



UNICUM ²⁰/₁₂

II. MEDNARODNI TRIENALE KERAMIKE UNICUM 2012 - SLOVENIJA
II. INTERNATIONAL CERAMIC TRIENNIAL UNICUM 2012 - SLOVENIA





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Uredniški odbor / Editorial Board: Dragica Čadež Lapajne, Peter Vernik, Jasmina Behrić, Ina Širca

Častni pokrovitelj razstave II. Mednarodnega trienala keramike Unicum 2012:

**Ivo Vajgl, poslanec Evropskega parlamenta in
namestnik predsednika programskega sveta Maribor 2012 – Evropska prestolnica kulture**

MEDNARODNA ŽIRIJA / INTERNATIONAL JURY

• Slovenija

Predsednica žirije **dr. Nadja Zgonik**, redna profesorica umetnostne zgodovine in teorije na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Pripravlja razstave in piše umetnostne kritike, razprave ter študije za razstavne kataloge.

• Srbija

Biljana Vukotić, višja kuratorka na Oddelku za sodobno uporabo umetnost v Muzeju uporabne umetnosti v Beogradu. Od leta 2005 članica Mednarodne Akademije za keramiko v Ženevi. Deluje kot likovni kritik in je članica v mednarodnih žirijah.

• Avstrija

Maria Baumgartner, A. Univ. Prof. Mag. Art, profesorica na oddelku za kiparske koncepte in keramiko na Univerzi za likovno umetnost in industrijsko oblikovanje v Linzu.

• Portugalska

Sergio Vicente, vabljeni asistent in pomočnik za kiparstvo na Akademiji za likovno umetnost Univerze v Lizboni. Magister urbanističnega oblikovanja. Kot raziskovalec proučuje umetnost v javnem prostoru, umetniške prakse, urbanistično oblikovanje, socialni napredek, lokalno upravljanje in sodelovanje državljanov.

• Slovenija

The president of the jury: **Dr. Nadja Zgonik**, Professor of art history and theory in the Academy of fine arts in Ljubljana and also artistic reviewer. She prepares exhibitions and writes reviews, discussions and studies for exhibition catalogues.

• Serbia

Biljana Vukotić, senior curator in Museum of Applied Arts, Department of Contemporary Applied Art in Belgrade. Member of International Academy of Ceramic in Geneva since 2005. She works as an art reviewer and as a member of more international juries.

• Austria

Maria Baumgartner, A. Univ. Prof. Mag. Art, Professor in the Department of Sculptural Concepts and Ceramics in University of Art and Industrial Design Linz.

• Portugal

Sergio Vicente, Assistant sculpture and invited Assistant in the Faculty of Fine Art in University of Lisbon. Holds Mastery in Urban Design. He researched and published several works on art in public space, artistic practices, urban design, social improvement, local governance and citizen participation.



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II. MEDNARODNI TRIENALE KERAMIKE UNICUM 2012, RAZSTAVIŠČA

15. 5. – 30. 9. 2012, Evropski Kulturni in Tehnološki Center (EKTC) Maribor, dvorec Betnava:

II. MEDNARODNI TRIENALE KERAMIKE UNICUM 2012. RAZSTAVA KERAMIČNIH DEL STUDENTOV UMETNIŠKIH ŠOL

26. 5. – 8. 6. 2011, Galerija ZDSLU Ljubljana in

31. 8. – 17. 9. 2011, Galerija DLUM Maribor:

STEFAN GALIČ (1944-1997): ODTISI IN ZAPISI V KERAMIKI.

29. 9 – 9. 11. 2011, Stekleni atrij, Mestna hiša, Ljubljana:

CRNO / BLACK.

12. 10. – 29. 10. 2011, Galerija DLUM, Maribor:

VERA STANKOVIĆ – PREHOD.

9. 5. – 30. 5. 2012, Galerija – Vrt ZDSLU, Ljubljana

VERA STANKOVIĆ - EMBRYO VRT.

23. 5. – 16. 9. 2012, razstavišče Kazemate, Ljubljanski grad:

KERAMIKA: GENERACIJA 60–80.

25. 5. – 5. 8. 2012, Galerija Božidar Jakac, Lapidarij, Kostanjevica na Krki:

KERAMIKA V KONCEPTU 4/2.

26. 4. – 25. 5. 2012, Galerija ZDSLU, Ljubljana

TONE DEMŠAR – KERAMIKA.

julij 2012, Koroška galerija likovnih umetnosti, Slovenj Gradec:

STALNA ZBIRKA PODARJENIH DEL I. MEDNARODNEGA TRIENALA KERAMIKE UNICUM 2009.

18. 5. 2012 IGOR BAHOR - LONČARJEV PLES, večmedijski projekt, Grad Velenje

28. 6. 2012 IGOR BAHOR – STANJE DUHA, prostorska postavitev, Cerkev Svetega Vida v Dravogradu.

17. 5. – 30. 9. 2012, Narodni muzej Slovenije - Metelkova, Ljubljana:

UMETNOST IZ TOVARNE – KERAMIKA DEKOR.

STUDIJSKA ZBIRKA KERAMIKE IN STEKLA, STALNA RAZSTAVA NARODNEGA MUZEJA SLOVENIJE.

8. 6. – 29. 6. 2012, Pilonova galerija, Ajdovščina:

SVETOZAR KRIZAJ, ARHITEKT (1921–1996).

28. 5. – 6. 9. 2012, Grasslov stolp, Grad Slovenska Bistrica:

OD TRADICIONALNE DO SODOBNE KERAMIKE.

28. 10. 2012 – 31. 5. 2013, Dolenjski muzej Novo mesto - Knezova soba:

SIJOČE CRNO / ČRNA PRAZGODOVINSKA LONČENINA NOVEGA MESTA.

julij 2013, Galerija ZDSLU, Ljubljana in

avgust 2013, Galerija DLUM, Maribor:

NAGRAJENCI UNICUM.

KERAMIČNE KREATIVNE DELAVNICE:

21. in 22. 5. 2011, Center domaćih umetnostnih obrti, Slovenska Bistrica:

SPOZNAVANJE TEHNOLOŠKIH ZAKONITOSTI KERAMIKE.

maj, junij 2011 in 2012, Liboje:

KERAMIKA – BARVA.

3. april – 3. junij 2012, Grad na Goričkem:

CRNO / BLACK.

23.5., 20.6., 5.7., 22.8. in 5.9. 2012, Evropski Kulturni in Tehnološki Center (EKTC) Maribor, dvorec Betnava:

WORK IN PROGRESS.

IZBRANI AVTORJI /
SELECTED AUTHORS:

ALBREHT IVAN
ANDERSON EBENER LEAH
ARLEITNER EDELTRUDE
BARCS MELINDA
BEÇA SOFIA
BECK ESTER
BINDER HEINKE
BROWN AMY JO
BUXTON KERRI
ÇAKIR ÖZGÜNDÖDDÜ A. FEYZA
CASTO ANDREW
CHRISTOPOULOS ILIAS
COMMING KRIDTAYOT
DEMŠAR POLONA
EVEN-CHEN SIMCHA
FRANCOISE GIAIOTTO
GERSTEL WILFRIED
GIBSH SHAMAI
GUNDERMAN KAREN
HATORI MAKOTO
HAYWOOD KATE
JOCIĆ-KNEŽEVIĆ LJUBICA
JURKOVŠEK BARBARA
KEZUKA YURI
KOKOL NATAŠA
KOVAČIČ INES
KRIŽANEC BOJANA
KUCHINSKI MARINA
KURESUMI NORIKO
LANTOS TÍMEA
LEE SEONG WEON
MARTIN HELEN
MASIULIS MARTYNAS
MCKIBBON LAURA
MILETIĆ JELENA
MILNE KYLE
MOLANPHY BRIAN
O'CONNELL NOEL
ÖNAL NIZAM ORÇUN
PADILLA GÓMEZ MIGUEL ANGEL
PAPAIOANNOU VASILEIOS
PEJČIĆ JASMINA

RAZUMOVSKAYA IRINA
ROBSON LORRAINE
ROSENBERG IRIT
RUZICKSKA TÜNDE
SAGOR ASHIM HALDER
SAILER GUDRUN
SALVARO HANIBAL HANI
SEDEJ NATAŠA
SEGET HELENA
SHANAFELT TODD
SIRAG KHALED, TOTH ANITA
SKORUPSKA MONIKA
SMITH JURY
TAYLOR BRAD EVAN
THORNTON CORRINA
VERBRUGGEN MARC
VUKIĆEVIĆ VELIMIR
ZIMANY VALERIE
ŽBONTAR DANI



Enako, kot se nam dan običajno začne ob skodelici kave ali čaja, skodelici iz keramike, ki spremlja človeka od njegovega prvega zavedanja problema, kako zajeti tekočino, enako je keramika prisotna in gre vstřic z razvojem civilizacij že celih 29.000 let. Že v pradavnini so spoznali glino in njene lastnosti in iz nje ustvarjali tako uporabne, kot umetniške predmete. Stari Kitajci so pred več kot 2.200 leti za časa cesarja Qin Shihuang-a, v bližini mesta Xian iz terakote izdelali verjetno največji glineni spomenik vseh časov, glineno vojsko, ki šteje skoraj osem tisoč vojščakov v naravni velikosti. Nepozabne glinene človeške skulpture, ki do potankosti posnemajo posameznike, spremljajo njihovi konji in vozovi in zdi se nam, da vse do danes varujejo grobove velikih vladarjev takratnega časa in nam vzbujajo spoštovanje. V grobnicah in piramidah starega Egipta je vse polno umetniških, kulturnih in uporabnih keramičnih izdelkov, ki nam pomagajo spoznati veličastno obdobje egiptovskih kraljev. Tudi staro Grčijo, Perzijo, Mezopotamijo, Etruščane, stari Rim, nam keramika približa in nam pomaga, da si lažje predstavljamo navade, običaje in način življenja v takratni družbi. Lahko rečemo, da nas keramični izdelki spremljajo in gredo vstřic s človeškim razvojem skozi celotno zgodovino.

Kljub poplavi izdelkov iz raznih umetnih snovi, igra danes keramika iz gline še vedno pomembno vlogo v našem življenju. Prisotna je na številnih področjih, od znanosti do dizajna, pa vse tja do umetnosti. In vendar keramični vrč s katerim zajemamo vodo nima veliko skupnega s keramiko, ki nam jo predstavljajo na Mednarodnem trienalu Unicum. Umetniki nas želijo opozoriti, da morda ravno zaradi zelo razvejane vsestranske uporabnosti gline kot naravnega materiala, žal, avtorska keramika zgublja svojo umetniško vrednost in pomen. Ob neverjetnih količinah preprostih uporabnih in dragocenih oblikovalskih izdelkov, se pogosto ideja umetniške podobe prelija in prehaja v uporabne predmete. In ravno v keramiki je ta prehod morda še najbolj izrazit.

Glina je univerzalni naravni material, ki kiparju keramiku omogoča vse možne načine obdelave; lahko jo gnete, jo preoblikuje, ji dodaja ali odvzema maso in voljno bo sledila njegovim željam in ustvarjalnim idejam. To je idealni material pri učenju dojemanja kiparske oblike, pozitivne in negativne, polne in prazne forme, lupine in notranjosti. Je lahko skica, osnutek, lahko pa je tudi polnokrven končni izdelek. Po drugi strani nam ta primarni material ohranja haptični stik z zemljo, z naravo, lahko je strast otrok in odraslih, je element, kjer umetnik

Just like the day usually begins with a cup of tea or coffee, a cup made of ceramics, which has accompanied man from his first awareness of the problem of how to capture liquid, in the same way ceramics is present and goes hand in hand with the development of civilizations for the entire 29,000 years. Clay and its properties were discovered as far back as in prehistoric times, and it was used to create both useful and art objects. Over 2,200 years ago, during the time of Emperor Qin Shi Huang, near the city of Xi'an, the ancient Chinese probably produced the greatest clay monument of all time out of terracotta – a clay army of almost eight thousand life-size warriors. The unforgettable human clay sculptures that mimic the individual in minute detail are accompanied by their horses and carts, and it seems to this day as if they are protecting the graves of the great rulers of that time and commanding our respect. The tombs and pyramids of ancient Egypt are full of art, cult and useful ceramic objects, which promote learning about the glorious period of the Egyptian kings. Ancient Greece, Persia, Mesopotamia, the Etruscans, ancient Rome, are also brought closer by ceramics, helping us to better understand the customs, traditions and way of life in the society of the time. It could be said that ceramic objects accompany us and go hand in hand with human development throughout history.

Despite a flood of products from various synthetic materials, ceramics in clay still plays an important role in our lives today. It is present in numerous fields, from science to design, and all the way to art. And yet the ceramic jug, which we use to collect water, has little to do with the type of ceramics that is being presented to us at the Unicum International Triennial. Artists wish to draw our attention to the fact that perhaps because of the very widespread versatility of clay as a natural material, unfortunately, original ceramics is losing its artistic value and significance. With the astonishing amount of simple practical and valuable design products, the idea of the artistic image often spills and passes over into useful items. And it is precisely in ceramics, that this transition is perhaps even more pronounced.

Clay is a universal natural material, which allows the sculptor ceramicist to use it in many different ways; he can knead it, transform it, add or take away mass, and it will willingly follow his wishes and creative ideas. This is the ideal material for learning about sculptural forms, positive and negative, full and empty forms, shells and interiors. It can be a sketch, a draft, but also a thoroughbred finished product. On the other hand, this primary material retains our

z lahkoto in enostavno prenaša ekspresijo svoje duše v kiparske oblike. Pomaga ohranjati spomin na primarno igro ustvarjanja nove forme. Igra in stik z naravo je danes, ko povsod prevladujejo in svet vse bolj obvladujejo računalniške tehnologije in novi mediji, ko koncept bivanja in ustvarjanja odvrčata sodobnega človeka in ustvarjalca od stika s primarnimi pra-materiali, toliko bolj pomembna. Mednarodni triennale Unicum, ki je del programa Zveze društev slovenskih likovnih umetnikov, poskuša, kot prvo, povrniti občutljivost do enega klasičnih kiparskih materialov, kot drugo pa želi obuditi spomin na kiparstvo keramike in na plemenitost njenih artefaktov. Z mednarodno razstavo in spremljajočimi aktivnostmi želimo še posebej dvigniti prepoznavnost in kvaliteto avtorske keramike v Sloveniji. Mednarodna strokovna žirija je bila pred pomembno in zahtevno nalogo, saj je morala med številnimi prijavljenimi deli izbrati najboljša in to ni bila lahka naloga. Koliko so bili uspešni bomo lahko videli na razstavah, ki bodo na ogled v okviru Mednarodnega trienala keramike UNICUM 2012.

Aleš Sedmak, predsednik ZDSLJU

haptic contact with the earth, with nature, it can be a passion for children and grown-ups, it is an element with which the artist can easily and simply transfer the expression of his soul into sculptural forms. It helps to preserve the memory of the primary game of creating new forms. Play and contact with nature is today – when computer technology and new media are all pervasive and increasingly dominant, when the concept of living and being creative discourages contemporary man and artist from making contact with primal materials – all the more important. The Unicum International Triennial, which is part of the programme of the Union of Slovene Fine Arts Associations, firstly aims to return the sensitivity towards one of the classical materials of sculpture, and secondly, it wishes to revive the memory of ceramic sculpture and the nobleness of its artefacts. With the international exhibition and accompanying activities we particularly wish to raise the visibility and quality of art ceramics in Slovenia. The international expert jury faced an important and challenging task, since it had to choose the best pieces among the submitted works, which was no easy job. How successful they were remains to be seen by the exhibitions, which will be on display as part of the 2012 UNICUM International Triennial of Ceramics.

Aleš Sedmak, President of ZDSLJU



ELEMENTARNA RAZISKOVANJA V SODOBNEM KONTEKSTU.

