



42.

JALoviČKA LIKOVNA KOLONIJA/2019
JALOVIK ART COLONY



**JA
LOVI
KØRG**



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Mesto koje prikazuje procese savremene umetnosti

Jalovička likovna kolonija je već dug niz godina profilisana kao mesto u kojem nastaje savremena umetnost, u okruženju koje omogućava razmenu iskustava i razmišljanja između umetnika različitih generacija, a potom i publike. Tokom trajanja kolonije, pretežno nastaju radovi u novim likovnim medijima i prakse koje proširuju polje klasičnih tehnika, što je bio slučaj i ove godine. Skoro svi autori su ove godine u svoje radove uveli *site specific* i *in situ* elemente, to jest objekte i sadržaje sa kojima su se susreli tokom boravka u Domu kulture u Jaloviku.

Siniša Ilić u *site specific* instalaciji primenjuje znanja iz dizajna izvedbenog prostora kako bi stvorio svojevrsni pregled istorije tog mesta i civilizacije. Za tu svrhu koristi objekte nađene u samom Domu kulture u kojem stvara instalaciju: motiku, vile, sito (i druga oruđa koja se usavršavaju od Bronzanog doba), točak, loptu, zub mamuta, vatrogasnu sirenu, čebe, nogare kancelarijske stolice, knjigu lica koja su služila vojsku u toj opštini, izlomljeno staklo, deo betonskog građevinskog elementa, zamršenu mrežu od gomile kablova. Svaki od ovih elemenata postavlja u krug, kao protagonistu oko vatre/zgarišta, stvarajući sliku okupljanja čoveka oko vatre od najranijih civilizacija. Na taj način stvara specifičnu arheologiju tog mesta, od praistorije do najnovijih tehnologija, gde oko vatre sede simboli ljudi – aparati komunikacije, oruđa za obradu zemlje, materijali za pravljenje doma, arheološki nalazi koji pokazuju ljudsku želju za znanjem, arhivska građa koja pokazuje težnju čoveka da prevaziđe nestajanje i zaborav.

U instalaciji *Društveni centar*, Mane Radmanović primenjuje sličan *site specific* pristup, ali ubacuje više novonastalih elemenata kako bi stvorio nov ambijent. Postojeću kancelariju u okviru Mesne zajednice preuređuje tako da u njoj od svog nameštaja ostavlja samo šest stolica. Njima dodaje šest praznih posmrtnica na zidu, dok na neonsko svetlo nalepljuje natpis na nemačkom: DISZIPLIN MACHT FREI (disciplina oslobađa). Kombinacija pokvarenog, trepćućeg neon svetla, hladnih pločica na podu, svedenih crnih formi stolica, teksta na Nemačkom jeziku koji isijava i crnih posmrtnica stvara nelagodnu atmosferu u kojoj su i stolice i posmrtnice prazna mesta možda upravo za vas kao sledećeg pojedinca koji ulazi u jedan nov disciplinovani sistem koji ima svoje zakonitosti i procedure. Prazne posmrtnice upućuju i na brisanje identiteta i sećanja, kako individualnog, tako i kolektivnog, dok posebno jak efekat ostavlja trepćuće neon svetlo koje uvodi žanr horora u celu instalaciju, povezujući



je sa tajnim podrumima bolnica, koncentracionim logorima, klanicama i sličnim ambijentima iz kojih se izlazi samo na jedan način.

Dati prostor Doma kulture Nadežda Kirćanski koristi kao svojevrsan materijal koji se prepliće sa njenom instalacijom, to jest, ona se nadovezuje na njega, kao na oličenje prošlosti i materijalnosti koja nestaje. Njena instalacija se pruža od eksterijera do galerijskog i centralnog dela Doma kulture, prikazujući posetiocima niz likovnih i simboličnih elemenata koji stvaraju naraciju o prolaznosti. Tako na drvo, na koje je okačena posmrtnica, postavlja gipsanu skulpturu peškira, kao reminiscenciju na običaje u vezi sa sahranom. Detalje Doma kulture restaurira, poput štrafte na zidu koja vizuelno određuje enterijer, a oljuštenu farbu sa zida rekonstruiše kao slagalicu u originalan raspored, ali ne na samom zidu, nego na papiru, preseljavajući je time u diskurs umetnosti. Kombinacijom fotografija sa groblja, sveća i još nekoliko skulptura u obliku peškira, stvara ambijent u kojem se posetioci neminovno suočavaju sa temama prolaznosti, ruiniranja, nestajanja, kako u stvarnosti, tako i u sećanju. Na ovo upućuje i intervencija kojom postojećem grafitu *Polet* dodaje skulpturu u obliku sidra.

Nebojša Yamasaki-Vukelić za svoju instalaciju odabira nekadašnju prodavnicu u kojoj se sada mogu videti plesni, gljive i korov. Kao nadovezivanje na njih, stvara instalaciju jarkih boja kojom prikazuje bujanje jednostavnih organizama u otpadnim vodama. Stvarajući prostorni kolaž od intenzivnih čistih boja, Yamasaki-Vukelić dodaje nov element postojećem prostoru – široku cev iz koje se izlivaju najživopisnija bića. Postojeću plesan na tavanici Branislav Nikolić pretvara u dim koji izlazi iz dimnjaka napravljenog od gajbi nađenih na licu mesta, nastavljajući tako da se bavi motivom fabrike koji zauzima značajno mesto u njegovom stvaralaštvu. Ove dve instalacije koje dele zajednički prostor imaju jedan poetičan paralelan kompozicioni momenat, a to je da obe imaju svoju specifičnu minijaturu, postavljenu u istom odnosu naspram njih, na vitrini koja je postavljena uz suprotni zid. Za instalaciju Yamasakija-Vukelića je to „crvić“ koji viri ispod crepa, za Nikolića je to minijatura izlivena fabrika iznad koje se diže crveni dim.

Tri rada na koloniji nastala su u direktnom dijalogu sa kolekcijom likovne kolonije i arhivom Doma kulture. Nadežda Kirćanski i Jelena Pantelić stvaraju instalaciju od utilitarnih predmeta i tekstualnih zapisa, na takav način da se ona nadograđuje na umetničku zbirku kolonije. Zapis „sinoć rešim... da možda ja grešim“ počinje da povezuje posetioce, likove sa slika iz kolekcije i autorke koje ga smeštaju u arhitekturu depoa. Branislav Nikolić skulpturom *Vodopad* postavlja u dinamičnu formu fiokę i najrazličitije dokumente koji su igrom slučaja decenijama arhivirani u njima, a koji se u okviru skulpture 'prelivaju' iz fioka kao voda i teku na sve strane sveta. Dosadna i gušeća birokratija na ovaj način dobija fluidan i rasterećen karakter, ali ostaje da je ona izvor života i svih aktivnosti.

