unutrašnjim nagonom, umetnici na ovogodišnjoj koloniji bili su upućeni jedni na druge i na okolni pejzaž, dato prostorno i osobeno materijalno okruženje. Radiilo se udarnički, družilo se kvalitetno. Te tako, samu Jalovičku likovnu koloniju, idejno i kao proces – skup komunikacije, sinergije, empatije – možemo da doživimo kao spontano nastao ali fino proizveden RAD. Atmosfera koja se stvorila na koloniji između umetnika, ostalih gostiju, domaćina i žitelja sela jeste zapravo jedno jedinstveno (umetničko) delo u kome su svi učestvovali i koga su svi nesvesno oblikovali. To je taj prostor prezentovanja konkretnog osobenog stanja ali i onog stvorenog i formiranog u dijalogu sa okolinom i selom, i u dijalogu sa drugima odnosno – *jedan na jedan* (kako i jeste naziv jednog od nastalih radova). I to je ono što je ključno za tu koloniju i tu družinu. Taj RAD se prepoznaje i otkriva na završnoj, odličnoj izložbi na kojoj je predstavljeno devet umetnika sa radovima izvedenim u jako kratkom roku, za svega sedam dana. Prinudni prelaz u prirodu, izvan tehničkih i drugih uslova, iskazao se kao dobrodošao beg od društvenih regula, kako bi se uživalo i stvaralo u potpunosti, apsolutnoj funkciji (ili fikciji) proizvodnog ili samoorganizovanog stanja i ambijenta. Ovim se nadovezujemo na status sa početka teksta u kojem su pomenu ti odlasci u prirodu definisani kao umetnički ali i društveni eksperiment koji je doprinio poziciji sagledavanja kako kreativnosti, tako i prirode čoveka, kompleksnosti društva ali i povratka autentičnom i nagonском.

Radove nastale na Koloniji možemo da podelimo unutar nekoliko celina čije su *dominante* – pejzaž (okolina) i čovek (zajednica / mikro kolektiv): 1. **rad sa prirodnim materijom** / „novi folklor“ – Mario Kolarić, Joachim Monvoisin, Emilija Radojičić; 2. **zajednica** (pogled ka spolja: dokument okruženja i „događajnog“ – Ivan Petrović; simbioza mikro zajednice i eksperiment ka nagonском unutar iste: Psihoterapija (Jamesdin, Silvia Lorenz i Dejan Poljaković); 3. **analiza i reartikulacija pejzaža i i metaforičko sagledavanje postojećeg okruženja** (Nina Todorović, Silvia Lorenz); 4. **intervencije u javnom prostoru kao moguće logičnosti i nelogičnosti zadatog prirodnog ambijenta** (Marko Marković, Branislav Nikolić).

Upravo ovom prilikom kao osvrt na jalovičku „događajnost“ i „osećajnost“ prenosim i jedan raniji tekst pod nazivom „Obredi prelaza“ koji mapira i istorizacijom artikuliše odnos između prirode i kulture, odnosno kako pojedini umetnici unutar dijaloga sa prirodom teže onom autentičnom i organskom, onom primarnom odnosu – *psiha-telo-materija-priroda*.

Una Popović, 2017.



Obredi prelaza

Polje umetnikovog stvaranja obuzima dva jasno definisana prostora, *prostor prirode* i *prostor kulture*. Do sredine devetnaestog veka mimetička načela, podražavanje ili naturalistička imitacija prirode u slici definisali su se kao prostor čulnog poimanja, kontemplacije, meditacije. Od sredine devetnaestog veka društvo, odnosno dosegnuta kultura, sledi uspostavljene zakonitosti, uklanja mimetička načela realističkog podražavanja i zamenjuje ih realizmom. Umetnost određuje sebi novo središte – društvo, unutar kojeg umetnik može i mora da deluje. Priroda koja nas okružuje više se nije definisala kao ključna *istina*, kao neumitna stvarnost, apstraktni, nedodirljiv prostor. Ona postaje obična sredina čovekovog ličnog i društvenog opstanka. Društveni, idejni i politički preobražaji trenutka, otkrivaju i zadaju nivoe nove istine. Svaka kultura formira vlastite norme koje određuju poimanje istinitosti ili stvarnosti. Umetnost nastoji da više ne podražava prirodu, nego da je modifikuje u skladu sa osećanjem i situacijom društvenog života. Zapravo, na osnovu ondašnjeg mišljenja, koje je vrlo blisko današnjem, ljudi su prirodu počeli da shvataju čulima, interpretiraju razumom, a menjaju delovanjem.

Početak dvadesetog veka, usled civilizacijskog napretka, u umetnosti dolazi do naglašavanja prirodnog ambijenta i formiranja simboličnog prirodnog. Kod nemačkih umetnika ekspresionista, pre svega članova grupe Most,¹ kao i kod Pol Gogena (Paul Gauguin), stvar prirode nije tako slučajna. Njihovi *obredi prelaza* (beg iz grada u prirodu, iz Drezdena na Moricburška jezera, iz Pariza na Tahiti) podrazumevaju napuštanje grada kao nametnutog mesta, duševnog rugla, urbanizacije koja ubija svaki vid osnovnog ljudskog. Odlazak u prirodu, stoga treba posmatrati u relaciji života sa prirodom, pozitivnim ambijentom. Tvorac termina *obredi prelaza* je Arnold Genep (Arnold Genep), francuski sociolog koji je 1907. godine objasnio trodelnu strukturu unutar tog obreda. Postoje *rituali separacije* – odvajanje od dotadašnjeg stanja, *liminalni rituali* – podrazumevaju intervale prelaza koji se odvijaju u specifičnim, neprofanim uslovima i *rituali agregacije* – podrazumevaju prihvatanje novog društvenog statusa. Odvajanje od urbanog odvija se kao jedan duboko ličan obred prelaza granice između sopstvene kulture i društva, i *primitivne civilizacije* kojoj se teži. Ovom Genepovom klasifikacijom postaje jasno da nekakvi prelazi u drugi sadržaj od onoga u kojem jesmo, ne sprovode pasivno napuštanje datog sadržaja, već aktivno prihvatanje ili približavanje novoj željenoj stvari. Tako civilizacijski sadržaj za te umetnike postaje svet razlike, podela i klasifikacija, novi sadržaj unutar divlje i slobodne zajednice, svet sličnosti, neposrednih srodnosti, spontanosti i bliskosti.


1. Četvorica studenata arhitekture: Ernest Ludvig Kirchner (Ernst Ludwig Kirchner), Karl Šmit-Rottluf (Karl Schmidt-Rottluff), Erich Hekel (Erich Heckel) i Fric Blajel (Fritz Bleyl), udružuju se i osnivaju umetničku grupu pod nazivom Most (*Die Brücke*), 7. juna 1905. godine u Drezdenu.



