UNICUM 2015

KERAMIKA DANES / CERAMICS TODAY

III. MEDNARODNI TRIENALE KERAMIKE UNICUM 2015, SLOVENIJA
III. INTERNATIONAL CERAMIC TRIENNIAL UNICUM 2015, SLOVENIA

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KERAMIKA DANES
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KERAMIKE UNICUM 2015
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ORGANIZACIJSKI ODBOR/ORGANIZING COMMITTEE

Predsednica / President
Dragica Čadež Lapajne
Člani / Members
Jasmina Behrić, Mateja Kos, Tatjana Sirk, Mojca Smerdu,
Vera Stanković, Ina Širca, Peter Vernik, Zora Žbontar
Sekretarka / Secretary
Zora Žbontar

MEDNARODNA ŽIRIJA / INTERNATIONAL JURY

- Nemčija / Germany
  mag. Bernd Pfannkuche, glavni urednik revije Neue Keramik / MA, the executive editor of New Ceramics (Neue Keramik)
- Slovenija / Slovenia
  dr. Nadja Zgonik, predsednica žirije, izredna profesorica umetnostne zgodovine na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani / PhD, the President of the jury, Associate professor of Art History at the Academy of Fine Arts and Design, the University of Ljubljana

  Karel Plemenitaš, akademski slikar, specialist za umetniško grafiko in keramiko / Academic painter, specialized in graphic art and ceramics
- Srbija / Serbia
  mag. Valentina Savić, umetnica na področju keramike / MA, professional ceramic artist
- Turčija / Turkey
  dr. Insel Inal, umetnik na področju keramike, predstojnik Oddelka za keramiko na Fakulteti lepih umetnosti Univerze Kocaeli / PhD, professional ceramic artist, the head of the Ceramic Department at the Faculty of Fine Arts, the University of Kocaeli

UNICUM – KERAMIKA DANES. III. MEDNARODNI TRIENALE KERAMIKE UNICUM 2015, SLOVENIJA, KOLEDAR DOGODKOV

29. 5. 2014–5. 6. 2014 Narodni muzej Slovenije in SCCA–Ljubljana, Zavod za sodobno umetnost, Ljubljana: UNI-FORMA (OKROGLA MIZA IN RAZSTAVA DAMIJANA KRACINE)

30. 10 2014–27. 11. 2014 Galerija ZDSLU, Ljubljana: SONJA RAUTER ZELENKO: IZ TRADICIJE K IZVIRNOSTI

15. 1. 2015–14. 5. 2015 Narodni muzej Slovenije – Metelkova, Ljubljana: VITRINA MESECA – SKRIVNOST UNICUMA

12. 3. 2015–8. 5. 2015 Galerija Meduza, Koper: IZTOK MAROH: ARHITEKTURA ČUSTEV

20. 3. 2015–30. 5. 2015 Galerija Loža Koper, Koper: SODOBNA UMETNOST V KERAMIKI. BIENALNA RAZSTAVA ULUPUH-OVE SEKCIJE ZA KERAMIKO, PORCELAN IN STEKLO

27. 3. 2015–24. 5. 2015 Galerija Herman Pečarič, Piran: JOSIPA ČELIKOVIĆ, KRISTINA RUTAR IN NINA KOŽELJ: EX-TEMPORE PIRAN 2014, 2 + 1 = K E R A M I K A + S L I K E

11. 5. 2015–3. 6. 2015 Radovljica: MEDNARODNI FESTIVAL KERAMIKE

14. 5. 2015–30. 9. 2015 Medobčinski muzej Kamnik, HIŠA KERAMIKE, Galerija LIK, Galerija Miha Maleš, Budnarjeva domačija, Kamnik: OD VRČA DO MAJOLIKE. IZ ZBIRKE KAMNIŠKEGA MUZEJA

15. 5. 2015–30. 9. 2015 Narodni muzej Slovenije – Metelkova, Ljubljana: UNICUM – KERAMIKA DANES. III. MEDNARODNI TRIENALE KERAMIKE UNICUM 2015, SLOVENIJA

15. 5. 2015–30. 9. 2015 Narodni muzej Slovenije – Metelkova, Ljubljana, MEDNARODNA RAZSTAVA KERAMIČNIH DEL ŠTUDENTOV UMETNIŠKIH ŠOL

15. 5. 2015–30. 9. 2015 Narodni muzej Slovenije, Ljubljana: BELO ZLATO. PORCELAN IZ ZBIRKE NARODNEGA MUZEJA SLOVENIJE

15. 5. 2015–30. 9. 2015 Lončarski atelje SEM, Ljubljana: EVA PETERSON LENASSI: IGRA V GLINI

16. 5. 2015–12. 9. 2015 Graslov stolp, Slovenska Bistrica: OD TRADICIONALNE DO SODOBNE KERAMIKE – ZGODBA O SKLEDI

19. 5. 2015–20. 6. 2015 Galerija Stolp Škrlovec, Kranj: DRAGICA ČADEŽ: STOLI

29. 5. 2015–15. 6. 2015 Kreativna šola keramike Magija gline, Hrušica, Podkraj: NATAŠA SEDEJ: NJENA NEZNOSNO LAHKA PRTLJAGA

3. 6. 2015–9. 8. 2015 Šivčeva hiša, Radovljica: SKUPINA G12: RAZSTAVA KERAMIČNIH DEL

11. 6. 2015–27. 6. 2015 Galerija Simulaker, Novo mesto: NINA KOŽELJ: LOV

25. 6. 2015–20. 9. 2015 Ljubljanski grad, Ljubljana: KAREL PLEMENITAŠ: RELIEFI – PROSTORI SPOMINA

1. 7. 2015–5. 9. 2015 Mestna hiša, Ljubljana: KERAMIKA V MAGISTRATU 2015

2. 7. 2015–30. 8. 2015 Cerkev sv. Vida, Dravograd: MEDNARODNA ZBIRKA KERAMIKE »UNICUM«

23. 7. 2015–31. 7. 2015 Kulturni center KULT3000, Ljubljana: VASJA NANUT: BIENALE OTROŠKE KERAMIKE – TERRA MYSTICA

27. 8. 2015–20. 9. 2015 Galerija ZDSLU, Ljubljana: VLADIMIR MAKUC: UMETNIŠKA KERAMIKA

05. 9. 2015–4. 10. 2015 Galerija Herman Pečarič, Piran: EX-TEMPORE PIRAN 2015. XVI. MEDNARODNI EX-TEMPORE KERAMIKE

10. 9. 2015–13. 9. 2015 HIŠA KERAMIKE, Kamnik: 2. BIENALNI DNEVI KERAMIKE IN LONČARSTVA, Kamnik 2015

18. 9. 2015–18. 10. 2015 Galerija Grad Snežnik, Snežnik: LJUBICA ZGONEC ZORKO: VALOVI ČASA

6. 10. 2015–27. 10. 2015 Muzej Občine Šenčur, Šenčur: STALNA ZBIRKA UMETNIŠKE KERAMIKE

Sodelujoči: Budnarjeva domačija, Kamnik, Društvo keramikov in lončarjev, Ljubljana, Galerija Prešernovih nagrajencev za likovno umetnost Kranj, Galerija Simulaker, Novo mesto, Galerija Stolp Škrlovec, Kranj, Galerija Miha Maleš, Kamnik, Javni zavod Turizem Radovljica, Javni sklad Republike Slovenije za kulturne dejavnosti (JSKD), Ljubljana, Javni zavod Ljubljanski grad, Koroška galerija likovnih umetnosti, Slovenj Gradec, Kreativna šola keramike Magija gline, Hrušica, Kulturni center KULT3000, Ljubljana, Kulturno umetniško društvo Hiša keramike, zakaj pa ne majolka, Kamnik, Galerija LIK, Kamnik, Lončarski atelje SEM, Ljubljana, Medobčinski muzej Kamnik, Muzej Občine Šenčur, Narodni muzej Slovenije, Ljubljana, Obalne galerije Piran, SCCA, Zavod za sodobno umetnost – Ljubljana, Sivčeva hiša, Radovljica, Zavod V-oglje, Šenčur, Zavod za kulturo Slovenska Bistrica, Zavod za turizem in šport Kamnik, ZDSLU, Zveza društev slovenskih likovnih umetnikov, Ljubljana.

IZBRANI AVTORJI / SELECTED AUTHORS

ARINA AILINCAI
SANJA AJDIŠEK
IVAN ALBREHT
LEAH ANDERSON
CHITOSE ANDO
ANA MARIA ASAN
RONIT BARANGA
CLAUDIA BIEHNE
MARINA BLAŽEK
FOSCA BOGGI
SALLY BROGDEN
ADILE FEYZA CAKIR OZGUNDOGDU
ROSS CAMPBELL
RENATA CASSIANO
CHI MAN CHAN
MARIA CHATZINIKOLAKI
MADELEINE CHILD
EINAT COHEN
VINOD DAROZ
MATTHEW DERCOLE
DEMET DICLE
KADIR ERTÜRK
RHIANNON EWING-JAMES
SINÉAD FAGAN
LEA GEORG
TATJANA GOMBOC JERMAN
ALBERTO GONZÁLEZ BUSTOS
MARK GOUDY
KAREN M. GUNDERMAN
PINAR GUZELGUN
ZAHARA HAREL
MARTIN HARMAN
CRAIG HARTENBERGER
JON HATFULL
RIKA HERBST
MAREK JACISIN
NAYOUNG JEONG
LJUBICA JOCIĆ KNEŽEVIĆ
BARBARA JURKOVŠEK
LEMAN KALAY
SATOSHI KINO
AGNE KONDRATAITE
IHOR KOVALEVYCH
EMILIA KRANKOWSKA
BARBARA KUIJKEN
IVA KUKURIĆ
NORIKO KURESUMI
TÍMEA LANTOS
PINA LAVELLI
ROBERT III LAWARRE
TANJA LAŽETIĆ
CLAY LEONARD

INKE LERCH
OLEKSANDR MIROSHNYCHENKO
MATTHEW MITROS
CLAIRE MURRAY
YURIY MUSATOV
BAHAREH NEHJIRI
NEMANJA NIKOLIĆ PRIKA
KATEŘINA NOVOTNÁ
MIGUEL ANGEL PADILLA GÓMEZ
JASMINA PEJČIĆ
MILAN PEKAŘ
JOŠKO PEKOVIČ
DANIJELA PIVAŠEVIĆ-TENNER
KARIN PUTSCH-GRASSI
LIZA RIDDLE
TANIA RODRIGUEZ FERNANDEZ
STEPHANIE MARIE ROOS
IRIT ROSENBERG
MARA RUZZA
VOLHA SAFRONAVA
HANIBAL SALVARO
PERIHAN ŞAN ASLAN
NATAŠA SEDEJ
ŞENAY ŞEN
VLADICA SIVČEV
DEBRA SLOAN
THORA FINNSDOTTIR SOE
PIOTR STACHLEWSKI
THOMAS STOLLAR
ROLAND SUMMER
BRAHMA SWAROOP
OMUR TOKGOZ
FIDAN TONZA
LUDMILLA VAN DER SPOEL
VELIMIR VUKIČEVIĆ
KIYOSHI YUNOHARA
VELJKO ZEJAK
LJUBICA ZGONEC ZORKO
VALERIE ZIMANY
DAWID ŻYNDA
DANI ŽBONTAR
ADAM ŽELEZNÝ

PREDGOVOR

»Majhen korak za človeka, a velik za človeštvo,« je stavek, ki je bil izgovorjen ob priložnosti, za katero se vam zdi čudno, da bi se lahko navezovala na temo trienala umetniške keramike. Pa vendar je bil morda enako pomemben korak storjen, ko so ljudje prvič iz gline samostojno zgnetli uporaben predmet in ga hote utrdili v ognju. Glino so zagotovo uporabljali že veliko prej, saj je je v naravi veliko in jo je preprosto oblikovati, a šele z žganjem so ji dali trdnost in trajnost. V glinenih posodah je bilo mogoče kuhati, to pa pomeni, da se je jedilnik precej razširil. Boljša in pestrejša prehrana na eni strani in trajnejše shranjevanje živeža v posodah, varnih pred živalmi, na drugi so pripomogli k daljšanju življenjske dobe in izboljšanju standarda, to pa je spodbudilo razslojevanje družbe.
In razživela se je umetniška ustvarjalnost, človeštvu očitno položena v zibel že v davnini. Mehka glina kar kliče po ornamentu in oblikovanju predmetov z estetsko vrednostjo. Prav nenavadno je, kako malo smo se od tedaj spremenili ter kako univerzalna in brezčasna je estetika predmetov, oblikovanih v glini. Trden dokaz za to je že tretji praznik umetniške keramike UNICUM, pri katerem Narodni muzej Slovenije sicer sodeluje že od vsega začetka, letos tudi v vlogi osrednjega organizatorja.
Ob tej priložnosti bi se želela iskreno zahvaliti: najprej pobudnikom za čudovito zamisel, vsem pripravljavcem in sodelavcem za vdano delo ter sodelujočim umetnikom za užitke, ki smo jih deležni ob občudovanju njihovih stvaritev.

Barbara Ravnik
Direktorica Narodnega muzeja Slovenije

PREFACE

"One small step for man, one giant leap for mankind" is a sentence that was prepared and pronounced on an occasion that is not easily associated with the theme of the triennial of art ceramics. However, a perhaps equally important step was taken at the moment when man first independently kneaded clay into a useful object and deliberately hardened it in fire. Clay must have been used much earlier as it abundant in nature and easy to shape, but only firing makes it hard and durable. Clay vessels could be used for cooking and this meant that people expanded their diet considerably. Providing better and more diverse food on the one hand, and more durable storage in vessels protected against animals on the other hand, they contributed to longer life expectancy and improved living standards, but also led to social stratification.
Artistic creativity blossomed as well and must have been laid in mankind's cradle in primeval times. Soft clay indeed calls for ornaments and for designing objects with an aesthetic value. It is quite unusual to note how little we have changed since then, and how universal and timeless the aesthetics of objects moulded from clay are. Firm evidence is among others the third festival of art ceramics UNICUM, in which the National Museum of Slovenia has cooperated from the beginning and this year acts as its principal organizer.
On this occasion I would like to sincerely thank first of all the initiators of this wonderful idea, all those who assisted and cooperated for their dedicated work, and the participating artists for the pleasure they give us when we admire their creations.

Barbara Ravnik
Director of the National Museum of Slovenia

KERAMIKA ZNOTRAJ LIKOVNE UMETNOSTI

Želja po večjem zanimanju za keramiko se je v Sloveniji povečevala, dokler ni dozorela in se tudi uresničila. Po zgledu uspešnih prireditev, ki so v svetu promovirale keramiko, je bil s podporo NMS v Sloveniji ustanovljen prvi mednarodni trienale keramike UNICUM. Krst je doživel leta 2009 z razstavo v prostorih Narodnega muzeja Slovenije - Metelkova. Trienale je potekal v organizaciji Zveze društev slovenskih likovnih umetnikov (ZDSLU). Prav likovni umetniki in tedanji predsednik zveze so poskušali odgovoriti, kako opredeliti keramični medij znotraj likovne umetnosti in načrtovati razvoj tako trienala kot tudi umetniške keramike v najširšem pomenu te besede.
Namen trienala UNICUM je Sloveniji predstaviti sodobno likovno dogajanje svetovne umetniške keramike, univerzalnost in raznovrstnost avtorskih pristopov, ob tem pa raziskovanja posredno smiselno umestiti v kontekst lastne prakse našega vsakdana. Za moto razstave je bila izbrana beseda **UNICUM**. Označuje nekaj posebnega, nekaj, kar nima para, poudarja umetniško usmeritev sodobne keramike in duhovno potrebo po avtorskem ustvarjanju in uveljavlja keramiko kot medij, enakovreden sodobni umetnosti, še posebej na likovnim področju. Geslo **Keramika danes** spremlja osnovni naslov trienala, s tem želi pritegniti pozornost javnosti in jo seznaniti z brezčasnostjo medija in tako potrditi, da je tudi sodobna keramika postala del vsakodnevnih izkušenj.