Katarina Jovanović Alfa u svojoj recentnoj praksi stvara negativne odlivke izložbenih postavki, kako bi problematizovala ideologiju iza izlagačkih praksi. Ovom prilikom stvara odlivak postojećeg rada – kamene skulpture Mrđana Bajića koja je nastala pre dosta godina tokom Jalovičke likovne kolonije. Svoju skulpturu *Invalid Art*, to jest gipsani post-odlivak postojeće skulpture, postavlja na pozorišnu scenu Doma kulture, pretvarajući u protagonistu nešto što je senka senke, svojevrsni citat koji ovom intervencijom postaje glavni akter. Arhitektura Doma kulture omogućava da na njen objekat padne snop sunčeve svetlosti, čime se stiče utisak da je uperen reflektor u njega, ukazujući na činjenicu da je u savremenoj umetnosti od istog, ako ne i od većeg, značaja kako se nešto tumači, izlaže, 'kustosira'. Njena umetnička praksa time dobija kritičko-analički-





edukativni karakter i podstiče na razmišljanje i dijalog o izlaganju umetnosti.

Sličan efekat ima i serijalna foto-instalacija *I've Always been Your Fan* Maneta Radmanovića u kojoj su fotografije netipično izložene tako što su okačene za jedan ugao, u slobodnom padu, preklapajući se međusobno i izdižući se u talasima pod dejstvom ventilatora. Mia Ćuk, gost kolonije, kroz dokumentarno-arhivarski pristup fotografiše plastične gajbe za pivo, prilazeći im kao istorijskim artefaktima, a sa ciljem da ukaže na to da je pre nekoliko godina na tom mestu bila radnja ispred koje su se ljudi, kao u društvenom centru, okupljali, pili pivo, sedeli na gajbama i razgovarali. Njena foto-instalacija je upotpunjena čepovima pivskih flaša koji su razbacani po betonu, kao u vreme kada je radnja bila tu.

Jelena Pantelić u instalaciji *Delusional (U zabludi)* poziva na zajedničko okupljanje tako što malim formatom projekcije video rada sa telefona uslovljava publiku da sedne na prostirku na podu kao bi pogledala video. Na taj način posetioci ulaze u jednu intimniju sferu, kao da su u dnevnoj sobi ili na čebetu na pikniku, oslobađajući se uobičajene atmosfere galerije stičući time drugačiju percepciju i recepciju rada. Vangjush Vellahu pred posetioca postavlja igru ogledala u kojoj se, kao u kaledioskopu, prelamaju poluge plemenitog metala. Gledajući u instalaciju, nikad niste sigurni da li ste videli baš polugu ili njenu refleksiju, to jest iluziju, čime se upućuje na nestalan i nerealan karakter kapitalizma u kojem je mnogo međusobno zavisnih činioca, od kojih je većina samo ekonomska iluzija.

Radova Petrica Stefan-a se mogu okarakterisati kao apstraktno slikarstvo nastalo klasičnom tehnikom na platnu. Za razliku od njega, Mice Poptsis i Zoran Dimovski proširuju polje klasičnih likovnih tehnika. Mice Poptsis pravi skulpturu od metala sa obližnjeg otpada i proširuje je eksperimentalnim videom koji je, kao i skulptura, zasnovan na osnovnim likovnim elementima. Zoran Dimovski proširuje polje crteža na apsolutne grafitne površine koje koristi da obloži *ready-made* objekte i stvori nova značenja njihovim postavljanjem u međusobne odnose, to jest naracije o različitim vrstama nasilja nad decom.



Mia Ćuk, „Radnja”, dve digitalne fotografije i metalni čepovi
Mia Ćuk, “Shop”, two digital photos and metal corks

Kako se može videti iz nastalih radova, Jalovička likovna kolonija je mesto na koje umetnici najčešće ne dolaze sa prethodno koncipiranom idejom koju realizuju bez ikakvih izmena, već se rađanje ideja i čitav proces stvaranja odvijaju na licu mesta, u dijalogu sa njegovom istorijom, stanjem i ostalim učesnicima. Iz tog razloga Jalovička likovna kolonija ostaje centar (ili letnja škola u prirodi) savremene umetnosti.

Sonja Jankov, samostalni kustos

Place that displays processes of contemporary art

For many years, Jalovik Art Colony has been profiled as the place where contemporary art is being created, in an environment that allows for the exchange of experiences and reflections between artists of different generations, as well as interaction with the audience. For the duration of the colony, participants mainly turn to new media practices that go beyond the classical fine art techniques, which was also the case this year. Almost all authors of the 42nd Jalovik Art Colony included site-specific and in situ elements into their works, that is, objects and contents that they encountered during their stay in Jalovik.

In his site-specific installation in the main hall of in the House of Culture, Siniša Ilić applies knowledge from the performance space design in order to create a specific historic overview of that place and of the whole civilization. For this purpose, he uses objects found within: a hoe, a pitchfork, a sieve (and other tools that have been perfected since the Bronze Age), a wheel, a ball, a mammoth tooth, a fire siren, blankets, office chair legs, a record of people who were in military service in that municipality, broken glass pieces, a concrete construction element, an intricate network/pile of cables. He places each of these elements in a circle, as if they were protagonists around burnt embers, creating an image of people gathering around the fire from the earliest civilizations. In this way, he creates a specific archaeology of that place, from prehistory to the latest technologies, where symbols of humanity are sitting around the fire: communication devices, tools for cultivating the land, materials for making a home, archaeological findings showing human desire for knowledge, archival material showing human aspirations to overcome death and oblivion.

In the installation *Community Centre*, Mane Radmanović applies a similar site-specific approach, but inserts more external elements in order to create a new ambient. He rearranges the existing local community office, leaving only six black chairs from all the furniture. He adds six blank obituaries on the wall and black inscription over the broken neon lamp: DISZIPLIN MACHT FREI (discipline liberates). The combination of these elements – broken, flashing neon light, cold floor tiles, reduced black chair forms, the German inscription that shines out and black obituaries – creates an uncomfortable atmosphere. Both empty chairs and blank obituaries are empty spaces for the next individual to enter this disciplined system that has its own laws and procedures. And that next person might be you. The blank obituaries point to the erasure of identity and memory, both individual and collective, while a particularly strong effect is created by the flashing neon light that brings the horror genre into the entire installation, connecting it with secret hospital basements, concentration camps, slaughterhouses and similar environments from which there is only one way to come out.

Nadežda Kirčanski uses the given space of the House of Culture as a kind of material that intertwines with her installation as an embodiment of the past and materiality that disappears. Elements of her installation are also in the exterior and in the gallery, presenting visitors with a series of artistic and symbolic ele-



ments that form a narrative about transience. Thus, on the tree, on which an obituary had been hung, she places a plaster sculpture of a towel, as a reminiscence of customs related to the funeral. She restores a stripe on the wall that visually determines the interior of the House of Culture, and reconstructs peeled paint from the wall, like a puzzle, in the original layout, but on paper instead of on the wall itself, moving it into art discourse. By combining photographs from the nearby local cemetery, candles and sculptures in the shape of towels, Kirčanski creates an ambient in which visitors are inevitably faced with themes of transience, ruin, disappearance, both in reality and in memory. This is also indicated by the intervention when she adds a sculpture in the shape of an anchor to the existing graffiti “uplift”.