Odlazak u prirodu, život u prirodi za članove grupe Most, kao i za Gogena, simbolično je značio traženje doma, da upotrebimo termin koji koristi Torgovnikova (Marianna Torgovnick) kada opisuje pojavu modernističkog primitivizma.² *Traženje doma* predstavlja metaforu traganja za *primitivnim*, težnju ka mestu gde se čovek oseća opušteno, mirno i gde se vraća sebi, nespontanom, instinktivnom i nagonskom. Tako beg iz civilizacije u prirodu, kod grupe Most proilazi iz *nelagodnosti u kulturi*, proistekloj iz osećanja anksioznosti usled gubitka sigurnosti u industrijskom društvu i nametnutih društvenih normi. U želji za prelaskom umetnici jasno podvlače crtu ili razliku identičnu onoj koju postavlja Ferdinand Tones (Ferdinand Tonnes) između sve više mehaničkog kapitalističkog društva, zasnovanog na ciljevima *racionalne volje*, i primitivne organske zajednice, zasnovane na konsenzusu *prirodne volje*.³ Ovde je očigledno stanje oprečnosti između prirode i kulture. Priroda stoji u opoziciji sa društvom u opštem smislu, sa vladajućom klasom, sa postojećom umetnošću, sa zakonom, uopšteno sa civilizacijom. Ona podrazumeva pozitivno mesto, mesto života, zdravlja i slobode. Prelaz u prirodu namerno želi da izazove osećaj tzv. *asocijalnog individualizma*, koji se čita kao željeno odustajanje od društvenih regula, kako bi se uživalo u potpunoj, apsolutnoj funkciji (ili fikciji) proizvoljnog ili samougovorenog stanja. Umetnici na taj način teže simboličnom stvaranju novog subjektiviteta kroz identifikaciju sa *primitivnim drugim*. Prelazak pravi kvalitativnu razliku između nametnute i razočaravajuće kulture kao takve i benigne prirode, koja postaje onaj *asimetrični drugi* u ogledalu kulture.

2. Marianna Torgovnick, *Gone Primitive. Savage Intellectuals, Modern Lives*, The University of Chicago Press, Chicago, 1990.

3. Citirano u: Donald E. Gordon, „German Expressionism“ u: William Rubin (ed.), *Primitivism in 20th Century Art*, Vol. II, The Museum of Modern Art, New York, str. 380.



U ulozi tranzita ili prelaza, prepoznamo nešto što se u antropološkim studijama naziva *pojmom prirode*. Formulisanje nečega unutar prirode (oblika života i zajednice) i potreba za prirodom leže unutar izvesne dvosmislenosti. Pojam prirode je relacioni pojam koji ne postoji nezavisno, sam za sebe, već je uvek u suprotnosti ili dijalogu sa nekim drugim, stoji naspram drugog pojma u odnosu na koji se ogleda kao različit ali se sa istim i dopunjuje. Pojam prirode se „dobija, menja ili uspostavlja“ u određenoj kulturi i datom kontekstu.⁴ Dakle, sama postojeća kultura formira kako pojam prirode, i iz nje izveden pojam *prirodnog*, tako i specifičan odnos između prirode i kulture u kojem će ta dva elementa zauzeti određene pozicije. Smisao u kojem se priroda koristi i šta ona predstavlja u datom trenutku, za čoveka *iz kulture*, možemo odrediti ako istrajavamo na pitanjima: kome se i zbog čega priroda ili prirodno suprotstavlja u datom kontekstu? Šta je to što trenutna kultura formira i što daje takvu sliku o prirodi? Iz toga možemo da zaključimo kako naglašavanje prirodnog ambijenta i stvaranje simboličkog prirodnog u umetnost prve polovine dvadesetog veka najrečitije govore o nekom drugom pojmu, dakle ne samo o spoznaji sveta prirode (koja sada proizlazi iz stava o primitivnim kulturama, drugačijim ambijentima, i mišljenja da je mnogo bolje živeti izvan civilizacije), već mnogo više o svetu kulture (kulture, koja sada nudi upoznavanje sa primitivnim narodima i drugačijim životno-organizacionim oblicima unutar prirode, kulture kao suprotnosti koja unutar sebe uvek formira stalno promenljiv i poseban vid spektakla). Preciznije, čovek prirodu posmatra i upoznaje samo posredstvom svoje kulture. On traga za onakvom prirodom kakvu mu formira njegova kultura koja podrazumeva „mrežu verovanja, znanja i postavljenih ciljeva, tako da čovek u stvari deluje u okvirima kulturnih predstava o prirodi, a ne u okvirima stvarne strukture prirode.“⁵ Civilizacija pravi kodekse kulture, kultura formira prirodu.

Iz gorenavedenih i pretpostavljenih teza odnosa umetnosti i prirode tokom devetnaestog veka i istorijskih avangardi dvadesetog veka, možemo naznačiti neke poglede i veze između umetnosti druge polovine dvadesetog veka i prirode kao primalnog, osnovnog i organskog. Knjiga američke kritičarke umetnosti Lusi Lipard *Savremena umetnost i umetnost praistorije* objavljena 1983, na osoben način preklapa smernice „primitivnog“ i primalnog kao osnovnog i ovdašnjeg, savremenog kao proizvedenog.⁶ Knjiga ima sedam poglavlja, nazivi nekih su: „Kamenje“, „Forme vremena: nebo, zemlja, reči i brojevi“, „Mape, mesta i putovanja, rituali“. Neke primere konceptualne umetnosti Lipardova dovodi u vezu sa arhetipskim dejstvom vremena, reči i broja. Radove Ed Reinharda, Sol le Vita (Ad Reinhard, Sol le Witt) povezuje sa neverbalnim domenima iskustva prostora i vremena. Po Lipardovoj, performans savremenih umetnika može se posmatrati kao ritual nekadašnjih religija kojim se teži uspostavljanju primarnog odnosa – *psiha–telo–prostor–priroda*. Performansi Urlike Rosenbah (Urlike Rosenbach), Đine Pane (Gina Pane) i Marine Abramović – „Ritam 5“ ili „Oslobađanje glasa“, mogu se okarakterisati više kao privatni rituali nego socijalni, koji u sebi sadrže nešto šamansko ili magijsko.

Lusi Lipard u knjizi iznosi jednu od osnovnih teza njenog rada, a i savremene umetnosti, koja nam može poslužiti i kao zaključak ovog teksta: „Umetnost je sama morala da počne kao priroda, ne kao imitacija prirode, ne kao njena formalizovana prezentacija, već jednostavno kao percepcija relacija između ljudi i prirodnog sveta. Vizuelna umetnost, čak kada je periferna i neutralisana, jeste ukorenjena u materiji. Transformacija i komunikacija kroz materiju, primitivna veza sa supstancom života ili prima-materijom, jeste pravi način svih umetnosti...“.

Una Popović, 2010.*

*Napomena: Tekst „Obredi prelaza“ prvi put je objavljen u katalogu manifestacije *Nature & Art*, 2010. godine.

4. Žarana Papić, *Polnost i kultura. Telo i znanje u socijalnoj antropologiji*, Biblioteka XX vek, Beograd, 1997, str. 97.

5. Ibid, str. 98.

6. Lucy Lippard, *Overlay: Contemporary Art and the Art of Prehistory*, Pantheon, New York, 1983.

Jalovik as Necessity

Even though the colonies are formally, in terms of their spatial organization as well as their creative organization different than residencies (which have become nowadays a dominant artistic, social and political phenomena), the common denominator for both types of organization is that they offer and represent a particular physical and mental type of escapism. The first organized escapes of artists to nature begun in the sixties and the seventies of the last century. The escape to nature for purpose of artistic production can be described as some kind of trespassing of social mores, of given artistic spaces, established and imposed exhibition policies, but also as desire for self-organization of local artistic utopias. As much as the cultural exchange and knowledge exchange, that is, what we would call “culture circulation” by means of first person speech, is the purpose of developed residential systems, so it is the purpose of colony (which has quite significantly mostly been preserved in its original form in Eastern European countries and post-transitional countries such as Serbia) to uproot an artist from the relatively stable “given” field of artistic work, well-known working space in order to produce a more easy-going working atmosphere and communication with the present commune.

Jalovik Art Colony, same as the majority of colonies today in Serbia, has extremely poor conditions, primarily in terms of space; nevertheless this fact contributes to the all-too-needed spontaneity. When organizing socializing and work in the nature, emotional potentials are evoked stemming from something that we could describe as “the experiential” and “the emotional”. With that in mind, it is possible that the art becomes art precisely in that moment when something that is located outside of arts formal field, outside of organizational regulations, designer spaces as well as technical conditions, is produced and rearticulated. New “given” place becomes “experiential” place or autonomous space of primordial creative production.