Tretji mednarodni trienale keramike UNICUM 2015 je organiziran v okviru NMS in predstavlja kratek pregled sodobne keramične umetnosti. Posebno pozornost si zasluži mednarodna razstava avtorske keramike v tekmovalnem delu trienala, ki je postavljena v osrednjem razstavišču NMS na Metelkovi. Mednarodna strokovna žirija je opravila izbor za razstavo in določila nagrajena dela. V tekmovalnem delu je izbrala 94 avtorjev in njihovih del iz 35 držav (vseh skupaj je bilo prijav 309, iz 52 držav). Presojo je komisija opravila odgovorno, strokovno in moralno neoporečno. Upoštevala je individualni likovni izraz znotraj sodobnih likovnih dogajanj. Umetniki so morali dokazati, da razumejo keramiko kot izrazni medij in kot posrednik med avtorjevo idejo in tehnično izvedbo v materialu. Sodobno ustvarjanje v keramiki je razpeto med dizajnom in umetnostjo, pri tem pa imajo prednost dizajn, tehnične inovacije, velikokrat tudi formalizem in stereotipi. Cilj trienala je opozoriti na različne vzgibe sodobnih avtorskih praks v keramiki doma

CERAMICS WITHIN THE VISUAL ARTS

The wish to stimulate greater interest in ceramics in Slovenia has a long history and has deepened until it matured and became fulfilled. Following the example of successful events that have promoted ceramics around the world, the National Museum of Slovenia (NMS) supported the organisation of the International Ceramic Triennial UNICUM in Slovenia; its first edition was an exhibition in the premises of the NMS in Metelkova Street in 2009, organized by the Association of the Slovene fine Artists Societies. Visual artists and the then chairman of the union were the first to try and answer the question how to define the ceramics medium within the visual arts, and how to plan the development of both the triennial and art ceramics in the widest sense of the term.
The aim of the UNICUM Triennial is to present in Slovenia the contemporary developments of art ceramics around the world, the universal nature and diversity of artistic approaches, and to position the exploration of ceramic art in the context of our everyday practices. The motto chosen for the exhibition is the word **UNICUM**, which means something special, unique, which has no match, emphasizing the artistic direction of contemporary ceramics and the spiritual need for creative authorship, and asserting ceramics as an equal medium in modern art, especially in the visual arts. The motto **Ceramics Today** accompanies the basic title of the triennial, wishing to draw the attention of the public and introduce it to this timeless medium, and in doing so confirm that contemporary ceramics have become part of our everyday experience.
The Third International Ceramic Triennial UNICUM 2015 is organized by the National Museum of Slovenia and presents a brief survey of modern ceramic art. Special attention should go to the international exhibition of author ceramics in the triennial's competition section, staged in the main exhibition hall of the NMS in Metelkova Street. An international professional jury made the selection for the exhibition and chose which works to award. The jury selected 94 authors (from 35 countries) and their works out of a total of 309 submissions from 52 countries. The jury performed its selection responsibly, professionally, and beyond reproach. Its members considered the individual visual art expression within contemporary visual art developments, where the artist sees ceramics as an expressive medium and an agent between the author's idea and the technical execution in the material. Contemporary creativeness in ceramics is

in v svetu in ponuditi svežo vizijo, v skladu s katero keramika ni le uporabno-dekorativno področje, temveč sestavni del sodobnega umetniškega dogajanja na likovnem področju.
Poleg tekmovalnega dela je pomemben segment trienala razstava keramike študentov umetniških šol in akademij. Od študentske razstave pričakujemo interes mladih za oblikovanje v keramiki, likovno širino, svobodne avtorske pristope. Le tako lahko pričakujemo nove dosežke v raziskovanju umetniških izkušenj.
NMS je najpomembnejši iniciator zadnjega trienala keramike UNICUM 2015. Upošteva aktualna dogajanja na področju keramike, usmerja dogajanje in delovanje različnih skupin v Sloveniji, ki se ukvarjajo samo s keramiko. Osrednji dogodek UNICUM spremljajo številne razstave, skupinske in samostojne, ki želijo opozoriti na navzočnost keramike v slovenskem prostoru. Številni razstavni prostori po Sloveniji upoštevajo aktualna dogajanja na tem področju in spodbujajo k raznovrstnosti raziskovanja in ustvarjanja v keramičnem mediju.

Dosedanja pot in dosežki mednarodnega trienala keramike UNICUM so vsekakor spodbudni. V tem kratkem času se je mednarodno uveljavil, je ena od številnih podobnih razstav sodobne keramike v svetu. Zdaj je treba upoštevati moto trienala keramike UNICUM in poudariti resnično avtorsko umetniško ustvarjanje, drznejše likovne izzive v sodobnem likovnem raziskovanju.

Dragica Čadež Lapajne

torn between design and art, where priority is given to the design, technical innovation, and quite often also to formalism and stereotypes. The triennial aims to draw attention to various impulses in modern author practices in Slovenia and globally, and to offer a fresh vision: that ceramics are not just part of the applied decorative arts, but an essential part of the contemporary trends in the visual arts.
In addition to the competition section, another important segment of the triennial is the exhibition of ceramics made by students of art schools and academies. This student exhibition is expected to stimulate the interest of the young in design in ceramics, the breadth of the visual arts, and free author's approaches, in the hope to see new achievements in the exploration of art experiences.
The NMS is the principal initiator of the UNICUM Triennial 2015, focusing on current developments in ceramics, and directing attention to the development and operation of different groups in Slovenia, which are dedicated exclusively to ceramics. The main event of UNICUM is accompanied by a range of both group and individual exhibitions, drawing attention to the presence of ceramics in Slovenia. Many exhibition premises around Slovenia follow the current developments in the field and stimulate the diversity in exploring and creating in the ceramic medium.
The past record and achievements of UNICUM are certainly encouraging. Within a short period UNICUM has attained the international level and has joined the many similar exhibitions of modern ceramics around the world. It is now time to follow the motto of the UNICUM Triennial and put greater emphasis on truly artistic author ceramics and daring visual art challenges in the direction of contemporary visual art exploration.

Dragica Čadež Lapajne

KERAMIKA DANES V NARODNEM MUZEJU SLOVENIJE

Tretji mednarodni trienale keramike UNICUM smo podnaslovili Keramika danes. Naš namen je bil dopolniti tisti del naslova, ki govori o enkratnosti, unikatnosti (UNICUM) in ga ne moremo že na prvi pogled povezati z ustvarjanjem v keramiki. To nam je hkrati omogočilo, da smo lahko precej natančneje opredelili vsebino trienala.
Poleg že znanega ambivalentnega odnosa med ljudskim lončarstvom, ki ima v Sloveniji poseben, skoraj kulten status, in tako imenovano »industrijsko« keramiko, ki je v srednjeevropskem prostoru zelo pomembna, nasproti lončarstvu pa ima izrazito manjvreden status in smo o njem že pisali v prvem katalogu (UNICUM 2009), se je treba ozreti na tako imenovano umetniško keramiko. Ta je v odnosu do drugih zvrsti umetniškega ustvarjanja izrazito podrejena. Tu gre za podoben problem kot med »industrijsko« keramiko in ljudskim lončarstvom, saj ga protagonisti obeh gledajo s povsem različnih zornih kotov, ga interpretirajo diametralno nasprotno in niso pripravljeni na kompromise.
Keramika je eden najstarejših materialov, kar jih je uporabil človek za izdelavo uporabnih predmetov, vendar ne samo takšnih. Že zelo zgodaj v zgodovini človeštva so se pojavili kultni in okrasni predmeti, ki niso bili predvsem uporabni, morda celo prej kot posode.
Kljub temu pa je bila keramika v zgodovini povezana predvsem z uporabnostjo. Celo veliko okrasnih predmetov je bilo tudi funkcionalnih, njihove forme so izhajale iz oblik predmetov za vsakdanjo rabo, le da so bile bogateje okrašene, bolj monumentalne, iz dragocenejšega materiala. Tisto, kar jih je določalo, je bil okras. Ker sta bili umetnost in uporabna umetnost do renesanse tesno povezani, moramo na starejše oblikovanje keramike gledati drugače, ne iz današnje perspektive. Če bi uporabili sodobni izraz unikat, unikum, bi hitro ugotovili, da v preteklosti na področju keramike ni artefaktov, ki bi mu ustrezali. Tudi najbogatejša obrtniška dela, z izjemo izjemnih naročil, ki so praviloma redka, so vedno del širših struktur, predvsem dekorativnih, da bi jih lahko imeli za unikate z enakim statusom, kot jih imajo danes umetnine ali produkti (ikone) sodobnega unikatnega oblikovanja.
Razvoj v oblikovanju keramike, se pravi obrtna in industrijska proizvodnja artefaktov iz tega materiala, je bil v zgodovini ves čas tesno povezan z razvojem samega materiala, keramika namreč označuje najrazličnejše snovi in dodatke, katerih rezultat je to, čemur s skupno besedo rečemo keramika. Obsega arhetipske izdelke iz preprostih snovi, pravzaprav

CERAMICS TODAY AT THE NATIONAL MUSEUM OF SLOVENIA

The third International Ceramic Triennial UNICUM has been given the subtitle Ceramics Today. Our intention was to complement the part of its title which refers to singleness, uniqueness, (UNICUM), the part which at first sight cannot be associated with creating ceramics. This subtitle allowed us to define the contents of the triennial with greater accuracy.
In addition to the well-known ambivalent relationship between folk pottery, which has a special, nearly cult status in Slovenia, and so-called "industrial" ceramics - a very important branch in Central Europe, but with a distinctly inferior status to that of pottery, as we explained in the first catalogue (UNICUM 2009) - we have to look at what is called art ceramics. Compared to other types of artistic creativity, it occupies a clearly inferior position. The issue is largely the same as with the relationship between "industrial" ceramics and folk pottery, which the protagonists of both sides view from completely different viewpoints, whose interpretations are diametrically opposed, and who are not willing to compromise.
Ceramics are one of the oldest materials man used to make useful objects, though not only useful ones. Very early in the history of mankind, and perhaps even before vessels, cult and decorative objects appeared that were not quite useful.
Nevertheless, throughout history ceramics have been largely associated with their functional use. Even many decorative objects were functional as well as, as their forms derived from those of objects for everyday use, but they were given richer decoration, were more monumental, and were made of more precious materials. What characterized them was the decoration. Until the Renaissance, art and applied arts were closely linked and that is why we have to consider the older designs of ceramics in a different way, not from today's perspective. If we were to use the modern term of "unique object" (unicum), we would soon establish that in the field of ceramics there were no artefacts in the past that would match this term. Even the richest craft products, with the exception of outstanding commissions, which were very rare, were always part of wider structures, especially decorative ones, and they cannot be defined as unique objects with the same status as that enjoyed today by the works of art or products (icons) of modern unique object design.
Throughout history the development of design in ceramics, i.e. the artisanal and industrial production of ceramics, has been closely linked with the development of the material itself, since ceramics indeed refer to a wide range of different materials and additions, whose results are collectively called ceramics. This includes archetype

iz zemlje za vsakdanjo rabo, nekatere druge vrste keramike, na primer porcelan, pa so imele izrazito visok status, saj so v določenih obdobjih sodile med najbolj prestižne umetnoobrtne izdelke, skoraj enakovredne tistim iz plemenitih kovin.
Izdelki iz keramike so postali unikatni šele v povezavi z likovno umetnostjo.
Temeljna razlika med bolj oddaljeno preteklostjo in časom okrog sredine 20. stoletja na področju keramike je torej, da so v preteklosti izrazito cenili uporabne izdelke, predvsem monumentalne okrasne predmete, keramična dela, ki so hotela biti umetnine, pa so v resnici v umetnosti imela precej nižji status, status nekakih skic za skulpture. To je bilo povezano tako s strukturo materiala, ki ne samo prihaja iz zemlje, ampak zemlja tudi je, kot tudi z njegovo trajnostjo. Izdelki iz gline niso tako brezčasni kot bronasti ali marmorni.
Uveljavljanje keramike kot enakovrednega materiala za umetniško ustvarjanje je proces, ki traja od začetka 20. stoletja. Najprej se je uveljavil in ukoreninil v Franciji, Veliki Britaniji, skandinavskih deželah, na Japonskem in drugod. Vodili so ga keramiki, umetniki, kuratorji in teoretiki, njihova prizadevanja so se izkristalizirala v mnogih prireditvah, od konferenc in razstav do delavnic in drugih srečanj. Veliko podpore so zagotavljali tudi muzeji. Najboljši primer takega sodelovanja in podpore je Mednarodni muzej keramike v Faenzi (Museo Internazionale delle cheramiche). Eno največjih evropskih zbirk keramike iz vseh obdobij združuje z odmevnimi prireditvami, na primer prestižno mednarodno žirirano razstavo Premio di Faenza, eno najpomembnejših razstav sodobnega ustvarjanja v keramiki v svetovnem merilu.
Odnos med muzejem kot mestom preučevanja keramike in sodobnim ustvarjanjem v tem materialu je lahko zelo ploden, kot dokazuje prav ta primer. Zato tudi Narodni muzej Slovenije s svojo zbirko keramike, ki obsega artefakte in umetnine od srednjega veka do danes, vidi svoje mesto v tem kontekstu. Muzej lahko ustvarjalce plemeniti s pogledom v preteklost, ti pa zagotavljajo kontinuiteto njegovih zbirk.
V času, ko je keramika postala visokotehnološki material, snov, s katero človek tako rekoč sega po zvezdah, brez dvoma zasluži tudi, da jo uvrstimo med primarne umetniške materiale. Mednarodni trienale keramike UNICUM pa vedno bolj postaja merilo tudi za slovenske ustvarjalce. Šele ko nekaj lahko meriš, lahko tudi uvrščaš in primerjaš. Brez mednarodnega merila in primerjave izkušenj bi bil razvoj sodobnega umetniškega oblikovanja keramike v Sloveniji gotovo počasnejši.

Mateja Kos

products made of simple materials, actually soil (clay), for everyday use, while some other types of ceramics, e.g. china, had a distinctly higher status; in certain periods they indeed ranked among the most prestigious products of the applied arts, almost equal to such made of precious metals.
Ceramic products became unique objects only in connection with the visual arts.
In the field of ceramics, the basic difference between the more remote past and the time around the mid 20th century then is that in the past useful products were highly appreciated, especially monumental decorative objects, whereas ceramic products pretending to be works of art in reality had a quite low status in the arts - that of a kind of sketches for sculpture. This was related to both the structure of the material, which does not only stem from the soil, but is indeed soil, and to its durability. Products made of clay are not as timeless as bronze or marble ones.
The assertion of ceramics as an equal material for artistic creativity is a process that started in the early 20th century. Art ceramics first asserted themselves and took root in France, the United Kingdom, the Scandinavian countries, Japan, and elsewhere. The process was led by ceramicists, artists, curators, and theoreticians, and their endeavours took shape in many events: conferences, exhibitions, workshops, and other meetings. They were also greatly supported by museums. The best example of such collaboration and support is the International Museum of Ceramics (Museo Internazionale delle cheramice) in Faenza, which combines one of the biggest European collections of ceramics from all periods with acclaimed events, among others the prestigious exhibition with an international jury Premio di Faenza, one of the most important exhibitions of modern creativity in ceramics worldwide.
The relationship between a museum as the place where ceramics are studied and contemporary creativity can be very fruitful, and so it is in the present case. That is why the National Museum with its collection of ceramics, which includes artefacts and works of art from the Middle Ages to the present, sees its place in this context. The museum can enrich artists with a view of the past and the artist can ensure the continuity of the museum's collections.
In a time when ceramics have become a high technology material, with which man literally reaches out for the stars, they certainly deserve to be ranked among the primary materials of art. The International Ceramic Triennial UNICUM is increasingly becoming a benchmark for Slovene artists as well. It is only when you compete that you can rank yourself and compare yourself with others. Without an international benchmark and comparison of experiences the development of modern design in art ceramics would certainly be much slower.