Nebojša Yamasaki-Vukelić for his installation chooses a former store which is now occupied by mold, fungi and weeds. As a follow-up to these new inhabitants of the space, he creates an installation using bright colours in order to show growth of simple organisms in wastewater. By creating a spatial collage, Yamasaki-Vukelić adds a new element to the existing space – a wide tube from which the most vivid creatures flow into the space of the former shop. Branislav Nikolić turns the mold on the ceiling into smoke that appears to be coming out of the chimney he made of wooden crates found on the spot, thus continuing to thematise the motif of the factory which occupies a significant place in his work. These two installations that share a common space have one poetic parallel compositional moment: they both have their specific miniature, placed in the same relation to them, displayed on the shop shelves on the opposite wall. For Yamasaki-Vukelić’s installation, it is a little “worm” peeking out from under the roof tile, for Nikolić, it is a miniature factory above which red smoke rises.

Three works are made in a direct dialogue with the collection of the Colony and the archives of the House of Culture. Nadežda Kirčanski and Jelena Pantelić create an installation from utilitarian objects and textual elements, in such a way that it is connected to the art collection. The text “I decided last night... that I might be wrong” begins to connect visitors, characters from stored paintings and the authors who place the note though out the architecture of the depot.



Branislav Nikolić’s sculpture *Waterfall* dynamically connects drawers and various documents that have been archived in them for decades. Within the sculpture, these documents are ‘overflowing’ from the drawers like waterfalls that go in all directions. Boring and dry bureaucracy in this way acquires a fluid and unburdened character, highlighted as a source of life and all activities.

In her recent art practice, Katarina Jovanović Allfa creates negative castings of exhibition settings, in order to problematize the ideology behind display practices. On this occasion, she created a casting of the existing work – a stone sculpture that Mrđan Bajić created many years ago during the Jalovik Art Colony. She places her *Invalid Art* sculpture (the post-casting of the other’s



sculpture) on the theatre stage of the House of Culture, turning into a protagonist something that is a shadow of a shadow, a type of quote that becomes the main actor by this intervention. The architecture of the House of Culture allows a beam of sunlight to fall on this object, as a spotlight, pointing to the fact that in contemporary art it is of great importance how something is interpreted and exhibited. Katarina Jovanović's artistic practice thus gains a critical-analytical-educational character and encourages us to think about ways of exhibiting art.

A similar effect creates an installation *I've Always Been Your Fan* by Mane Radmanović. The photographs in his installation are atypically exhibited, being hanged by one corner, in free fall, overlapping with each other and rising in waves when the air flow from the fan reaches them. Mia Ćuk, a guest of the colony, photographs plastic crates for beer in a documentary-archival approach, regarding them as historical artefacts, aiming to point out how a few years ago there was a shop at that place, in front of which people used to gather, drink beer and talk while sitting on these crates, creating thus a specific community centre. Her photo-installation is completed with found bottle caps, as traces of someone's presence at the time when the shop was there.



Koncert grupe *Aufwiedersehen* iz Beograda
Concert of the band *Aufwiedersehen* from Belgrade

mental video which, like the sculpture, is based on basic geometric elements. Zoran Dimovski expands the field of drawing into absolute graphite surfaces, which he uses to coat ready-made objects and create new meanings by placing them in a mutual relationship, that is, to create a narrative about different types of violence against children.

As the latest works confirm, the Jalovik Art Colony is a place where artists do not come with a pre-conceived idea that they realize without any changes, but the whole process of creation takes place on the spot, in dialogue with its history, its condition and in dialogue with other participants and members of community. For that reason, the Jalovik Art Colony remains the centre (or summer school in nature) of contemporary art.

In the installation *Delusional*, Jelena Pantelić invites to a joint gathering by conditioning the audience to sit on a rug on the floor in order to watch the small-format video from the phone. In this way, visitors enter a more intimate sphere, as if they were in a living room or on a blanket on a picnic, freeing themselves from the usual atmosphere of the gallery and thus having a different perception and reception of the work. Vangjush Vellahu places a game of mirrors in front of the visitor, in which, as in a kaleidoscope, the bars of precious metal are being refracted. Looking at the installation, you are never sure whether you have seen the real bar or its reflection, that is, the illusion, which points to the unstable and unrealistic character of capitalism in which there are many interdependent factors, most of which are only an economic illusion.

The works by Petrica Stefan can be described as abstract paintings created in classical technique on canvas. Unlike him, Mice Popcis and Zoran Dimovski expand the field of classical art techniques. Mice Popcis makes a metal sculpture using material from a nearby metal waste, and expands it into an experi-

Sonja Jankov, independent curator

Za rad *Specijalno vaspitanje* nisam imao unapred formiranu ideju. Mislio sam da izvedem nešto savim drugačije. Ali se sada ne sećam konkretno šta je to bilo. Znam samo da je, bilo možda previše radikalno i zastrašujuće. U međuvremenu sam pronašao neke stare predmete (sto, stolicu za odrasle i dečju stolicu), pa sam na osnovu razgovora sa Branom Nikolićem odustao od početne ideje. Ali sam se zadržao u tematskom okviru dece u savremenom svetu – obrazovanje, mediji, porodica..., generalno, nasilje koje se odvija nad decom i koje poprima zastrašujuće oblike. Rad *Specijalno vaspitanje* pokušava da govori o seksualnom nasilju i institucionalnom nasilju koje se odvija u obrazovnim sistemima, kao i o zapostavljenosti dece u porodici u odnosu na savremena sredstva komunikacije.

Rad *In Nomine* nastao je u saradnji sa Sonjom Jankov, koja je autor fotografija. On je nastavak jednog ranijeg video rada *Talasi (Waves)* iz 2015. godine u kome se šaka, u pokretu pantokratorove šake, njiše napred-nazad u hipnotičkom ritmu. (Šaka je dimenzija ljudske figure a zvuk je beli šum.) Iskoristio sam šake koje su mi bile zaprljane grafitnim prahom dok sam izvodio prvi rad. Fotografije „grafitnih“ šaka su mi bile veoma zanimljive, pa sam pokušao da postavim u relaciju latinski izraz koji je u nazivu rada *In Nomine* (U Ime, Vo Imja) i pozu šake koja je tipična za ortodokсну granu hrišćanstva, kao i da napravim referencu u odnosu na prethodni rad i podsetim na činjenicu da onima koji vrše različite oblike nasilja nad decom često biva oprošteno.



For the work *Special Education*, I had no previous conception. I thought of making something completely different. But now I don't remember exactly what it was. All I know is that might have been something too radical and frightening. In the meantime, I found some old objects (a table, a chair for adults and a children's chair), and after a conversation with Brana Nikolić, I gave up on the initial idea. But I stayed within the thematic framework of children in the contemporary society – education, media, family... In general, violence against children that takes frightening forms. The work *Special Education* tries to talk about sexual violence and institutional violence that takes place in educational systems, as well as about the neglect of children in the family in relation to the modern means of communication.



The work *In Nomine* was created in collaboration with Sonja Jankov, who is the author of the photographs. This is a continuation of an earlier video *Waves* from 2015, in which the hand, in the movement of the Pantocrator's hand, swung back and forth in a hypnotic rhythm. (The hand had the dimension of a human figure and the sounds were the white noise.) I used my hands that were completely covered in graphite powder while I was doing my first work. The photographs of "graphite" hands were very interesting to me, so I tried to relate the Latin expression *In Nomine* (In the Name) and the pose of the hand which is typical for the Orthodox branch of Christianity, as well as to make a reference to the previous work and to remind that those who commit various forms of violence against children are often forgiven.