V keramiki je človek že od nekdaj izražal svojo potrebo po individualni likovni izpovedi. Keramika je likovni medij, ki se enakovredno vključuje v raziskovanje umetniških dejavnosti in terja svojstven položaj glede na specifičnosti v spektru umetniških praks. V procesu ustvarjanja izraža odraz družbe, časa in prostora, preko katerega občutimo in spoznamo izjemno ustvarjalno osebnost določenega prostora. Čas in prostor določata specifičen karakter, v katerem se kaže bogastvo lepotnih nazorov, tradicij, domislic in pestrost različnih pristopov umetniškega ustvarjanja.

Umetniki razumejo keramiko v najširšem smislu, od stvarne materialne upodobitve do abstraktnega pojma, kot izrazni medij in kot posrednika med avtorjevo idejo in tehnično izvedbo v materialu. V času, ko nam je vse dostopno in smo z vsem seznanjeni, ima keramika vse možnosti, da se svobodno giblje znotraj umetniškega izražanja in poskuša preseči stereotipe ortodoksosti. Osnovni namen trienala je iskanje elementarnih raziskovanj v povezavi s sodobnim razmišljanjem in izzivi časa. S svojim konceptom poskuša postaviti nova merila za uveljavljanje in vrednotenje položaja keramike pri nas. Med vrsto že uveljavljenih praks vnaša triennale keramike poudarek na smelost, eksperimentalnost in odkrivanje novih možnosti.

Mednarodni triennale keramike Unicum 2012 ponuja bežen pregled svetovnega umetniškega izražanja na področju keramike, na katerem so predstavljeni različni tehnološki in konceptualni pristopi v dialogu s sodobno umetnostjo. Triennale sestavljajo osrednja tekmovalna razstava, razstava keramičnih del študentov umetniških šol, razstava izbranih slovenskih avtorjev in več spremljajočih razstav po vsej Sloveniji.

Osrednji del trienala je tekmovalni del, kjer je bilo ocenjevanje prepuščeno presoji strokovne žirije. Mednarodna strokovna žirija je opravila izbor za razstavo in določila nagrajena dela. V tekmovalnem delu je izbrala 62 avtorjev in njihovih del iz 25 držav, iz celotno 294 prijav iz 52 držav. Svojo presojo je komisija opravila odgovorno, strokovno in moralno neoporečno.

Pomemben segment trienala je mednarodna razstava študentskih del umetniških akademij po izboru njihovih mentorjev, ki dopolnjujejo tekmovalni del s svežimi pogledi na keramiko.

ELEMENTARY INVESTIGATIONS IN A CONTEMPORARY CONTEXT

Man has always expressed his need for individual artistic confession through ceramics. Ceramics is an art medium that integrates itself on an equivalent basis in the exploration of artistic activity, claiming a unique position with respect to the specificity within the spectrum of art practices. In the creative process it expresses a reflection of society, time and space, through which we feel and recognize the exceptional creative character of a certain arena. Time and space determine a specific character, which is reflected in the wealth of beauty norms, traditions, ideas and variety of different approaches to artistic creation.

Artists understand ceramics in the broadest sense, from a real material representation to the abstract concept, as a medium of expression and as an intermediary between the artist's idea and the technical implementation in substance. At a time when everything is available to us and we are aware of everything, ceramics possesses all the options to move freely within the artistic expression and attempts to overcome the stereotypes of orthodoxy. The basic purpose of the triennial is the search for elementary explorations in conjunction with modern thinking and the challenges of the time. With its concept, it tries to establish new criteria for establishing and evaluating the situation in ceramics in Slovenia. To the series of already established practices, the triennial of ceramics introduces an emphasis on boldness, experimentation and discovery of new possibilities.

The 2012 Unicum International Triennial of Ceramics provides a brief overview of the world of artistic expression in the ceramics field, which presents a variety of technological and conceptual approaches in dialogue with contemporary art. The triennial consists of a central competitive exhibition, an exhibition of ceramic works by students from art schools, an exhibition of selected Slovenian authors, and several accompanying exhibitions across Slovenia.

The main part of the triennial is made up of the competition, where evaluation is left to the discretion of the jury. The international expert jury made their selection for the exhibition and decided on the winning works. 62 artists and their works from 25 countries were selected for the competition part, from a total of 294 applications from 52 countries. The

V okviru trienala se odvija predstavitev keramike starejših slovenskih likovnih umetnikov pod naslovom Generacija 60 - 80. Razstava dopolnjuje slovensko umetniško usmeritev keramike v polpretekli dobi in dokazuje primarno potrebo po avtorskem likovnem ustvarjanju.

Ob Mednarodnem trienalu keramike Unicum poteka vrsta spremljevalnih razstav, skupinskih in samostojnih, ki želijo opozoriti na navzočnost keramike v slovenskem prostoru. Unicum predstavlja poleg sodobnih umetniških raziskovanj tudi dosežke oblikovanja v keramiki v polpreteklem obdobju, s tem poskuša vzpostaviti javni dialog in tako določiti keramiki mesto, ki ji pripada.

Poudariti je potrebno skrb za slovensko ustvarjalnost v keramiki, predvsem na ustrezno izobraževanje pri nas. Pričakujem, da razstava, kot je Mednarodni trienale keramike Unicum, s svojo prisotnostjo omogoča širše poznavanje sodobne keramike in prispeva del bogatih izkušenj v zakladnico slovenske in mednarodne umetniške keramike.

Prof. Dragica Čadež Lapajne, akad. kiparka
Predsednica Organizacijskega odbora Unicum 2012

committee made its assessment with responsibility, professionalism and moral integrity.

An important segment of the triennial is the international exhibition of student works from art schools as selected by their tutors, which supplement the competing part with fresh perspectives on ceramics. A presentation of ceramics by older Slovenian artists is taking place as part of the triennial, entitled Generation 60-80. The exhibition complements the Slovenian artistic direction within ceramics in the recent era and demonstrates the primary need for original artistic creation.

Alongside the Unicum International Triennial of Ceramics a number of accompanying exhibitions, group and solo, are going on, which wish to draw attention to the presence of ceramics in the Slovenian arena. Besides contemporary art exploration, Unicum also presents the achievements of work in ceramics from the recent period, thereby trying to establish a public dialogue and hence define ceramics a place to which it belongs.

It is necessary to highlight the concern for Slovenian creativity within ceramics, especially in terms of appropriate education in Slovenia. I expect that with its presence, an exhibition such as the Unicum International Triennial of Ceramics, will provide a broader understanding of contemporary ceramics and will contribute a part to the wealth of experience within the treasury of Slovenian and international artistic ceramics.

Prof. Dragica Čadež Lapajne, Academic Sculptor
President of the 2012 Unicum Organization Committee



MEDNARODNI TRIENALE UNICUM 2012

Mednarodni triennale UNICUM 2012 predstavlja sodobno umetniško keramiko. Je splet različnih aktivnosti, od osrednje razstave vrhunskih ustvarjalcev iz celega sveta, do razstave študentov umetniških akademij in spremljajočih aktivnosti, ki bodo potekale na različnih lokacijah. Osrednja razstava, ki je tekmovalnega značaja, poteka tokrat v mestu Maribor, ki nosi v letu 2012 prestižni naziv »evropska prestolnica kulture«. Zato je še toliko bolj pomembno, da v okviru tega celoletnega vrhunskega kulturno-umetniškega dogodka, ki je pomemben za celotno državo Slovenijo, in ob številnih sodelujočih umetnikih in ustvarjalcih iz različnih držav celega sveta, predstavimo tudi slovenske umetnike in ustvarjalce z bogatim umetniškim in ustvarjalnim opusom in vrhunskimi umetniškimi dosežki. In v tem pogledu je je področje sodobne keramike v slovenskem prostoru izrednega pomena, saj umetniški dosežki v nobenem pogledu ne zaostajajo za mednarodnimi. Sodobna keramika se na svojstven način prepleta in plemeniti z vplivi tradicionalnih tehnologij, ki umetniku in ustvarjalcu omogočajo razvoj lastne ustvarjalne in umetniške likovne izraznosti.

Posebnost Mednarodnega trienala UNICUM 2012 je tudi v organizacijski povezavi, in sicer ob tradicionalnem sodelovanju muzejev in galerij, prvič sodelujeta Zveza društev slovenskih likovnih umetnikov in Evropski kulturni in tehnološki center EKTC Maribor. Oba partnerja, ki imata status nevladnih in neprofitnih organizacij, delujeta na področju vizualne umetnosti, ki različnim obiskovalcem in ljubiteljem vizualne umetnosti z izbiro razstavišnega prostora v dvorcu Betnava omogočata nepozabno doživetje spajanja kulturne dediščine, ki jo simbolizira dvorec in umetnosti - razstava umetniških del sodobne keramike.

Nadgradnjo mednarodnega trienala keramike UNICUM 2012 predstavlja tudi razstava keramike študentov umetniških akademij in drugih umetniških šol iz Slovenije, ki bo prav tako na ogled na dvorcu Betnava. Spremljevalni simpoziji keramike pod vodstvom Dragice Cadež Lapajne, akademski kiparki, in ob strokovni pomoči sodelavcev in študentov likovne pedagogike Maribor bodo omogočili udeležencem, s poudarkom na mladih, neposreden stik s keramiko oz. glino kot likovnim medijem. Sočasno mednarodni triennale UNICUM 2012 aktualizira tudi stanje v slovenski (sodobni) keramiki v kontekstu trajnostnega kulturno-umetniškega razvoja.

2012 UNICUM INTERNATIONAL TRIENNIAL

The 2012 UNICUM International Triennial showcases contemporary art ceramics. It is a combination of various events, from the main exhibition of top-notch artists from around the world, to a show of works by art students, as well as accompanying activities, which will be going on at various locations. The central exhibition that has a competitive edge, will on this occasion be taking place in the city of Maribor, which in 2012 bears the prestigious title of "European Capital of Culture". It is therefore all the more important – within the context of this first-rate cultural art event lasting all year, which is important for Slovenia as a country, and alongside the numerous participating artists and creative individuals from the various countries around the globe – to present Slovene artists and designers with a rich artistic and creative opus and the highest artistic achievements. And in this respect, the field of contemporary ceramics in the Slovene arena is of great importance, since artistic achievements in no way lag behind international ones. Contemporary ceramics in its own unique way intertwines with and enhances the effects of traditional technologies, which allow the artist and creator to develop his own creative and artistic visual expression.

The 2012 UNICUM International Triennial is special also in its organizational connections. Besides its traditional involvement with museums and galleries, the Union of Slovene Fine Arts Associations and the EKTC Maribor European Cultural and Technological Centre are also taking part. Both partners, who hold the status of a non-governmental and non-profit organization, are active in the field of the visual arts. With their choice of the Betnava Mansion they offer a range of visitors and lovers of the visual arts an unforgettable union of cultural heritage and art – as symbolized by the mansion and the exhibition of contemporary works of ceramic art.

A further enhancement of the 2012 UNICUM International Triennial of Ceramics is represented by the exhibition of works by ceramic students from the art academies and other art schools in Slovenia, which will also be on display at Betnava Mansion. The accompanying ceramics symposia led by academic sculptor Dragica Cadež Lapajne, and the technical assistance of staff and students of the Art Pedagogy Department in Maribor, will allow participants to focus – with an emphasis on the young – on a direct contact with ceramics and clay as a fine art medium. Concurrently, the 2012 UNICUM International Triennial also brings up to date the state

Potrebno je zavedanje, da v vse bolj hiteči, pogosto razdvojeni se družbi in porastom socialnih omrežij brez požrtvovalnih posameznikov na kulturno-umetniškem področju ni napredka in ne razvoja. To velja tudi za razvoj področja sodobne keramike v Sloveniji nasploh.

Zato ob tej priložnosti najprej izrekam iskrene čestitke Dragici Cadež Lapajne, akademski kiparki in Petru Verniku, nekdanjemu predsedniku Zveza društev slovenskih likovnih umetnikov, za njun strokovni prispevek in energijo, ki vztrajno in neumorno negujeta UNICUM 2012 in pri tem k sodelovanju vabita mlajše organizatorje, umetnike in umetnice, ki skupaj predstavljajo novo umetniško jedro za lepšo prihodnost na področju sodobne keramike. Tudi Zavod Maribor 2012, Evropska prestolnica kulture je Mednarodni triennale UNICUM 2012 prepoznal kot dober kulturno-umetniški dosežek in ga umestil v programsko shemo prireditev.

Ob tej priložnosti izrekam iskrene čestitke vsem sodelujočim umetnikom in umetnicam na osrednji razstavi in na drugih spremljevalnih razstavah in dogodkih ter želim še veliko uspeha v prihodnje.

Dragica Marinič
Direktorica Evropskega kulturnega in tehnološkega centra
Maribor

of Slovene (contemporary) ceramics in the context of sustainable cultural and artistic development.

It is necessary to recognize that in an increasingly rushing, often polarized society and the rise of social networks, there is no progress and no development without the selfless individuals in the cultural and artistic field. And this also applies to the development of the field of contemporary ceramics in Slovenia in general. Therefore I take this opportunity to first of all congratulate Dragica Cadež Lapajne, academic sculptor, and Peter Vernik, former President of the Union of Slovene Fine Arts Associations, for their expert input and energy, for persistently and tirelessly nourishing the 2012 UNICUM and extending invitations of participation to younger organizers and artists, who together represent a new artistic core for a better future in the field of contemporary ceramics. The Public Institute Maribor 2012, European Capital of Culture 2012 has also recognized the UNICUM International Triennial as a quality cultural and artistic achievement and has placed it into its programmed schedule of events.

On this occasion, I extend my sincere congratulations and wishes for much success in the future to all participating artists in the main exhibition as well as all the accompanying shows and events.

Dragica Marinič
Director of the Maribor European Cultural and Technological
Centre



KERAMIKA V SODOBNI UMETNOSTI

Kriteriji vrednotenja so se v sodobni umetnosti povsem zmeščali, norme so popustile, prag naše tolerance se je dvignil v višave. Dopustna in celo zapovedana je kakršna koli vsebina, naklonjeno sprejememo najrazličnejše umetniške snovi, od smeti do visokotehnološkega sistema, ustvarjamo lahko v vsakem mediju, elementarni risbi ali digitalnem prostoru. Vsebinski, snovni ali medijski kriteriji ne predstavljajo omejitev v široko odprtem prostoru umetniške svobode. Poskusimo si zamisliti keramiko kot eno od praks v tem prostoru.

Razmišljanje o keramiki že v samem izhodišču zaznamujejo razmerja, ki jih ta umetniška zvrst vzpostavlja do drugih področij ustvarjanja. Povezuje se s polnoplastičnim in reliefnim kiparstvom. Z vključevanjem barve, ki se z engobo razpre v pahljači naravnih tonov, z raznobarnimi glazurnimi poslikavami pa še v ostalih barvah, na površini se ulovi svetlobni lesk, je zanjo značilen stik s slikarskim medijem. Zaradi tradicije, ker je glina ena najstarejših snovi za oblikovanje uporabnih predmetov, vključuje tudi izkušnje uporabne umetnosti, umetnoobratnih praks in unikatnega oblikovanja. Medijska premešanost ali celo nedoločljivost pri keramiki torej ni nič posebno novega, pač pa nekaj, kar jo opredeljuje že od nekdaj.

Posebnost keramike nas usmerja k temu, da opredelimo kriterije njenega vrednotenja od znotraj, z medijskih izhodišč te posebne umetnostne zvrsti. Glina je zahteven material, ki se ne prilagaja in si jo je težko podrediti. Stopnja vlažnosti, tektonska struktura, postopki sušenja in žganja, nepredvidljive kemične reakcije glazure, ki pri žganju spreminja barvo, so pogoji, ki se jim pri delu s keramiko ni mogoče izogniti. S svojo snovno determiniranostjo keramični predmeti spodbujajo fizično zaznavo in ukinjajo distanco do objekta ter spodbijajo kompetenco mentalnih stanj. Zavezanost materialnim omejitvam, po drugi strani pa pluralnost in neskončnost ustvarjalnih možnosti, keramiko postavljata v dvoumen položaj, s čimer se odmika od trenutno prevladujočih sodobnih umetniških praks, ki v ospredje postavljajo konceptualistična izhodišča.