Mateja Kos

UNIKATNOST ALI MNOŽIČNOST

Za velike spremembe, ki so se v zadnjem stoletju in pol zgodile v likovni umetnosti, se nam je zdelo, da so najmočneje vplivale na področji slikarstva in kiparstva. A so v resnici prav tako, če ne še bolj dramatično, posegle tudi na področje umetne obrti in keramike. Preobrazba rokodelskih praks v industrijsko proizvodnjo na tekočem traku, ki jo je sprožila industrijska revolucija v 19. stoletju, je zaznamovala likovno umetnost že kmalu na začetku 20. stoletja, ko smo dobili prve readymades. Z njimi je Marcel Duchamp želel pokazati, da lahko že-narejen predmet prav tako sproža pomembna vprašanja o umetnosti kot v rokodelskem postopku izdelana umetnina. Za likovno umetnost 20. stoletja v celoti je značilno navdušenje nad možnostmi, ki so jih omogočili množična reprodukcija in napredne tehnologije. Vse to se je izrazilo najprej v mnogih avantgardnih gibanjih, npr. futurizmu in konstruktivizmu, potem v popartu in fotorealizmu, z uvajanjem novih industrijskih materialov v minimalizmu, z novimi medijskimi praksami pa je dokončno preobrazilo tradicionalno pojmovanje umetniškega predmeta.
Prevlada industrijske proizvodnje, ki je nadomestila ročne ustvarjalne prakse, je radikalno preobrazila družbeni pomen umetne obrti in z njo keramike. Zdelo se je, da umetna obrt ne more več tekmovati z industrijskim oblikovanjem, ne z novimi načini proizvodnje ne z novimi standardi redukcionistične industrijske estetike velikih zglajenih površin in opuščanja detajlov. V takšni družbeni klimi se je ob stiku z realnostjo tehnološkega napredka umetna obrt kar nekako izgubila.
Čas, v katerem živimo, v posamezniku spodbuja refleksijo. Do vsega, kar nas obdaja in s čimer se ukvarjamo, želimo vzpostaviti miselni odnos in stara spoznanja prevrednotiti. Keramični predmeti se sidrajo v realnem svetu in spodbujajo fizično zaznavo. Ukinjajo čutno distanco in spodbijajo kompetenco mentalnih stanj. Zato nas silijo, da se v refleksiji ne izogibamo pojmom, kot so: materialnost, taktilnost, rokodelsko in enkratno (unikatno), za katere strokovnjaki s področja keramike z zadoščenjem ugotavljajo, da postajajo v zadnjem času spet vse bolj aktualni tudi na drugih področjih likovnih umetnosti. Delo v keramiki omogoča, da redefiniramo kriterije vrednotenja od znotraj, z medijskih premis te posebne umetnostne zvrsti. Če smo razmišljanje začeli s spoznanjem, da je bil vpliv tehnološkega razvoja na moderno in sodobno likovno umetnost velik, lahko zdaj pomislimo na keramiko in njeno zgodovino. Če pogledamo v

UNIQUE OBJECTS OR MASS PRODUCTION

Considering the great, influential changes that occurred in the visual arts in the past century and a half, it seems that they had the strongest impact in painting and sculpture. But they actually also affected, though not quite so dramatically, the fields of the applied arts and ceramics. The transformation from artisan practices to industrial assembly-line production, set off by the industrial revolution of the 19th century, marked the visual arts already in the early 20th century, when the first readymades appeared. Marcel Duchamp used them to show that a ready-made product raises the same essential questions about art as a work of art made in the artisan way. It is typical of the entire visual arts of the 20th century that they were enthusiast about the options provided by mass reproduction and advanced technologies. This enthusiasm was first reflected in many avant-garde movements, e.g. Futurism and Constructivism, later in Pop Art and Photorealism, with the introduction of new industrial materials in Minimalism as well, and new media practices finally transformed the traditional notion of a work of art.
The domination of industrial production that replaced manual creative practices radically altered the social significance of the applied arts, including ceramics. It thus seemed that the applied arts could no longer compete with industrial design, nor with the new production processes or the new standards of reductionist industrial aesthetics, featuring large smooth surfaces and disregard of details. In this social climate, the applied arts seemed to be lost when challenged with the reality of technological progress.
The time we live in stimulates reflection in the individual. We want to establish a mental attitude to everything that surrounds us and which we deal with, and to rethink our old knowledge. Ceramic objects are anchored in the real world and stimulate physical perception. They abolish sensory distances and refute the competence of mental states. That is why they force us to include in our reflections terms like materiality, tactility, artisan, and unique; experts from the field of ceramics are delighted that these terms have become topical again in the other fields of the visual arts as well. Ceramic works enable us to redefine the criteria for evaluation from within, from the medium premises of this special type of art. Having started these reflections with the insight how great the influence of technological development was on modern and contemporary visual arts, we can now turn to ceramics and their history. If we look at the past, we see that cooperation between technology and art first occurred in ceramics. From

preteklost, vidimo, da se v keramiki začenja prvo sodelovanje med tehnologijo in umetnostjo. Že na samem začetku keramike se oglaša zvok stroja, lončarskega vretena, najprej na ročni, potem nožni, vodni, parni in električni pogon. Drugi pomembni postopek z dolgo zgodovino je razmnoževanje s kalupi. Množično reproduciranje in s tem obstoj umetniškega predmeta v več enakih izvodih tako za keramiko nista nič novega. Ker je največji del keramične ustvarjalnosti odvisen od strojne proizvodnje, lahko ugotovimo, da je vez med umetnostjo in tehnologijo utemeljena v keramiki.
Za ljubljanski svetovni trienale keramike so organizatorji pred slabimi desetimi leti, ko so ga zasnovali, izbrali ime UNICUM. Beseda označuje nekaj izjemnega in enkratnega, neponovljiv predmet. S tem so želeli manifestativno poudariti pomen unikatne izkušnje ob doživljanju umetniškega predmeta. Ta pojem ni bil izbran zato, da bi negiral možnosti, ki jih ponuja tehnična reprodukcija. Prav nasprotno, opozarja nas, da je treba o konceptu unikatnosti, ki ga je sodobna likovna umetnost odrinila na stranski tir, znova premisliti in da je področje keramike zaradi svoje specifične identitete pravi prostor za ta razmislek. Vanj je namreč mogoče pritegniti tudi razmišljanje o odnosu do strojno proizvedenega, množično razmnoženega in industrijskega, saj so to teme, o katerih tisti, ki dela s keramiko, marsikaj ve. Če po analogiji z izrazom sodobna umetnost, ki se je v pomanjkanju drugih ustreznejših oznak uveljavil za dogajanje v likovni umetnosti v zadnjih dveh desetletjih, tudi za naše področje uporabimo poimenovanje sodobna umetna obrt, lahko ugotovimo, da je smisel UNICUMA, da sproža razmišljanja o tem, kakšna naj bo keramika v tem času.
Mednarodni trienale keramike UNICUM v letošnji tretji ponovitvi še vedno ostaja mlada prireditev, ki išče svojo identiteto, a je očitno, da si je mesto v keramiški skupnosti že utrdil. Zanimanje za prireditev se povečuje, veča pa se tudi njen obseg in upamo, da je vsako leto širši tudi prikaz spektra novih možnosti, ki jih ponuja delo v keramiki. V svojem razmišljanju ob zadnjem UNICUMU sem zapisala, da je govoriti o keramiki nesmiselno, če svojega razmišljanja ne vpnemo v razmerja med keramiko in drugimi zvrstmi likovnih umetnosti. Prav iz refleksije o teh razmerjih se področju sodobne keramike ponujajo nove možnosti in o teh novih idejah bomo razmišljali, ko si bomo ogledovali dela na tretjem UNICUM 2015.

Nadja Zgonik

the earliest stages of ceramics we can hear the sound of a "machine", the potter's wheel, which was at first manual, followed by foot, water, steam and electricity powered wheels. Another important procedure with a long history is reproduction with the use of moulds. Mass reproduction that ensures the existence of a work of art in several equal copies is thus nothing new as far as ceramics are concerned. Because most ceramic production depends on machines, we may safely conclude that the link between art and technology was established in ceramics.
When the organisers of the International Ceramic Triennial in Ljubljana developed its concept, they chose the title UNICUM for it. The word refers to something exceptional, an object that is unique, that cannot be repeated. In doing so they wanted to clearly emphasize the importance of the unique experience of a work of art. The term was not chosen in order to negate the options provided by technical reproduction. Quite the opposite, it reminds us that we have to reconsider the concept of uniqueness, which modern visual arts have put on hold, and that due to its specific identity the field of ceramics is the right place for such reflections. It is indeed possible to include in these reflections also observations about the attitude to machine-made, mass-produced and industrial items, because these are themes everybody who works in ceramics is quite familiar with. If in analogy to the term modern art , which for the lack of other, more suitable terms has asserted itself in the visual arts in the past two decades, we use the term modern applied art for ceramics, we may conclude that the essential idea of UNICUM is to stimulate reflection on what ceramics should be like in our time.
Now in its latest, third edition, the International Ceramic Triennial UNICUM remains a quite young event that is still searching for its identity, but it is obvious that it has already found its place in the ceramic community. There is a growing interest in the event, its reach is expanding, and we hope that every edition will provide a presentation of the range of new options offered by working in ceramics. In my reflections on the last edition of UNICUM I wrote that it makes no sense to talk about ceramics if our reflections do not include the relationship between ceramics and the other types of visual arts. Reflecting on this relationship is what offers new options to modern ceramics and it is on these new ideas that we shall reflect when viewing the works exhibited in UNICUM 2015.

Nadja Zgonik

AKADEMSKA KIPARKA DRAGICA ČADEŽ IN MEDNARODNI TRIENALE KERAMIKE UNICUM – ZBIRKA UNICUM V SLOVENJ GRADCU

Keramično kiparstvo ima na Slovenskem bogato tradicijo, saj so v preteklosti ob ljudskem lončarstvu delovale tudi številne delavnice, manufakture in celo tovarne, ki so v ustvarjalni proces vključevale priznane oblikovalce in umetnike, a se je v novejšem času, zlasti po drugi svetovni vojni, zavest o ustvarjanju v keramiki kot enakovredni panogi likovnega snovanja izgubila, keramično oblikovanje pa je bilo izrinjeno z akademskega umetniškega obzorja in potisnjeno v »manjvredno« območje umetnostnih obrti in ljubiteljskega ustvarjanja. Pogledi so se začeli spreminjati šele v zadnjem desetletju, za to pa je najbolj zaslužna Dragica Čadež, izjemna pedagoginja in doma ter v tujini uveljavljena kiparka, ki pri svojem delu za doseganje različnih kiparskih učinkov in želene sporočilnosti uporablja najrazličnejše kiparske materiale, v prvem desetletju po koncu »modernističnega« 20. stoletja še posebej intenzivno prav keramiko.

Z dolgoletnimi izkušnjami pri pedagoškem delu z mladimi v kiparskih delavnicah Pionirskega doma v Ljubljani in kot profesorica na ljubljanski Pedagoški fakulteti je kot tenkočutna ustvarjalka in mentorica znala prepoznati navdušenje in ustvarjalni naboj množice ljubiteljskih ustvarjalcev v keramiki, zato je v zelo kratkem času z delom v številnih delavnicah in na seminarjih raven ustvarjanja tako zelo dvignila, , da presega običajno raven umetnostno-obrtnega oblikovanja in enakovredno vključuje kiparsko razmišljanje in snovanje. Tako je sodelovala v programih Keramičnega centra pri CDUO v Slovenski Bistrici, kot predsednica Društva keramikov in lončarjev Slovenije pa je v okviru rednih dejavnosti in posameznih odmevnih projektov (velika pregledna razstava **Slovenska keramika 1964–2004** na gradu Podsreda in v Narodnem muzeju Slovenije leta 2004) uspešno povezala profesionalne ustvarjalce z ljubiteljskimi in uveljavila merilo kakovosti in umetniške prepričljivosti. Z izkušnjami v pedagoškem in mentorskem delu je zaradi pomanjkanja priročniške literature v slovenskem jeziku leta 2000 pri založbi Debora izdala kiparski priročnik **Od glave do portreta**, ki opisuje pomen modeliranja v glini in ustvarjanja v keramiki.

Prizadevala si je za enakopraven status keramičnega

THE ACADEMIC SCULPTOR DRAGICA ČADEŽ AND THE INTERNATIONAL CERAMIC TRIENNIAL UNICUM – THE UNICUM COLLECTION IN SLOVENJ GRADEC

Ceramic sculpture has a long and rich tradition in Slovenia: besides folk pottery, numerous workshops, manufactories, and even factories operated in the past, engaging renowned designers and artists in the creative process. More recently, however, and especially after the Second World War, the awareness that art ceramics are an equal branch of the visual arts was somehow lost, ceramic design was removed from the academic art horizon and relegated to the "inferior" applied arts and amateur creativity. Such views started to change again only in the past decade, and the principal credit as well as undisputed pioneer role in acknowledging the significance of ceramics must go to Dragica Čadež, an eminent educator and renowned sculptor in Slovenia and internationally. In her work she typically uses a wide variety of sculpture materials to achieve different effects, and in the first decade following the end of the "modernist period" of the 20th century she was quite intensely engaged in ceramics.

Drawing on her long-time experience with educating the young in sculpture workshops at the Pionirski dom (Youth Cultural Centre), as a professor at the Faculty of Education in Ljubljana, and as a sensitive artist and mentor, Dragica Čadež was quite apt at recognizing the enthusiasm and creative energy of the hosts of amateur ceramic artists. Through her engagement in numerous workshops and seminars she managed to raise the level of artistic creativity in quite a short period of time, exceeding the usual level in the design of the applied arts, and equally including sculpture reflections and concepts. She was importantly engaged in the programmes of the Ceramic Centre with the Centre of Home and Applied Arts (CDUO) in Slovenska Bistrica, and as the chairwoman of the Slovene Association of Ceramicists and Potters she successfully brought together professional and amateur artists, both as part of her regular activities and in individual acclaimed projects (the great survey exhibition **Slovene Ceramics 1964-2004** in Podsreda Castle and in National Museum of Slovenia in 2004), asserting the criteria of quality and artistic persuasiveness. Motivated by the lack of manuals in Slovene and drawing on her experiences as an educator and mentor, she wrote the sculpture manual **Od glave do portreta**, published by Debora

kiparstva in je leta 2006 spodbudila ustanovitev Sekcije za keramiko pri Zvezi društev slovenskih likovnih umetnikov Slovenije (ZDSLU) in v sodelovanju s kolegi pripravila nekaj odmevnih tematskih razstav (»Keramika v kiparstvu – kiparstvo v keramiki« leta 2006).

Dolgoletno skrb za popularizacijo umetniške keramike v Sloveniji in prepoznanje oblikovanja keramike kot samostojne zvrsti na področju likovnega ustvarjanja je Dragica Čadež okronala s predsedovanjem organizacijskemu odboru za pripravo 1. trienala keramike UNICUM 2009, ki je od maja do septembra 2009 kot zaokrožena in vsebinsko bogata manifestacija potekal na številnih prizoriščih po Sloveniji. Konceptualni lok prireditve je po njeni zamisli obsegal tradicionalno keramiko in lončarstvo (razstava v Pomurskem muzeju v Murski Soboti), tehnološki razvoj oblikovanja keramike in unikatnega oblikovanja (razstava v Dolenjskem muzeju v Novem mestu), dosežke priznanih slovenskih mojstrov (razstava keramičnih del Mihe Maleša v galeriji ZDSLU, razstava v Kazematah Ljubljanskega gradu, razstava KK4-keramika s konceptom v Galeriji Božidarja Jakca v Kostanjevici) in predstavitev mladih likovnih ustvarjalcev (razstava keramičnih del študentov umetniških šol v Narodnem muzeju Slovenije v Ljubljani).

Izjemno uspešna je bila tudi osrednja razstava v Narodnem muzeju Slovenije. Že v svoji prvi izdaji je k sodelovanju pritegnila ustvarjalce iz sedemindvajsetih držav z vseh koncev sveta, Čadeževa pa je k sodelovanju v strokovni žiriji in pri spremljajočih prireditvah pritegnila strokovnjake iz pomembnih evropskih centrov keramičnega ustvarjanja (Faenza, Kapfenberg, Češki Krumlov, Srbija). Tako se je Ljubljana vpisala na evropski zemljevid središč za keramično ustvarjanje in postala pomemben člen evropske in svetovne mreže.

Leta 2011 so potem z vrsto prireditev in razstav stekle priprave na 2. trienale keramike UNICUM, znova pod vodstvom Dragice Čadež, ki je v pomembnem letu, ko sta Maribor in Slovenija pripravila osrednji nacionalni kulturni projekt Evropske kulturne prestolnice, sklenil likovno dogajanje v štajerski prestolnici (osrednja razstava trienala je bila na ogled v dvorcu Betnava) in ob drugi uspešni ponovitvi Slovenijo znova potrdil kot novi vitalni center ustvarjanja v keramiki.

Leta 2009 se je Koroška galerija likovnih umetnosti Slovenj Gradec, tam so v sedemdesetih in osemdesetih letih 20. stoletja že gostili bienalne razstave domače in umetnostne obrti (Slovenija

in 2000; the manual emphasizes the importance of modelling in clay and creative work in ceramics.

Concerning her endeavours to achieve an equal status for ceramic sculpture, she instigated the foundation of a Ceramic Section with the Association of the Slovene fine Artists Societies (ZDSLU) in 2006, and together with fellow sculptors staged several acclaimed thematic exhibitions (Ceramics in Sculpture – Sculpture in Ceramics, 2006).

Dragica Čadež crowned her long-time efforts for the popularisation of art ceramics in Slovenia and the recognition of ceramic design as an independent genre of the visual arts as the initiator and chairwoman of the organising committee for the First Ceramic Triennial UNICUM 2009. The triennial's events, a comprehensive manifestation with rich contents, took place in a range of venues around Slovenia from May to September 2009. Following her ideas, the conceptual breadth of the events included traditional ceramics and pottery (exhibition at the Pomurje Museum, Murska Sobota), the technological development of ceramic and unique object design (exhibition at the Dolenjska Museum, Novo Mesto), achievements of renowned Slovene artists (exhibition of ceramic works by Miha Maleš at the gallery of ZDSLU), an exhibition in the casemates of Ljubljana Castle, the exhibition KK4-Ceramics With a Concept at the Božidar Jakac Gallery in Kostanjevica), and a presentation of young visual artists (exhibition of ceramic works by students of art schools at the National Museum of Slovenia in Ljubljana). The central exhibition at the National Museum of Slovenia was highly successful as well, as its first edition managed to ensure the participation of artists from twenty-seven counties from all over the world, Čadež invited experts from renowned European centres of art ceramics (Faenza, Kapfenberg, Češki Krumlov, Serbia) to participate as members of the professional jury and in the accompanying events, thus putting Ljubljana on the European map of centres of art ceramics and turning it into an a important link in the European and global ceramic network.