Freed from strictly established external procedures, and in symbiosis with internal drive, artists had to rely on each other and on the surrounding landscape, given space and on particular material environment. They worked hard, kept each other good company. So we can think of Jalovik Colony – a center of communication, synergy and empathy – in terms of its ideas, as well as in terms of its process as a spontaneously initiated, but finely produced WORK. Atmosphere that was created in the Colony between the artists, other guests, hosts and village inhabitants is in itself a unique work (of art), in the creation of which everybody participated and which everybody unconsciously shaped. It is the space that serves for presentation of a concrete and particular condition, but also the space that is created and shaped in the dialogue with the environment and village, and in dialogue with others, that is – *one on one* (which is also a title of one of the works of art created there). And that is essential for that colony, and that group. That WORK was revealed and recognized in the final excellent exhibition presenting nine artists with their works produced in a very short period of time, for a period of only seven days. Forced entry into nature, beyond technical and other con-



ditions, proved to be a welcome escape from social mores in order to enjoy and create. This relates to the status described at the beginning of the text, where the mentioned escape to nature was defined as artistic, but also social experiment contributing to better comprehending of creativity and human nature, complexity of the society, at the same time representing the return to the authentic and primordial.

Works of art created in the Colony can be divided in several segments whose *dominant characteristics* are – landscape (environment) and man (community/micro collective): 1. **Work with natural matter**“new folklore” – Mario Kolaric, Joachim Monvoisin, Emilija Radojčić; 2. **Community** (view from the outside: mapping of the environment and “the experiential” – Ivan Petrović; symbiosis of micro community and an experiment focused on the primordial element within it: Psychotherapy (Jamesdin, Silvia Lorenz and Dejan Poljaković); 3. **Analysis and rearticulation of the landscape and metaphorical interpretation of the existing environment** (Nina Todorović, Silvia Lorenz); 4. **Interventions in the public space as possible logicity or illogicity of the given natural ambiance** (Marko Marković, Branislav Nikolić).

I use this opportunity to transmit also an earlier text titled “Rites of Passage” as a view on Jalovik “experientiality” and “sensitivity”, which maps and articulates thorough historicization the relation between the nature and culture, that is, how certain artists in their dialogue with nature strive for the authentic and organic, that is, the primary relation – *psyche–body–matter–nature*.

Una Popović, January 2017

Rites of Passage

The field of artist’s creation occupies two clearly defined spaces, *the space of nature and the space of culture*. Until the middle of nineteenth century, mimetic principles, mimicry and naturalistic imitation of nature in the painting defined itself as a space of sensory perception, contemplation and meditation. From the middle of nineteenth century, the society, that is, the level of culture achieved, following established laws, removes mimetic principles of realistic mimicry and replaces them with Realism. The art defines for itself a new centre – society, within which an artist can and must act. The nature surrounding us is not defined anymore as a key *truth*, as inexorable reality, abstract, un-touchable space. It becomes ordinary environment of the man’s personal and social life struggles. Social, ideal and political transformations of the moment reveal and establish new levels of truth. Each culture creates its own norms determining the perception of truthfulness or reality. Art tries not to mimic the nature any more, but to modify it in accordance with the feeling and the situation of the social life. In truth, based on the thinking of that era, which is close to the contemporary thinking, people begun to perceive nature with their senses, interpret it with reason, and change it with their actions.

At the beginning of the twentieth century, due to the progress of the civilization, the foregrounding of natural ambiance in the art and the creation of the symbolic natural ensued. In German expressionists, primarily the members of the group The Bridge,¹ as well as in Paul Gauguin, the subject of nature is not so random. Their *Rites of Passage* (escape from the city to nature, from Dresden to Moritzburg Lake, from Paris to Tahiti) imply abandonment of the city as an imposed place, a place of social mockery, urbanization killing every form of basic human being. Going to the nature, should be seen through the relation between the life and the nature as positive ambiance. The forger of the term *Rites of Passage* is Arnold Gennep, French sociologist, who explained tripartite structure of this rite in 1907. There are *separation rituals* – separation from the previous state, *liminal rituals* – implying the transitory interval tak-

1. Four students of architecture: Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Erich Heckel and Fritz Bleyl, get together and form an artistic group under the name The Bridge (*Die Brücke*), on 7th July 1905 in Dresden.

ing place in specific, non-profane conditions and the *aggregation rituals* – implying acceptance of the new social status. Separation from the urban takes place as a deeply personal rite of passage between one's own culture and society and the *primitive* civilization that we are going towards. This Genep's classification shows us that some passages into a different content from that in which we find ourselves, do not take place as passive abandonment of given content, but as active acceptance and going towards to the new desired thing. So the content of civilization becomes for those artists a world of differences, divisions and classifications, and the new content within a wild and free community, becomes a world of similarity, immediate relations, spontaneity and closeness.

Escape to nature, life in nature, for the members of the group The Bridge, as for Gauguin, symbolically signified the finding of a home, to use the term that Marianna Torgovnick uses when describing the phenomena of modernist primitivism.² *Finding of a home* represents a metaphor of the search for *primitive*, search for the place where a man can feel comfortable, peaceful and where he can come back to self, to the unconstrained, the instinctive and the primordial. So the escape from civilization to nature, in case of the group The Bridge arises from the *uneasiness in the culture*, deriving from the feeling of anxiousness over loss of security in an industrial society and in imposed social norms. In their desire to cross over, the artists are clearly drawing the line between or differentiating the two states similarly to the line drawn by Ferdinand Tonnes between the ever more mechanical capitalist society, grounded in goals of *rational will* and the primitive organic community grounded in the consensus of *natural will*. Here nature and culture are obviously on opposing sides. The nature stands in opposition to the society in its general meaning, with its governing class, mainstream art, law and with civilization in general. It implies positive place, place of living, health and freedom. Passage to nature intentionally wishes to evoke the so called feeling of *asocial individualism*, which is perceived as positive abandonment of social mores, in order to live in complete, absolute function (or fiction) of the arbitrary or self-contractual state of being. In that way, artists are aiming at symbolic creation of new subjectivity through identification with the *primitive other*. The cross-over creates qualitative difference between the imposed and unsatisfactory culture as such and the benign nature which in turn becomes the *asymmetrical other* in the mirror of the culture.

In this role of transit or cross-over we recognize something that is in the studies of anthropology called the *concept of nature*. Formulation of something within nature (form of life and community) and the need for nature lie within a certain field of ambivalence. The concept of nature is a relational concept that does not exist on its own, but is always in opposition to or in dialogue with another concept, it stands in opposition to another concept in relation to which it sees itself as different but also complementary to it. The concept of nature "is received, changed or engendered" in a certain culture and in given context.⁴ Therefore, the existing culture formulates the concept of nature, or a concept of *natural* derived from the latter, as well as the specific relation between nature and culture wherein the two elements will take certain positions. The sense in which the nature is used and what it represents in a given point in time for a man of *culture*, can be determined if we persist in posing the following questions: whom and for what reasons is the nature or natural opposed to in the given context? What is it that the current culture formulates and what renders this picture of nature? From this we can conclude that the foregrounding of natural ambient and creation of symbolic natural in the art of the first half of twentieth century speaks profusely about another concept, that is, not only about the understanding of the world of nature (which now derives from their views about primitive culture, other ambiances and from an attitude that it is much better to live outside of the civilization), but rather about the world of culture (culture that now offers awareness about primitive nations and other forms of organization of life within the nature, that is, the culture as opposition, the culture which always generates a specific form of spectacle

2. Marianna Torgovnick, *Gone Primitive. Savage Intellectuals, Modern Lives*, The University of Chicago Press, Chicago, 1990

3. Quoted in: Donald E. Gordon, „German Expressionism“ in: William Rubin (ed.), *Primitivism in 20th Century Art*, Vol. II, The Museum of Modern Art, New York, p. 380

4. Žarana Papić, *Gender and culture. Body and knowledge in social anthropology* Library XX Century, Belgrade, 1997, p. 97



that is in constant flux). More precisely, man can only understand and observe the nature by means of its culture. He is searching for this nature formulated by its culture by means of “the network of beliefs, knowledge and set goals, so that man in effect operates within the cultural representations of nature, and not within the framework of the real structure of nature.” Civilization generates cultural codices, culture forms the nature.