RADOVI/WORKS

„Specijalno vaspitanje“, drvo, metal, grafit, instalacija, dimenzije promenljive
„In Nomine“, digitalna fotografija, 35 x 50 cm, (fotografija Sonja Jankov)

“Special Education”, wood, metal, graphite, installation, dimensions variable
“In Nomine”, Digital photography, 35 x 50 cm, (photo Sonja Jankov)

Zoran Dimovski

Rođen 1966. godine u Beogradu, Srbija. Završio postdiplomske magistarske studije 1995. godine. Doktorske umetničke studije završio 2016. Od 1990. godine priredio preko dvadeset samostalnih izložbi. Od 1989. godine izlaže u inostranstvu: Ljubljana, Tokio, Venecija, Njujork, Krakov, Taipei, London, Stokholm, Tel Aviv, San Francisko, Pasadena, Bergen.

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Siniša Ilić

Pojmovi koji gravitiraju oko instalacije:

nađeni i ready-made objekti, arheologija, krug, ritual, rad, opstanak, proizvodnja, sredstva proizvodnje, izvedba, tragovi, odsustvo čoveka, budućnost, arte povera, vatra.

Terms that gravitate around installation:

Found and ready-made objects, archeology, circle, ritual, work, survival, production, means of production, performance, traces, absence of human, future, Arte Povera, fire



RAD/WORK

Bez naziva, prostorna instalacija, nađeni objekti, sala Doma kulture, dimenzije promenljive

Untitled, space installation, found objects, Dom kulture main hall, dimensions variable



Siniša Ilić

Born in 1977 in Belgrade, Serbia. Visual artist, whose practice addresses social phenomena and mechanisms, exploring forms of labour, tension, social violence and states of uncertainty. He is a co-founder of TkH (Walking Theory 2000–2017) art and theory platform. Ilić studied Fine arts in Belgrade. He showed his works at: Belgrade Cultural Centre, October Salon, Museum of Contemporary Arts, and Museum of African Art Belgrade; Gallery Nova, Zagreb and Apoteka in Vodnjan, Georges Pompidou Center, Kadist Art Foundation, Paris; Tate Modern, galleries Calvert 22 London; Ural biennial, Yekaterinburg, Lofoten festival, Norway; Museum of Contemporary Arts, Ljubljana; Open Space, Vienna; DEPO, Istanbul; Arsenal Gallery, Bialystok. Ilić was a co-curator (with Bojan Đorđev and Maja Mirković) of Serbian Exhibition at Prague Quadrennial of Performance Design and Space, 2019.

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Kad smo stigli u Dom kulture u Jaloviku, shvatili smo da glavni galerijski prostor nije prazan. U jednom ćošku je bilo gnezdo crvenrepki koje bi, nenaviknute na ljude, odmah pobile kroz prozor čim bi neko ušao u galeriju. Svi smo se odmah složili da nam taj prostor nije neophodan na početku boravka i da je bolje da za sad što manje ulazimo u njega da ptice ne bi ostavile mlade, jer su zaštićena i ugrožena vrsta. Tek kroz nekih pet dana smo se usudili da zavirimo u gnezdo i na sreću smo otkrili da je prazno, to jest da su ptice odgojile mlade i izvele ih napolje.

Ne diraj! Ne sklanjaj! je vrlo nestabilna instalacija koja je postavljena direktno ispod praznog gnezda koje je ostalo, kao specifična prepreka da mu se priđe. Sastavljena je od geometrijski čistih formi nađenih u Domu kulture i njegovoj neposrednoj okolini, koje su samo naslonjene jedna na drugu i drže se uz pomoć zakona fizike, kao grančice u gnezdu. Pored metala, plastike, gipsa i drveta, instalacija sadrži i vrlo osjetljive neon sijalice zbog čega nije preporučljivo da se dira. Zamišljena prvo kao prostorna *site-specific* skica, instalacija je ostala nakon što je Branislav Nikolić rekao „Ne diraj! Ne sklanjaj!“. Ona je interpretacija prostora u kojem ptice borave duže nego ljudi.



When we arrived at the House of Culture in Jalovik, we realized that the main gallery space was not empty. There was a nest of redstart birds in one corner, who, unaccustomed to people, would immediately flew through the window as soon as someone entered the gallery. We all immediately agreed that we do not need that space at the beginning of our stay and that it is better to enter it as little as possible so that the birds do not leave their young, because they are a protected and endangered species. It was only after about five days that we dared to peek into the nest and fortunately we discovered that it was empty, that is, that the birds had raised the young and taken them outside.

Don't Touch! Don't Displace! is a very unstable installation that is placed directly under the remaining empty nest, as a specific obstacle to approaching it. It is composed of geometric forms found in the House of Culture and its immediate surroundings, which are only leaning against each other and are held with the help of the laws of physics, like twigs in a nest. In addition to metal, plastic, plaster and wood, the installation also contains very sensitive neon light tubes, which is why it is not recommended to be touched. Conceived first as a spatial site-specific sketch, the installation remained after Branislav Nikolić said "Don't touch! Don't displace!" It is an interpretation of the space which is used by birds more than humans.

RAD/WORK

„Ne diraj! Ne sklanjaj!“, plastika, gips, staklo, metal, instalacija, dimenzije promenljive

"Don't Touch! Don't Displace!", plastic, plaster, glass, metal, installation, dimensions variable



Sonja Jankov

Rođena 1985. godine je nezavisni kustos, trenutno doktorand Teorije umetnosti i medija na Univerzitetu umetnosti u Beogradu. Volontirala je i radila u Muzeju savremene umetnosti Vojvodine (2012–2015) i spoljni je saradnik brojnih institucija i nezavisne scene u regionu. Kao rezident je boravila u Vroclavu, Rijeci, Bukureštu, Beču i na Lastovu, a provela je i godinu dana usavršavajući se na Centru za kritičku teoriju u Pragu (2008/2009). Autor je nekoliko naučnih radova, među kojima su najnoviji "Full-Scale Architectural Models in Post-Yugoslav Art Practices" (Interkulturalnost 16, 2018), "Re-Thinking Architectural Modernism in Contemporary Art: Jasmina Cibic, Dušica Dražić and Katarina Burin" (AM Journal of Art and Media Studies 16, 2018), "Architectural Scale Models within Contemporary Art Practices in Post-Socialist Europe" (Život umjetnosti: časopis o modernoj i suvremenoj umjetnosti i arhitekturi 102, 2018), „Pionirski gradovi u post-jugoslovenskom kontekstu" (Arhitektura i urbanizam 44, 2017). Živi u Novom Sadu.

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Katarina Jovanović Allfa

U postupku uzimanja otiska sa radova drugih autora i elemenata enterijera izlagačkih prostora, dobijeni odlivak ili gipsani otisak predstavlja „negativ umetnosti” koji implicira ideju preispitivanja politike legitimizacije umetničkog dela. Postavljen u javnosti kao otisak iz nekog drugog javnog prostora, on u svom prikazivačkom elementu upućuje na nešto što je u datom prostoru odsutno.