In 2011, a range of events and exhibitions started the preparations for the Second Ceramic Triennial UNICUM, and they were once more headed by Dragica Čadež. In this important year, in which Maribor and Slovenia organised the principal national cultural project of European Cultural Capital, UNICUM concluded the visual art events in the capital of Štajerska (the central exhibition of the triennial was on view in Betnava Mansion). This second successful edition confirmed Slovenia as a

tedaj ni imela in tudi še danes kot ena redkih evropskih držav nima muzeja za umetnostno obrt!), pridružila nacionalnemu projektu prvega mednarodnega trienala keramike – UNICUM 09, ki je maja in potem še vse leto potekal v nekaterih slovenskih krajih. V Koroški galeriji so tako pripravili predstavitev del vrhunskih, v mednarodnem prostoru priznanih čeških avtorjev, mojstrov kiparskega ustvarjanja v keramiki. Izjemno bogata in dolga tradicija češke keramike si je po drugi svetovni vojni zlasti v šestdesetih in sedemdesetih letih izbojevala prestižno mesto na svetovni sceni keramičnega oblikovanja, a šele v zadnjih petindvajsetih letih se je ustvarjanje v žgani glini, keramiki in porcelanu povsem otreslo spon umetnostno-obrtnega oblikovanja, avtorji, ki se odlikujejo po vrhunskem tehničnem znanju in inovativnosti, pa so se obrnili v smer povsem svobodnega, tudi monumentalnega keramičnega kiparskega ustvarjanja, v izboru slovenjgraške razstave razpetega med duhovitim, fantazijskim »uporabnim« oblikovanjem (Ivan Jelinek), figuraliko (Stanislava Kavanova) in rahločutnim abstraktnim reliefom (Pavel Knapek) v porcelanu, prek tenkočutno brezčasne in fantastične figuralike (Hana Purkrabkova, Miroslav Paral) do grobih, ekspresivno monumentalnih kompozicij (Elzbieta Grosseova) v žgani glini. Razstava je bila pripravljena v sodelovanju z Združenjem čeških umetnikov v keramiki v okviru Zveze likovnih umetnikov Češke republike in je bila prvovrstna referenca za prodor keramike kot enakopravne likovne discipline v slovenskem prostoru, kjer je bilo umetniško oblikovanje keramike v času po drugi svetovni vojni vselej na obrobju likovnega dogajanja.

Osrednja tekmovalna razstava UNICUM-a 2009 v Narodnem muzeju Slovenije v Ljubljani je gostila 76 avtorjev iz vsega sveta, ki pojem keramike razumejo kot temeljni likovni medij za samostojno ustvarjanje ekspresivnih keramičnih objektov in prostorskih postavitev. Po koncu prireditve se je štiriindvajset avtorjev odločilo za donacijo svojih del v novo mednarodno zbirko keramike UNICUM, ki jo hrani in strokovno upravlja Koroška galerija likovnih umetnosti. V pisanem prikazu del avtorskega keramičnega ustvarjanja so v njej predstavljeni avtorji: Risto Hämäläeinen (Finska), Sawada Ichiyo, Leonardo Bartolini in Adriano Leverone (Italija), Şirin Koçak Ömur Tökgöz, Feyza A. Ozgundogdu in Kalay Leman (Turčija), Anita Toth in Terez Borza (Madžarska), Ito Hitoshi in Chie Kobayashi (Japonska), Kyle Milne (ZDA), Vladica Sivčev (Belgija), Inese Brants (Latvija), Miguel Angel Gomez Padilla in Elena Somonte (Mehika), Jane Jermyn (Irska), Kim Sangwoo (Švica), Igor Kovalevich (Ukrajina), Edita Rydhag (Švedska), Ekaterina Ominina (Rusija), Rosana Bortolin (Brazilija), Monika Hinterberger (Avstrija) ter Miljanka Simšič in Danica Zbontar (Slovenija).

Med podarjenimi deli sta v zbirki tudi skulpturi, ki sta prejeli odkupni nagradi trienala, in sicer "Barve" japonskega avtorja Ita Hitoshija, ki mu je uspelo združiti japonsko tradicijo oblikovanja v porcelanu z moderno obliko keramične skulpture, ter "AKA lepenka" ameriškega umetnika Kyla Milna:

new vital centre of creativity in ceramics.

In the 1970s and '80s, the Koroška Gallery of Fine Arts in Slovenj Gradec hosted the biennial exhibitions of Home and Applied Arts. At the time Slovenia was one of the rare European countries without a museum of the applied arts – and it still is today. In 2009 the gallery joined the national project of the First International Ceramic Triennial - UNICUM 09, which took place in May and throughout the rest of the year in several places around Slovenia. The Koroška Gallery hosted a presentation of works by eminent, internationally renowned Czech artists, masters of ceramic sculpture. After the Second World War, and especially in the 1960s and ž70s, the exceptionally rich and long tradition of Czech ceramics won itself a prestigious place on the global scene of ceramic design. However, their creative works in fired clay, ceramics, and porcelain finally broke free of the shackles of applied art design only in the past twenty-five years. Drawing on outstanding technical skills and innovativeness, the authors turned towards completely free, even monumental ceramic sculpture, The selection of works exhibited in Slovenj Gradec featured a wide spectrum, ranging from ingenious, imaginary "useful" design (Ivan Jelinek), figural works (Stanislava Kavanova) and delicate abstract reliefs in porcelain (Pavel Knapek), to sensitive, timeless, and fantastic figural works (Hana Purkrabkova, Miroslav Paral), as well as crude, expressively monumental compositions in fired clay (Elzbieta Grosseova). The exhibition was prepared in cooperation with the Czech Association of Ceramic Artists, a member of the Czech Union of Visual Artists, and it served as a first-rate reference for the breakthrough of ceramics as an equal visual art discipline in Slovenia, where the artistic design of ceramics had remained on the fringes of the visual arts since the end of the Second World War.

The central competitive exhibition of UNICUM 2009 at the National Museum of Slovenia hosted 76 authors from around the world, artists who see ceramics as a fundamental visual art medium for independently creating expressive ceramic objects and spatial installations. After the conclusion of the event, twenty-four authors donated their works to the newly established international ceramic collection UNICUM, which is kept and professionally managed by the Koroška Gallery of Fine Arts. This very varied segment of author ceramics includes the following artists: Risto Hämäläeinen (Finland), Sawada Ichiyo, Leonardo Bartolini and Adriano Leverone (Italy), Şirin Koçak, Ömur Tökgöz, Feyza A. Ozgundogdu and Kalay Leman (Turkey), Anita Toth and Terez Borza (Hungary), Ito Hitoshi and Chie Kobayashi (Japan), Kyle Milne (USA), Vladica Sivčev (Belgium), Inese Brants (Latvia), Miguel Angel Gomez Padilla and Elena Somonte (Mexico), Jane Jermyn (Ireland), Kim Sangwoo (Switzerland), Igor Kovalevich (Ukraine), Edita Rydhag (Sweden), Ekaterina Ominina (Rusia), Rosana Bortolin (Brazil), Monika Hinterberger (Austria), and Miljanka Simšič and Danica Zbontar (Slovenia).

Among the donated works are two sculptures that

manjša skulptura, v kateri je porcelan ujet v trenutku transformacije materiala in zato deluje kot krhka, v času minljiva lepenka. Prav tako je svoje delo z naslovom "Zloženo" za novo zbirko podarila tudi tretjenagrajena na trienalu Danica Zbontar, ki ji je uspelo iz »običajnih« predmetov, ki so videti kot cvetlični lonci, sestaviti fascinantno skulpturo v obliki monumentalnega stebra.

Drugi trienale UNICUM leta 2012 je imel še bolj prečiščen koncept kot prvi, saj je v izboru osrednje razstave v dvorcu Betnava v Mariboru predstavil le keramična dela, ki se oddaljujejo od unikatnega in industrijskega dizajna, spremljajoči razstavni projekti v različnih slovenskih razstaviščih pa so bili posvečeni predvsem oživljanju tradicionalne in že nekoliko pozabljene »črne keramike«. Pri tem so skušali izpostaviti tehnološko vez med desettisočletno tradicijo in sodobnim likovnim izrazom.

Na mednarodni natečaj se je odzvalo kar 294 kiparjev in oblikovalcev iz dvainpetdesetih držav sveta, mednarodna žirija pa je za razstavo izbrala dela 62 avtorjev iz petindvajsetih držav. V zbirki Unicum v Slovenj Gradcu pa se je potem delom prvega bienala pridružilo 29 podarjenih del teh avtorjev: Amy Jo Browm, Kerri Buxton, Andrew Casto, Karen Gunderman, Noriko Kuresumi Weon Seong Lee, Brad Evan Taylor in Kyle Milne (ZDA), Feyza A. Çakir Özgündöglu in Nizam Orcun Önal (Turčija), Simcha Even-Chen in Irit Rosenberg (Izrael), Ilias Christopoulos in Vasileios Papaioannou (Grčija), Leah Anderson (Švica), Edeltraude Arleitner (Avstrija), Melinda Barcs (Madžarska), Françoise Giaiotto (Belgija), Makoto Hatori (Japonska), Helen Martin (Avstralija), Martynas Masiulis (Litva), Jelena Miletić (Srbija), Noel O'Connell (Kanada), Miguel Angel Gomez Padilla (Mehika), Hanibal Salvaro-Hani (Hrvaška), Helena Seget (Združeno kraljestvo), Corrina Thornton (Norveška), Monika Skorupska (Poljska) in Nataša Sedej (Slovenija).

Mednarodna zbirka umetniške keramike UNICUM se je vključila v sklop tematskih mednarodnih zbirk Koroške galerije likovnih umetnosti, z izborom del pa je bila v samostojni postavitvi prvič predstavljena leta 2011. V času prireditev 3. mednarodnega trienala UNICUM bo julija in avgusta 2015 znova na ogled v slikoviti notranjščini romanske cerkve sv. Vida v Dravogradu. Nabor triinpetdesetih keramičnih skulptur v zbirki zgovorno kaže raznovrstnost umetniškega izražanja v tem specifičnem kiparskem načinu, pri katerem ob dobrem poznavanju materiala in tehnik ni meja za umetniško domišljijo in inovativni ustvarjalni vzgon.

Marko Košan

won the triennial's purchase awards: "Colours" by the Japanese artist Ito Hitoshi, who succeeded in combining the Japanese tradition of porcelain design with the modern form of a ceramic sculpture, and "Alias Cardboard" by the American artist Kyle Milne: a small sculpture in which porcelain is captured at the moment of the material's transformation, making it look like a fragile piece of cardboard, transient in time. Danica Zbontar, who received the third purchase award, also donated her work "Stacked" to the new collection. Using "ordinary" objects, which look like flower pots, she managed to compose a fascinating sculpture in the form of a monumental column.

The Second Ceramic Triennial UNICUM in 2012 used a more refined concept than the first edition; the selection for the central exhibition in Betnava Mansion, Maribor, included only ceramic works that moved away from unique object and industrial design, while the accompanying exhibition projects in various places around Slovenia were mainly dedicated to reviving the traditional and somewhat forgotten "black ceramics" trying to establish a technological link between a ten thousand year old tradition and modern visual art design.

No less than 294 sculptors and designers from fifty-two countries submitted their works for the international competition, and the international jury selected works by 62 authors from twenty-five countries. The Unicum Collection in Slovenj Gradec was then enriched with 29 works, donated by the following artists: Amy Jo Brown, Kerri Buxton, Andrew Casto, Karen Gunderman, Noriko Kuresumi, Weon Seong Lee, Brad Evan Taylor and Kyle Milne (USA), Feyza A. Çakir Özgündöglu and Nizam Orcun Önal (Turkey), Simcha Even-Chen and Irit Rosenberg (Israel), Ilias Christopoulos and Vasileios Papaioannou (Greece), Leah Anderson (Switzerland), Edeltraud Arleitner (Austria), Melinda Barcs (Hungary), Françoise Giaiotto (Belgium), Makoto Hatori (Japan), Helen Martin (Australia), Martynas Masiulis (Lithuania), Jelena Miletić (Serbia), Noel O'Connell (Canada), Miguel Angel Gomez Padilla (Mexico), Hanibal Salvaro-Hani (Croatia), Helena Seget (UK), Corrina Thornton (Norway), Monika Skorupska (Poland, and Nataša Sedej (Slovenia).

The UNICUM international collection of art ceramics joined the range of international thematic collections at the Koroška Gallery of Fine Arts, and a selection of works was first independently exhibited in 2011. During the Third International Ceramic Triennial it will again be exhibited in July and August 2015, in the picturesque interior of the Romanesque church of St Vitus in Dravograd. The fifty-three ceramic sculptures from the collection clearly illustrate the diversity of artistic expression in a specific sculptural way, where thorough knowledge of the material and techniques remove all limits for artistic imagination and innovative creative impulses.

Marko Košan

UNI
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15.05. / 30.09.2015
NARODNI MUZEJ SLOVENIJE
METELKOVA
III. MEDNARODNI
TRIENALE KERAMIKE
UNICUM 2015

15.05. / 30.09.2015
NATIONAL MUSEUM OF SLOVENIA
METELKOVA
III. INTERNATIONAL TRIENNIAL OF CERAMICS
UNICUM 2015

ARINA AILINCAI

ROMUNIJA/ ROMANIA
1946
ailincai@hotmail.com

MFA, Academy of Art & Design, Cluj, Romania

FORBIDDEN SPEECH, porcelain, mixed technique / porcelan, mešana tehnika, 40 x 40 x 20 cm

SANJA AJDIŠEK

SLOVENIJA / SLOVENIA
1974
ajdiseksanja@yahoo.com

Academy of Fine Arts And Design, Department of Sculpture, Ljubljana, Slovenia

ZVONOVI 3 / BELLS 3, porcelain, wood, rope, electrical wire and light bulb, moulded and compound / porcelan, les, vrv, električna žica in žarnica, ulito in sestavljeno, 40 (53) x 28 x 20 cm

IVAN ALBREHT

USA / ZDA
1970
ialbreht@miami.edu

MFA, Southern Illinois University at Carbondale, Illinois, USA

GIFT, porcelain, handbuilt from slip cast parts, fired in high range oxidation, gold lustre and glaze, partially sand blasted / porcelan, oblikovano iz ulitih delov, oksidacijsko žganje pri visoki temperaturi, zlati lister, glazirano, delno peskano, 26 x 13 x 33 cm

LEAH ANDERSON

Switzerland / USA
Švica / ZDA
1982
lelaloo@live.com

MA, Ecole Cantonal d'Art du Valais (ECAV), Public Spheres, Switzerland

NET(WORKS), porcelain and electrical wire, paper slip casting, handbuilt /
porcelan in električna žica, ulito, ročno oblikovano, 300 x 600 x 1 cm

CHITOSE ANDO

Japan / Japonska
1960
u-lala@shore.ocn.ne.jp

BA, Meiji Gakuin University (French Literature), Japan

GREEN BIRD, porcelain and Japanned wood (lid), throwing /
porcelan, imitacija japonskega laka (pokrov), vrtenina, 16 x 17 x 17 cm

ANA MARIA ASAN

Belgium / Romania
Belgija / Romunija
1983
contact@sonores.be

MA, Académie Royale des Beaux-Arts de Bruxelles, Silk Screen – image printing department, Belgium

INTRUSION, porcelain, nylon wire, slipcasting, body imprint /
porcelan, najlonska žica, ulito, odtis telesa, 150 cm (from ground / od tal), 95 x 124 cm

RONIT BARANGA

Israel / Izrael
1973
info@ronitbaranga.com

Practical Arts studies, Beit-Berl College, The Art School ('HaMidrasha'), Izrael

THE FEAST, molding clay, engobes, glaze, molding, handbuilt, painting /
(zbriši glina za ulivanje), engobe, glazirano, ulito, ročno oblikovano, poslikano, 14 x 50 x 30 cm

CLAUDIA BIEHNE

Germany / Nemčija
1974
biehne@yahoo.de

Diploma and postgraduate course, Burg Giebichenstein – University of Art and Design Halle, Germany

LUMOS, uniquely cast, highly translucent with litophanies from a mix of materials / ulito, prosojno, različni materiali, 18 x 80 x 60 cm

MARINA BLAŽEK

Croatia / Hrvaška
1979
marinablazek@gmail.com

Public School Dubrava – Ceramics class by Professor Diana Sokolić, Croatia

TO TOUCH, TO FEEL, TO HEAR …, wood and ceramics, coil method with coloured clay / les in keramika, svaljki iz barvne gline, 19 x 56 x 27

FOSCA BOGGI

Italy / Italija
1961
fosca.boggi@libero.it

Diploma, Institute for Art of the Ceramic of Faenza »G. Ballardini«, Italy

LADYBUG, porcelain, white glazes, decals, technique of casting dies with plaster / porcelan, bele glazure, nalepke, ulito, 33 x 53 x 73

SALLY BROGDEN

USA / ZDA
1963
sbrogden@utk.edu

MFA, Ceramics, Alfred University, USA

NO TITLE, unglazed porcelain, handbuilt /
biskvitni porcelan, ročno oblikovano, 64 x 18 x 18 cm