Prav zaradi te medijske specifičnosti je keramika že v modernizmu odigrala posebno vlogo. Pregled južnokalifornijske umetnosti po letu 1945 se je na razstavi Pacific Standard Time: Los Angeles Art

CERAMICS WITHIN CONTEMPORARY ART

The evaluation criteria in contemporary art have completely eased, norms have loosened, the threshold of our tolerance has risen to the heights. Admissible, and even prescribed, is any sort of subject that favours the reception of the most diverse art material, from rubbish to a high-tech system, one can work in any medium, in simple drawing or in digital space. Criteria in terms of content, material or media no longer constitute any limitation in the widely open space of artistic freedom. Let us try to think of ceramics as one of the practices within this space.

Pondering about ceramics in its very offset is characterized by the relations that this kind of art establishes with other areas of creativity. It ties itself in with three-dimensional sculpture as well as relief sculpture. By including colour – which opens up in a fan of neutral tones with glazing, and then also in the spectrum of other colours with additional glaze applications, caught as a glimmer of light on the surface – it is characterized by its connection with the painting medium. Because of tradition, since clay is one of the oldest materials for creating items of use, it also embodies the experience of the applied arts, craft practices and unique design. Its ability to mix in with other mediums or even its ambiguity is therefore nothing particularly new about ceramics, but something that defines it from time immemorial.

The special aspect of ceramics directs us to defining its criteria of evaluation from within, from the starting points of this medium's singular art form. Clay is a complex material that does not readily adapt and can only be made to yield with difficulty. The humidity level, tectonic structure, procedures of drying and firing, unpredictable chemical reactions of the glazes that change colour once fired, are all part of the conditions that cannot be avoided when working in ceramics. With its material determination, ceramic objects promote physical perception and eliminate distance to the object, challenging the competency of mental states. The commitment to substantive limitations, and its pluralism and infinite creative possibilities on the other hand, place ceramics in an ambiguous position, by which it moves away from the current mainstream of contemporary art practices that prioritize the concept as a starting point.

It is this specificity of the medium that made ceramics play a special role in Modernism. The review of

1945–1980, ki se je v prvih mesecih letošnjega leta iztekla v J. P. Getty Museumu v Los Angelesu, začel z deli v keramiki. Dejstvo, da je rojstvo modernizma mogoče postaviti v keramiško delavnico, je bilo eno od zanimivejših spoznanj te razstave. Lončarska delavnica skupine Otis iz Los Angelesa s karizmatičnim Petrom Voulkosom na čelu, ki je delovala izključno na področju umetniške keramike, je s svojim delom pomembno prispevala k temu, da je spodkopavala kriterija avtonomije in čistosti medija, ki ju je newyorška šola abstraktnega ekspresionizma povzdigovala kot kánon visokega modernizma. Tako so umetniki iz te skupine odločilno prispevali k posebnemu razvoju kalifornijskega modernizma.

Z omembo delavnice smo trčili še v eno od posebnosti keramiškega ustvarjanja. Delo ustvarjalca v keramiki je bolj kot delo drugih sodobnih umetnikov, ki so svoj delovni prostor že preobrazili iz umetniškega ateljeja v laboratorij ali pisarno, vezano na delavnico. Keramik je odvisen od orodij in peči, ki so v njej. Velikokrat si jih deli še z drugimi ustvarjalci. Zato lahko o keramiški delavnici, in s tem keramiki kot mediju, govorimo kot o tradicionalnem prizorišču sodelovalnih praks. Njena posebnost in potencialna aktualnost za sodobni čas se skriva prav v tej posebni zgodovinski vlogi, saj se lahko tudi iz delavniškega izročila, v katerem je tradicionalno nastajala tovrstna proizvodnja, odpira prostor za modernizacijo. V sodobni umetnosti velikokrat poudarjamo pomen povezovanja med umetnostmi ali med družbenimi skupinami, ki ga omogoča skupinsko ustvarjanje, keramiška delavnica pa je lahko prizorišče takega dogajanja. Se več, zaradi prevlade dela v snovi, ki bi bilo v taki delavnici v ospredju, bi jo v današnjem visokotehnološkem času lahko obravnavali že kar kot prostor alternativne kulture.

Kako se ob pripravah na 2. Mednarodni trienale keramike Unicum, ki se je letos iz slovenske prestolnice Ljubljane preselil v Evropsko prestolnico kulture Maribor, odražajo ta nasprotja na sodobni keramiški produkciji, ki jo bomo videli na razstavi?

Unicum je mlada prireditev, pa že s svojo drugo ponovitvijo bistveno zvišuje umetnostne kriterije. Če je bilo za prvi trienale prijavljenih 133 ustvarjalcev, od teh pa za razstavo izbranih 76, torej približno polovica, se je številka pri tokratnem trienalu bistveno spremenila. Vseh prijavljenih je bilo 292, od teh pa jih bo le 60 predstavljenih na razstavi.

Southern Californian art after 1945 in the Pacific Standard Time: Los Angeles Art 1945–1980, which is coming to a close in the initial months of this year at the J. P. Getty Museum in Los Angeles, began with ceramic works. The fact that the birth of Modernism can be placed into a ceramics workshop was one of the more interesting findings of this exhibition. The ceramics workshop of the Otis Group from Los Angeles, with the charismatic Peter Voulkos at the helm, that worked exclusively in the field of ceramic art, made a significant contribution with its work to undermining the criteria of autonomy and purity of the medium, which was glorified by the New York school of Abstract Expressionism as the canon of High Modernism. Thus the artists of this group made a decisive contribution to the special development of Californian Modernism.

With reference to the workshop, we have collided into another special aspect of working in ceramics. The work of the ceramics creator is – more than that of other contemporary artists, who have already transformed their work space out of the art studio into the laboratory or office – tied to the workshop. The ceramicist depends on the tools and kilns that are housed in it. He often shares them with other artists. Therefore, we can talk of the ceramics workshop, and the ceramics medium as such, as a traditional arena of collaborative practice. Its specificity and potential relevance for the contemporary era lies precisely in this very special historic role, since modernization can also stem from the workshop tradition, where this kind of production customarily took place. In contemporary art we often stress the importance of integration among art groups or social groups, which is facilitated by grouped activity, and the ceramic workshop can be just such a scene of events. Moreover, due the dominance of the material, which would be in the forefront of such a workshop, it could even be dealt with in today's high-tech times as a space of alternative culture.

How are these contradictions on contemporary ceramic production, which we will see in the show, reflected in the preparations for the 2nd Unicum International Triennial of Ceramics that has this year moved from the Slovenian capital of Ljubljana to the European Capital of Culture in Maribor?

Unicum is a young event, yet it has already drastically raised its art criteria in its second edition. If the first triennial saw 133 registered artists, of which 76 were selected for exhibition, about half therefore,

Namesto polovice bomo tokrat imeli priložnost videti petino najvišje uvrščenih po izboru mednarodne žirije. Odločitev o tako strogem izboru se na prvi pogled ne sklada z na začetku zapisanimi mislimi o popuščanju kriterijev v sodobni umetnosti. Vendar so si tokrat organizatorji zastavili drugačen cilj. Enkrat za vselej želijo utrditi zavest, da keramiškega ustvarjanja ni več mogoče potiskati v obrobno utilitarno-estetsko vlogo, saj se je moderniziralo in vključuje tudi sodobne medije, npr. aplikacijo fotografije, in postopke, kot je apropiacija, citat ... S svojimi posebnostmi pa lahko še dodatno odpira možnosti v sodobni umetnosti, omogoča raziskovanje izgubljene čutnosti in medsebojno povezovanje ter s tem širi prostor sprejemljivosti za drugačne umetniške izkušnje.

dr. Nadja Zgonik

the number in this year's triennial has changed significantly. There were 292 applicants, out of which only 60 will be on show. Instead of half, we will on this occasion have the chance to see a fifth of the highest ranking as selected by the international jury. A decision on such a strict selection is at first glance inconsistent with the thoughts expressed at the beginning about criteria being lowered in contemporary art. But this time the organizers set a different goal. It is their wish to once and for all strengthen the awareness that ceramic art can no longer be pushed into the marginal utilitarian and aesthetic role, as it has been modernized and also incorporates contemporary media, such as the use of photography as well as processes like appropriation, citation ... And with its special features, it can further open the doors to possibilities in contemporary art, exploring the lost sensuality and interconnection, thereby expanding the space of reception for different artistic experiences.

dr. Nadja Zgonik



15. 5. – 30. 9. 2012, Evropski Kulturni in Tehnološki Center (EKTC) Maribor, dvorec Betnava:

II. MEDNARODNI TRJENALE KERAMIKE UNICUM 2012
RAZSTAVA KERAMICNIH DEL STUDENTOV UMETNIŠKIH ŠOL

15. 5. – 30. 9. 2012, European Cultural and Technological Centre Maribor (EKTC), Manor Betnava:

II. INTERNATIONAL CERAMIC TRIENNIAL UNICUM 2012.
THE EXHIBITION OF CERAMIC ARTWORKS BY STUDENTS OF ART SCHOOLS.



ALBREHT IVAN

US - ZDA
1970

Master of Fine Arts, Southern Illinois University
at Carbondale, IL
17525 SW 87th AVE, Florida 33157 Palmetto Bay
ialbreht@miami.edu

KROG / CIRCLE, mešanica porcelana in mason kamenine, vrtenina /
porcelain and mason stain, wheelthrown, 56 x 56 x 6 cm



AT - Avstrija
1952

HAK High Comm. University
Bruck an der Mur
Bahnhofsiedlung 265, 8911 Admont
edeltrude@edart.at

EDELTRUDE ARLEITNER



GRAJENO Z BLOKI / BUILDING BLOCK 3 (Variante A - C) bela glina, šamot, ročno oblikovano, goli raku /
white clay, grogged body, handbuilt, naked raku, cca. 50 x 50 x 30





BARCS MELINDA

HU - Madžarska
1985

Moholy - Nagy University of Art and Design
Budapest, Ceramic Faculty
11 Sármany Str., 2141 Csömör
mbarcs@my.mome.hu

ŠATUJJA / PENDANT BOX II., porcelan in zadrga, tehnika vlivanja /
porcelain and zipper, slipcasting, 3,5 x 7 x 3,5 cm



Beça Sofia
PT- Portugalska
1972

Ceramist
Soares dos Reis, no 8, 1 Frente,
4300-486 Porto
sofiabeca@gmail.com

BEÇA SOFIA



ISKANJE NEMOGOČEGA / PROCURANDO O IMPOSSIVEL / LOOKING FOR THE IMPOSSIBLE,
žgano z lesom / sandstone, ballast técnico, firing in wood kiln, 100 x 300 x 4 cm





BECK ESTER

IL - Izrael
1951

M.A. Clinical Psychology, Ceramics studies
Harakafot 11, 46910 Town Kfar-Shmaryahu
esterbeck@yahoo.com

ČRNA TURBOLENCA / BLACK TURBULENCE, črna kamenina s porcelanom /
black stoneware with porcelain, 29 x 42 x 56 cm



DE - Nemčija
1962

Burg Giebichenstein University
of Art and Design, Ceramist
Wilhelm- Sammet- Str. 20a,
04157 Leipzig
heinkebinder@gmx.net

BINDER HEINKE



TOR, glina, terakota / clay, terracotta, 29 h





BROWN AMY JO

US - ZDA
1978

Michigan State University, MFA Ceramist
306 S. Holmes, Lansing, MI 48912
brown95@msu.edu

SKRČENO / CONSTRICT, porcelan, glazura, ročno oblikovano /
porcelain, glaze, handbuilt, 21,6 x 10,2 x 12,7 cm



US - ZDA
1961

University of Utah, Salt Lake City, Utah, BFA 1985
2640 Dole Street, A115 96822 Honolulu
buxtonk@hawaii.edu

BUXTON KERRI



TABLICA / TABLET – OUTSIDE/IN – WEST/EAST I, keramika, ročno oblikovano /
ceramic, handbuilt, 20 x 40 x 4 cm





CAKIR OZGUNDOGDU A. FEYZA

TR - Turčija
1976

Hacettepe Universtiy, Faculty of Fine Arts, PhD in Ceramic Art
Atakum Kampusu Gseb Resim is Abd, 55100 Samsun
feyzaozgundogdu@gmail.com

STARODAVEN VHOD / ANCIENT GATE 3, limoški porcelan, tehnika vlivanja, barvano s kovinsko soljo /
limoges porcelain, slip casting, colored by metal salt, 21,5 x 21,5 x 9 cm



US - ZDA
1977

MFA, Ceramics, The University of Iowa (2010)
3053 Baxendale Drive, 59601 Helena, Montana
andycasto@gmail.com

CASTO ANDREW



ASSEMBLAGE ŠT. 35, BREZ NASLOVA / UNTITLED ASSEMBLAGE # 35,
večabavno glazirana keramika, zlati lister, guma, epoxy, tehnika vlivanja, ročno
oblikovano, večkrat žgano / ceramic, polychrome glaze, gold luster, rubber, epoxy,
slip cast, handbuilt, multiple firings, 22 x 8 x 6 cm





CHRISTOPOULOS ILIAS

GR - Grčija
1976

Ceramist
Kalami Kalamata, 24100 Kalamata
iliaschristopoulos@hotmail.com

VRETENCE I / VERTEBRA I, porcelan, vrtenina, oksidi, glazura /
porcelain, wheelthrown, oxides, glaze, 25 x 23 x 25 cm

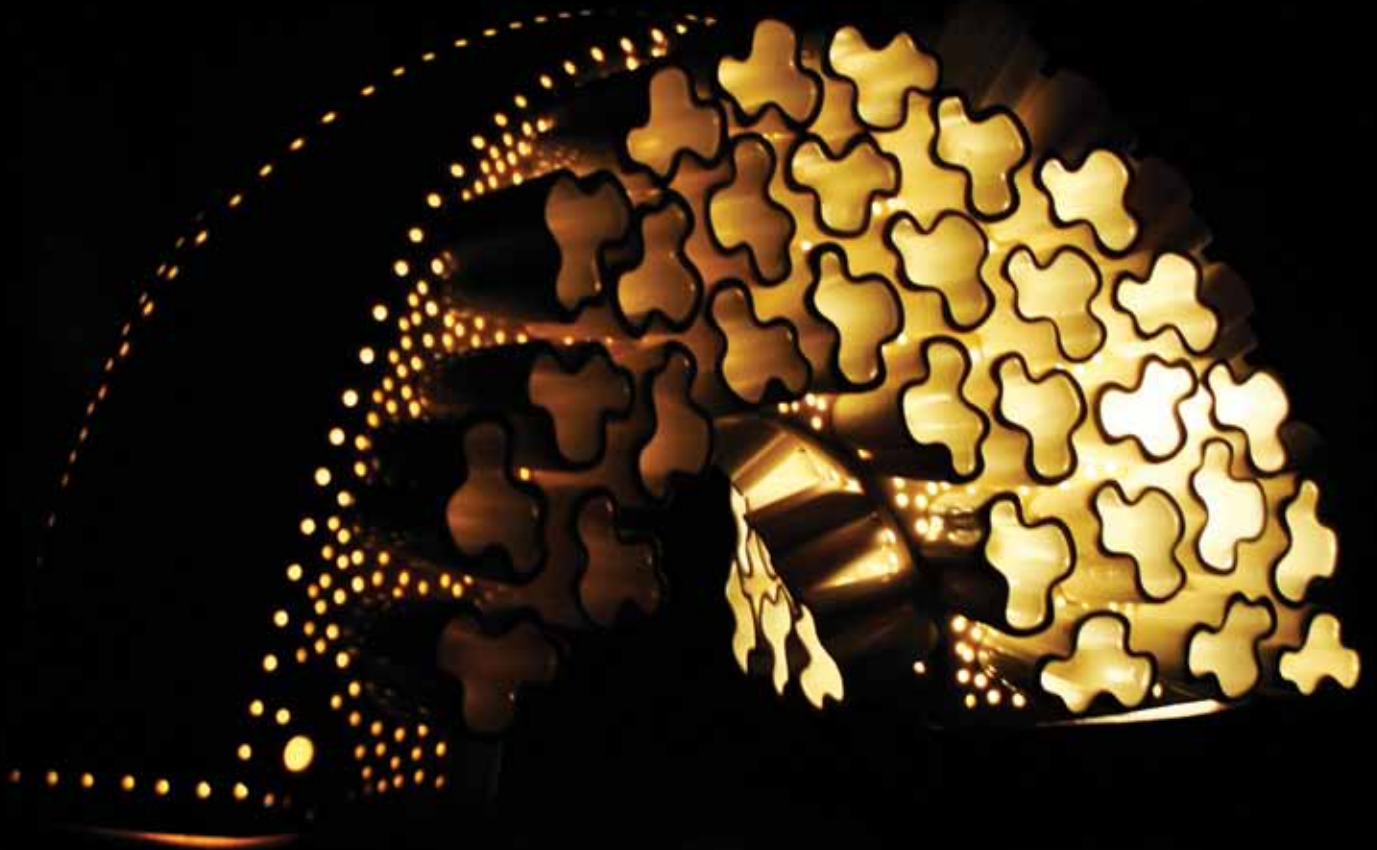


TH - Tajska
1979

COMMING KRIDTAYOT

Master's degree (Ceramics)
Valaya Alongkron Rajabhat, University 1 Moo
20, Phaholyothin Road, Km 48, Klong Luang,
Pathumthani, 13180 Bangkok
nop-snop@hotmail.com