During the process of creating a casting of the works by other authors, or of the elements of exhibition sets, the obtained plaster mold or casting represents “the art’s negative”. It implies the idea of re-examining the policy of legitimacy of the work of art. Placed in public space as a negative of another public space, the displayed casting refers to something that is absent in a given space.

RAD/WORK

„Invalid Art (skulptura Mrđana Bajića)”, gipsani odlivak, 98 x 83 x 40 cm

“Invalid Art (Mrđan Bajić’s Sculpture)”, plaster cast, 98 x 83 x 40 cm



Katarina Jovanović Alfa

Rođena 1995. u Beogradu, Srbija.
Završila srednju „Dizajnersku“ školu u Beogradu.
Diplomirala vajarstvo na Fakultetu likovnih umetnosti u Beogradu, u klasi profesora Mrđana Bajića.
2016. godine dobitnica nagrade za kolekciju FLU.
2017. godine dobitnica nagrade za rad u kamenu.
2017. godine dobitnica nagrade za scenografiju i dizajn scene „Theater networking talents“.
Pored vajarstva bavi se performansom i višemedijskim radom.

Izlagala na „Trijenalu prosirenih medija“ 2019. godine
Izvela performans na inkluzivnoj izložbi za slepe i slabovide
„U dodiru sa“ u Muzeju savremene umetnosti u Beogradu (rad u kolekciji muzeja). Više puta izlagala izložbama
„Intervencije“ (2016/17/18) kao i na radionici – izložbi „Real Presence“ u organizaciji Biljane Tomić.
Član je projekta „Triology“ koji je predstavljen u tri izložbe. Izlagala na izložbi „Obećavam da neću odustati od bavljenja umetnošću“ u galeriji Menjačnica – Gete instituta u Beogradu, „Izložba minijatura“ u Domu omladine Beograd kao i na mnogim drugim izložbama širom Srbije.
Iza sebe ima i rad u pozoristu, na scenografiji i kostimu.
Učestvovala na nekoliko umetničkih kolonija i radionica kao što je „Invisible“, Yana Duyvendaka.
U svom radu najviše se obazire na kolektivno nezadovoljstvo u društveno političkim paradigmama.

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#rip variables je produženo iskustvo *#RIP* instalacije (2017) nastalo kroz ukrštanje koncepta tog rada sa prirodom prostora u kojem se odvijala Jalovička likovna kolonija. Svaka intervencija u okviru instalacije koja sadrži objekte crtež u prostoru (i crtež-od-prostora) je hibrid koji u sebi homogenizuje koncept memorijalizacije u pukotini između fizičke i virtualne realnosti sa tragovima mesta na kom se realizovala kolonija, a koje karakteriše specifičan protok vremena koji se kondenzuje u arhitekturi ruiniranog Jalovičkog Doma kulture.

#rip variables is an extended experience of the *#RIP* installation (2017), created through intersection of that work's concept with the nature of the space in which the Jalovik Art Colony takes place. Each intervention within the installation that contains drawings in space (and drawing-from-space) is a hybrid that homogenizes the concept of memorialization in the gap between physical and virtual reality with traces of the place where the colony was realized. That space is characterized by a specific flow of time, condensed in the architecture of the ruined Jalovik House of Culture.



RADOVI/WORKS

„# rip variables“, prostorna instalacija, dimenzije promenljive
 Bez naziva, crtež, 106 × 77 cm
 Bez naziva, crtež, 120 × 80 cm
 Bez naziva, instalacija, dimenzije promenljive, sa Jelenom Pantelić

“# rip variables”, space installation, dimensions variable
 Untitled, drawing, 106 × 77 cm
 Untitled, drawing, 120 × 80 cm
 Untitled, installation, dimensions variable, with Jelena Pantelić



Nadežda Kirćanski

Born 1992 in Zrenjanin, Serbia is a visual artist. She graduated from the Faculty of Fine Arts in Belgrade, Department of Sculpture. Currently is a PhD candidate at the same faculty. Her artistic practice employs a wide range of media, including drawing, objects and site-sensitive installations. Nadežda examines the collision of socio-political realities and contemporary language of youth, unfolding its unacknowledged emotional, physical, and intellectual labor.

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Istražujući po napuštenim prostorijama bivše poljoprivredne zadruga, naišao sam na sobu sa razbijenim prozorima i ispreturanim policama. U sobi je bila gomila nabacanih papira na koje su godinama padali kiša i sneg. Pažnju mi je privukao dokument na kojem je pisalo kada je i za koliko tadašnjih dinara izvesni Milisav kupio kravu, koliko je krava bila stara i u kakvom je stanju bila. Događaj kao što je kupovina krave mora da je bila velika stvar tih sedamdesetih. Krenuo sam dalje da istražujem i našao na podatak koliko je BM platio traktor, koliko je MI dugovao zadruzi, kolika je bila plata g-đe D. i kolika rata za kredit JP. Životne stvari koje su bile itekako važne koju deceniju ranije nalazile su se na đubrištu. Masa papira iskucana na mašini suvim, birokratskim jezikom pretvarala se pred mojim očima u vodopad glasova i sudbina ljudi koji su ovde živeli i radili pre nas.

While exploring the abandoned premises of the former agricultural cooperative, I came across a room with broken windows and cluttered shelves. There was a pile of papers in the room; for years it rained and snowed over them. My attention was drawn to a document that stated when and for how many dinars at the time, certain Milisav bought a cow, how old the cow was and what condition she was in. An event like buying a cow must have been a big deal in the 1970's. I went on to investigate and found information on how much B. M. had paid for the tractor, how much M. I. owed to the cooperative, how much Ms. D.'s salary was, and how much was an instalment for the J. P.'s loan. The very important things in

people's lives from few decades ago were in the garbage dump. Mass of paper typed in dry, bureaucratic language, created a waterfall of destinies and voices of people who were here before us.

RADOVI/WORKS

„Vodopad“, drvo, papir (pronađena arhiva), instalacija, dimenzije promenljive

„65 dinara“, drvene gajbice, papir, buđ, instalacija, dimenzije promenljive

„Male skulpture“, drvo, aluminijum, serija malih skulptura

“Waterfall”, wood, paper (found archive), installation, dimensions variable

“65 Dinars”, wooden crates, paper, mold, installation, dimensions variable

“Small Sculptures”, wood, aluminum, serie of small sculptures

Branislav Nikolić

Born 1970 in Šabac, Serbia. He graduated from the Academy of Fine Arts in Novi Sad, Serbia, the department of painting, in 1996. He received postgraduate degrees from the Dutch Art Institute, Enschede, the Netherlands in 2001 and from the Academy of Fine Arts in Novi Sad, Serbia in 2002. From 1995 he is a member of the Association of Fine Artists of Serbia. From 2002 he is selector for the Jalovik Art Colony. He works in sculpture, painting, design and as a curator. Branislav Nikolić has exhibited his works independently and together with other artists, both at home and abroad. He lives and works in Belgrade, Serbia.