ADILE FEYZA CAKIR OZGUNDOGDU

Turkey / Turčija
1976
feyzaozgundogdu@gmail.com

PhD, Hacettepe University, Faculty of Fine Arts, Department of ceramics, Turkey

BLUE WAVES, Limoges porcelain, cobalt chloride, slip casting /
t. i. limoški porcelan, kobaltov klorid, ulito, 38.5 x 10 x 10 cm

ROSS CAMPBELL

USA / Germany
ZDA / Nemčija
1964
rosscamp@t-online.de

BFA, fine Art San Francisco Art Institute, USA

BUG, clay, clay formed onto stainless steel wire and fired in gas klin /
glina, modelirana na žico iz nerjavečega jekla, žgano v plinski peči, 7 x 8 x 11 cm

RENATA CASSIANO

Mexico / Mehika
1981
renatacassiano81@gmail.com

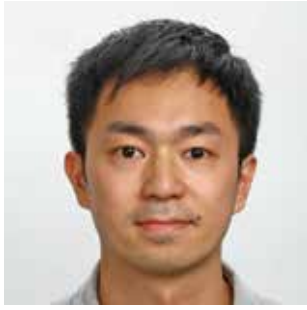
BFA

WALLPAPERED MIND, black stoneware, porcelain slip, stains, press mold, toner print /
črna kamenina, porcelanska engoba, stiskano v kalup, tiskano z barvo za tiskalnike, 24 x 17 x 5 cm

CHI MAN CHAN

China / South Korea
Kitajska / Južna Koreja
1983
chanchiman83@gmail.com

Student, MA course of Crafts and Design (Major in Ceramics),
Seoul National University, South Korea



CYLINDER ON CYLINDER, porcelain, wheel-throwing, underglaze, transparent glaze, 1280°C reduction /
porcelain, vrtenina, podglazura, prozorna glazura, redukcijsko žganje na 1280°C, 15 x 40 x 40 cm

MARIA CHATZINIKOLAKI

Greece / Grčija
1977
mariachatzinikolaki@yahoo.com.au

JamFactory Associate, Ceramics Department, Adelaide, Australia

AUSTRALIAN REEF, southern ice Australian porcelain, slip cast & slip trailed vessel and pebbles /
avstralski porcelan, ulito, 14 x 40 x 30 cm

MADELEINE CHILD

New Zealand / Nova Zelandija
1959
madlnchild@gmail.com

MA, Royal College of Art, Ceramics & Glass

STICKY MUCK, ceramic, sancai iron glaze, gold lustre, paint, glass, Egyptian paste, cadmium glazes, polymer clay / keramika, železova glazura sancai, zlati lister, barva, steklo, egipčanska pasta, kadmijeve glazure, polimerna glina, 80 x 80 x 8 cm

EINAT COHEN

Israel / Izrael
1959
einatcoh@gmail.com

Bezalel Academy of Art, Jerusalem ceramics design department, Israel

GOBLETS, porcelain sheets, handbuilt /
plošče iz porcelana, ročno oblikovano, h. 18, 15, 12, 10, 7 cm, d. 6, 5, 4, 3.5, 3 cm

VINOD DAROZ

India / Indija
1972
vinoddaroz@me.com

MFA, Ceramic Sculpture, Faculty of Fine Arts, M.S. University, Baroda, India

SILENT SHLOKA 2, stoneware with gold lustre, wheel thrown, stencilled and glazed, oxidised gas fired at 1280°C and gold lustre fired at 800°C / kamenina z zlatim listrom, vrtenina, šablonirano in glazirano, oksidacijsko žganje v plinski peči pri 1280°C, zlati lister žgan pri 800°C, 30 x 30 x 15 cm

MATTHEW DERCOLE

USA / ZDA
1981
matthewdercole.art@gmail.com

MFA, Ceramics, University of Iowa, Iowa City, USA

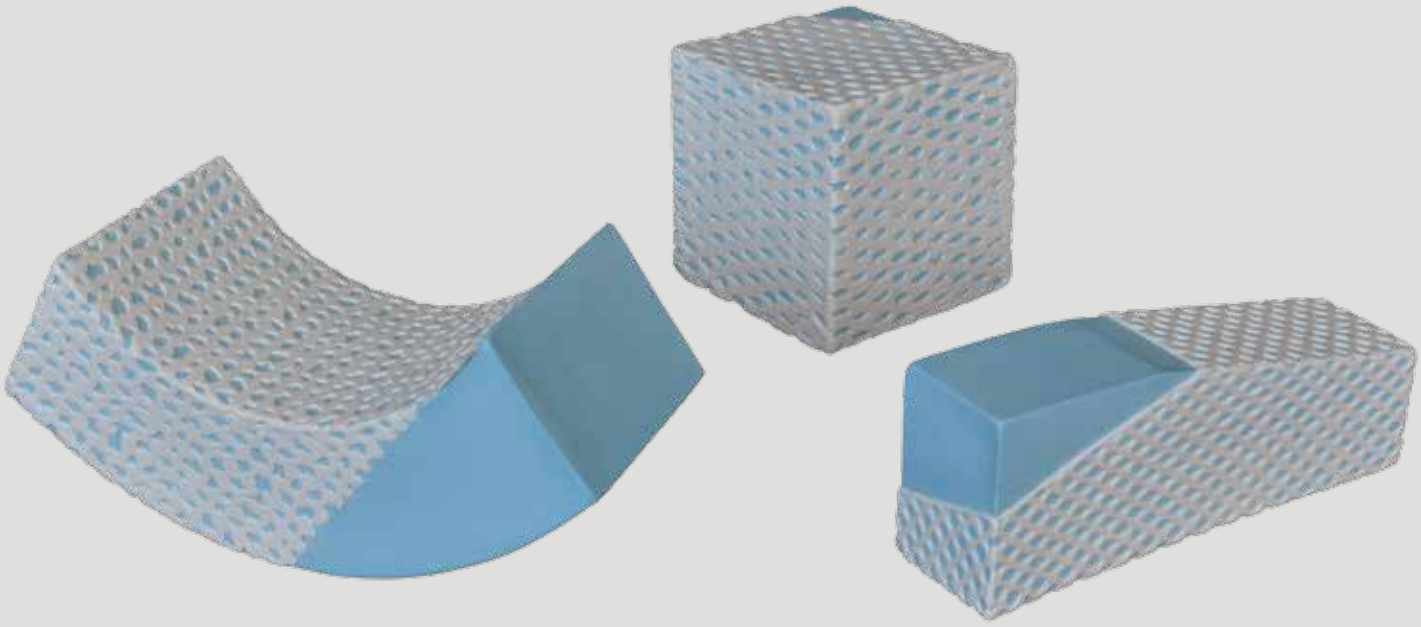
MANY WILL HELP YOU AS YOU FORGET ABOUT PHYSICS, porcelain, underglaze, handbuilt / porcelan, podglazura, ročno oblikovano, 38 x 29 x 13 cm

DEMET DICLE

Turkey / Turčija
1967
demetdicle@hotmail.com

Anadolu University, Turkey

BLUENESS INSIDE ME, Porcelain, 1260°C, handbuilt /
porcelan, žgan pri 1260°C, ročno oblikovano, 50 x 13 x 30 cm



KADIR ERTÜRK

Turkey / Turčija
1980
ertkkadir@gmail.com

MA, Ayfon Kocatepe University, Turkey

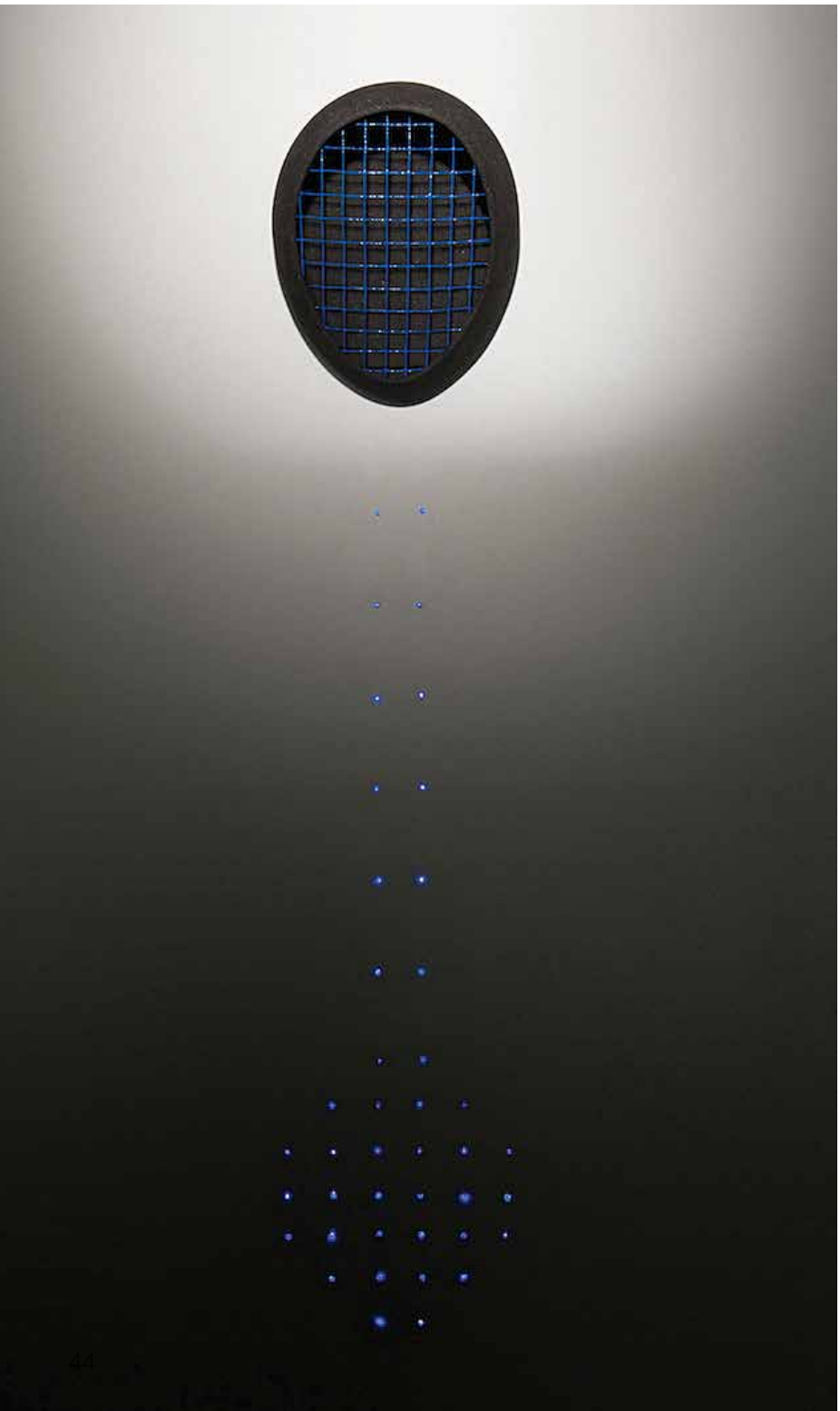
TRANSITION, casting clay, shaping by casting technique / ulito, 13.5 x 17.5 x 17.5 cm

RHIANNON EWING-JAMES

Ireland / England / Denmark
Irska / Velika Britanija / Danska
1990
ewingjames.rhiannon@gmail.com

1st Class Ba (hons) Contemporary Applied Arts – University of Ulster, United Kingdom

COWLING VENT, black stoneware, steel mesh, polyurethane liquid plastic, L.E.D lights / črna kamenina, jeklena mrežica, poliuretan, LED luči, 180 x 40 x 30 cm



SINÉAD FAGAN

Ireland / Irska
1974
sineceramics@gmail.com

BA (Hons), Ceramic Art, Crawford College of Art & Design, Cork, Ireland

STORM CHASER II, white stoneware clay, thrown and saggar fired /
bela kamenina, vrtenina, saggar žganje, 28 x 13 x 13 cm

LEA GEORG

Switzerland / Švica
1963
contact@leageorg.ch

University of Applied Sciences and Arts, Zürich, Switzerland

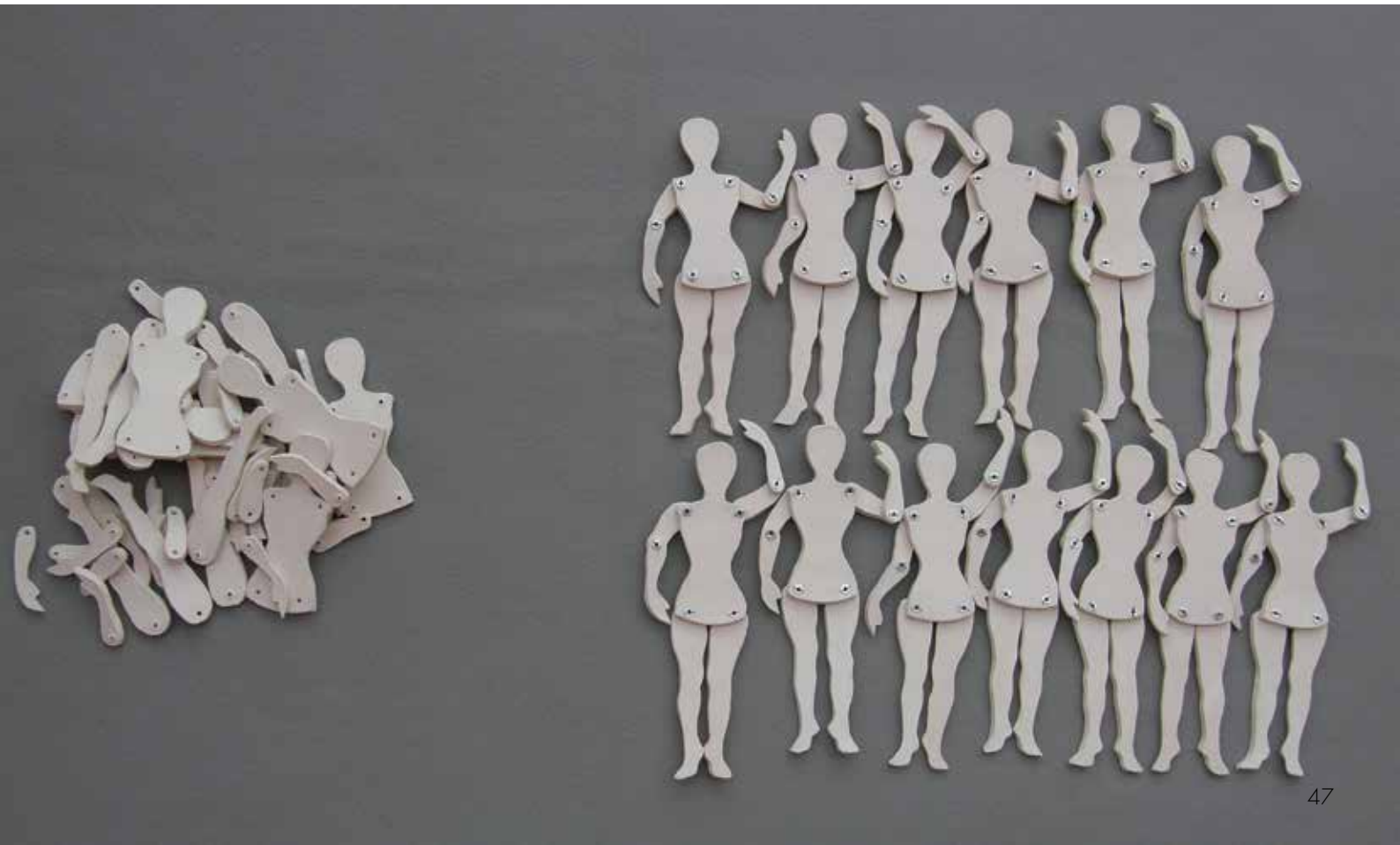
SEXTET B_Y_G_V, porcelain, cast porcelain, raw or sawn, transparent glazed interior, electric kiln 1260°C / porcelan, ulito, rezano, notranjost glazirana s prozorno glazuro, žgano v električni peči pri 1260°C, 38 x 90 x 15 cm

TATJANA GOMBOC JERMAN

Slovenia / Slovenija
1969
tatjana.gomboc.jerman@siol.net

MA in Economics, Slovenia

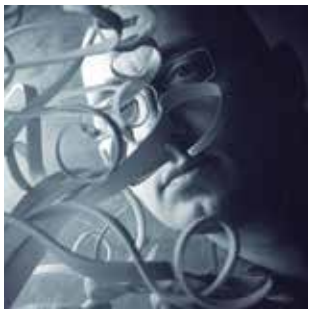
POPOLNI DRŽAVLJANI / PERFECT CITIZEN, stoneware, metal wire, clips, handbuilt / kamenina, kovinska žica, sponke, ročno oblikovano, 10 x 110 x 56 cm



ALBERTO GONZÁLEZ BUSTOS

Spain / Španija
1972
bustosescultura@yahoo.es

Annual course of ceramics, Valladolid, Spain



O2 BLUE, black stoneware, pigments, oxides, porcelain and enamel matte powder /
črna kamenina, pigmenti, oksidi, porcelan in emajl v prahu (mat), 37 x 36 x 10 cm

MARK GOUDY

USA / ZDA
1955
mgoud@yahoo.com

MA, Electrical Engineering, San Jose State University, San Jose, California, BA, University of Oregon, Eugene, Oregon, USA

EQUIPOISE SERIES – RELATIONAL FORMS (#520 & #501), burnished earthenware (unglazed), slip-cast, burnished, painted with soluble metal salts fired to 1075°C / polirana neglazirana lončenina, ulito, poslikano s topnimi kovinskimi solmi, žgano pri 1075°C, 20 x 44 x 23 cm

KAREN M. GUNDERMAN

USA / ZDA
1951
kmg@uwm.edu

MFA, University of Michigan, Ann Arbor, Michigan, USA

MICROSCOPY VESSEL PAIR, porcelain on laser-cut acrylic base, slipcasting / porcelan na lasersko izrezanem akrilnem podstavku, ulito, 26 x 25 x 20 cm

PINAR GUZELGUN

Turkey / Turčija
1984
pguzelgun@gmail.com

MA, Dokuz Eylul University, The Institute of Social Sciences, Turkey

Stay at home,
This is the safest place to be
Keep your tv on
We will keep you informed.