SANG-CHAN 2, porcelan, tehnika vlivanja / porcelain, slip casting, 48 x 16 x 31 cm





DEMŠAR POLONA

SI - Slovenija
1979

Akad. kiparka, magistra umetnosti
Sv. Trojica 6, 1233 Dob
_demsar@yahoo.com

AVTOPORTRET 11 / SELF-PORTRAIT 11, glina, železo, žgana glina /
clay, iron, fired clay, 136 x 141 x 20 cm



Bar-Ilan University, Microbiology, Faculty
of Life Sciences, Bsc; Tel Aviv University,
Human Macrobiology, Sackler School of
Medicine, Phd; Rehovot Culture Founda-
tion, Pottery
27/12 Aharoni Street, 76281 Rehovot
evenchen@actcom.co.il

EVEN-CHEN SIMCHA



KROŽNO GIBANJE / FLOW MOTION, mešanica kamenine in porcelana, ročno oblikovano, terra sigillata, goli raku
/ stoneware and porcelain mixture, slab-build, terra sigillata, naked raku, 34 x 90 x 50 cm





FRANCOISE GIAIOTTO

BE - Belgija
1964

Académie des beaux arts Namur section céramique
Akademija za likovno umetnost, Namur, smer keramika
Rue du Moulin 32, 5190 Moustier sur Sambre (Namur)
gigifrancoise@hotmail.com

TITRE DEVELOPPEMENT/TORSION, DELOVNI NASLOV/ZASUK, WORKING TITLE/TORSION,
porcelan, tisk, email / porcelain, print, enamel, 7 x 7 x 15 cm



AT - Avstrija
1966

Law studies in Graz and Vienna; Ceramist
Grieshofgasse 1/14, A-1120 Vienna
atelier@wilfriedgerstel.net

GERSTEL WILFRIED



HUMAN DIGNITY IS INVIOABLE / ČLOVEKOVO DOSTOJANSTVO JE NEDOTAKLJIVO,
glina, kovina / clay, metal, 206 x 142 x 42 cm





GIBSH SHAMAI

IL - Izrael
1954

BSME- Cal Poly Pomona Ca, 1980, MBA Studies Tel-Aviv
University 1989, Ceramic studio BCAE Boston 1995,
Givat Haviva Ceramics School, Israel 2000-2006, sum-
mers at the Harvard University Ceramic Studio 2002-11.
7 Bonei- Haair street, 69373 Tel-Aviv
gibshs@gmail.com

ODLETETI / FLY AWAY, goli raku / naked raku, 28 x 49 x 10 cm



US - ZDA
1951

GUNDERMAN KAREN

Master Of Fine Arts - Ceramics, 1975
11618 N. Country Lane, 53092 Mequon, Wisconsin
kmg@uwm.edu



ENCUENTRO / SREČANJE / MEETING, herend porcelain, tehnika vlivanja,
ročno oblikovano, rezljano / porcelain, slip casting, handbuilt, carving, 34 x 21 x 12 cm





HATORI MAKOTO

JP - Japonska
1947

Nihon University, College of Arts,
Degree in sculpture
3-3-1 Kubogaoka, 302-0104 Moriya-shi, Ibaraki-ken
makotohatori@gmail.com

KOZAREC IN STEKLENICA / SIDE FIRED JAR AND BOTTLE, vrtenina, kamenina, naravna glazura, redukcijsko
8-dnevno žganje / wheelthrown, stoneware, natural glaze, reduction 8-day firing, 18,5 x 38 x 16,5 cm



GB - Velika Britanija
1979

Camberwell College of Arts, London, UK,
BA Ceramics
127 Otley Road, Headingley, LS6 3PX
Leeds, West Yorkshire
kate-haywood@hotmail.co.uk

HAYWOOD KATE



ZAVITA OBLIKA V KATERI ROZA KLJUBUJE ČRNI / ENFOLDED FORM IN WHICH PINK COUNTERPOINTS BLACK,
mešane gline, preoblikovana vrtenina / mixed clays and stains, wheelthrown and manipulated, 9 x 11 x 37 cm





JOCIĆ-KNEZEVIĆ LJUBICA

RS - Srbija
1973

MA Ceramic Artist, Faculty for Applied art, Beograd
Kacanicka 8, 11040 Belgrade
ljubicaceramics@hotmail.com

GOBELIN 1 IN 2 / NEEDLEPOINT 1 AND 2, porcelan, leseni okvir /
porcelain, wooden frame, 30 x 30 x 15 cm



Sl - Slovenija
1981

JURKOVŠEK BARBARA

Akademija za likovno umetnost in
oblikovanje, Ljubljana, magistra slikarstva
Kamnica 27, 1262 Dol pri Ljubljani
barbara.jurkovsek@gmail.com



KRALJEVO & PRIMITIVNO – MODRI DIKTATOR, CESAR, PUJS ŠT. 10 /
ROYAL & PRIMITIVE - THE BLUE DICTATOR, THE EMPEROR, PIG NO. 10,
žgana glina, les, steklo, akril / fired clay, wood, glass, acrylic ,
27 x 17 x 15 cm, 29 x 23 x 14 cm, 30 x 23 x 15 cm





KEZUKA YURI

JP - Japonska
1984

Tokyo University of Fine Arts, Ceramics lab, Undergraduate course
3-30-27 Adachi, Adachi, 201 Ichikawa-kopo, 120-0015 Tokyo
yurikezuka@gmail.com

ČEMERNOST / FRETFULNESS, kamenina, ročno oblikovano / stoneware, handbuilt, 60 x 60 x 7 cm



Sl - Slovenija
1974

Dipl. univ. pravica in diplomantka Šole uporabnih
umetnosti Famul Stuart, smer keramika in kiparstvo
Trdinova ulica 9, 8000 Novo mesto
natasita74@yahoo.com

KOKOL NATAŠA



VRTINCI, 1. DEL / WHIRLPOOLS, PART 1, glazirana glinena masa, porcelan, pleksi steklo, ročno oblikovano /
earthenware, glazed, porcelain, plexi-glass, handbuilt, 10 x 65 x 65 cm





KOVAČIČ INES

SI - Slovenija
1968

Srednja šola za oblikovanje
Ulica bratov Martinec 40, 1000 Ljubljana
inespottery@telemach.net

PRUČKA / FOOTSTOOL, glina, kamenina / clay, stoneware, 10 x 45 x 30 cm



SI - Slovenija
1973

Šola za uporabno umetnost Famul
Stuart, Ljubljana, smer kiparstvo in keramika
Ulica bratov Šanda 5, 3252 Rogatec
bojanakrizanec@yahoo.com

KRIŽANEC BOJANA



MALLEUS, šamotirana glina, raku, podglazurne barve / chamotted clay, raku, underglaze colors, 18 x 56 x 6 cm





MFA and BFA in Ceramics
922 Santa Rosa Ave, 60187 Wheaton
aniram3yellow@yahoo.com

AVIRA, keramika, nit, ventilator, ročno oblikovano / ceramic, thread, fan, handbuilt, 38 x 99 x 30 cm



US - ZDA
1958

WAYOU high school liberal arts
23-67. 28 St, Apt 1R, 11105 Astoria
HOZHFny@cybercap.com

KURESUMI NORIKO



MORJE SPOMINA / SEE OF MEMORY, porcelan, paperclay, ročno oblikovano /
porcelain, paperclay, handbuilt, 23 x 33 x 22 cm



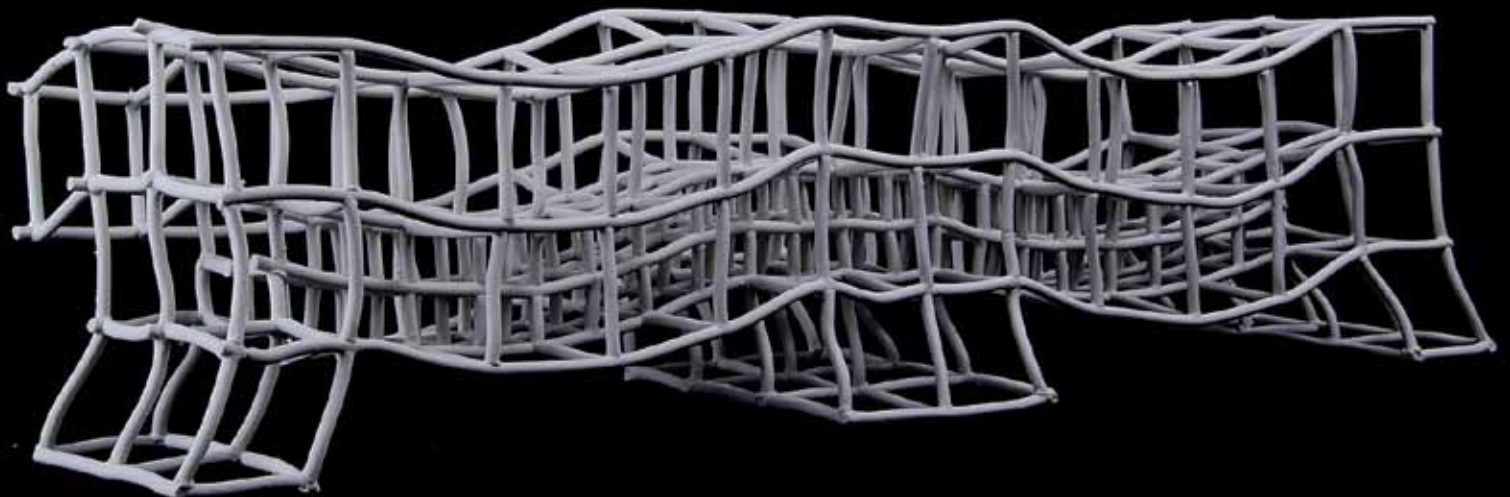


LANTOS TÍMEA

HU - Madžarska
1985

Moholy - Nagy University of Art and Design Budapest,
Silicate department and porcelain
Tizsator 20, 6060 Tizsakécske
tutun13@gmail.com

MOST ZNOTRAJ 1 / BRIDGE INSIDE 1, limoški porcelan, ročno oblikovano /
limoges porcelain, handbuilt, 60 x 15 x 15 cm



CH - Švica
1982

Masters of Arts in Public Spheres, ECAV,
Sierre, Switzerland, Bachelor of Arts
Degree, CU Boulder, Colorado USA
Rt. du Simplon 2, 1094 Paudex
leahandersonbener@gmail.com

LEAH ANDERSON



PRISOTNOST ODSOTNOSTI / THE PRESENCE OF ABSENCE, porcelan
in papir, v engobo namočena risba na papirju / porcelain and paper,
slip dipped paper drawing, 300 x 200 x 5 cm





LEE SEONG WEON

US - ZDA
1992

Syracuse University, student
401 Van Buren Street, Syracuse University,
13210 Syracuse, New York
joannelee40@hotmail.com

BREZ NASLOVA / UNTITLED, mešanica porcelana in mason kamenine,
vrtenina / porcelain and mason stain, wheelthrown, 27 x 34,3 x 27 cm



AU - Australija
1949

Master of Visual Art 2006
15 Leven Street, 2914 Amaroo ACT
helenmartin16@gmail.com

MARTIN HELEN



VOZLIČKI / TANGLES, volнено pletenje namočeno v glazuro, ponovno žgano v modelu /
pure wool knitting saturated in glaze, refired in mould, 5 x 21 x 21 cm





MASIULIS MARTYNAS

LT - Litva
1982

Art Academy of Vilnius (VDA), post-graduate
E. Andre 4 – 4, LT-02021 Vilnius
martynasmasiulis@gmail.com

KJE JE KRAJICA? / WHERE IS THE QUEEN?, bela glina, lister, / white clay, lustre, 10-15 x 25 x 18 cm



CA - Kanada
1973

Self-taught
#2-1415 Commercial Drive,
V5L 3X8 Vancouver
laura@culdesacdesign.com

MCKIBBON LAURA



AN UNSTILL LIFE, porcelan, ročno oblikovano, žgano s sodo, fotografija, jedkane plošče /
porcelain, handbuilt, soda-fired, texture created with photographic etching plates, 32 x 50 x 35 cm





MILETIĆ JELENA

RS - Srbija
1976

MA degree from the Academy
of Applied Arts Artists and Designers
Masarikova 2/63, 26000 Pancevo
zmajjm@yahoo.com

SPIRALNA GEOMETRIČNA RAST / SPIRAL GEOMETRIC GROWTH, bela glina, kovina, različni mediji,
majolika, risba / white clay, metal, mixed media, maiolica, drawing, 115 x 45 x 35 cm