From the above assumed theses on relation between the art and the nature of the nineteenth century and historical vanguards of the twentieth century, we can point out some perspectives and connections between the art of the second half of twentieth century and the nature as primal, basic and organic. The book of the American art critic Lucy Lippard *Overlay: Contemporary Art and the Art of Prehistory* published in 1983, overlaps in a particular way the boundaries of “the primitive” and primal as the basis and of the local and contemporary as produced. The book has seven chapters, some of the titles are: “Rocks”, “Forms of time: sky, earth, words and numbers”, “Maps, places and journeys, rituals”. Some examples of conceptual art, Lippard brings into relation with the archetypal effect of time, words and numbers. The works of Ad Reinhard and Sol le Witt she relates to non-verbal domains of experiencing space and time. According to Lippard, performance of contemporary artists can be seen as rituals belonging to former religions, striving to establish primary relations – *psyche–body–space–nature*. Performance of Ulrike Rosenbach, Gina Pane and Marina Abramović – “Rythm 5”, “Freeing of the Voice”, can be characterized as private rituals rather than social, containing in themselves something shamanic or magic.

Lucy Lippard exposes in her book one of the basic thesis of her opus, but also of the contemporary art, that can serve as a conclusion to this text: “Art itself had to start as a nature, and not as an imitation of nature, not as its formalized presentation, but simply as perception of the relations between the people and natural world. Visual art, even when peripheral and neutralized is rooted in the matter. Transformation and communication through matter, the primitive link with the substance of life or prime-matter, is the right way for all arts...”.

Una Popović, 2010*

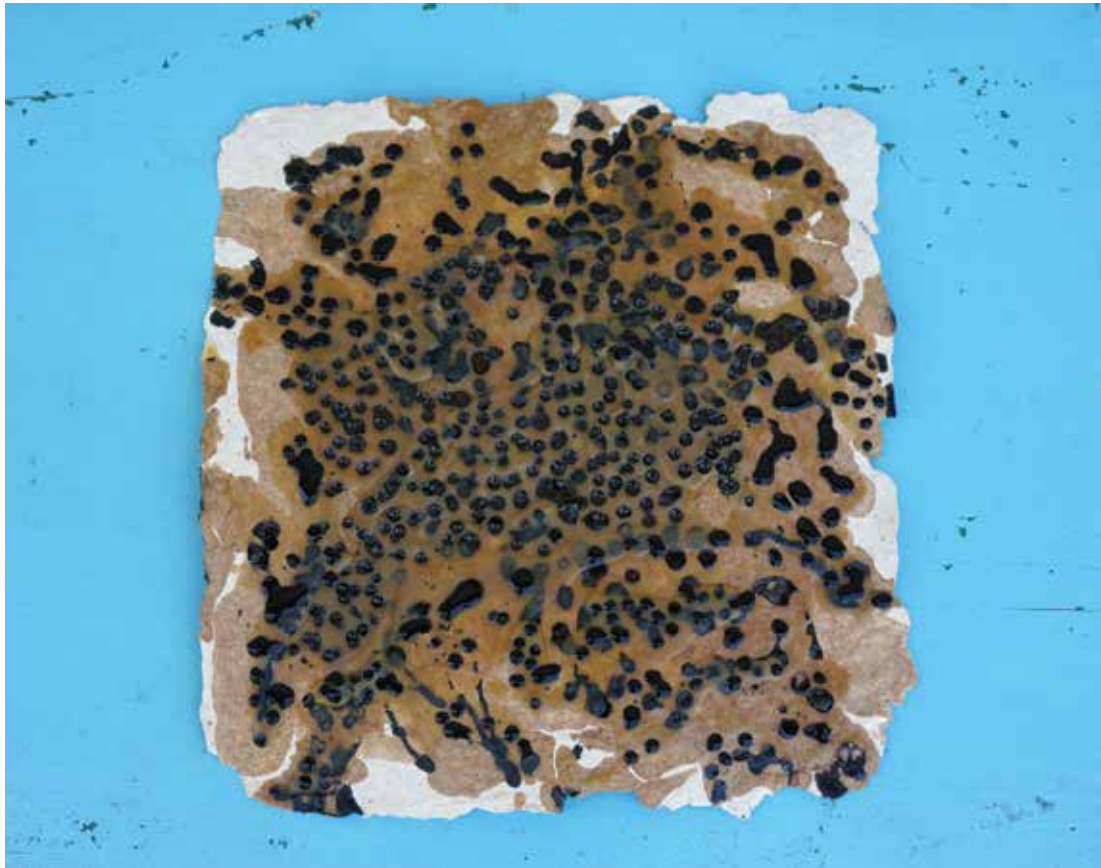
*NB: Text “Rites of Passage” was published for the first time in the catalogue prepared for the event *Nature & Art* in 2010.

5. Ibid, p. 98

6. Lucy Lippard, *Overlay: Contemporary Art and the Art of Prehistory*, Pantheon, New York, 1983

Mario Kolarić

Boravak na koloniji zamišljen je kao vreme za istraživanje i testiranje kroz rad. Kako je testirati zabavnije, istraživanje se brzo svelo na minimum. Neki od radova su uspeli, neki baš i ne. Srećom, jer se usled prepreka skrenulo u drugom smeru i neki drugi radovi su nastali, skupa sa par ideja za probu nekom drugom prilikom.



Stay in the Colony is imagined as a time for exploration and testing through work. Since testing is more fun, exploration was soon reduced to minimum. Some of the works were successful, some not so much. Fortunately, because the obstacles turned us into different directions, and some other works of art were produced, together with some ideas for testing on some other occasion.

RADOVI/WORKS

„Druga koža“, vosak, ručno pravljeni papir, instalacija, dimenzije promenljive

„Delovi nezavršenog crteža“, tuš na papiru, instalacija, dimenzije promenljive

“Second Skin”, wax, hand made paper, installation, dimensions variable

“Fragments of Unfinished Drawing”, ink on paper, installation, dimensions variable



Mario Kolaric

Born in 1984 in Belgrade (Serbia). Grew up in Osijek (Croatia). Lives and works in Belgrade (Serbia) from 2015. Editor of visual contributions for Le "Monde diplomatique", serbian edition, 2011. Jury member for MA degree on Sint-Lucas Beeldende Kunst Gent, Belgium, 2010. MA degree, Academy of Fine Arts, Zagreb (Croatia). From 2010 member of HDLU (Croatian Association of Artists).

SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2016 Vista, Gallery Greta, Zagreb, Croatia
- 2015 Orbis Terrarum, Gallery U10, Belgrade, Serbia
- 2012 Home, Gallery GaleRica, Makarska, Croatia
- 2011 Objectivity, Gallery ParisCONCRET, Paris, France

GRUPNE IZLOŽBE (izbor)/GROUP EXHIBITIONS (selected)

- 2015 U10 at Kolarac Take Over, Kolarac Foundation, Belgrade, Serbia
24th Slavonian Biennale – selection, The Brodsko Posavlje Museum, Slavonski Brod, Croatia
- 2014 24th Slavonian Biennale, Museum of Fine Arts, Osijek, Croatia
MUU, in Old military hospital, Zagreb, Croatia
- 2012 Odbiennale, POPUP, Osijek, Croatia
Croatian Contemporary Artists, Ernst and Young, Den Haag, The Netherlands
Artists' Books on Tour, UPM, Prague, Czech Republic
Artists' Books on Tour, MGLC, Ljubljana, Slovenia
- 2011 Artists' Books on Tour, MAK Works on Paper Room, Vienna, Austria
- 2010 45th Zagreb Salon, Zagreb, Croatia
- 2008 Transfer magije, Gallery Forum, Zagreb, Croatia
4th Croatian Drawing Triennial ("Student's drawingroom"), Zagreb, Croatia

PUBLICATIONS

- 2015 NVV – New Visual Values, Tarwuk art duo, New York, USA

KONTAKT/CONTACT

www.mariokolaric.com



Marko Marković

Arheološko nalazište Jelozik

Protekao je skoro čitav vek od kada je Viktor Szombathy mlađi, igrajući se među ruševinama nekog sasvim običnog mesta, prvi put zavirio u ponore prošlosti koja je ležala pod njegovim nogama.

Bežeći u Federaciju rimskih republika, tada još dečak, Viktor je sa svojim roditeljima putovao kroz napuštene predele nekadašnjih država. Jedino što se kretalo na tom putu bila su vozila Narodne oslobodilačke armije koja je, prodirući ka severnim zemljama, kao talasi zapljuskivala njihov automobil.

Bilo je to na samoj granici nekadašnjeg rudnika silicijuma gde je Viktor, čeprkajući po zemlji, ugledao plavičasti bljesak nepoznatog ponora. Na tabli iznad njegove glave bili su jedva vidljivi znakovi starog jezika. Pisalo je: ДОМ КУЛТ...Е Ј...ЛОЗИК.



Archeological site Jelozik

Almost whole century has passed since Victor Szombathy Junior, playing amongst the ruins of a completely ordinary location, glanced into the abyss of the past lying under his feet.

Escaping towards the Federation of Roman Republics, Victor, still a boy, travelled with his parents through abandoned landscapes of former states. The only things moving on that road were vehicles of the National Liberation Army, which were splashing against their automobile like waves while forcing its way towards northern countries.

It was on the very border of the old silicone mine where Victor, rummaging through dirt, spotted a bluish flash of unknown abyss. On the table above his head read barely visible signs of an ancient language. It said: CULT... CENTRE J...LOZIK.



RAD/WORK

„Arheološko nalazište Jelozik“, prostorna instalacija, dimenzije promenljive

“Archeological Site Jelozik”, space installation, dimensions variable

Marko Marković

Rođen 1984. godine u Beogradu, Srbija.

Studirao je na Fakultetu likovnih umetnosti u Beogradu, u klasi profesora Mrđana Baijića.

Bavi se skulpturom.

SAMOSTALNE IZLOŽBE I IZVEDENI PROJEKTI/SOLO EXHIBITIONS AND REALIZED PROJECTS

2015 Dosije X, galerija Remont, Beograd

2014 Kulturfestival serbi.arte, Friedhof Schruns, Šruns, Austrija

2013 Centar za kulturu Sopot, Sopot

2012 Galerija FLU, Beograd

2009 Cultural City Network Graz, u saradnji sa crkvom St Andrä, Grac, Austrija
Dom omladine, Beograd

2008 Galerija Haos, Beograd

GRUPNE IZLOŽBE/GROUP EXHIBITIONS

2015 Izložba finalista nagrade Mangelos, galerija Remont, Beograd

2014 Izložba finalista nagrade Mangelos, galerija Remont, Beograd

2013 Izložba finalista nagrade Mangelos, galerija Remont, Beograd

2012 Čukarički salon, galerija 73, Beograd,
Velika očekivanja, Dom omladine, Beograd
Bez odlaganja, galerija KC Grad, Beograd

2010 Hibridni objekat, galerija SKC, Beograd

2009 Lauerati nagrade za crtez „Vladimir Veličković“, galerija Haos, Beograd
Real Presence 9, Magacin u Kraljevića Marka, Beograd

2008 Real Presence 8, Castello di Rivoli, Rivoli
Progressivne nade 3, galerija Haos, Beograd
Progressivne nade 3, Magacin u Kraljevića Marka, Beograd

2007 Izložba nagrađenih radova studenata FLU, Galerija FLU, Beograd
Progressivne nade 2, galerija Haos, Beograd
Progressivne nade 2, Magacin u Kraljevića Marka, Beograd

2006 Progressivne nade, galerija Haos, Beograd
Progressivne nade, Magacin u Kraljevića Marka, Beograd
Real Presence 6, Kuća legata, Beograd



NAGRADE/PRIZES

2015 Nagrada „Dimitrije Bašičević Mangelos“, Young Visual Artist Award

2008 Nagrada za crtez „Vladimir Veličković“

2008 Nagrada za izuzetnu realizaciju crteža na zidu „Kairos“, nKA

2007/2008 Nagrada za skulpturu „Sreten Stojanović“, Fakultet likovnih umetnosti

2006/2007 Nagrada za crtez i skulpturu u materijalu, Fakultet likovnih umetnosti

KONTAKT/CONTACT

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Joachim Monvoisin

Dok stvaram, imam običaj da eksperimentišem sa različitim vrstama materijala i da se igram sa njima kako bih stvorio zagonetnu vezu između istorije umetnosti, nauke i popularnih slika.

Za Jalovičku likovnu koloniju želeo sam da se okušam u prirodnim materijalima koji se mogu naći u samoj okolini Jalovika. Odlučio sam da upotrebim malo gline koju sam našao u Koloniji, malo kravlje balege i seno iz biodinamičke farme u Jaloviku, malo peska sa ulice i, konačno, aluminijumsko konveksno ogledalo koje smo napravili na otpadu u blizini sela.

Od tih materijala, sam napravio seriju skulptura koristeći staru tehniku topljenja materijala, kao i tehniku gradnje struktura od sirove gline. Kombinovao sam dva procesa, tehničke i estetske kvalitete i jednostavnost implementacije, kao i veoma jeftine cene.

U toj instalaciji koju čine četiri skulpture, aludiram na osvajanje Marsa, vestern filmove, portret Arnolfinijevih Jan van Ajka i, naravno, na Novaka Đokovića!





RAD/WORK

„Yugo neće dugo“, drvo, glina, slama, balega, pesak, aluminijum, teniska lopta, kaktus, dimenzije promenljive

“Yugo car shall not go far”, wood, clay, straw, dung, sand, aluminum, tennis ball, cactus, dimensions variable

In my art work, I am used to experiment with different kinds of materials and play with them to create enigmatic link between the art history, science, popular images...

For the Jalovik Art Colony, I wanted to work with natural materials that I could find directly in the area of Jalovik. So I decided to use some clay I found at the Colony, some cow dung and straw from a biodynamic farm of Jalovik, some sand from the street, and finally, an aluminium convex mirror that we made on a recycling place close to the village.

With those materials I realized a series of sculptures that revisit old techniques used for metal smelting whose construction is made of raw clay. I combined two processes, technical and aesthetic qualities and simplicity of implementation, and very cheap prices.

In that installation made of four sculptures, there are references to the conquest of Mars, Western movies, the Arnolfini portrait of Jan an Eyck and, of course, to Novak Đoković!

Joachim Monvoisin

Born in 1987 in Rennes, France. Lives and works in Rennes, France.
Obtained Higher National Diploma in Arts at the Fine Art of Quimper, France (2010).