BLIND
DEAF
DISCOURAGED
NEGLIGENT
OBLIVIOUS,
1080°C, slipcasting, coloured by metal salts / ulito, barvano s kovinskimi solmi, žgano pri 1080°C, 20 x 15 x 14 cm

ZAHARA HAREL

Israel / Izrael
1956
zahara_harel@bezeqint.net

Bezalel Academy of Art and Design (Ceramics), Israel

GESTURES II, Limoge porcelain, slab built, ceramics pencils, underglazes, decals, gold lustre, clear glaze / limoški porcelan, grajeno s ploščami, keramični svinčniki, podglazure, nalepke, zlati lister, brezbravna glazura, 6 x 16 x 12 cm (each / vsak), 40 cm (total / celota)

MARTIN HARMAN

UK / Velika Britanija
1986
martindharman@gmail.com

MA, Cardiff School of Art and Design, United Kingdom

SUNRISE, ceramics, thrown & handbuilt /
ročno oblikovana keramika, vrtenina, 21 x 20 x 26 cm

CRAIG HARTENBERGER

USA / ZDA
1990
chberger14@gmail.com

BFA, Missouri State University, USA

ANCHOR, wood fired stoneware, handbuilt/
kamenina, žgano v keramični peči na drva, ročno oblikovano, 14 x 20 x 14 cm

JON HATFULL

UK / Slovenia
Velika Britanija / Slovenija
1955
whitecowgallery@gmail.com

BA (Hons) Photography (1st class), Nottingham Trent University, United Kingdom

SOMEWHERE BETWEEN WHIPPING BOY AND THUG and SOMEWHERE BETWEEN SKIPPING ROPE AND SLUG,
white earthenware with on-glaze transfers / bela engobirana lončenina, nadglazurni tisk, 29 x 21 x 1 cm

RIKA HERBST

South Africa / Republika Južna Afrika
1967
rika@bohlokoastudio.co.za

Diploma in Marketing

ODYSSEY 2, porcelain, slip cast, hand carved, glazed and gold lustre on rim /
porcelan, ulito, ročno rezano, glazirano, zalti lister na robu, 6 x D. 11.5 cm

MAREK JACISIN

USA / Slovakia
ZDA / Slovaška
1962
marekjacisin@gmail.com

MSc in Economics

GAME TO PLAY 2, stoneware, slabbuilt / kamenina, grajeno s ploščami, 30 x 30 x 8 cm

NAYOUNG JEONG

Republic of Korea / Južna Koreja
1983
artistnayoungjeong@gmail.com

MFA, Rhode Island School of Design, Providence, Rhode Island, USA

FOLDING+DOOR, porcelain, tread, wood, handbuilt /
porcelan, nit, les, ročno oblikovano, 152.4 x 66.04 x 3.81 cm

LJUBICA JOCIĆ KNEŽEVIĆ

Serbia / Srbija
1973
ljubicaceramics@hotmail.com
PhD student, Applied Art and Design, University of Arts in Belgrade, Serbia

ANALYSIS OF COMMODIFICATION – LINEAR TRANSFORMATION, porcelain, black porcelain, glass, wooden frame and wooden table, hand made forms and tile / porcelan, steklo, lesena okvir in miza, ročno oblikovano, 155 x 60 x 60 cm

BARBARA JURKOVŠEK

Slovenia / Slovenija
1981
barbara.jurkovsek@gmail.com

MA, Academy of Fine Arts and Design, Department of Painting, Ljubljana, Slovenia

ALBINO UNITED, ceramics / keramika, 30 x 30 x 16 cm

LEMAN KALAY

Turkey / South Korea
Turčija / Južna Koreja1981
lemankalay@hotmail.com

PhD, Hacettepe University, Faculty of Fine Arts, Department of Ceramics, Ankara, Turkey

MEETING II, porcelain paper clay, casting, gold painting / porcelain paper clay, ulito, poslikava z zlatom

SATOSHI KINO

Japan / Japonska
1987
kinosatoshi1105@gmail.com

MFA, Ceramic art, Kyoto City University of Art, Japan

THE OROSHI WIND, porcelain, wheel-throwing / porcelan, vrtenina, 28 x 83 x 10 cm

AGNE KONDRATAITE

Lithuania / Litva
1982
agne_ko@yahoo.com

MA, Vilnius Academy of Fine Art, ceramics department, Lithuania

BY MYSELF, white clay, balloon, glaze, handbuilt, firing about 1000°C /
bela glina, balon, ročno oblikovano, glazirano, žgano pri okrog 1000°C, 21 x 20 x 27 cm

IHOR KOVALEVYCH

Ukraine / Ukrajina
1953
kovalevychihor@gmail.com

BFA, Lviv State Institute of Decorative and Applied Arts, Ukraine

SUMMER OBJECTS, stoneware, glazes, handbuilt /
kamenina, glazirano, ročno oblikovano, 27 x 34 x 71 cm

EMILIA KRANKOWSKA

Poland / Poljska
1990
emiliakrankowska@op.pl

MA, Academy of Art and Design in Wrocław, Poland

THINK!, porcelain, overglaze paint, plexiglass, polymer glue, casted /
porcelan, naglazurna poslikava, pleksi steklo, polimerno lepilo, ulito, 90 x 160 x 9 cm

BARBARA KUIJKEN

Belgium / Belgija
1966
barbara.ck@hotmail.com

Specialization ceramics, Academy of arts Halle, Germany

LOST 2, porcelain, layers of porcelain build with and around paper, twigs and other organic material, carefully polished, 1250°C (electric kiln) / plasti porcelana, modelirane s papirjem, vejicami in drugim organskim materialom, polirano, žgano pri 1250°C, 12 x 25 x 10 cm

IVA KUKURIĆ

Serbia / Czech Republic
Srbija / Češka
1985
ivakukuric@gmail.com

MA, Academy of Arts, Architecture and Design, Ceramics Department, Prague, Czech Republic

GEORGE THE DRAGON, porcelain, slab built, airbrushed with underglazed colours / porcelan, oblikovano s ploščami, z razpršilom nanešene podglazurne barve, 33.5 x 12 x 17 cm

NORIKO KURESUMI

Japan / Japonska
1958
nk@norikokuresumi.com

Wayou high school (liberal arts), Japan

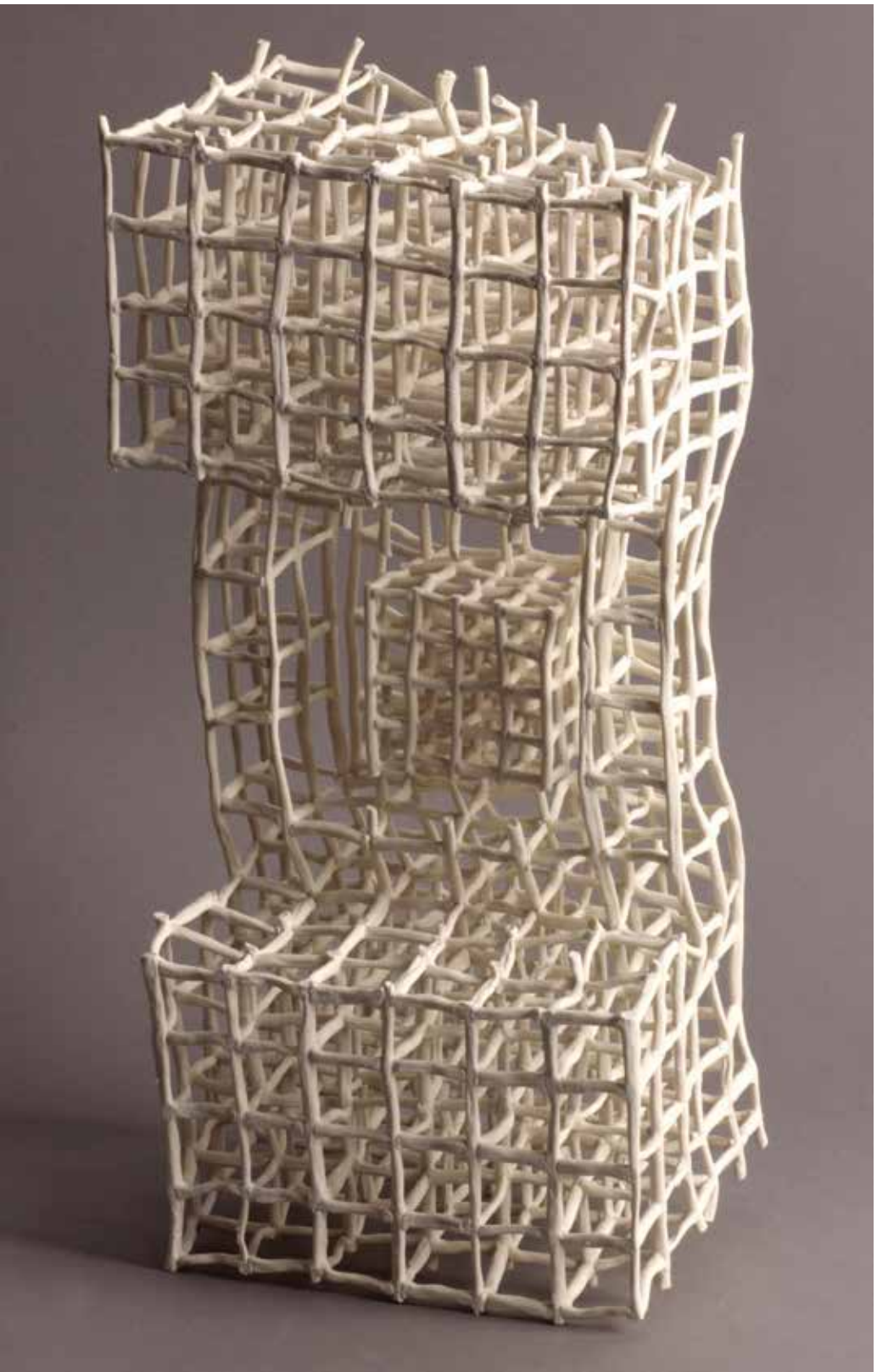
SEA OF MEMORY, porcelain, cone 6 oxidation / porcelan, oksidacijsko žganje, 19 x 28 x 27 cm

TÍMEA LANTOS

Hungary / Madžarska
1985
tutun13@gmail.com

Moholy-Nagy University of Art and Design, porcelain designer, Budapest, Hungary

HARMONIC CONVERGENCE, porcelain, hand-rolled, handbuilt /
porcelan, ročno oblikovano s svaljki, 16 x 14 x 46 cm



PINA LAVELLI

UK / Italy
Velika Britanija / Italija
1954
lavellip@gmail.com

BA (Hons), Ceramics, University of Westminster, United Kingdom

WALL PIECE – 2, glazed black S/W, press mould / glazirana črna glina, vtisnjeno v kalup, 50 x 50 x 8 cm

ROBERT LAWARRE III

USA / ZDA
1972
lawarre3@gmail.com

BFA Ceramics, University of Central Florida, USA

ARMAGEDDON, LACED IN FOOLS GOLD, stoneware, glaze, underglaze, wire, imitation gold, soft slab built, impressed and carved with coil and pinch additions, fired to Cone 6 / kamenina, poglazura in glazura, imitacija zlata, vtisnjeno in rezano s spiralo in naščipano, 43 x 20 x 15 cm

TANJA LAŽETIĆ

Slovenia / Slovenija
1967
tanja@lazetic.si

Diploma, Faculty of Architecture, University of Ljubljana, Slovenia

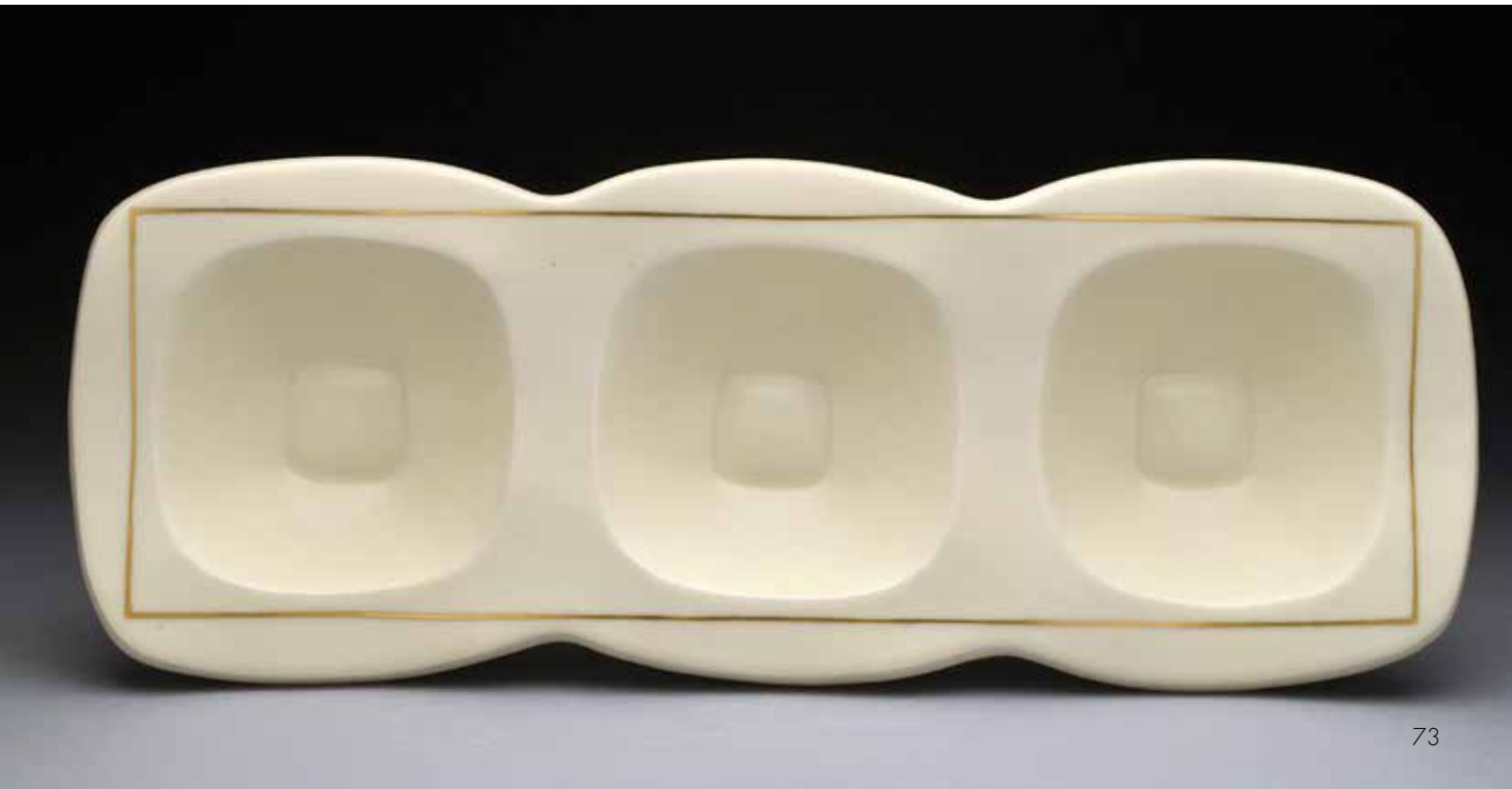
SPOMENIK NEZNANIM JUNAKOM / MONUMENT TO THE UNKNOWN HEROES, ceramics, print on ceramics plate, ten round plates, installation / keramika, tisk na keramičen krožnik, deset okroglih krožnikov postavljenih v inštalacijo, 160 x 110 cm, 20 cm (each / vsak)

CLAY LEONARD

USA / ZDA
1984
clayl@bgsu.edu

MFA, Ceramics, Bowling Green State University, USA

TRIUNE TRAY, porcelain, gold lustre, slip-cast, Cone 6 / porcelan, zlat lister, ulito, 5 x 42 x 15 cm



INKE LERCH

Germany / Nemčija
1946
u-i.lerch@fiete.net

1966–1971, Muthesius – Werkkunstschule / Fachhoch-Schule für Gestaltung, Kiel, Germany