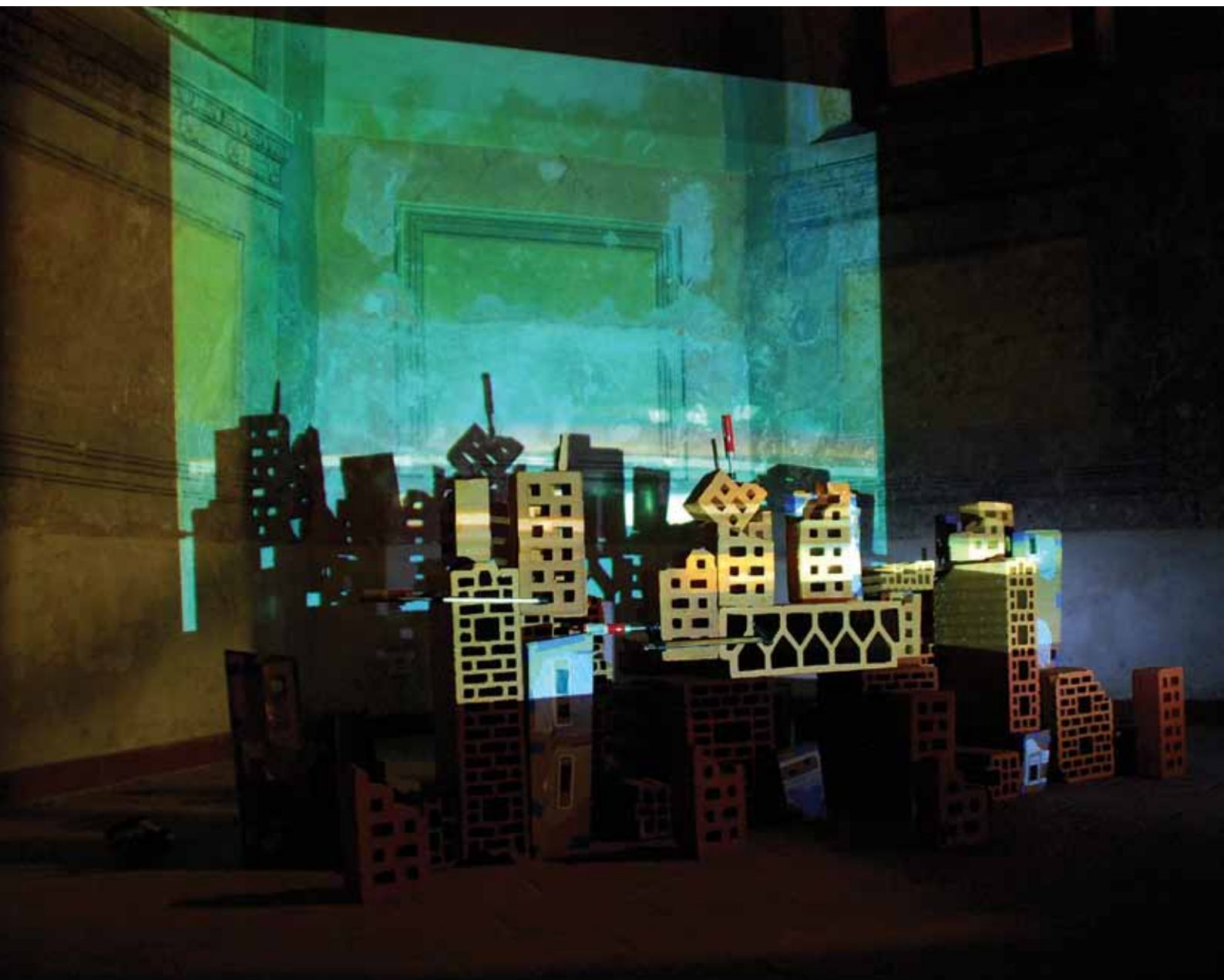
US - ZDA
1981

Indiana University of Pennsylvania,
M.F.A. Sculpture and Ceramics
3209 Deer Path Lane, 15044 Gibsonia, Pennsylvania
kylemilne98@gmail.com

MILNE KYLE



VSE NI NA SVOJEM MESTU / EVERYTHING IS NOT IN ITS RIGHT PLACE, opeka, video projektor, luči, ventilator, spone, lepenka, grajeni in najdeni predmeti / clay brick, video loop, projector, light, fan, clamps, cardboard, sculpture, constructed, found objects, 90 x 250 x 100 cm





MOLANPHY BRIAN

US - ZDA
1969

M.F.A. Ceramics Pennsylvania State University,
University Park, PA
Southern Methodist University P.O. Box 750356,
Dallas, TX 75275 - 0356
bmolanphy@mail.smu.edu

MATIÈRE GRASSE CONTRE MATIÈRE GRISE / FAT MATTER AGAINST GRAY MATTER,
kamenina, les, soda, kostni pepel, oblikovano v modelih / stoneware, wood, soda, bone ash,
formed in molds, 23 x 16 x 18 cm



CA - Kanada
1976

Rhode Island School of Design,
MFA Ceramics; University of Wisconsin,
Madison, BS Art, Anthropology,
Southeast Asian Studies
401-1873 Spyglass Place,
V5Z4G6 Vancouver, BC
noeloconnell@gmail.com

O'CONNELL NOEL



KUHINJSKI DUHOVI / KITCHEN GHOSTS, bela glinena masa, glazura, lesena škatla, ročno oblikovano /
white earthenware, glaze, wood box, handbuilt, 20 x 35 x 20 cm





ONAL NIZAM ORCUN

TR - Turčija
1979

Hacettepe University, The Institute Of Social Sciences,
Ceramic Master of Arts Degree (MA)
Erciyes University, Fine Arts Faculty, Department of
Ceramic and glass design, Melikgazi, 38039 Kayseri
nizamorcunonal@gmail.com

TREES / DREVESA, vlivanja in oblikovanja, saggar / slip casting and free shaping, saggar firing, 19 x 40 x 25 cm



MX - Mehika
1974

PADILLA GÓMEZ MIGUEL ANGEL

UNAM, Escuela Nacional De Artes Plasticas,
Licentiate in Visual Arts
Nicolás Bravo Sur # 62, Esquina Ignacio
Zaragoza, 61500 Zitacuaro, Michoacán
mai_miguel@hotmail.com



ROKA IN PIŠTOLA / LA MANO Y LA PISTOLA / HAND AND THE GUN, glina, paperclay, glazure, raku /
clay, paperclay, glazes, raku, 12 x 12 x 32 cm





PAPAIOANNOU VASILEIOS

GR - Grčija
1972

Electrical and Computer Engineering at the University of Patras, Photography at the County Committee of Popular Education of Patras, Ceramics at the Visual Art Workshop of The Municipality of Patras, Studying now European Culture Studies in School of Humanities of Hellenic Open University
Nikita 33-37, 26224 Patras
vpapaio@hotmail.com

RANJENO / WOUNDED, kamenina, oksidi, kovina / stoneware slumps, oxides, fired metal, 30 x 68 x 8 cm



RS - Srbija
1965

Academy of Applied Arts, Belgrade -
Ceramics Section
Stjepana Filipovića 31, 11000 Belgrade
watching@eunet.rs

PEJČIĆ JASMINA



NEKAJ V ŠKATLI / SOMETHING INSIDE THE BOX, glina, kamenina / clay, stoneware, 18 x 75 x 42 cm





RAZUMOVSKAYA IRINA

RU - Rusija
1990

St. Petersburg State Fine Art and Design Academy,
ceramic Department (fourth year student)
river Karpovki Embankment., house 10, flat 79,
197022 St. Petersburg
agressy@mail.ru

PUŠČAVA MRTVEGA MORJA / DEAD SEA DESERT, glinena masa, galzure, peskano, vrtenina, ročno oblikovano /
earthenware, glazes, sand-blasted, wheelthrown, handbuilt, 20 x 150 x 30 cm



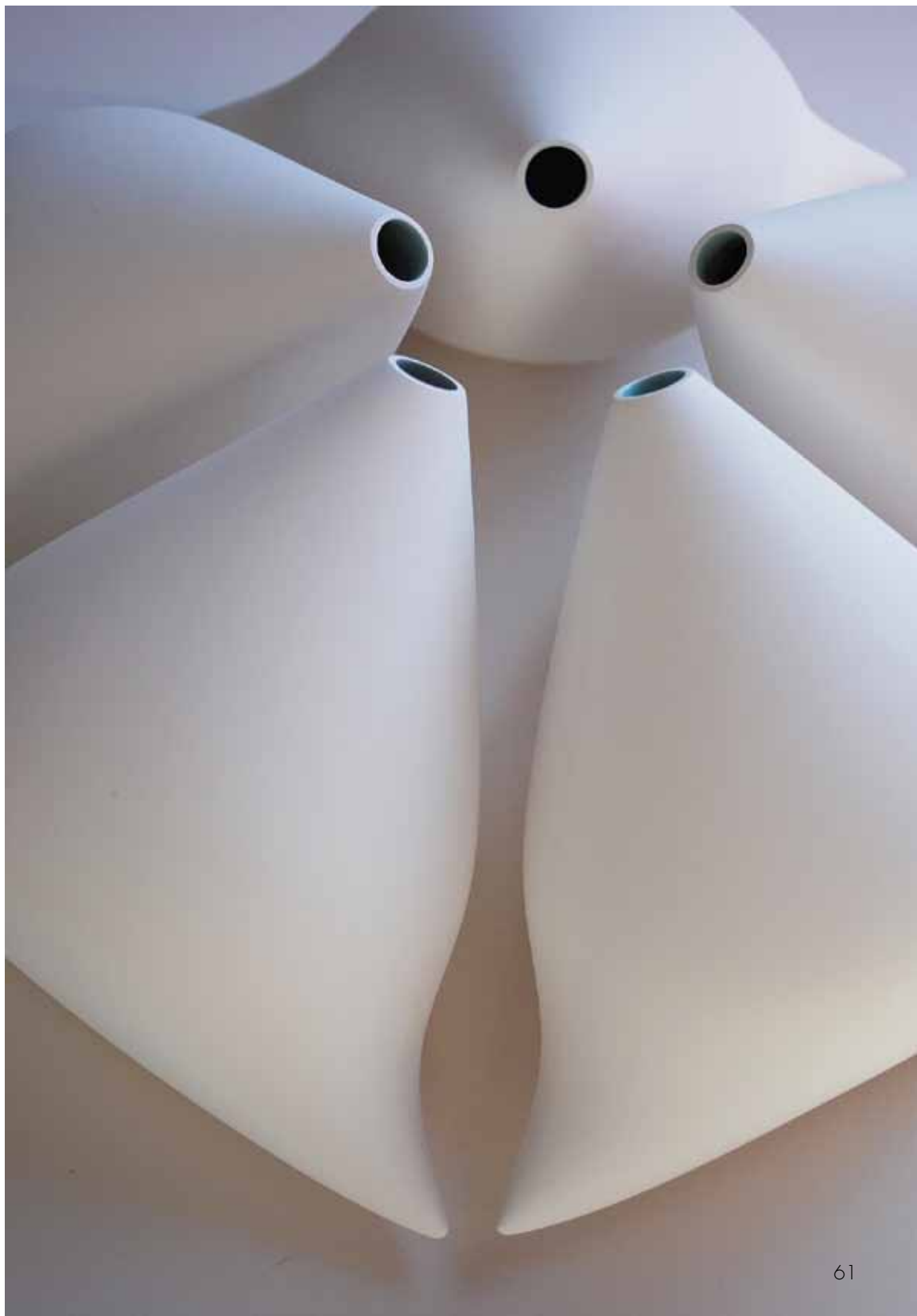
GB - Velika Britanija
1962

Edinburgh College of Art, Bachelor
of Arts (hons) Sculpture
1 Redhouse Cottages, Threemiletown,
EH49 6NQ Linlithgow, Scotland
lorrainerobsonceramics@gmail.com

ROBSON LORRAINE



ZDRUŽENO / UNITE, ročno oblikovano, modelirano, vlivano, diamantno
polirano, glazirano / handbuilt, coiled, moulds, slipcast, diamond polished
surface, glazed, 11 x 30 x 30 cm





ROSENBERG IRIT

IL - Izrael
1949

Hunter College, New York City, BA Degree
in Art Education; Fordham University,
New York City, MA Degree
35/17 Balfour, 65211 Tel Aviv
irit.rosenberg@gmail.com

KDO SEM? / WHO AM I?, glina, bazalt, galzure, oksidi, ročno oblikovano /
clay, basalt, glazes, oxides, handbuilt, slab work, 20 x 15 x 4 cm



BD - Banglades
1983

M.F.A Ceramics, University of Dhaka, 2011
116 Jagannath Hall, University of Dhaka,
1100 Dhaka
ashimsagor@yahoo.com

ASHIM HALDER SAGOR



KATARZA / CATHARSIS, kaolin, raku / china clay, raku, 75 x 55 x 30 cm





SAILER GUDRUN

DE - Nemčija
1963

Studium Burg Giebichenstein Halle, Diplom
Keramiker, Burg Giebichenstein University of Art
and Design, Ceramist
Schleusenstr. 61, 16225 Eberswalde
Gudrun.sailer@gmx.de

DAZWISCHEN / MED / BETWEEN, glina, terakota / clay, terracotta, 65 h



HR - Hrvatska
1935

Ceramist
Radiceva 30, 10000 Zagreb
hanibal.salvaro1@zg.htnet.hr

SALVARO HANIBAL HANI



PORSIL 22, porcelan, silikati, beton / porcelain, silicate, concrete, 34 x 19 x 21 cm





SEDEJ NATAŠA

SI - Slovenija
1960

Faculty of Arts and Humanities, Ljubljana
Cesta v Staro vas 1, 6230 Postojna
natasasedej@windowlive.com

ONA ASTRALNO POTUJE / SHE TRAVELS ASTRAL, bela glina, žica, ročno oblikovano, mešana tehnika /
white clay, wire, handbuilt, mixed technique, 28 x 165 x 40 cm



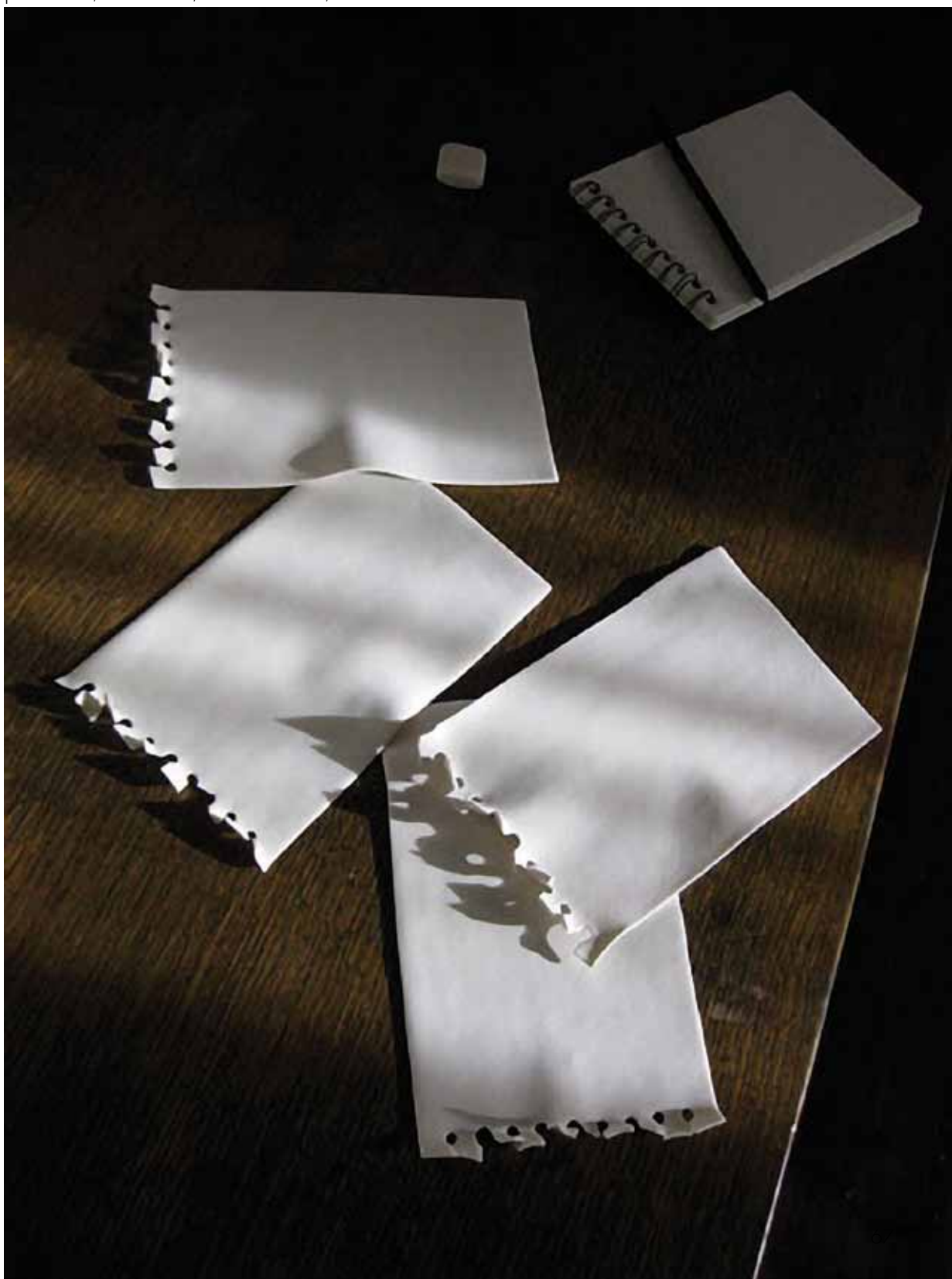
GB - Velika Britanija
1959

Newcastle College, England NCFE
Level 3 Certificate in Art and Design in ceramics
96 Sidney Grove, NE4 5PE Newcastle upon Tyne
helenaseget.com