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Jelena Pantelić



Rad *Delusional* (U zabludi) nastao je poslednjeg dana Jalovičke kolonije i predstavlja neku vrstu utiska o vremenu koje sam tamo provela. U pitanju je instalacija koja se sastoji od staklene flaše Jelen piva potopljene u gips na koju se oslanja mobilni telefon. Na njemu možemo videti video rad; 15 sekundi odbačenog materijala zabeleženog za potrebe snimanja rada *Someday someone will be the last person to ever think of you and you will finally cease to exist*. Oba predmeta položena su na tkaninu koja asocira na torbu sa ispisom *Delusional*.

The work *Delusional* was created on the last day of the Jalovik Art Colony and represents a kind of impression of the time I spent there. It is an installation that consists of a glass beer bottle dipped in plaster, on which the mobile phone rests. We can see video work on it; 15 seconds of unused material recorded for the purpose of the work *Someday someone will be the last person to ever think of you and you will finally cease to exist*. Both items are placed on a fabric that bears similarities to a bag, with an inscription *Delusional*.

RADOVI/WORKS

„U zabludi”, video (0’ 15”), vez na tkanini, staklena flaša potopljena u gips, dimenzije promenljive
Bez naziva, (sa Nadeždom Kirčanski), instalacija, dimenzije promenljive

“Delusional”, video (0’ 15”), embroidery on fabric, glass bottle dipped in plaster, dimensions variable
Untitled, (with Nadežda Kirčanski), installation, dimensions variable



Jelena Pantelic i Nadežda Kirčanski, Bez naziva, instalacija u JLK depou i stepenicama koje vode u galeriju
 Jelena Pantelic and Nadežda Kirčanski, Untitled, installation in JAC depot and staircases that leads to the gallery

Jelena Pantelić

Rođena 1992. godine u Beogradu, Srbija. Završila je osnovne i master akademske studije na vajarskom odseku Fakulteta likovnih umetnosti u Beogradu 2019. godine. U okviru master programa je kao stipendista Francuske vlade provela semestar u Nacionalnoj školi lepih umetnosti u Parizu. Dobitnica je nagrade „Sreten Stojanović“ za dostignuće u skulpturi za 2018. godinu. Izlagala je na grupnim izložbama u Srbiji i inostranstvu.

U fokusu njene umetničke prakse su autobiografski narativi oblikovani kroz svakodnevne interakcije i kroz odnos sa predmetima za svakodnevnu upotrebu. Baveći se suptilnim detaljima iz sopstvenog iskustva, njen rad nam pruža specifičnu interpretaciju ljudskog ponašanja nudeći nam tako širu sliku društvenog konteksta u kom deluje. Njena praksa podrazumeva opsesivnu i disciplinovanu metodologiju čiji su rezultati fetišizovani objekti odnosno procesi. Kao glavne medije izražavanja koristi video i skulpturu.

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Mice Poptsis

Kakva godina.

Prijatelji i studenti.

Auf wiedersehen.

Propast na svakom koraku.

Kradi ovdje a ne po selu (pevac i koza), fantastičan rad Zorana Todorovića.

Cveće za Genu iz kataloga Jalovičke kolonije 32, 2009. godine, Slavoljuba Radojčića.

Koliko juče, pre deset godina.

What a year.

Friends and students.

Auf wiedersehen.

Disaster at every corner.

Steal here, not in the village (rooster and goat),
a fantastic work by Zoran Todorović.

Flowers for Gena, from the catalogue of the 32nd
Jalovik Art Colony, 2009, by Slavoljub Radojčić.

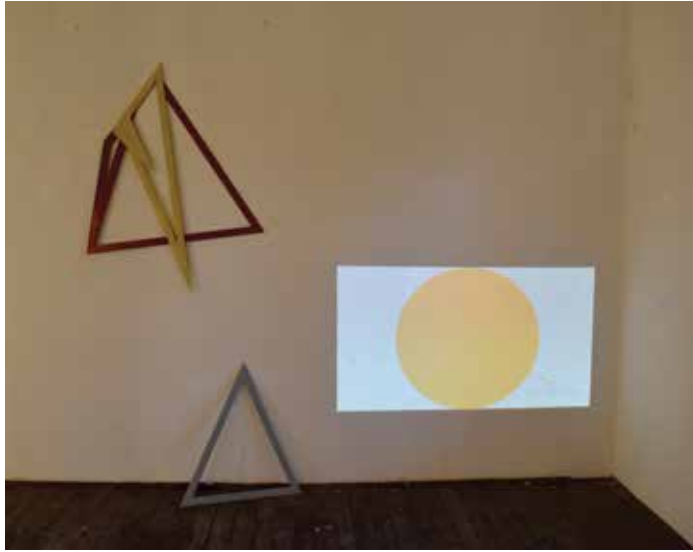
As if it was yesterday, ten years ago.

RAD/WORK

„Trijangl“ flat čelik, auto lak, dimenzije promenljive, video

“Triangle” flat steel, dimensions variable, video





Mice Poptsis

Born 1950 in Belgrade, Serbia.

1966-1968 studied sculpture and drawings at the "Šumatovačka" school, prof. Radivoje Subotički, in Belgrade

1971 studied traditional stonemasonry at the stonemasonry school in Pučišća on the island of Brač, Croatia

1974 graduate from the Department of Sculpture of the Belgrade Faculty of Fine Arts

1975-present member of the Association of Visual Artists of Serbia (ULUS)

1976 earned his Master's Degree at the Department of Sculpture of the Belgrade Faculty of Fine Arts

1982-1992 taught at the secondary technical school in Smederevo, Serbia

1985-1988 collaborated with the stonemasonry workshop at the international Symposium "Mermer i Zvuci" (Marble and Sounds) in Aranđelovac, Serbia

1992-present works as a Professor at the Department of Sculpture of the Belgrade Faculty of Fine Arts

Participated in many exhibitions and symposiums in Serbia and abroad.

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Mane Radmanović

Oba rada koja su izložena su rezultat uticaja prostora u kome smo boravili na mene. Ništa nije bilo pripremljeno ranije, iako sam poneo dosta belih listova papira kako bih crtao. Nisam crtao.

Community Center je nastao spontano, u procesu oblikovanja nekih drugih ideja koje su bile usmerene ka intervenisanju na lokalnoj autobuskoj stanici ispred Doma kulture. Kancelarija mesne zajednice u kojoj je rad postavljen je služila za primanje lokalnog stanovništva i administrativni rad sa njima. Tu sam video vezu sa autobuskom stanicom, u tom društvenom, socijalnom ambijentu, tako da je prostorija, prethodno ispražnjena i dobro očišćena, pretvorena u jedan vid čekaonice (stolice), prostora za kontemplaciju (DISZIPLIN MACHT FREI natpis na svetiljci), informativnog centra (zid sa smrtovnicama).