SAMOSTALNE IZLOŽBE/SOLO EXHIBITIONS

- 2016 LE CHANT DES CORBEAUX, FRAC of Brittany, Rennes, France
- 2015 SCULPTURE, Ecole Paul-Emile Victor, Ercé-Près-Liffré
- 2014 BIG CRUNCH, ESPE of Brittany, Brest, France
SUPER SLIDE, Atelier d'Estienne Art Center of Pont-Scorff, France
- 2013 YOUPI BANGA, Galerie des Petits Carreaux, Paris, France

GRUPNE IZLOŽBE/GROUP EXHIBITIONS

- 2016 YIA ART FAIR, Paris, France
DESSINER LES TROPIQUES, 2Angles, Flers, France
ENFANT, Art Center of Pontmain, France
PARCOURS SAINT GERMAIN, Paris, France
LE CHANT DES CORBEAUX, FRAC of Brittany, Rennes, France
RENDEZ-VOUS A ST-BRIAC, Saint-Briac, France
JOACHIM MONVOISIN ET CHARLOTTE VITAIOLI, Art Center of Pontmain, France
- 2015 SUITCASE, Galerie des Petits Carreaux, Saint-Briac, France
AH! AH! AH!, Galerie des Petits Carreaux, Saint-Briac, France
LE DESSIN, Centre d'art l'Atelier d'Estienne, Pont Scorff, France
PARCOURS CONTEMPORAIN, Maison Chevolleau, Fontenay-le-Comte, France
- 2014 SUPER COCKTAIL, Centre d'art l'Atelier d'Estienne, Pont Scorff, France
YIA ART FAIR #4, Paris, France
LE RIRE, UN PARCOURS JAUNE, Centre d'art l'Atelier d'Estienne, Pont Scorff, France
PARTIE DE CAMPAGNE, Galerie des Petits Carreaux, Saint-Briac, France
D3< >Sound, Festival international d'art vidéo, Dunkerque, France
L'ECHO / CE QUI SEPRE, FRAC des pays de la Loire, Carquefou, France
- 2013 MILLE FEUILLE, Galerie Hélène Bailly, Paris, France
ART ON PAPER, Salon du Dessin Contemporain, Bruxelles, Belgium

REZIDENCIJE/RESIDENCES

- 2016 JALOVIK ART COLONY, Jalovik, Serbia
Residence at the 2angles art center, Flers, France
- 2012 Residence at the 40mcube Art Center, Rennes, France

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Ivan Petrović

Nakon skretanja sa glavnog puta koji vodi ka Šapcu, putujemo desetak minuta do Doma kulture u Jaloviku. Oblačno je i tmurno. Dok se krećemo krivudavim asfaltnim drumom kroz selo koristim priliku da snimam pejzaž koji poigrava preda mnom. Deo tog snimka naknadno ću iskoristiti kao početak filma. Tamo, u Domu kulture, dešavaće se sve – rad, spavanje, spremanje hrane i obroci, druženje... Biće otvorena izložba. [...] Đena beži od kamere i ne želi da je snimam. Primeti svaki moj pokret i nameru, pa prekida rečenice na pola, uzmiče nekud i



okreće leđa. [...] Spavaone u kojima boravimo odvojene su na muške i ženske. U dvokrevetnoj sam sobi sa Jamesdinom. Sve ukupno, smeštaj je uredan, ali ne toliko i udoban. [...] Uspevam da nabavim nekakav bicikl. Od lokalnog automehaničara Baneta pozajmio ga je Čosa. Bicikl je u očajnom stanju i jedva da je za upotrebu. Ja ga ipak koristim i vozim se po čitavom selu. Sada mi boravak u Jaloviku deluje ispunjenije i seosko okruženje pristupačnije jer, koliko-toliko, imam uvid u njegovu topografiju i naseljenost. [...] Foto-torba i stativ koji su mi prebačeni preko ramena otežavaju mi upravljanje biciklom. Teren je valovit i uzbrdice su česte, ponekad i dugačke. Sa druma na jednoj uzvišici pruža se lep pogled na planinu Cer. [...] U ruiniranoj sali Doma kulture Jamesdin, Silvija i Dejan svakodnevno održavaju probe Psihoterapije. Te probe, ponekad, počnu uveče i traju do kasno u noć, pa je sve to, nama koji sedimo napolju pored vatre, nepodnošljivo za slušanje. [...] Od plastičnog bureta zapremine 200 litara, koje je Jamesdin pronašao na otpadu u Vladimircima, napravio je bas-bubanj. Pedalu je doneo iz Berlina, a imao je i nekakvo limeno zvono i prave bubnjarske palice. Plastičnu kofu koju je napunio polomljenim staklenim flašama ozvučio je mikrofonom i zvuk proizvodio udarajući je nogom. [...] Na tamno ofarbanom zidu u pozadini bine, iz polumraka, nazirali su se tragovi uklonjenog rada Nemanje Ladića – veliki crtež ptice raširenih krila. [...] Falk kuva u dvorištu i peva „Lili Marlen“. Njegovi prijatelji, koji borave sa nama na Koloniji, povremeno ga prate u pesmi. Zatim pevaju druge pesme na nemačkom i smeju se.

After taking turn from the main road leading to Šabac, we are travelling ten minutes to the Culture Centre in Jalovik. It is cloudy and dreary. While we are moving along the tortuous asphalt road through the village, I am using the opportunity to shoot the landscape opening before my eyes. Part of that footage, I will later use as the beginning of the movie. There, in the Culture Centre, everything will be happening – work, sleep, food preparation, eating, socializing... The exhibition will be opened. [...] Đena is running away from the camera, she does not like to be filmed. She is attentive of every move I make and every intention, so she breaks off in the middle of the sentence, moves away, turns her back. [...] Sleeping rooms that we are staying in are divided in male and female ones. In the double bed room I am placed together with Jamesdin. All in all, the accommodation is neat, but not so comfortable. [...] I managed to get hold of some kind of bike. Čosa borrowed it from the local mechanic Bane. Bike is in a terrible state and it can barely be used. I am nevertheless using it and driving throughout the village. Now my stay in Jalovik seems more full and the village environment more accessible, because, somehow I have taken in its topography and population. [...] Camera bag and the stand are thrown across my shoulders and make steering of the bike even more difficult. The field is bumpy and the climbs are frequent, sometimes long. From the road, on an elevation, I can see a nice view over the mountain Cer. [...] In the devastated hall of the Culture Centre, Jamesdin, Silvia and Dejan are rehearsing Psychotherapy every day. Those rehearsals, sometimes, start in the evening and they last until early hours, so for us sitting outside by the fire all of this is unbearable to hear. [...] Jamesdin made a bass drum from the 200 liters plastic barrel that he found on the junkyard in Vladimirci. He brought pedals from Berlin, and he had some kind of tin bell and real drum sticks. He wired a plastic bucket filled with broken bottles to the microphone and produced the sound by banging it with one leg. [...] On the dark painted wall in the background of the podium, in the shades, the traces of the removed work of Nemanja Ladić – big

drawing of the bird with wings out-spread were barely traceable. [...] Falc is cooking in the backyard and singing “Lili Marlene”. His friends staying with us in the Colony accompany him occasionally in singing. Then they sing other songs in German and laugh.

RADOVI/WORKS

„1 na 1“, foto-video instalacija

video: crno-beli, zvuk, 09:54, pet fotografija, 40 × 30 cm svaka

“1 on 1”, photo-video installation

video: black and white, sound, 09:54, five photographs, 40 × 30 cm each



Ivan Petrović

Rođen u Kruševcu 1973. godine. Diplomirao je na Akademiji umetnosti „Braća Karić“ u Beogradu 2002. godine, na odseku fotografije.

Pored fotografije, koja predstavlja osnovnu oblast njegovog delovanja i rada (umetnička, istraživačka, pedagoška), bavi se i kratkom formom dokumentarnog filma i videom. Njegova umetnička praksa zasnovana je na međusobnim odnosima dokumentarizma, aproprijacije i revalorizacije i karakteriše je raznovrstan izvođački pristup. Glavna tema koju umetnik istražuje kroz svoje projekte jeste fenomen diskontinuiteta i njegova analiza kao mogućeg sredstva u procesu realizovanja radova.