SEGET HELENA



LIST IZ BELEŽNICE / NOTEPAD PAGE, porcelan, ročno oblikovano /
porcelain, handbuilt, 21 x 13 x 0,2 cm





SHANAFELT TODD

US - ZDA
1974

Ceramics, MFA – Kansas State University
220 Davis Street, 66501 Manhattan
tshanafelt@yahoo.com

KOT STOJI / AS IT SITS, glinena masa, nalepke, kovina, ročno oblikovano /
earthenware, decals, metal, handbuilt, 20 x 23 x 18 cm



EG - Egipt, HU - Maďarska
1969, 1973

Helwan University Cairo, Faculty of Applied
Arts, Ceramics Dept., lecturer doctor
Elhai 1, Mahalia 8, St 38, No 38,
11828 Obour City
khaledsirag@gmail.com

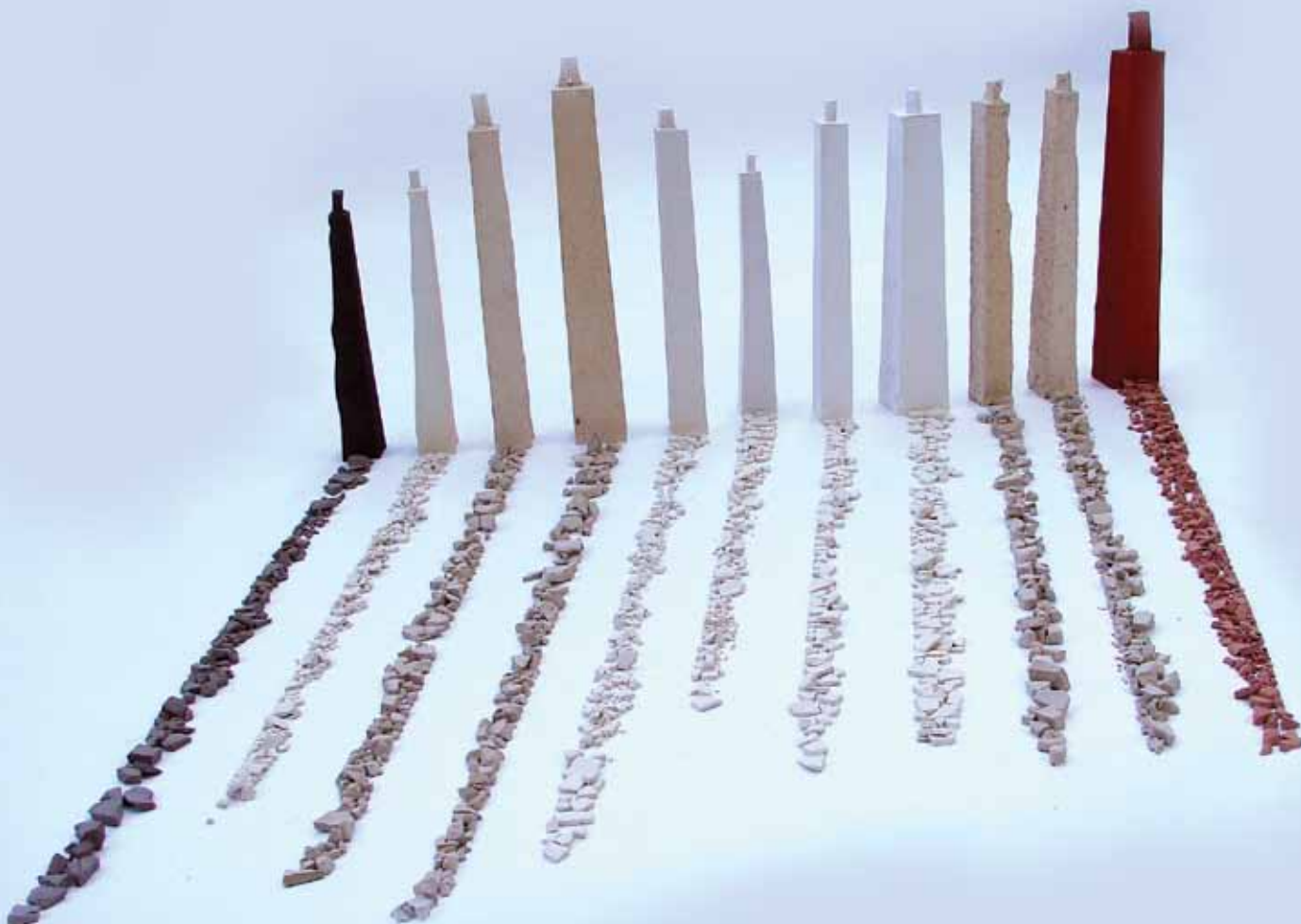
SIRAG KHALED



TOTH ANITA



RAZPRŠENE SENCE / THE SCATTERED SHADOWS, barvna kenina, ročno oblikovano /
colored stoneware, handbuilt, 45 x 143 x 133 cm





SKORUPSKA MONIKA

PL - Polska
1983

Master Of Art, 2010, Department of Ceramics
and Glass, Academy of Fine Arts in Wrocław
Graniczna 11/14, 55-011 Siechnice
projekt.mosko@gmail.com

DVAKRAT OSTRO / DOUBLE SHARP, glina, engoba, patina, glazura / clay, engoba, patina, glaze, 135 x 68 x 70 cm



US - ZDA
1973

MFA Ceramics, Tyler School of Art, 2004
3420 Osmond St, 19129 Philadelphia
jurysmith@gmail.com

SMITH JURY



PLOVEC 004 / FLOAT 004, glinena masa, glazure, kazein, ročno oblikovano /
earthenware, glaze, casein, handbuilt, 41 x 38 x 10 cm





TAYLOR BRAD EVAN

US - ZDA
1964

New York State College of Ceramics at Alfred,
Alfred, New York, MFA
2640 Dole Street, A115, 96822 Honolulu
bradevantaylor@gmail.com

POPARČKANE MAJHNE GMOTE / SMALL MASSES PAIRED, porcelan, ročno oblikovano /
porcelain, handbuilt, 15 x 35 x 15 cm



NO - Norveška
1978

Kunsthøgskolen i Bergen, KHiB;
BA Hons 3D Design: Ceramics;
Master of Fine Art
Seiersbjerget 15, 5022 Bergen
corrinathornton@yahoo.ie

THORNTON CORRINA



IZMIKANJE / ESCAPING, keramika in različni mediji / ceramic, copper pipping,
hand spoon wool, elastic bands, electrical tape, extruded clay sticks, hand spinning,
binding, sewing, 500 x 400 x 200 cm





RUZICKSKA TÜNDE

HU - Madžarska
1985

Moholy - Nagy University of Art and Design
Budapest, Silicate Design department,
Silicate designer degree, Visual teacher degree
Alföldi utca 18. 1/34., 1081 Budapest
tunderuzicska@gmail.com

STOLP ŠT. 2 / TOWER NO. 2, glinena masa, porcelan, ročno oblikovano /
earthenware clay, porcelain, handbuilt, 22 x 17 x 14 cm



BE - Belgija
1967

VERBRUGGEN MARC

National Higher Institute of Fine Arts, Antwerp, (B.), MA
Ceramics, Specialistaion Conservation & Restoration
Kalfordorp 21, B2870 Puurs, Antwerpen
marc.verbruggen@denvisch.be



ZNAKI ŽIVLJENJA / SIGNALS OF LIFE, tehnika vlivanja bele gline, terra sigillata, nalepke, bakrena žica /
white cast clay, terra sigillata, decals, copper wire, 5 x 50 x 50 cm





VUKIĆEVIĆ VELIMIR

RS - Srbija
1950

Faculty of Applied Arts, Belgrade,
post graduate course
Katičeva 2, 11000 Belgrade
vukicevic@sbb.rs

ZAPLETENO / ENTANGLED, porcelan, ročno oblikovano, poslikano z engobo /
porcelain, slab built, painted with engobe, 32 x 22 x 23 cm



US - ZDA
1973

Kanazawa College of art, Kanazawa, Japan,
MFA, Crafts and Ceramics; University of the Arts,
Philadelphia, PA, BFA, Crafts and ceramics,
PED Art Ed, Magna Cum Laude
436 Patterson Street, 29630 Central, SC
vzimany@clermson.edu

ZIMANY VALERIE



CHIGIRI-E (RADIO GOLD), porcelan, glazura, sitotisk, nalepke, zlato, vlivano,
ročno oblikovano, vrtenina / porcelain, glaze, silkscreen and decals, gold,
slipcast, handbuilt, wheelthrown, 25 x 25 x 35 cm





ŽBONTAR DANI

SI - Slovenija
1957

Fakulteta za arhitekturo, Univerza v Ljubljani,
dipl. ing. Arhitekture
Obirska 30, 1000 Ljubljana
dani.zbontar@gmail.com

TOK / THE FLOW, bela šamotirana glina, engoba, oblikovano s svaljki /
white grogged clay, engobe, coil build, 40 x 40 x 260 cm





Evropski Kulturni in Tehnološki Center (EKTC) Maribor, dvorec Betnava, Streliška cesta 150, 2000 Maribor /
European Cultural and Technological Centre (EKTC) Maribor, Manor Betnava, Streliška cesta 150, 2000 Maribor

RAZSTAVA KERAMIČNIH DEL ŠTUDENTOV UMETNIŠKIH ŠOL /
EXHIBITION OF STUDENT'S WORKS FROM FINE ART ACADEMIES

15. maj – 30. september 2012 / 15. May – 30. September 2012



RAZSTAVA KERAMIČNIH DEL ŠTUDENTOV UMETNIŠKIH SOL

Stičišče umetnosti in uporabnega, srečanje slikarstva in kiparstva, arhaičnega in sodobnega, preprostega in vrhunskih tehnologij, estetike in kiča, ročnega dela in industrijske masovne proizvodnje in še več združuje poimenovanje keramika. Mednarodni triennale keramike UNICUM, ki je pred nekaj leti posegel v slovenski razstavno prireditveni prostor, v svojem začetku nosi tendenco povezovanja različnih geografskih fenomenov, individualnih interpretacij, praks, eksperimentov, pogledov in interpretacij širokega v civilizacijo od njenih zgodnjih začetkov postavljenega področja, povezanega tudi z eksistenco in preživetjem. Prav tako triennale povezuje različna področja znotraj katerih keramika živi; sodobno umetniško prakso, uveljavljeno tradicijo, regijske fenomene in izobraževanje na visokošolskih ustanovah različnih profilov. Studentski del, ki je vključen tudi v UNICUM 2012, izkazuje že postavljeno shemo in jo razširja v mednarodno področje. Vabljenе fakultete in akademije predstavljajo vpogled v reducirani mednarodni študentski kontekst znotraj področja keramike. Vabljenе ustanove so se vključile v spremljevalni projekt predstavitve izbora študentskih keramičnih del po ključu njihovega lastnega izbora, kateri istočasno zrcali določene kriterije posamezne institucije in njihovih mentorjev. Tako je organizacijski odbor povabil k razstavnemu sodelovanju sledeče fakultete in akademije:

Akademijo za likovno umetnost in oblikovanje Univerze v Ljubljani, Oddelek za kiparstvo (doc. mag. Metod Frlic)

Akademijo za likovno umetnost in oblikovanje Univerze v Ljubljani, Oddelek za industrijsko in unikatno oblikovanje (izr. prof. mag. Tanja Pak)

Akademijo primijenjenih umjetnosti Sveučilišta u Rijeci, Reka (prof. Lucija Gudlin)

Fakultet primijenjenih umetnosti Univerziteta umetnosti u Beogradu, Beograd (prof. Velimir Vukičević)

Kunstuniversität Linz Institut für Kunst und Gestaltung Linz (prof. Mag. Maria Baumgartner)

Pedagoško fakulteto Univerze v Ljubljani (izr. prof. Mirko Bratuša)

Pedagoško fakulteto Univerze v Mariboru (prof. Darko Golija)

Izbrana študentska dela vključena na triennale razkrivajo gledalcu specifične študijske smeri fakultet s katerih prihajajo dela. Tako se našim očem razkrivajo oblikovalske, umetniške in pedagoške intence. Prevladajo lahko poudarki na barvi, obliki,

AN EXHIBITION OF CERAMICS BY ART SCHOOL STUDENTS

The crossroads between art and utility, the meeting between painting and sculpture, the archaic and the contemporary, the simple and cutting edge technologies, aesthetics and kitsch, craftsmanship and industrial mass production and more, is encompassed in the term of ceramics. The UNICUM International Triennial of Ceramics, which first intervened on the Slovenian exhibition scene some years ago, in its onset bears the tendency of integrating various geographical phenomena, individual interpretations, practices, experiments, perspectives and interpretations of a wide set area defined by civilization from its early beginnings, also associated with existence and survival. Likewise, the triennial links the different areas within which ceramics live; contemporary art practice, established tradition, regional phenomena and education at higher education institutions of various profiles. The student part, which is also included in UNICUM 2012, demonstrates the already established scheme, expanding it to the international field. The participating faculties and academies represent an insight of a reduced international student context within the field of ceramics. The invited institutions joined the accompanying project, which is to present a selection of student ceramic works following a key of their own choice that simultaneously reflects the specific criteria of the individual institution and its mentors. Thus, the organization committee has extended invitations of participation in the exhibition to the following faculties and academies:

Academy of Fine Arts and Design – Department of Sculpture, University of Ljubljana (Assist. Prof. Metod Frlic, MA)

Academy of Fine Arts and Design – Department of Industrial and Unique Design, University of Ljubljana (Assoc. Prof. Tanja Pak, MA)

Academy of Applied Arts, University of Rijeka (Prof. Lucija Gudlin)

Faculty of Applied Arts, University of Arts in Belgrade (Prof. Velimir Vukičević)

Linz Institute for Art and Design, Linz University of Art and Design (Prof. Maria Baumgartner, MA)

Faculty of Education, University of Ljubljana (Assoc. Prof. Mirko Bratuša)

Faculty of Education, University of Maribor (Prof. Darko Golija)

The selected student pieces included in the triennial disclose to the viewer the specifics of the study programme of the faculty from which the works

konceptu ali tehnologiji. Zlasti pri delih iz umetniških oddelkov so dela povezana predvsem z osnovno usmeritvijo študija – kiparstvom ali slikarstvom. V teh primerih je lahko videti kontekst vključevanja v polje keramike predvsem kot fenomen drugotnega pomena, saj je žgana glina že zelo zgoden in eden od temeljnih materialov tudi v kiparstvu in slikarstvu. Povezujoč in združujoč karakter zasnove trienala, ki povezuje študentska dela in zrela, uveljavljena, že vpisana v kulturni spomin in raziskujočo sodobnost, ima v Sloveniji tudi določen izobraževalen predznak, ki ga snovalci UNIKUM-a stalno poudarjajo. Ta je neločljiv z namenom prevrednotenja običajnega pojmovanja keramike in populariziranja umetniške kvalitete keramike v Sloveniji. Del tega namena je aktiviranje in spodbujanje področja ustvarjalne keramike znotraj izobraževalnih ustanov. Študentska keramična dela razstavljen na trienalu UNICUM v letošnjem letu tako predstavljajo pomemben prispevek v teh prizadevanjih po uveljavitvi področja, ki jih postavlja najnovejši trienale keramike.