RESTING FORM, stoneware, thrown on a wheel / kamenina, vrtenina, 15 x 30 cm

OLEKSANDR MIROSHNYCHENKO

Ukraine / Ukrajina
1983
ceramicsoul.com@gmail.com

MA, Industrial design

BRICKS, earthenware, slab build, engobe / engobirana lončenina, grajeno s ploščami, 50 x 50 x 20 cm

MATTHEW MITROS

USA / ZDA
1978
matthew.t.mitros@ua.edu

MFA, Ceramics, University of Washington, USA

PRE-COLUMBIAN RAVE, ceramic, slip-cast and extruded / ulita in ekstrudirana keramika, 25 x 25 x 12 cm

CLAIRE MURRAY

UK / Velika Britanija
1947
clairefmurray@hotmail.com

Post-graduate Certificate in Education

DOG EMOTIONS, clay, slab, coil, pinch / glina, ročno oblikovano, 37 x 10 x 10 cm

YURIY MUSATOV

Ukraine / Ukrajina
1981
musatov.yuriy@gmail.com

MA, Lviv National Academy of Arts, Ukraine

AWAKENING ENERGY, chamotte, copper oxide, stoneware, glaze, 1150°C, reduction firing / šamot, kamenina, bakrov oksid, glazirano, redukcijsko žganje pri 1150°C, 33 x 32 x 19 cm

BAHAREH NEHJIRI

Iran / South Korea
Iran / Južna Koreja
1985
bahar_nch@yahoo.com

MA, Ceramic Art

ORGANIC EGG, stoneware, coiling / kamenina, oblikovano s svaljki, 20 x 15 x 15 cm

NEMANJA NIKOLIĆ PRIKA

Serbia / Srbija
1979
nnprika@yahoo.com

Diploma, Academy of Applied Arts (Section Ceramics), Belgrade, Serbia

CONDUCTING FINGERTIPS, porcelain, wooden frame, LED, paper clay /
porcelan, lesen okvir, LED luči, paper clay, 50 x 46 x 6 cm

KATEŘINA NOVOTNÁ

Czech Republic / Češka
1992
ka-nov@seznam.cz

Diploma, High art school in Ostrava, Department of ceramic design, Czech Republic

HIDDEN, paper porcelain, wood, magnets, LED light stripes, combined porcelain techniques, screen printing / paper porcelain, kombinirane porcelanske tehnike, les, magneti, LED diode, sitotisk, 35 x 35 x 4 cm

MIGUEL ANGEL PADILLA GÓMEZ

Mexico / Mehika
1974
miguelangelpadillagomez007@gmail.com

Licenciate in Visual Arts, Faculatad de Artes y Diseño,
Universidad Nacional Autónoma de México, Mexico

THE FLIGHT, birdcage and clothing covered with slip clay, transparent ceramic glaze, fire cone 04 experimental object submerged slip / ptičja kletka premazana z engobo, prosojna keramična glazura, eksperimentalno potopljeno v glino, 35 x 40 x 26 cm

JASMINA PEJČIĆ

Serbia / Srbija
1965
watching.jp@gmail.com

MA, Academy of Applied Arts, Department of ceramics, Belgrade, Serbia

VALID UNTIL, porcelain, fired at 1200°C, combination with print / porcelan, žgano pri 1200°C, tisk, 28 x 100 x 70 cm

MILAN PEKAŘ

Czech Republic / Češka
1980
M.Pekar@seznam.cz

MA, studio of ceramic and porcelain

COLLECTION OF CRYSTALLINE VASES, porcelain, slip casting and variety of glazes / porcelan, ulito, različne glazure, 40 x 50 x 35 cm

JOŠKO PEKOVIČ

Hrvaška / Avstrija
1991
josko.pekovic@hotmail.com

BA, Plastische Konzeptionen, Ceramics

NATURAL EVIL, glazed ceramic, connected with coloured glue, modelling /
glazirana keramika, lepljeno z barvnim lepilom, modelirano, 80 x 200 x 110 cm

DANIJELA PIVAŠEVIĆ-TENNER

Serbia / Germany
Srbija / Nemčija
1980
danijela@dada-art.net

MA, Weissensee School of Art, Berlin, Germany

THE STYLE OF SECONDS, glazed up to 1280°C, overglaze decoration, video work /
glazirano in žgano pri 1280°C, nadglazurna dekoracija, video, 26 x 48 x 15 cm

KARIN PUTSCH-GRASSI

Germany / Nemčija
1960
karin@putsch-grassi.it

MA, Art Institute, Ceramics, Florence, Italy

FUJI, stoneware clay, copper glaze, wheel throwing, raku fired to 1000°C reduction /
kamenina, bakrova glazura, vrtenina, raku žganje pri 1000°C, 28 x 43 x 27 cm

LIZA RIDDLE

USA / ZDA
1953
liza_riddle@yahoo.com

MA, University of California, Berkeley, California, USA

FRACTURED (#347 and #331), ceramic, soluble metal salts, black underglaze / keramika, vodotopne kovinske soli, črna podglazura, 40 x 15 x 11 cm

TANIA RODRIGUEZ FERNANDEZ

Spain / Španija
1986
rtania24@yahoo.es

BFA, Senior technical ceramic art

THE QUEEN OF CREAM, porcelain, molds and potter's wheel /
porcelan, kalupi, vrtenina, 22 x 21 x 21 cm

STEPHANIE MARIE ROOS

Germany / Nemčija
1971
kontakt@stephanie-roos.de

University of Education Weingarten, Germany

GAMES WITHOUT FRONTIERS, stoneware, porcelain slip, oxide, hollow built, biscuit fired / kamenina, porcelanska engoba, oksidi, ročno oblikovano, biskvitno žganje, 71 x 23 x 18 cm (boy standing / stoječi deček), 37 x 23 x 35 cm (boy sitting / sedeči deček), 39 x 24 x 28 cm (girl kneeling / klečeča deklica), 1 x 4 x 1 cm (street chalk modeled in ceramic / kreda iz keramike)

IRIT ROSENBERG

Israel / Izrael
1949
irit.rosenberg@gmail.com

MA in Art, Fordham University, New York City

WALL RELIEF 2, ceramics, metal, high fired gas kiln, engobes, silk screened and painted images on clay / keramika, kovina, žgano v plinski peči, engobe, sitotisk in poslikava, 14 x 50.5 x 4 cm

MARA RUZZA

Italy / Italija
1959
ruzzamara@gmail.com

MA, Accademia Belle Arti

GINGER Y2, Maiolica, porcelain / majolika, porcelan, 15 x 20 x 40 cm

VOLHA SAFRONAVA

Belarus / Czech Republic
Belorusija / Češka
1988
volhasafronava@gmail.com

MA student, Ceramics and porcelain

THIS IS NOT HAT, porcelain, founding, moulding /
porcelan, ulito, 6–11 x 9–18 cm

HANIBAL SALVARO

Croatia / Hrvaška
ladica14@gmail.com
1935

Faculty of civil engineering

POLYVALENT PYRAMIDAL OUTSIDE INSTALLATION WINPOLI, terracotta porotherm bricks / terakota porotherm opeke, 209–342 x 209–418 x 420–735 cm

PERIHAN ŞAN ASLAN

Turkey / Turčija
1978
perihansanaslan2010@gmail.com

MA, Department of Ceramics at Faculty of Fine Arts, Hacettepe University, Turkey

MEMORY, porcelain, mixed technique, glazed porcelain, 1300°C /
mešana tehnika, glaziran porcelan, 1300°C

NATAŠA SEDEJ

Slovenia / Slovenija
1960
natasasedej@windowslive.com

Diploma, Faculty of Arts and Humanities, Ljubljana, Slovenia

TEŽNOST IN MILOST / GRAVITY AND GRACE, white clay, porcelain, red glaze, wire, handbuilt, mixed technique, fired at 1050°C and 1265°C / bela glina, porcelan, rdeča glazura, žica, ročno grajeno, mešana tehnika, žgano na 1050°C in 1265°C, 135 x 85 x 80 cm

ŞENAY ŞEN
Turkey / Turčija
1988
sn.senay@gmail.com

MA, Fine Art Institute of Dokuz, Eylul University, Turkey

HOMO – DISEGNO, glazed ceramic, slipcasting and manual modeling / glazirana keramika, ulito, modelirano, 4 x 6 x 6 cm (each / vsak), D. 50 cm

VLADICA SIVČEV

Belgium / Belgija
1953
vladica.sivcev@scarlet.be

Académie des arts et métiers Constantin Meunier, Brussels, Belgium

OPPORTUNITY, stoneware and porcelain, slab and coiling /
kamenina in porcelan, oblikovano s ploščami in svaljki, 25 x 36 x 32 cm

DEBRA SLOAN

Canada / Kanada
1952
debraesloan@gmail.com

BFA, Emily Carr Institute of Art and Design, Canada

NEW CONSUMER, red clay, slips, straw, built solid, hollowed, modelled, carved, painted and added straw hair and eyelashes / rdeča glina, engobe, slama, modelirano, rezano, poslikano, 36 x 25 x 30 cm

THORA FINNSDOTTIR SOE

Denmark / Iceland
Danska / Islandija
1974
thora1405@hotmail.com

MA, The Royal Danish Academy of Fine Arts, Denmark

FRAGMENTS OF MEMORIES, stoneware, porcelain slip, white mate stoneware glaze / kamenina, porcelanska engoba, bela mat glazura za kamenino, ročno oblikovano, ulito, 5 pieces / kosov: 61,102, 82, 43, 21 x 133, 159, 44, 112, 16 x 22, 21, 5, 7, 4 cm

PIOTR STACHLEWSKI

Poland / Poljska
1964
piotr.stachlewski@wp.pl

Diploma, Lodz College of Fine Arts, Poland

THE STING FROM THE CYCLE CELESTIAL BODIES, stoneware plate, cobalt and engobe under the glaze, the plate shaped in the gypsum form / kamenina, kobalt in engoba, oblikovano v kalupu, glazirano, 4.2 x 38.5 x 38.5 cm

THOMAS STOLLAR

USA / UK
ZDA / Velika Britanija
1980
thomastollar@gmail.com

Ph.D. student, University of Sunderland, United Kingdom

A DAY IN THE LIFE, porcelain, slab, silk screen, under glaze pencil /
porcelan, grajeno s ploščami, sitotisk, podglazurni svinčnik, 250 x 100 x 2 cm

ROLAND SUMMER

Austria / Avstrija
1955
roland.summer@aon.at

TU Graz, study of Architecture, Austria

VESSEL OBJECT, stoneware clay, terra sigillata, handbuilt, burnished, terra sigillata – raku / kamenina, terra sigillata, ročno oblikovano, polirano, raku, 42 x 36 x 36 cm

BRAHMA SWAROOP

India / Indija
1975
artistbrahma@rediffmail.com

Banaras Hindu University, Varanasi, India

MEDITATION, ceramic, stoneware ceramic, fired in wooden kiln temperature 1250°C / keramika, kamenina, žgano v keramični peči na drva pri 1250°C, 75 x 30 x 45 cm

OMUR TOKGOZ

Turkey / Turčija
1966
de.omur@gmail.com

Diploma, Ege University, Textile Engineering, Turkey

RELATIVITY, porcelain, slip casting / porcelan, ulito, 10 x 30 x 15 cm

FIDAN TONZA

Turkey / Turčija
1981
fidantonza@hotmail.com

Fine Arts Institute, Philosophy of Art, Dokuz Eylul University, Turkey

BORN IN THE METROPOL, ceramic, casting and handbuilt, glazed 1080°C / keramika, ulito in ročno oblikovano, žgano pri 1080°C, 45 cm x 25 cm

LUDMILLA VAN DER SPOEL

Netherlands / Nizozemska
1968
ludmillavanderspoel@hotmail.com

BA, AKI academy of fine arts

AT THE END OF THE WORLD TAKE THE FERRY, stoneware, handbuilt / kamenina, ročno oblikovano, 49 x 34 x 35

VELIMIR VUKIĆEVIĆ

Serbia / Srbija
1950
vvukicevic@sbb.rs

Faculty of Applied Arts, Belgrade, Serbia

DÉJÀ VU, porcelain, slip cast porcelain / porcelain, ulito, 55 x 45 x 15 cm

KIYOSHI YUNOHARA

Japan / Japonska
1963
yuno@ae.auone-net.jp

MA, Fine arts, Fukuoka University of Education, Japan

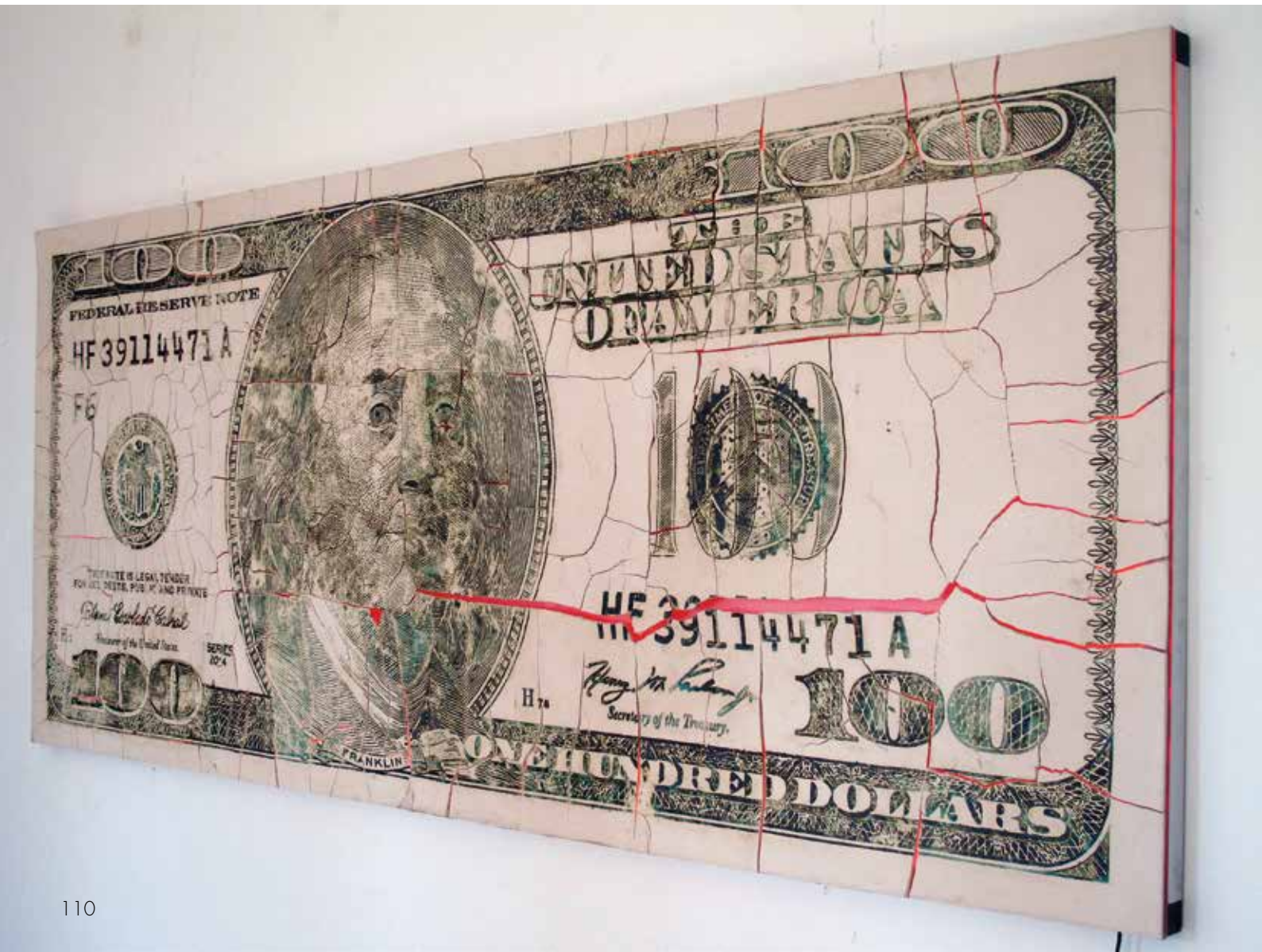
THE FRAGMENT OF MEMORY, ceramic, mold casting / keramika, ulito, 12 x 36 x 73 cm

VELJKO ZEJAK

Serbia / Slovenia
Srbija / Slovenia
1980
velja_klik@yahoo.com

MA, Faculty of Applied Art and Design, Sculpture department, Beograd, Serbia

BIG MONEY / VELIKI DENAR, installation, ceramics, two drawings, graphics in clay /
instalacija, keramika, 2 risbi, grafika v glini, 90 x 200 x 0.5 cm