Koosnivač je i korednik Centra za fotografiju, zajedno sa Mihailom Vasiljevićem. Inicijator je i urednik Foto-foruma (2010–2011) i urednik istoimene knjige (2016). U okviru rada Centra za fotografiju, kustos je određenog broja izložbi, zajedno sa Mihailom Vasiljevićem. Pokretač je projekta „Arhiv fotografskih radnji“.

Dobitnik je nagrade „Dimitrije Bašičević Mangelos“ 2008. godine i stipendije „KulturKontakt“ u Beču 2004. godine.

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Branislav Nikolić

Rad *Četiri vode* nastavak je mog skulptorskog istraživanja u oblasti arhitekture. Oluci postavljeni u prostoru svojim konturama nagoveštavaju oblik kuće. Kuće koje nema, koja je samo sugerisana tim limenim crtežom. Funkcija oluka na kući koja bi tu mogla da bude bila bi da odvode vodu sa krova na četiri strane (sveta). Samim tim što nema ni kuće ni krova sa kojega bi se voda slivala u oluke objekat je naizgled besmislen i nepotreban. Nepotreban u praktičnom smislu ali za mene neophodan kao umetnički čin.



RAD/WORK

„Četiri vode“, 360 × 270 × 225 cm, metal

“Four Waters”, 360 × 270 × 225 cm, metal

Work *Four waters* is a continuation of my investigation in the field of architecture from the point of view of sculpture. Gutters installed in the space evoke with its contours the shape of a house. House that is not there, that is only suggested with this tin drawing. The function of the gutter on the house that could have been there would be to conduct the water to all four sides (of the world). The very fact that there is neither a house nor a roof from which water could flow into the gutter, makes the object seemingly pointless and useless. It is useless in the practical sense but for me it is necessary as an act of art.



Branislav Nikolić

Rođen 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. Imao je brojne samostalne i kolektivne izložbe u zemlji i inostranstvu.

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Psihoterapija



RADOVI/WORKS

„Psihoterapija“, instalacija, dimenzije promenljive (slika 200 × 140 cm)
„Psihoterapija“, video, 03:09

“Psihoterapija”, installation, dimensions variable (painting 200 × 140 cm)
“Psihoterapija”, video, 03:09

Eto mene nakon 14 godina ponovo u Jaloviku, sad sa drugom ženskom i umetnicom. Baš pre nego što krenusmo pročitam da Vlasta Delimar pravi u svom selu koloniju 'de su svi goli, i krenem još na železničkoj 'de smo se skupili, da u mislima svlačim ekipu i zamišljam kako gologuzi trčkaramo po Jaloviku. Al' to je više hipi fazon i ide uz tu Vlastinu generaciju. Mi smo valjda konzervativniji po tom pitanju. Čak sam saznao da u ženskoj spavaonici umetnice zaziru od toga da jedna drugoj pokažu sesi. Valjda sam zbog toga još i pre spakovao ludačke košulje, i pitao Branu da l' mogu da zovnem i kuma, gitaristu našeg benda Психотерапија да дође, što je on aminov'o pa smo mi u košuljama patrolirali po Jaloviku i vežbali novu stvar („Šutamo pa trpamo“).

Na bazenu u Vladimircima me načela neka kijavica, a posle kupanja u Savi i neka groznica, a nakon toga kad sam se vratio u Švabiju i posle kupanja u Wannsee tri dana i noći nisam spavao jer su mi se zapušile sve cevi u glavi, i zato što sam histerični hipohondar već sam bio ubeđen da sam dobio ptičji grip jer sam pet dana sklanjao brdo golubijih govana sa bine u Domu kulture u Jaloviku glancajući je za prvi nastup Психотерапије. Uzaludno krpljenje po Domu kulture je već tradicija ove kolonije ili ipak dijagnoza umetničkih poremećaja. Nisam našao onu kuglu što je Smiljanićka glancala, al' sam skupio par sveća na groblju i ukrasio binu. Uz sve ovo stigli smo i da naslikamo sliku.

Loptamo se loptamo
Guramo i driblamo
Šutamo pa trpamo

Loptamo se nismo više mladi
Igramo se dok nam ne dosadi

Jamesdin

Here I am again in Jalovik after 14 years, now with another woman, and artist. Immediately before taking off, I heard that Vlasta Delimar is organizing in his village a colony "where everybody is naked, so as early as on the railway station where we all gathered, I start undressing in my mind the whole crew and imagining how we are all running around Jalovik stark naked. But no it's more a hippy style that goes well with Vlasta's generation. We are, I guess, more conservative in that respect. I even found out that in the female sleeping rooms the artists are shunning from showing each other their tits. I guess that this was the reason why I packed the strait jacket even before all this, and asked Brana if I could bring my buddy with me, guitarist of our band Психотерапија, to which Brana said ok, so we patrolled around Jalovik in strait jackets practicing a new song ("Kicking and scoring").

I caught a flu at the swimming pool in Vladimirci, and after swimming in the River Sava, I even got a fever, and after that I went back to Germany and after swimming in Wannsee, I could not sleep for three days and three nights, because all the pipes in my head got clogged. And because I am a hysteric hypochondriac, I was already convinced that I caught bird flu because five days I was cleaning pigeon droppings from the stage of the Culture Centre in Jalovik, polishing it for the first performance of Психотерапија. Pointless mending of the Culture Centre has already become tradition of this Colony or rather a diagnosis of artistic disorders. I could not find that disco ball that Smiljanić polished, but I gathered few candles at the cemetery and decorated the stage. In all this, we even managed to paint a painting.

We are playing ball, playing ball
Pushing and dribbling
Kicking and then scoring

We are playing ball, we are not young any more
We are playing until we are bored

Jamesdin

Kovitlaci*

U Jaloviku sam se primila na aluminijum – neplemenit, nov, višenamenski element (ovako nemačka Vikipedija opisuje element aluminijum)– moram da priznam da mi to nije prvi put.

Štaviše, primila sam se na brda metala Bore Pantelića u Skupljenu: penjući se po tom predivnom pejzažu pod žarkim podnevnim suncem, naučila sam da začas „upecam“ komade aluminijuma.

Biranje materijala na licu mesta je kao spajanje delova slagalice a da još ne znate kako celina treba da izgleda. Volim da osvojim sadašnjost pomoću materijala, u većini slučajeva su to otpaci koje su ljudi proizveli.

Inspirisana plešućim dalekovodima postavljenim po selu, radila sam na neobičnim tehno vočkama ili organizmima koji su napravljeni od različitih aluminijumskih oblika. Skulpture sam nazvala „kovitlaci“ – ispale su kao nešto između žbunja i planete – sa mnogo bodlji: unutrašnji kaos nasuprot spoljašnjoj formi, priroda nasuprot tehnologiji, kreacija i rekreacija. Ili se to neki istrošeni satelit vratio na zemlju?

Na kraju sedmice, u subotu u podne, stavila sam veći metalni grm na glavni put kako bi ga pustila da se kotrlja. Četvorica simpatičnih kaubojza su bila prinuđena da posmatraju scenario. Da li će se *kovitlac* pokrenuti, kao lopte svog korova u vestern filmovima?

Silvia Lorenz



Kovitlaci*

Aluminium – not noble, new, versatile (with these characteristics German Wikipedia introduces the element of aluminium) – got me hooked in Jalovik – it didn't happen for the first time I have to confess.

Or more precisely: I got hooked on Bora Pantelić's metal hills in Skupljen: climbing in this precious landscape under the heat of the midday sun, I learned to fish for filet pieces of aluminium in no time.