Prof. Roman Makše, akad. kipar

originate. Hence what is revealed to our eyes are the intentions in design, art and pedagogy. There may be emphases on colour, form, concept or technology. Particularly in the works from art departments, the works are mostly tied to the primary direction of study – sculpture or painting. In these cases, the context of integration in the field of ceramics can mainly be seen as a phenomenon of secondary importance, since fired clay is one of the earliest and most basic materials used in sculpture and painting. The cohesive and unifying character of the concept of the triennial – which links student works with the work of more mature and established names already inscribed into the cultural memory and exploratory contemporaneity – also embodies a certain educative connotation in Slovenia, which is constantly emphasised by the makers of UNIKUM. This is inherently tied to the revaluation of the traditional notion of ceramics and popularization of the artistic quality of the medium in Slovenia. A part of that aim is to activate and promote the field of creative ceramics within the scope of educational institutions. The student ceramic works exhibited at the UNICUM triennial this year hence represent a significant contribution in the endeavours of establishing this field, which are set out by the latest triennial of ceramics.

Prof. Roman Makše, Academic Sculptor



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
Katedra za unikatno oblikovanje - steklo in keramika
izr. prof. mag. Tanja Pak
doc. Iztok Maroh
Dolenjska c. 83
1000 Ljubljana

POGRINJEK /
PLACE SETTINGS
odlivanje po kalupu, livna
glina / mold casting, clay
Ø 20, Ø 24, max. Ø 28

KATARINA MÜLLER



HEMOLA
vlivanje obarvane gline v kalup /
colored clay mold casting
200 x 60 x 60 cm

KATJA ŠPILER



BREZ NASLOVA / NO TITLE
šamotirana glina, barve bela in španski
bezeg in kristal, modeliranje gline in
vlivanje stekla v kalup v peči / grogged
clay, modelling and
glass mold casting
kosi različnih dimenzij cca. 5 x 14 x 4 cm
dolžina viseče kompozicije 1,5 m na kos

ANJA RADOVIĆ



SENORITA
odlivanje po kalupu, livna
glina / mold casting, clay
posamezna denarnica (5x)
10 x 10 x 10 cm

MANCA MENCIN



KERAMIČNI PLES
/ CERAMIC DANCE
Žgana glina in kovinska konstrukcija,
odtisnjena linorezna matrica
na valjani glini /
fired clay and metal construction,
impression from linocut matrix in clay

BORIS BEJA

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
Katedra za unikatno oblikovanje
mag., Metod Frlic, akad. kip.
red. prof. Jože Barši, akad. kip.
Dolenjska c. 83
1000 Ljubljana



VAL /WAVE
črna kamena šamotirana
glina, modeliranje /
stone black chamotte clay,
handmodelling
16 x 27 x 30 cm

VILMA KOBILŠEK



KOŽA / SKIN
žgana glina, vrv iz konoplje,
železna konstrukcija,
purpena, žagovina, pesek /
fired clay, hemp rope, iron
construction, sawdust
168 x 83 x 77 cm

VID AVDIČ BATISTA



DUH / GHOST
žgana glina in siporeks,
modeliranje / fired clay,
siporex, modelling
37 x 90 x 90 cm

TOMISLAV BLAŽEVIĆ



DOTAKNJENA /
TOUCHED
žgana glina, glazirana
keramika / fired and
glazed clay
55 X 50 X 40 cm

ANJA LAUTNER



NAOKROG / AROUND
žgana glina / fired clay
25 X 30 X 22,5 cm

BARBARA GANTAR



PET KROGEL / FIVE SPHERES
žgana glina, glazirana
keramika / fired and
glazed clay
30 x 40 x 37 cm

DANIELA ZUPAN



ODSEVI / REFLECTIONS
žgana glina, glazirana
keramika / fired clay,
glazed ceramic
38 X 16 X 15 cm

EVA ROKAVEC

MODROVANJE POLŽA NA LETEČI
PREPROGI. INSISTIRAM PRI SVOJI
STVARI. / PHILOSOPHIZING SNAIL
ON THE FLYING CARPET. I INSIST AT
MY THING.

žgana glina, engoba /
fired clay, engobe
40 x 62 x 75 cm

KRISTINA BOŽIČ

Univerza v Mariboru / University of Maribor
Pedagoška fakulteta / Faculty of Education
Oddelek za likovno umetnost
Likovna pedagogika
red. prof. Darko Golija, spec.



NIKONOV DIGITALNI
FOTOAPARAT / DIGITAL
CAMERA NIKON
glina, oblikovanje z
odvzemanjem gline / clay,
formed by removing clay
6,2 x 9,8 x 5,7 cm

LARA KORČULANIN



NATALIJA JUHART

FIGURA V GIBANJU /
FIGURE IN MOVEMENT
glina, oblikovanje z
odvzemanjem gline / clay,
formed by removing clay
15,4 x 7 x 9 cm



ERVIN NOVAK

TRANSFORMATIVNA
EVOLUCIJA /
TRANSFORMATIVE
EVOLUTION
glina, modelirana žgana
keramika / clay, modelling,
fired ceramic
3 x 7 x 17 cm





JERA
glina, žgana keramika /
clay, fired ceramic
16,4 x 4,9 x 4,2 cm

ANDREJ PRAZNIK



AQUARIUS
žgana glina / fired clay
15 x 8 x 12 cm

SABINA HVASTIJA



BIVAJOČI KIP/GIBAJOČA
SMRT / LIVING SCULPTURE/
MOVING DEATH
žgana glina, modelirana in
glazirana glina / fired and
glazed clay, modelling
od 14 x 10 x 5 cm (max.) do
2,3 x 1 x 2 cm (min.)

MARUŠA NOVAK

NORBERT ELLINGER

DOLLY
Limoški porcelan, lateks, zadrga /
Limoges porcelain »Imerys Tableware«,
latex, zip
20 x 26 x 11,5 cm



JULIANE LEITNER

DEAD-BEAT
porcelan, PVC cevi, umetna
kri / porcelain, PVC-hoses,
fake blood
150 x 200 x 8 cm



ANNA VLADIMIROV

MAČKE / CATS
glina, engoba, kamenine,
glazure, sitotisk / clay,
engobes, stains, glazes, silk
screen on clay
app. 22 x 46 x 0,5 cm



**DANIEL WETZELBERGER
and ELMAR EISENBERGER**

TERRITION
porcelain, oblikovano /
porcelain, modelled
150 x 200 x ca. 14 cm





KOMPOZICIJA /
COMPOSITION
keramika, glina, kamenina
/ ceramics, clay, stoneware
34 x 19 cm

DRUGA / SECOND
glina, kamenina /clay,
stonewear
35 x 20 cm

TRETJA / THIRD
glina, kamenina /clay,
stonewear
55 x 27 cm

Faculty of Applied Arts Belgrade
Ceramics department
prof. Velimir Vukićević

BOJANA RISTEVSKI



ROŽNATA MIZICA /
PINK TABLE
porcelain, engoba, zlato, les,
ročno oblikovano, vlivano /
porcelain with engobes and
gold, wood, handbuilt, slipcasted, from moulds

IVA BRKIĆ



SENKE / SHADOWS
kamenina / stoneware
apr. 30 x apr. 170 x apr. 5 cm

JULIJA DRAŠKOCI



ROBOTA JOE & FRANKIE
/ JOE & FRANKIE THE
ROBOTS
glina, kamenina / clay,
stoneware
62 x 77 x 50 cm

IVA KUKURIĆ

DIMITRIJE DAVIDOVIĆ

Academy of Applied Arts, University of Rijeka /
Akademija primijenjenih umjetnosti Rijeka
Lucija Gudlin, mag.art.

SILA PRIVLAČNOSTI IN
TRENUTEK TRKA /
FORCE OF ATTRACTION AND
MOMENT OF IMPACT
kaolin, rdeča in črna terra
sigillata / kaolin rich clay, red
and black terra sigillata
42 x 58 x 48 cm



LINE OF TWO WORKS: "RED
COLOURED GRAY PAINTING", BLUE
COLOURED GRAY PAINTING"
keramika, žgana in poslikana / ceramic
on board, burn and painted ceramic
glued on the board
2 x 30 x 40 cm
30 x 30 x 5 cm

DRAGANA KRUŽIĆ



MOCHA, MUCHO, MACHO
šamotirana glina, ročno
oblikovalni svaljki, patinirano /
grogged earthenware, hand-rolled
coils, patinated
Mocha 27 x 19,5 x 20 cm
Mucho 29 x 30 x 20 cm
Macho 25 x 29 x 23 cm

DAJANA RADOŠ



VOXELIRANI ČAJNIKI /
VOXELATED TEAPOTS
tehnika vliivanja /
slip, slip casting
dimensions of one teapot, the
work consists of 6 of them,
6 pcs. 13,5 x 21 x 11 cm

GORAN KOSIĆ



Razstavišče Ljubljanski grad - Kazemate
GENERACIJA 60 – 80

Mirsad Begić, Jakov Brdar, Ana Cajnko, Tanja Smole Cvelbar,
Dragica Čadež, Vasilije Četković – Vasko, Anton Flego, Lovro
Inkret, Tomaž Kržišnik, Franc Novinc, Eva Lenassi Peterson,
Karel Plemenitaš, Mojca Smerdu, Dušan Tršar
23. maj – 16. september 2012

Ljubljana Castle – Kazemate
GENERATION 60TIES – 80TIES

Mirsad Begić, Jakov Brdar, Ana Cajnko, Tanja Smole Cvelbar,
Dragica Čadež, Vasilije Četković – Vasko, Anton Flego, Lovro
Inkret, Tomaž Kržišnik, Franc Novinc, Eva Lenassi Peterson,
Karel Plemenitaš, Mojca Smerdu, Dušan Tršar
23. May – 16. September 2012



UMETNIŠKI TOKOVI V KERAMIKI

Pierre-Auguste Renoir se je leta 1841 rodil v Limogesu, zato ne preseneča, da je svojo delovno pot začel v tamkajšnji tovarni porcelana; poslikaval je posnetke izdelkov, kakršni so svojčas krasili aristokratske salone osemnajstega stoletja, njihove kopije pa so bile namenjene meščanskim salonom devetnajstega.

Pablo Picasso se je rodil štirideset let pozneje v Malagi. Tudi on je začel kot otrok, drugače kakor Renoir pa je bil že od začetka „umetnik“; oče ga je najprej vodil v akademsko smer, sam si je pozneje izbral druge in še nekoliko pozneje je druge ustvaril. S keramiko se je začel resno ukvarjati pozno, šele po drugi svetovni vojni v Vallaurisu, mestu na francoski rivieri, ki je bilo center keramike od šestnajstega stoletja, po legendi pa že od antike. Z vidika sodobne keramične umetnosti sta Renoirjeva in Picassova zgodba najprej zanimivi zato, ker kažeta široki okvir, v katerem je keramika dobila status umetnosti. Na začetku, v Renoirjevem primeru, gre za tovarniške izdelke, ki pa so bili luksuzni in so zato označevali vsaj kupčev status in njegove pretenzije, če že ne njegovega okusa. Za tovarniške izdelke gre tudi v Picassovem primeru, vendar jih je tokrat blagoslovila roka najslavnejšega umetnika dvajsetega stoletja, zato so - kakor vse, česar se je Picasso dotaknil – avtomatično dobili status „visoke umetnosti“.

Zgodbi kažeta široke časovne meje, v katerih se je keramika v okvirih moderne uveljavljala, ne opozarjata pa na obdobje, v katerem se je uveljavila. Ključno vlogo so pri tem imeli predstavniki art deco, smeri, ki je načela findesièclovske art nouveau prilagodila času po prvi svetovni vojni, svoj vrhunec dosegla v dvajsetih in v tridesetih letih prejšnjega stoletja, druga svetovna vojna in razvoj umetnosti po njej pa sta jo povozila tako temeljito, da je za nekaj desetletij praktično izginila iz zavesti. Art deco je – kakor opozarja poimenovanje – predvsem skušala povezati dva pola likovnega ustvarjanja, „dekorativnega“ in „umetnostnega“. Na tej stopnji se seveda zaletimo v diskusijo, ali umetnost sploh sme biti dekorativna, torej v diskusijo, ki je bila značilna za dvajseto stoletje, zlasti za njegovo drugo polovico, aktualna pa je še danes. Tu se vanjo nima smisla spuščati, treba pa je vsaj omeniti, da je bila vizija sveta, ki jo je – vsaj na „Zahodu“ - gojil čas po prvi svetovni vojni, v katerem se je art deco razvila, diametralno nasprotna oni, ki jo je imelo obdobje po drugi svetovni vojni. Art deco je zato izginila, predvsem Picassova zasluga pa je bila, da skupaj

THE ARTISTIC CURRENTS WITHIN CERAMICS

Pierre-Auguste Renoir was born in 1841 in Limoges, therefore it is not surprising that his career began in the local porcelain factory. He painted images on products, which at that time adorned the aristocratic salons of the eighteenth century, while their copies were intended for the middle-class salons of the nineteenth century.

Pablo Picasso was born forty years later in Malaga. He too began as a child, but was unlike Renoir already an “artist” from the start; his father initially led him towards the academic direction, while he himself later chose others, and later still created others. He began working in clay more seriously fairly late on, only after the Second World War in Vallauris, a city on the French Riviera, which was the centre of ceramics from the sixteenth century, and even since antiquity according to legend.

The story of Picasso and Renoir is interesting from the perspective of contemporary ceramic art because it indicates a broad framework within which ceramics was given the status of art. At the beginning, in Renoir's case, his were factory products, which however were luxury ones and therefore signified at least the status of the buyer and his pretensions, if not his taste. We are talking about factory products in Picasso's case as well, yet this time they were blessed by the most famous artist of the twentieth century, therefore they – like everything else touched by Picasso – automatically gained the status of “high art”.

The two stories display wide time limits within which ceramics was establishing itself within a Modernist context, however, they do not draw attention to the period in which it actually established itself. A pivotal role here was had by the representatives of art deco, a direction that adapted the fin de siècle principles of Art Nouveau to the time after the First World War, reaching its peak in the twenties and the thirties of the previous century, while the Second World War and the development of art after it overwhelmed it so thoroughly, that it virtually disappeared from consciousness for several decades.

The particular endeavour of art deco – as the name suggests – was to connect two poles of artistic creation, the “decorative” and the “artistic”. At this stage, we naturally stumble upon the discussion of whether art can in the first instance even be decorative, therefore a discussion that has characterized the twentieth century, particularly its second half, and still remains topical today. There is no point in delving into it here, but it should at

z njo ni izginila tudi keramika; h keramiki je sicer, kakor rečeno, prišel pozno, vendar v ravno pravem trenutku.

Ena od posledic art deco je bila, da so ustvarjalci v „umetnostne“ namene začeli uporabljati materiale in tehnike, ki so dotlej veljali za zgolj „dekorativne“; tudi ta proces se je začel že precej pred prvo svetovno vojno, vrhunec pa je, tudi v primeru keramike, dosegel po njej. Njegove odmeve lahko odkrivamo tudi pri nas. Samo eno od imen: Dana Pajnič se je v dvajsetih letih v okviru keramike ukvarjala tako z industrijskim oblikovanjem kakor z značilno oblikovano plastiko: v tej je – kakor v delih njenih sodobnikov – mogoče odkrivati razne vplive, med drugimi Brancusijeve, torej odmeve umetnika, ki je zaradi svoje specifične elegance vplival na art deco vsepovsod po svetu. Že ta primer kaže, da so bili slovenski ustvarjalci od samega začetka del tokov, ki so oblikovali svetovno umetnost, pri tem pa so včasih nadaljevali tudi bistveno starejše tradicije. Vsaj dve od teh je treba omeniti tudi tokrat.