LJUBICA ZGONEC ZORKO

Slovenia / Slovenija
1953
zorko.ljubica@gmail.com

Social sciences

BREZ NASLOVA / UNTITLED, clay, reduction / glina, redukcija, 50 x 40 x 10 cm

VALERIE ZIMANY

USA / ZDA
1973
vzimany@clemson.edu

MFA, Kanazawa College of Art, Crafts, Ceramics, Kanazawa, Japan

CHIGIRI-E (FULL LEADED), porcelain with custom silkscreen and vintage overglaze decals, gold, slipcast and wheel-thrown / porcelan, sitotisk, nadglazurne nalepke, zlato, ulito in vrteno , 30 x 30 x 30 cm

DAWID ŻYNDA

Poland / Poljska
1988
dawid_zynda@o2.pl

MA, The Eugeniusz Geppert Academy of Art and Design,
Ceramic and Glass Department, Wrocław, Poland

BALEEN OF THE WHALE, porcelain, casted / porcelan, ulito, 40 x 60 x 30 cm

DANI ŽBONTAR

Slovenia / Slovenija
1957
dani.zbontar@gmail.com

Diploma, Faculty of Architecture, University of Ljubljana, Slovenia

ZAVRŽENO / ABANDONED, chamotte porcelain, slab built /
šamotiran porcelan, oblikovano z glinenimi ploščami, 1200–1250°C, 19 x 37 x 30 cm

ADAM ŽELEZNÝ

Czech Republic / Češka
1986
adam.zele@gmail.com

MA, Academy of Arts Architecture and Design, Ceramics and Porcelain, Prague, Czech Republic

THE BLAST, various ceramic materials, experimental – shaping by detonation / različni keramični materiali, oblikovano z eksplozijo, 18 x 18 x 12 cm

UNI
CU
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15.05. / 30.09.2015
NARODNI MUZEJ SLOVENIJE
METELKOVA
MEDNARODNA
RAZSTAVA KERAMIČNIH DEL
ŠTUDENTOV
UMETNIŠKIH ŠOL

15.05. / 30.09.2015
NATIONAL MUSEUM OF SLOVENIA
METELKOVA
INTERNATIONAL EXHIBITION
OF CERAMIC WORKS
BY STUDENTS OF ART SCHOOLS

RAZNOVRSTNI ŠTUDIJSKI MODELI

Mednarodni trienale keramike UNICUM je že v idejni zasnovi načrtoval študentsko razstavo kot pomemben del celotnega UNICUMA. Razstava keramike mladih ustvarjalcev akademij in fakultet s svojo navzočnostjo opozarja na pomemben segment izobraževanja na področju keramike, ponuja primerjavo različnih kulturno-izobraževalnih institucij, posebej pa opozarja na neizdelano strategijo takega študija v Sloveniji. Raznovrstni študijski modeli ponujajo vpogled v preplet različnih likovnoteoretskih znanj, tehnoloških izkušenj in raznovrstnih umetnostih področij v kontekstu umetniškega izobraževanja. Razstava študentov prikazuje povezovanje študentov keramike na akademijah in umetniških šolah, seznanja mlade z najstarejšim likovnim medijem in spodbuja mlajše generacije na področju univerzalnega avtorskega ustvarjanja.

Usmeritev univerzitetnega študija je smiselno izhodišče za oblikovanje programa določene smeri, ki razvija določene koncepte v okviru različnih interpretacij likovne umetnosti. Študij na različnih fakultetah in oddelkih omogoča poleg specifičnega programa tudi raziskovanje lastnega videnja v kontekstu sodobnih likovnih vprašanj in teoretskih načel. Področja se med seboj razlikujejo, a tudi povezujejo in dopolnjujejo, saj vse izhaja iz primarnega vzgiba in potrebe po umetniškem izražanju.

Vsaka generacija je odločilna in vzpostavlja nov posluh za spremembe, razvija svoje lastne projekte in svoje lastne tehnike. Tehnološki napredek v sodobnem času spreminja kulturne tradicije, s tem pa tudi načine razumevanja znanega v umetnosti prihodnosti, posebej na področju izobraževanja o novih tehnologijah in medijih.

Razstava keramičnih del študentov umetniških šol razkriva gledalcu raznovrstnost izobraževalnih pristopov, opozarja na navzočnost tega prvobitnega likovnega medija in zagotavlja nadaljnji razvoj keramike na področju aktualnega likovnega dogajanja.
Razstava je sestavni del raziskovanja predvsem mladih ustvarjalcev in obvezen del v procesu ustvarjanja in preverjanja v samem sebi v odnosu do drugih. Razstava je potrditev razmišljanja, dosežkov, je izkušnja avtorja in posredovanje dognanj kulturni javnosti ter vnaša v ustvarjalni proces motivacijo, tekmovalnost, ocenjevanje in primerjanje z drugimi,

DIVERSE STUDY MODELS

The International Ceramic Triennial UNICUM planned a student exhibition as an important segment already in its initial concept. Through their presence, the exhibited ceramics by young artists from academies and faculties draw attention to an important segment of education in the field of ceramics, offer a comparison between different cultural education institutions, and in particular draw attention to the absence of a clear strategy for this type of study in Slovenia. The diverse study models provide insight into the mixture of different theoretical knowledge of the visual arts, technological experiences, and diverse artistic areas in the context of art education. The student exhibition brings together students of ceramics from different academies and art schools, introduces the young to the oldest visual art medium, and encourages the younger generations in the field of universal creative authorship.
The direction of the university study is a sensible starting-point for elaborating a program of a certain direction that would develop concepts within the different interpretations of the visual arts. The study at different faculties and departments enables besides a specific programme also exploration of one's own vision in the context of contemporary visual art questions and theoretical principles. Individual fields differ as much as they are connected and complement one another, because everything starts with the primary impulse and need for artistic expression.
Every generation is of decisive importance and creates new understanding for changes, developing its own projects and techniques. Technological progress nowadays changes cultural traditions, changing also the ways we understand what is known in the art of the future, especially in the field of education in new technologies and media.
The exhibition of ceramic works by students of art school reveals the diversity of approaches to education in the field, draws attention to the presence of this primeval visual art medium, and ensures the further advancement of ceramics in line with the current developments in the visual arts.
The exhibition is an essential element of the exploration mainly young artists must engage in and a necessary part of the process of creating and that of finding out about oneself in comparison to others. The exhibition is a confirmation of reflections and achievements, a special experience for the authors; it mediates findings to the cultural public, and adds motivation, competitiveness, evaluation, and

odgovornost do svojega dela in sprejemanje konstruktivne kritike.

Izbor umetniških šol, ki sodelujejo na trienalu, je narejen po ključu, po katerem so povabljene tiste šole iz držav, od koder prihajajo člani mednarodne strokovne žirije. Sodelovanje fakultet in akademij na mednarodnem trienalu keramike UNICUM je pomemben prispevek v prizadevanju za uveljavljanje avtorske, oblikovalske, uporabne in inovativne umetniške keramike, predvsem pa je sodelovanje povezava z osnovno usmeritvijo študija in poglabljanje v karakterne značilnosti keramičnega medija.

Hkrati s tekmovalnim delom v Narodnem muzeju Slovenije poteka mednarodna razstava keramike študentov umetniških šol in akademij po izboru vabljenih mentorjev iz držav, od koder prihajajo člani žirije (Nemčija, Slovenija, Srbija in Turčija). Dela slovenskih študentk in študentov so izbrale: Katja Kastelic, prof. Anica Krašna Kocijan in prof. Tanja Pak. Sodelujejo fakultete in akademije:

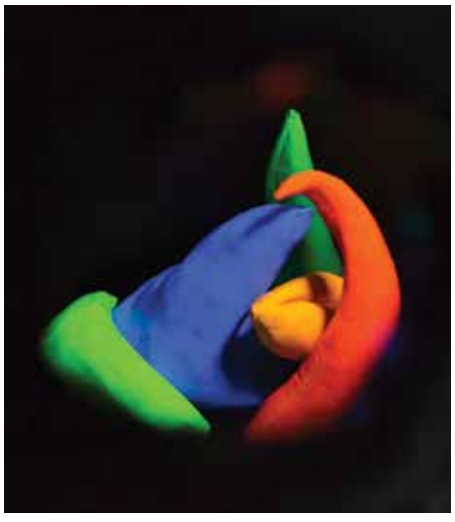
- Pedagoška fakulteta Maribor, Oddelek za likovno pedagogiko,
- Pedagoška fakulteta Ljubljana, Oddelek za likovno pedagogiko,
- Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, Oddelek za industrijsko in unikatno oblikovanje, smer Unikatno oblikovanje - steklo in keramika,
- Fakultet primjenjenih umetnosti Univerziteta umetnosti u Beogradu, Beograd,
- Fakulteta lepih umetnosti Univerze v Kocaeliju – Oddelek za Keramiko, Kocaeli,
- Burg Giebichenstein University of Art and Design – Oddelek za keramiko, Halle.

Dragica Čadež Lapajne

comparison with others to the creative process, as well as a responsible attitude to one's own work and accepting constructive criticism.
The selection of art schools which participate in the triennial was made in line with the principle that they are from the same countries as the members of the international professional jury. The participation of faculties and academies in the International Ceramic Triennial UNICUM is an import contribution to the efforts for asserting authored, designed, applied, and innovative art ceramics, but their participation is above all connected with the basic direction of their study and deepens the insight of the participants in the character traits of the ceramic medium.
Alongside the competition section, the National Museum of Slovenia stages an international exhibition of ceramics by students of art schools and academies, selected by invited mentors from the same countries as the jury members (Germany, Slovenia, Serbia, and Turkey). The works of the Slovene students have been chosen by Professor Katja Kastelic, Professor Anica Krašna Kocijan, and Professor Tanja Pak. The following faculties and academies participate in the exhibition:

- Faculty of Education, Maribor, Department of visual art education
- Faculty of Education, Ljubljana, Department of visual art education
- Academy of Fine Arts and Design, University of Ljubljana, Department of Industrial and Unique Design
- Faculty of Applied Arts, Belgrade Art University, Belgrade
- Faculty of Fine Arts, University of Kocaeli, Ceramics Department, Kocaeli
- Burg Giebichenstein University of Art and Design – Ceramics Department, Halle

Dragica Čadež Lapajne



NIKA ERJAVEC

Univerza v Ljubljani
Akademija za likovno umetnost in oblikovanje
The Academy of Fine Arts and Design of the University of Ljubljana
Oddelek za industrijsko in unikatno oblikovanje
smer Unikatno oblikovanje - steklo in keramika
prof. Tanja Pak
prof. Dragica Čadež Lapajne

UJETA SKRIVNOST /
CAPTURED SECRET, ceramics, glaze, UV light bulb neon colour, handbuilt /
žgana glina, glazura, UV žarnica neon barve, ročno oblikovano, 53 x 55 x 31 cm

KRISTINA DRNOVŠEK

ZLATA DOBA /
GOLDEN AGE, ceramics, handbuilt /
žgana glina, ročno oblikovano,
41 x 32 x 32 cm

NEJA HMELJAK

UJETNIKA /
PRISONERS, ceramics, glaze, moulde, handbuilt /
keramika, glazura, ročno oblikovano,
33 x 33 x 33 cm

KAJA UPELJ

IDENTIFIKACIJA /
IDENTIFICATION, ceramics, clay mold casting, wooden frame /
keramika, ulito, lesen okvir,
60 x 50 x 6 cm

BRINA VIDIC

TEHNOLOŠKI NAPREDEK + ČLOVEK /
TECHNOLOGICAL PROGRESS + HUMAN,
ceramics, plastic, glass, metal, fabric,
paper, tape, record /
keramika, plastika, steklo, kovina, blago, papir,
kasete, plošče, 70 x 50 x 11 cm

SIMONA ŽIHER

ZDRAVILO? /
MEDICAMENT?,
chamotte white clay, glue, pills,
package for pills, mixed media /
šamotirana bela glina, lepilo, tablete,
embalaža tablet, mešana tehnika,
44 x 25 x 55 cm

MAJA AMBROŽIČ

**Univerza v Ljubljani /
University of Ljubljana
Pedagoška fakulteta /
Faculty of Education
Likovna pedagogika,
Eksperimentalna keramika
prof. Mirko Bratuša,
prof. Roman Makše**

SLEEPING BABY,
clay, handbuilt /
glina, ročno oblikovano,
17 x 34 x 34 cm

TAMARA BREGAR

TAKO NO KAMI,
black clay, patina /
črna glina, patina,
53 x 83 x 87 cm

SIMONA FLEGAR

TAKEN FROM NATURE,
white clay, engobe /
bela glina, engoba,
23 x 27 x 20 cm

ANA KAVČNIK

NA POMOČ! /
HELP!,
glaze, patina /
glazura, patina z
luminiscentnim pigmentom,
60 x 39 x 51 cm

MATEJA SMOLE

RAZKRAJANJE /
DECOMPOSITION,
clay, handbuilt, installation /
glina, ročno oblikovano,
instalacija,
90 x 250–300 x 80 cm

ŠTUDENTI 4. LETNIKA

Adanič Larisa, Goličnik Katja, Hršak Tamara Juhart Natalija, Koder Laura,Korčulanin Laura, Korošec Lara, Kovač Manica, Križman Doris Natalija, Marot Simona, Praznik Andrej, Šmolar Katja, Stiplovšek Vojko, Školnik Urška

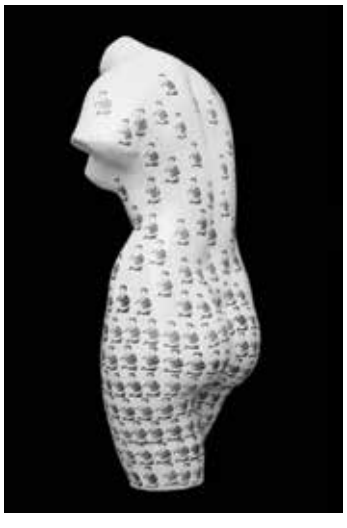
Univerza v Mariboru /
University of Maribor
Pedagoška fakulteta /
Faculty of Education
Likovna pedagogika
prof. Dragica Čadež Lapajne

BREZ NASLOVA /
UNTITLED,
ceramics, installation in space /
žgana glina, prostorska postavitev

Faculty of Applied Arts Belgrade
Ceramics department
prof. doc. Lana Tikveša

SINDI BIBER

LIPOSUCTION,
stonewear 1250°C, engobes and
digital prints posters,
two sculptures, /
engobe, digitalni tisk,
65 x 40 x 26 cm ,
52 x 31 x 20 cm, 28,5 x 38 cm



JOVANA DJORDJEVIĆ

IT'S TRUE, I AM HERE AND I'M AS
STRANGE AS YOU ARE,
glazed stoneware with decals /
glazirana kamenina z nalepkami,
63 x 31 x 22 cm

MILICA JAKŠIĆ

UNDER THE WATER –
ABOVE THE WATER, stoneware
1250°C /
kamenina, žgano pri 1250°C,
29 x 64 x 20 cm,
15 x 77 x 26 cm,
29 x 54 x 24 cm

OLGA UZELAC

I'VE HAD ENOUGH OF
CLEANING WELLS,
stoneware 1250°C with engobes,
three peace composition /
kamenina z engobami,
žgana pri 1250°C,
40 x 30 x 30 cm

DUŠAN ZUBČIĆ

HERO OF THE DAY,
casted porcelain and three digital prints /
ulit porcelan, digitalni tisk,
30 cm x 12 cm x 8 cm

Burg Giebichenstein
University of Art and Design Halle
Fine Art/ Sculpture/ Ceramics
Prof. Martin Neubert,
assist. Prof. Johannes Nagel

MICHELA BENEDAN

BOWLS / SCHALEN,
stoneware and porcelain /
kamenina in porcelan,
105 x 30 cm, photo: M. Benedan

LOTTE BUCH

SHELLS,
porcelain /
porcelan,
17 x 30 x 22 cm,
19 x 29 x 27 cm,
2014, photo: Alexander Burzik

SARAH DOMARATIUS

UNDERSEA-LAND,
stoneware, manganese clay,
glas, metal, various materials /
kamenina, glina z manganom,
steklo, kovina, različni materiali,
6 x 45 x 65.5 cm,
photo: S. Domaratius

HERMANN GRÜNEBERG

ENLARGEMENT /
DIE AUSBREITUNG,
clay / glina,
49 x 62 x 36 cm,
photo: Rene Schaeffer

SARAH PSCHORN

LOVE, TEARS AND DIZZY BIRDS,
stoneware, porcelain,
gold, clay, fayance, lustre,
screen print /
kamenina, porcelan,
zlato, glina, lister, sitotisk,
41 x 33 x 38 cm

TALL STANDING WOMEN,
stoneware /
kamenina,
53,5 cm, photo: I. Sissis

ISABELLA SISSIS

ULRIKE USCHMANN

TEACUPS (NO TITLE),
porcelain, woodfire /
porcelan, žgano v keramični peči
na drva,
9 cm, photo: Alexander Burzik

GÜLCİHAN MEHTAP

Kocaeli University
Fine Arts Faculty
Ceramics department
Prof. İnsel İnal

IMMIGRATION,
ceramic, handbuilt/
keramika, ročno oblikovano,
75 x 15 x 14 cm

ACCIDENT,
ceramic and video, handbuilt/
keramika in video,
ročno oblikovano,
150 cm x 75 x 10 cm

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