Drugi rad *I've always been your fan* je izložen u prostoru galerije kao fotografska instalacija sa ventilatorom. Izbor fotografija koje se nalaze u ovom radu je takođe inspirisan prostorom u kome smo boravili. U pitanju su četiri fotografije, multiplicirane i poređane u odgovarajućem gridu, okačene na kuke kako bi mogle da se slobodno pomeraju pod uticajem strujanja vazduha od strane ventilatora. Tokom boravka u Jaloviku falilo nam je vetra, skrivali smo se po hladovini, bežeći od jakog sunca. Noću smo se branili od komaraca, opet vapeći za vetrom koji bi ih rasterao, ali i rashladio nas. Ventilator u radu predstavlja ukus tog vetra, komfor i spas, ali u kontekstu kada stoji u galerijskom prostoru ispred fotografskog rada, pomerajući glavu (propeler) levo desno on podseća na posmatrača, posetioca galerije koji sagledava rad. Rad tada diše, menja se, talasa pod pogledom posmatrača i treperi od utiska koji ostavlja na njega - jedna uzajamna mehanička radnja.

Both works on display result from the influence that the place in which we stayed had on me. Nothing was prepared before, although I brought a lot of white sheets of paper to draw. I didn't draw.



Community Center was created spontaneously, in the process of formulating some other ideas regarding the local bus station in front of the local community center. The office in which the work is installed served to receive the local population and provide administrative work to them. There I saw a connection with the bus station – in that social setting, that room, previously emptied and well cleaned, was turned into a kind of waiting room (chairs), a space for contemplation (DISZIPLIN MACHT FREI inscription on the lamp) and an information center (wall with obituaries).

The second work *I've Always Been Your Fan* is exhibited in the gallery as a photographic installation with a fan. The selection of photographs for this



work is also inspired by the place in which we stayed. These are four photos, multiplied and arranged in the appropriate grid, hung on hooks so that they can move freely under the influence of air flow from the fan. During our stay in Jalovik, we lacked wind, we hid in the shade, fleeing from the strong sun. At night we defended ourselves from mosquitoes, again crying out for the wind that would disperse them and cool us down. The fan in the work represents the taste of that wind, comfort and salvation, but in the context of the gallery, when it stands in front of the photographic work and moves its head (propeller) from left to right, it reminds of an observer, a gallery visitor who watches the work. The work then breathes, changes, waves under the view of the observer and trembles from the impression it leaves on him – a mutual mechanical action.

RADOVI/WORKS

„Community Center“, prostorna instalacija, dimenzije promenljive
„I've always been your fan!“, serija od 40 fotografija, dimenzije promenljive

„Community Center“, space installation, dimensions variable
„I've always been your fan!“, serie of 40 photos, dimensions variable

Mane Radmanović

Rođen 1976. godine u Beogradu, Srbija. Vizuelni umetnik i grafički dizajner. Školovao se na Višoj školi likovnih i primenjenih umetnosti i na Fakultetu primenjenih umetnosti u Beogradu.

Grafičkim dizajnom se profesionalno bavi već dugi niz godina radeći na različitim projektima, ali najviše u polju nezavisne kulturne scene i sa ustanovama kulture. 2018. godine dobija specijalno priznanje Grifon za kontinuirani autorski doprinos u grafičkom dizajnu u oblasti nezavisne kulture i savremene umetnosti. Njegova interesovanja su orijentisana ka vizuelnim umetnostima i eksperimentalnom pristupu u grafičkom dizajnu, kao i prema edukaciji kroz radionice i angažman na Fakultetu za medije i komunikacije (smer Digitalne umetnosti) u Beogradu. Pored grafičkog dizajna aktivno se bavi i fotografijom i član je fotografskog kolektiva Belgrade Raw sa kojim već godinama kreira i drži fotografske radionice po Srbiji, regionu i inostranstvu. Objavio je dve knjige „Studio Pure presents 5“ i „I don't like hanging around with graphic designers. They are self obsessed and boring.“ Do sada je izlagao na sedam samostalnih i preko 25 grupnih izložbi. Živi i radi u Beogradu.

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Petrica Stefan

Proteklih godina sam učestvovao u više umetničkih rezidencija, a Jalovička likovna kolonija je jedna od najsPECIFIČNIJIH. Činjenica da se kolonija odvija u nekadašnjem Domu kulture sela stvara direktnu vezu između umetnika i lokalne zajednice i za mene je veoma zanimljivo iskustvo. Takođe, geografsko područje je spektakularno. Ali previše hrane i rakije. Susreti i interakcije, posebno u večernjim satima, sa drugim umetnicima na koloniji različitih generacija, vrlo je dobar način da se završi radni dan. Čak i ako pretežno samo slušam, rasprave i razmene iskustava i ideja su uvek dobrodošle. Radovi koje sam realizovao su deo serije započete pre dve godine čiji je glavni predmet linija i njena sposobnost da stvori površine i perspektive paralelizmom.



RADOVI/WORKS

Bez naziva, ulje na platnu,
120 × 120 cm

Bez naziva, ulje na platnu,
120 × 120 cm

Untitled, oil on canvas, 120
× 120 cm

Untitled, oil on canvas, 120
× 120 cm



In recent years I have participated in several artistic residencies, Jalovik Art Colony is one of the most particular. The fact that the residency takes place in the former Cultural center of the village creates a direct connection between artists and the local community, a very interesting experience for me. Also, the geographical area is a spectacular one. But too much food and rakja. Meeting and interacting, especially in the evening, with other artists in the residence, from different generations is a very good way to end a working day. Even if I listen more, discussions and exchanges of experiences and ideas are always welcome. The works I did are part of a series started two years ago whose main subject is the line and its ability to create surfaces and perspectives through parallelism.

Petrica Stefan

Born in 1988 in Resita. Living in Timisoara, Romania. He has an MFA degree in Painting from the West University in Timisoara. Member of the Romanian Artists Union.

STUDIES

2010 – 2012 Master's Degree at West University of Timisoara Arts and Design Faculty

2007 – 2010 License Degree West University of Timisoara Arts and Design Faculty

2003 – 2007 Arts High School of Resita

SOLO EXHIBITIONS

2018 Solo Show, Stefan Vogdt Galerie, Munich

2017 Fluid Networks, 418Gallery, Cetate

2016 On Space, 418Gallery, Bucharest

Malerei, Rumänisches Honorarkonsulat, Klagenfurt

2013 Embryos, Calina Gallery, Timișoara

2012 Konfrontation V, Galerie 3, Klagenfurt

2011 Evolution, Triade Gallery, Timișoara



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Vangjush Vellahu

Kolonija u Jaloviku je bila apsolutno jedna od najimpresivnijih rezidencija na kojima sam bio. Biti u selu Jalovik, u stalnom kontaktu sa meštanima, bilo je sjajno iskustvo. Moj rad je nastao od materijala prikupljenog u radionici aluminijuma i na metalnom otpadu u Skupljenu, gde su mi radnici pomogli u pronalaženju i modifikovanju materijala. Ova jednostavna instalacija bila je više eksperiment saradnje i uključivanje zaposlenih u skladištu metala u kreativni rad sa materijalima koji bi trebalo da budu odbačeni. Druženje sa još deset umetnika i vreme provedeno tamo, razgovori i aktivnosti bili su na mnogo načina vrlo konstruktivni, opušteni i značajni.