Picking up material from a site, it is like collecting puzzle pieces for a yet unknown whole. I like to conquer the present time through material, most of all leftovers of human production.

Inspired by the dancing cable trees throughout the village, I have worked on strange techno fruits or organisms made of a variety of aluminium shapes. I called the sculptures "kovitlaci" – they turned out as a mixture of bushes and planets – with a lot of spines: inner chaos versus outer form, nature versus technology, creation and recreation. Or did just some wrecked satellite fall back down to Earth?

At the end of the week, Sunday at high noon, I put the bigger metal bush on the main road, to get it rolling. I forced four pretty cowboys to watch the scenario. Will the *kovitlac* make it out there, like the tumbling weed in the Western movies?

Silvia Lorenz

*whirlwinds

Psihoterapija

Psihoterapija je cirkus od benda koji pokušava da pravi Black mental muziku.

Mi ne postojimo od preprošle godine.

Psychoterapy is a joke of a band that is trying to create Black Mental music.

We do not exist as of last year.

Članovi/Members:

Dejan Poljaković Darkomrak

fudbalski veteran i trener, gitarista, kompozitor

Football veteran and trainer, guitarist, composer,

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www.en.wikipedia.org/wiki/Dejan_Poljaković

Silvia Lorenz Tidra

vajarka, bubnjevi (amaterka, improvizatorka, tribal), prateći vokal

sculptor, drummer (amater, improviser, tribal), backing vocals

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Aleksandar Jestrović Jamesdin

apsolvent muzičke terapije Charité Berlin, M.A. Art in Context, vokal, tekstovi, ritam

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Emilija Radojičić

Kroz skoro ritualno posvećivanje procesu crtanja i stvaranja, u poslednjem periodu rada ispitujem osećanja i vibracije kroz koje se čovek reflektuje, u cilju nalaženja mogućih pozitivnih, često apstraktnih rešenja za svoje stanje.

Na Jalovičkoj likovnoj koloniji 2016, imala sam zadovoljstvo da nastavim i produbim svoju praksu kroz rad sa lokalnim materijalima u ruralnoj sredini.

Sredina je u mnogo čemu uticala na moj rad, a značajno iskustvo koje ću pamtiti jesu dijalozi, kritike, saradnja, prezentacije i radovi starijih kolega koji su mi pomogli da srušim svoje barijere u shvatanju umetničke prakse.



RAD/WORK

„Niti“, instalacija, vuna, kanap, drvo (tapiserija 98 × 128 cm)

“Threads”, installation, wool, rope, wood (tapestry 98 × 128 cm)



In an almost ritual engagement with the process of drawing and creation, in the last phase of work, I examine feelings and vibrations by means of which an inner being emanates, in view of finding possible positive, often abstract, solutions for that state of being.

On Jalovik Art Colony 2016, I had a pleasure to continue and deepen this practice by means of working with local materials in rural environment.

This environment in many ways reflected my work, and dialogues, critiques, cooperation, presentation and work of older colleagues who helped me break down the barriers in understanding my artistic practice, were this significant experience that I will take with me.

Emilija Radojčić

Emilija Radojčić (EmaEmaEma) trenutno živi i radi u Beogradu. Uticaje prima iz prirode, snova i podsvesti. Radi u oblastima crteža, slike, fotografije, animacije, VJinga, objekata, instalacije i urbanih intervencija (murala). Do sada je realizovala mnogobrojne samostalne i grupne izložbe, audio-vizuelne performanse i kolaboracije.

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Primarni fokus mog rada zasnovan je na istraživanju arhitekture i arhitekturnog prostora. Ne samo enterijera i eksterijera, već i apstraktnih, metafizičkih aspekata usamljenosti i otuđenosti unutar grada i moje percepcije istih u svetu koji me okružuje. Interesuje me tenzija koju stvaraju konstrukcije određenih geometrijskih objekata, naročito kada je iluzija mira direktno suprotstavljena nerazdvojnom, uznemirujućem, ali ipak posrednom prisustvu/postojanju ljudskih bića.

Moj rad teži apstraktnom, baziran je na postojećim prostorima i objektima koje nalazim u arhitekturi i koje zatim uvećavam, menjajući odabrane segmente strukture, razbijajući njihovu formu, redefinišući ih debelim nanosima boje, bilo da se izražavam kroz ulje na platnima velikog formata ili male radove na papiru u kombinovanoj tehnici. Svoj izraz i polje delovanja proširujem i na digitalne radove i ambijentalne instalacije, baveći se istim temama i problemima u novim medijima. Moji najnoviji radovi uključuju mapiranje gradova, mentalne mape, psihogeografiju i glitch art.

RAD/WORK

„Aluminijumski pejzaži I–VII“, kolaž, digitalna fotografija, aluminijumska folija, 50 × 70 cm svaki

“Aluminum Landscapes I–VII”, collage, digital photography, aluminum foil, 50 × 70 cm each

The primary focus of my work involves the visual exploration of architectural space. Not only the interior and exterior spaces of my surroundings, but also the abstract metaphysical aspects of loneliness and alienation as a reality of life within the city, and how I perceive it in the world around me. I have always been intrigued by the tension created in the construction of certain geometric objects, particularly when their illusory calmness is in direct opposition to an inherent and disturbing, but indirect presence/existence of human beings.

My work is generally abstract, based on existing spaces and objects found in architecture. I then magnify and alter selected parts of the structure, breaking them down and altering them to be redefined with thick layers of color, whether I am using large scale oil paintings, or small mixed media works on paper. I am also expressing myself through digital works and ambiental installations, exploring the same themes and problems in new media. My latest works include mapping of the cities, mental maps, psychogeography and glitch art.



Nina Todorović

Rođena u Beogradu, 1973. godine. Diplomirala je 1999. godine na FLU, na odseku slikarstva, u klasi profesora Čedomira Vasića. Magistrirala u klasi istog profesora 2002. godine. Doktorirala na FLU, Beograd (mentor redovni profesor dr Mileta Prodanović) 2014. godine.

Od 1995. godine aktivno izlaže, a do sada je imala četrdeset dve samostalne izložbe i učestvovala je na preko dve stotine grupnih izložbi, kao i na brojnim likovnim kolonijama, radionicama i web projektima, u zemlji i inostranstvu.

Od 2000. godine je član ULUS-a, sa statusom samostalnog umetnika.

Dobitnik je više domaćih i međunarodnih nagrada.

Njeni radovi se nalaze u stranim i domaćim muzejima i kolekcijama.

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DEČJA RADIONICA/CHILDREN'S WORKSHOP

Nebo je bilo prostor za naša umetnička dela.

Okačili smo različite, pretežno vesele, nežne, razdragane oblike. Vetar je raznosio komadiće naše mašte, stvorene od kapljica vode, duginih boja, pastelne prašine... Sunce je obasjavalo dečje ideje i preplitalo senke malenih figura...

Bio je lep, vedar dan tokom izložbe radova Dečje likovne radionice u Jaloviku. Videli smo divne radove mališana, nastale tokom pet dana druženja i kreativnog rada. Deca su nas pozvala pod svoje šarene oblake i pokazala nam kako da sami stvaramo atmosferu tako da i nebo radi za nas...

Ana Gemaljević, koordinator Dečje radionice



The sky was a background for our works of art.

We have put up different, mostly cheerful, gentle shapes. Wind picked up pieces of our imagination, made of water drops, rainbow colours, pastel dust... Sun shone over the children's ideas and twined the shades of figurines...

The day of children's art exhibition in Jalovik was a beautiful, bright day. We saw the work of the little ones, made during the five days of creation and play. Kids invited us under their colourful clouds and showed us how to create an atmosphere so that even the sky could work for us....

Ana Gemaljević, Children's Workshop co-ordinator









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