RAD/WORK

„Refleksija“ instalacija od 3 drvene kutije dimenzija 60 × 60 × 45 cm (svaka), ogledala, 2 svetla i 4 aluminijumska objekta

“Reflection”, installation of 3 wood boxes 60 × 60 × 45 cm (each), mirrors, 2 lights and 4 aluminum objects

The Jalovik colony was absolutely one of most impressive residencies I have ever been. Being in the village of Jalovik, in constant contact with the locals was a great experience. My work came out of materials collected at the aluminum workshop in Skupljen, where the workers helped finding the material and modifying it. This simple installation was more an experiment of collaborating and engaging the employees in a more creative form, with materials that mostly where about to be thrown away. The gathering with another ten artists and the time spent there, the talks and the activities were in many ways very constructive, relaxed and meaningful.





Vangjush Vellahu

Born in 1987 in Pogradec, Albania. Lives and works in Berlin.

Vellahu is a visual artist working with video, prints, objects and archives with the focus on different forms of story telling particular to specific communities; exploring how collective memories of authoritarian regimes are produced and remembered by communities affected by them. His works intertwine urban histories of entities that from an ideological and political stand point remain on the margins of recognition. His travels often take a shape of journal-like reconfigurations that attempt at re-defining the popular understanding of what borders, territories or geographies represent today. His research is influenced by subjects coming from his personal past shaping the way in which he relates to recent histories.

Since 2014 he is part of a local group of emerging young artists – Nucleu 0000 – in Bucharest, that tries to coagulate an artistic organisation as a response to the lack of cultural finance.

His works were exhibited at international art venues including among others: National Museum of Contemporary Art, Bucharest, RO; Museum of Modern and Contemporary Art, Rijeka, HR; Projektraum – Kunstquartier Bethanien, Berlin, DE; Hamburger Bahnhof – Museum for Contemporary Art, Berlin, DE; Contemporary Art Center and State Museum of Contemporary Art, Thessaloniki, GR; Museum of Contemporary Art, Acri, IT; National Gallery of Art, Tirana, AL; National Historical Museum, Tirana, AL; National Gallery, Prague, CZ; Škuc Gallery, Ljubljana, SI; M.1 – Arthur Boskamp Stiftung, Hohenlockstedt, DE; Alert Studio, Bucharest, RO; Hestia Art Residency & Exhibitions Bureau, Belgrade, SR; Combinatul Fondului Plastic, Bucharest, RO; Fladernbunker Museum, Kiel, DE; Victoria Art Center, Bucharest, RO; Star Gallery, Guangzhou, CN.

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Nebojša Yamasaki-Vukelić



Kad smo obilazili sve prostore koji su bili predviđeni za rad i izlaganje, jedan mi je odmah privukao pažnju: napušten lokal, na čijem ulazu je izrasla visoka korovska biljka repušnjača (za naziv sam saznao kasnije, preko Fejsbuk grupe za prepoznavanje vrsta bilja), iznad ulaza se na vetru vrteo ventilator pastelnozelene boje, a unutrašnjost lokala, u kome su i dalje bile police za izlaganje robe, pultovi i gajbice, već je bila nastanjena raznim insektima, buđi i pečurkama koje su visile osušene sa plafona.

RADOVI/WORKS

„Dobar, loš, zdravo!“, papiri u boji, stiropor, dimenzije promenljive
Bez naziva, papir u boji, crep, dimenzije promenljive

“Good, Bad, Healty”, colored paper, polystyrene, dimensions variable

Untitled, colored paper, polystyrene, dimensions variable

Rad *Dobar, loš, zdravo!* je inspirisan pričom o vrstama bakterija koje se koriste za prečišćavanje odvodnih voda. Kao što su se u osunčanom lokalu izmešali ljudski predmeti sa raznim životinjskim i biljnim vrstama, tako se u ovoj cevi „loše“ i „dobre“ bakterije susreću i izleću iz nje, vesele kao konfete koje se prosipaju na pod.



Nebojša Yamasaki-Vukelić

Rođen 1986. godine u Beogradu, Srbija. Završio studije pedagogije na Filozofskom fakultetu u Beogradu, a trenutno je na završnoj godini studija slikarstva na Fakultetu likovnih umetnosti. Bavio se eksperimentalnom muzikom i zvukom u kontekstu performansa i pozorišta, kao član sastava Nina Levkov. Izlagao na više grupnih i jednoj samostalnoj izložbi *Šum događaja* (sa Živanom Mijailović) u Ostavinskoj galeriji.

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When we toured all the premises that were available for work and exhibition, one immediately caught my attention: an abandoned shop. At its entrance grew a tall horseweed plant (I found out its name later, through the Facebook group for recognizing plant species), above the entrance was a pastel green fan, the interior still housed shelves, counters and crates, but was inhabited by various insects, mold, and dried fungi that hung from the ceiling.

Installation *Good, Bad, Healthy!* is inspired by the types of bacteria used to treat wastewater. Just as man-made objects are mixed with various animal and plant species in a sunny shop, so in this pipe “bad” and “good” bacteria meet and hatch from it, spilling on the floor as happy as confetti.



DEČJA RADIONICA/CHILDREN'S WORKSHOP

Hodajući na prstima mašte, govoreći bojama, stvarali smo parove na svojim slikama.

Šta sve može da bude par?

Tražili smo odgovor na to pitanje proteklih avgustovskih dana u Jaloviku. Dečija zapažanje iznedrila su brojna dela. Negde je prikazan par drveća u čijim hladovinama smo uživali. Cvrkotali su parovi ptica koji su se razleteli po papirima mladih umetnika. Par patika spremno je čekao trenutak za fudbal. Verno su nas pratila dva psa danima, zabeležena markantnim potezima na platnu. Poslednja igra dva leptira ovekovečena je na dečijem crtežu. Dve šolje za čaj zamirisale su dijalog. Dva opala lista na prvi pogled ista, pokazala su nam da se razlikuju na papiru.

I svaki crtež bio je različit i svaki vredan aplauza brojnih prijatelja, pokretača i posmatrača izložbe Dečije likovne radionice. Godinama znamo da nas Likovna kolonija Jalovik u isto vreme čeka na istom mestu sa novim idejama, saznanjima, snagom i zadovoljstvom stvaranja.

Deca znaju da nam pokažu šta sve možemo zajedno!

Budimo zajedno i narednog leta!

Ana Gemaljević, koordinator Dečje radionice





Walking on the fingertips of imagination, talking with colours, we created couples in our paintings.

What can make a couple?

We were looking for an answer to that question in the past days of August in Jalovik. Children's observations resulted in numerous works. At one place, a couple of trees was shown, the same trees in the shade of which we enjoyed. Pairs of birds chirped and flew over the papers of young artists. A couple of sneakers was ready for the football game. We were faithfully followed by two dogs for days, captured by striking strokes on the canvas. The last game of two butterflies was immortalized in a child's drawing. Two tea cups created a pleasant atmosphere for a dialogue. The two fallen leaves, at first glance the same, showed us that they differ on paper.

And each drawing was different and each one was worth the applause of numerous friends, initiators and visitors of the exhibition at the end of the children's workshop. We have known for years that the Art Colony Jalovik is waiting for us at the same time in the same place with new ideas, knowledge, strength and pleasure of creation.

Kids are showing us what we can do together!

Let's be together again next summer!

Ana Gemaljević, Children's Workshop co-ordinator









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