Ob besedi keramika večina ljudi najprej pomisli na posodje: tradicija je tu najbolj ukoreninjena, saj je bilo keramično posodje prisotno v skoraj vseh obdobjih in okoljih. S tovrstno keramiko se je ukvarjal tudi Picasso, ki je pri tem sledil antični mediteranski tradiciji; z njo se je na razne načine povezoval že v predhodnih desetletjih, tokrat pa so imele pomembne vlogo tudi legende: nanje je bil Picasso vedno pozoren, tako na tiste, ki je zanje slišal, kakor na one, ki si jih je ustvaril sam, in ni si težko predstavljati, da ga je h keramiki pritegnil tudi ta vidik – kot keramik, ki dela v Vallaurisu, se je uvrstil v tradicijo, ki naj bi nepretrgano segala vsaj do rimskih časov. Nekatera od njegovih del (npr. Krožnik z bikom, 1957) kažejo, kako se je antiki skušal čimbolj približati, večina njegovih interpretacij pa je bila docela svobodnih. Takšne so tudi interpretacije njegovih naslednikov, ki jih srečujemo tudi na tokratni razstavi: na njej predstavljeni ustvarjalci kot izhodišče sicer pogosto uporabljajo tradicionalne forme (med temi prednjači krožnik, ki je v umetnostni varianti pri nas prisoten že od začetka), vendar te forme takoj, ko njihovemu namenu ne ustrezajo, spremenijo in prilagodijo svojim hotenjem.

Mala plastika ima skoraj enako častitljivo tradicijo. Tu se mi zdi potrebno opozoriti samo na „tanagre“, poimenovane po konkretnem grškem mestu, a razširjene po vsem mediteranskem svetu; vloge nosilcev idej in likovnih obrazcev niso imele samo v antiki, ampak tudi v srednjem veku (Reims), njihova tradicija pa sega do naših časov, čeprav ni bila vedno enako močna. Na tokratni razstavi je prisotna

least be mentioned that the vision of the world that was nurtured – certainly in the “West” – by the period after the First World War in which art deco developed, is diametrically opposite to the one during the period after the Second World War. This is why art deco disappeared, but it was particularly to Picasso’s credit that ceramics did not disappear with it. Although, as already mentioned, he came to ceramics late, this happened at exactly the right moment.

One of the consequences of art deco was that artists began to use the techniques and materials that had up till then been considered as merely “decorative” for “artistic” purposes; this process began well before the First World War, too, and reached its peak, also in the case of ceramics, after the war. Its reverberations can be discovered in Slovenia, too. Just one of the names: Dana Pajnič worked in ceramics during the twenties, dealing with both industrial design and her sculpture of distinctive form: in this – like in the work of many of her contemporaries – one can uncover various influences, among others also that of Brancusi, therefore the reverberations of an artist who, due to his elegance, made an impact on art deco all over the world. This example clearly demonstrates that Slovene artists were a part of the currents that shaped the art world from the very onset, while they sometimes also continued with the much older traditions. At least two of these should be mentioned at this point.

With the word ceramics most people first think of crockery: tradition is well established here, as ceramic-ware was present in almost all periods and environments. Picasso, who followed in the ancient Mediterranean tradition, also dealt with this sort of ceramics; he had connected with it in various ways in the previous decades, but this time legends also had a significant role: Picasso had always been attentive to them, to those that he heard, as well as the ones that he created himself, and it is not difficult to imagine that this aspect also attracted him to ceramics – as a ceramicist working in Vallauris he was part of the tradition, which supposedly stretched back continuously to Roman times, at least. Some of his works (e.g. Plate with Bull, 1957) show how he tried to come as close as possible to antiquity, whereas the majority of his interpretations were entirely free. Such are also the interpretations of his successors, which we can meet in the exhibition at hand: even though the artists presented in it often use traditional forms as a starting point (among these the plate leads the way, which is in its artistic version

tako v osnovni varianti male figure (ki pa se od antičnih praviloma razlikuje tako po oblikovnih kakor po ikonografskih značilnostih), še večkrat pa zgolj v smislu malega, „intimnega“ formata.

Seveda pa (tudi) na tokratni razstavi prevladujejo dela, ki takšnim tradicijam ne sledijo niti v najširšem smislu. Lahko so majhna ali velika, na nekaterih so poudarjene barve in na drugih osnovni materiali, včasih so pomembna posamezna dela in drugič njihova prostorska postavitev. In tako naprej: končno lahko ugotovimo, da jih poleg osnovne tehnike povezuje samo neomejena ustvarjalnost. Ta je znamenitejša časa: tudi razstava na ljubljanskem gradu potrjuje, da – čeprav se tega velikokrat ne zavedamo – živimo v srečnem obdobju, v katerem je umetnikom zapovedana samo pot, ki vodi na „kurirane“ mednarodne razstave in prek teh v srca slovenske kulturne birokracije, vse druge pa si lahko izbirajo po svoji volji.

dr. Lev Menaše

present on Slovene terrain from the very beginning), but they modify and adapt these forms to their desires as soon as their purpose is no longer appropriate. Small-scale sculpture has almost the same time-honoured tradition. Here it seems necessary to point out the “tanagra” pieces, named after an actual Greek city, but spread throughout the Mediterranean world; they did not have the role as bearers of ideas and art models only in the antiquity but also in the Middle Ages (Reims), while their tradition goes back to our times, even though it was not always equally strong. It is present in this exhibition in its basic version as a figurine (which, however, differs from the ancient ones in its characteristics of form as well as iconography), and even more often just in its small, “intimate” format.

Of course, (also) this year’s exhibition is dominated by works that do not follow such traditions in the least. They may be small or large, some may highlight colour and others their basic materials, sometimes it is the individual works, and at other times their spatial installation, that may be significant. And so on: finally we can conclude that in addition to their basic technique, what they have in common is only unlimited creativity. This is the sign of the times: the exhibition at Ljubljana Castle also confirms that – although we often do not realize it – we live in a happy period in which artists are obliged to only follow the path that leads to “curated” international exhibitions and through those to the hearts of the Slovene cultural bureaucracy, while they can choose all others at their own will.

dr. Lev Menaše



MIRSAD BEGIĆ

Rojen leta 1953 v Glamoču v Bosni. Na Akademiji za likovno umetnost v Ljubljani diplomiral 1974, podiplomski študij kiparstva zaključil 1976. Med 1982 in 1983 nadaljeval usposabljanje na St. Martin's School of Art v Londonu.

He was born in 1953 in Glamoč in Bosnia. He graduated in 1974, and postgraduated in 1976 at Academy of Fine Arts in Ljubljana. Between 1982 and 1983 he undertook training in London at St. Martin's School of art.

Seznam razstavljenih del
ZGODBA ZA VSE, 2012, keramika,
prostorska postavitev

List of exhibits
A STORY FOR ALL, 2012, ceramics, site
specific installation

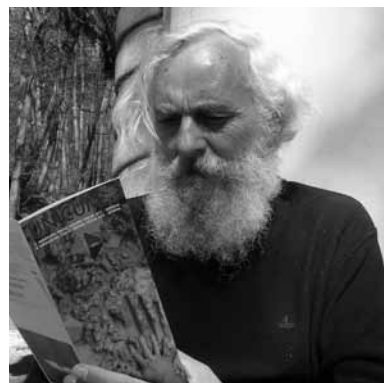
ZGODBA ZA VSE, Galerija Glesia,
2007, prostorska postavitev
A STORY FOR ALL, Gallery Glesia,
2007, site specific installation



Rojen leta 1949 v Livnem v Bosni. Na Akademiji za likovno umetnost v Ljubljani diplomiral 1975, specialko za kiparstvo zaključil 1979.

He was born in 1949 in Livno in Bosnia. He graduated in 1975, he specialised in sculpture in 1979 at Academy of Fine Arts in Ljubljana.

JAKOV BRDAR



Seznam razstavljenih del
PTICI, 2012, raznobarvna glina, prostorska postavitev

List of exhibits
BIRDS, 2012, mixed clays, site specific installation





ANA CAJNKO

Rojena leta 1946 v Ljubljani.
Diplomirala na Pedagoški fakulteti v
Ljubljani. Studijsko se je izpopolnjevala v
Cite Des Arts, Pariz, Francija.

She was born in 1946 in Ljubljana.
She graduated at Faculty of Education,
University of Ljubljana. She undertook
training in Paris in France at Cite Des Arts.

Seznam razstavljenih del
V SVETLOBI NOVEGA, 2012,
engobirana žgana glina,
60 x 55 x 165 cm

List of exhibits
IN A NEW LIGHT, 2012,
fired clay, engobe,
60 x 55 x 165 cm



Rojena leta 1949 v Beogradu.
Na Akademiji za likovno umetnost
v Ljubljani, smer kiparstvo,
diplomirala 1979.

TANJA SMOLE CVELBAR

She was born in Belgrade in 1949.
She graduated from sculpture in 1979
in Academy of Fine Arts in Ljubljana.



Seznam razstavljenih del

BREZ NASLOVA, 1996, monožganje, kamenina, oksidi, 49 x 35 x 38 cm
NAGUBANA POVRŠINA, 1996, monožganje, kamenina, kobaltovi oksidi, 3 x 46 x 38 cm
DVE GUBI, 1996, monožganje, kamenina, oksidi, 10 x 39 x 9; 18 x 19 x 22 cm

List of exhibits

NO TITLE, 1996, single firing, stoneware, oxides, 49 x 35 x 38 cm
FOLDED SURFACE, 1996, single firing, stoneware, cobalt oxides, 3 x 46 x 38 cm
TWO FOLDS, single firing, stoneware, oxides, 10 x 39 x 9; 18 x 19 x 22 cm



BREZ NASLOVA, 1996, monožganje,
kamenina, oksidi, 49 x 35 x 38 cm
NO TITLE, 1996, single firing,
stoneware, oxides, 49 x 35 x 38 cm



DRAGICA ČADEŽ

Rojena leta 1940 v Ljubljani. Na Akademiji za likovno umetnost v Ljubljani diplomirala 1963, podiplomski študij zaključila 1965.

She was born 1940 in Ljubljana. She graduated in 1963, and postgraduated in 1965 at Academy of Fine Arts in Ljubljana.



Seznam razstavljenih del
Iz ciklusa OMIZJE,
2011, 2012, kamenina, les
element 1, 113 x 42 x 50 cm
element 2, 100 x 42 x 70 cm
element 3, 114 x 40 x 58 cm
element 4, 114 x 40 x 60 cm
element 5, 115 x 40 x 48 cm

List of exhibits
From the opus ROUND TABLE,
2011, 2012, stonewear, wood
element 1, 113 x 42 x 50 cm
element 2, 100 x 42 x 70 cm
element 3, 114 x 40 x 58 cm
element 4, 114 x 40 x 60 cm
element 5, 115 x 40 x 48 cm

OMIZJE,
2011, 2012, kamenina, les
ROUND TABLE,
2011, 2012, stonewear, wood

Rojen leta 1938 v Lepencu, v Črni gori.
Solal se je na Meštrovičevi Mali akademiji
v Splitu. Na Akademiji za likovno umetnost
v Ljubljani diplomiral 1965.

VASILJE ĆETKOVIĆ – VASKO

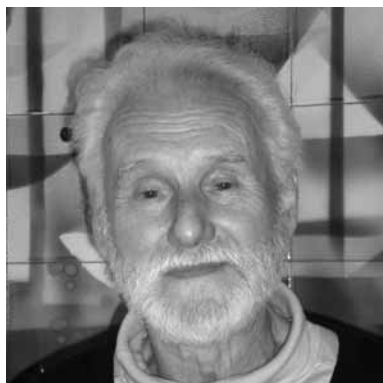
He was born 1938 in Lepenac, Monte
Negro. He studied at Meštrović Mala
Akademija in Split. He graduated in 1965
at Academy of Fine Arts in Ljubljana.



Seznam razstavljenih del
Iz ciklusa KIRURGIJA, 1-11, 1980-1982, sestavljena keramika, rdeča glazura, višina 13 cm

List of exhibits
From the opus SURGERY, 1-11, 1980-1982, assembled ceramics, red glaze, height 13 cm





ANTON FLEGO

Rojen leta 1938 v Novem mestu.
Na Akademiji za likovno umetnost v
Ljubljani diplomiral 1964.

He was born in 1938 in Novo mesto.
He graduated in 1964 at Academy of
Fine Arts in Ljubljana.

Seznam razstavljenih del
Iz ciklusa SAMOTNI OTOK I, 2007, podglazurna poslikava, engoba, premer 37 cm
Iz ciklusa SAMOTNI OTOK II, 2008, podglazurna poslikava, engoba, premer 38 cm
Iz ciklusa SAMOTNI OTOK III, 2008, podglazurna poslikava, engoba, premer 35 cm
KERAMOSTRIP – ARHEOLOŠKA SALA, 2009, podglazurna poslikava, engoba, premer 35,5 cm
KERAMOSTRIP – PREŠERNOVA NAGRADA, 2009, podglazurna poslikava, engoba, 34 x 48 x 4 cm
KERAMOSTRIP – IZGON IZ RAJA, 2010, podglazurna poslikava, engoba, 34 x 49 x 4 cm

List of exhibits
From the opus DESERTED ISLAND I, 2007, underglazed painted, engobe, diameter 37 cm
From the opus DESERTED ISLAND II, 2008, underglazed painted, engobe, diameter 38 cm
From the opus DESERTED ISLAND III, 2008, underglazed painted, engobe, diameter 35 cm
CERAMICSCOMIC – ARCHAEOLOGICAL JOKE, 2009, underglazed painted, engobe, diameter 35,5 cm
CERAMICSCOMIC – PREŠEREN AWARD, 2009, underglazed painted, engobe, 34 x 48 x 4 cm
CERAMICSCOMIC – THE EXPULSION FROM THE GARDEN OF EDEN, 2010, underglazed painted, engobe, 34 x 49 x 4 cm



Iz ciklusa SAMOTNI OTOK II, 2008,
podglazurna poslikava, engoba, premer 38 cm
From the opus DESERTED ISLAND II, 2008,
underglazed painted, engobe, diameter 38 cm
100

Rojen leta 1949 v Ljubljani. Na Akademiji za likovno umetnost v Ljubljani diplomiral 1976.

He was born in 1949 in Ljubljana. He graduated in 1976 at Academy of Fine Arts in Ljubljana.

LOVRO INKRET



Seznam razstavljenih del

Iz ciklusa J'ACCUSE, OBARVANI ČLOVEK I., 2007, šamotirana glina, 40 x 12 x 15 cm

OBARVANI ČLOVEK, 2000, polihromirana, šamotirana glina, 61 x 57 cm

OBARVANI ČLOVEK III., 2012, polihromirana, šamotirana glina, 28 x 23 x 26 cm

List of exhibits

From the opus J'ACCUSE, COLOURED MAN, I., 2007, chamotted clay, 40 x 12 x 15 cm

COLOURED MAN, 2000, painted chamotted clay, 61 x 57 cm

COLOURED MAN III., 2012, painted chamotted clay, 28 x 23 x 26 cm



J'ACCUSE: OBARVANI ČLOVEK, I., 2007, šamotirana glina, 40 x 12 x 15 cm

J'ACCUSE: COLOURED MAN, I., 2007, chamotted clay, 40 x 12 x 15 cm



TOMAŽ KRŽIŠNIK

Rojen leta 1943 v Žireh. Diplomiral je na Akademiji lepih umetnost v Varšavi na Oddelku za grafično oblikovanje, magistriral 1968 iz knjižne ilustracije.

He was born in 1943 in Žiri. He graduated at Academy of Fine Arts in Warsaw at Department for graphic design, MA in 1968 in book illustrations.

Seznam razstavljenih del
 KOMPOZICIJA, 1986, engobirana terakota in pozlata, 27 x 21 x 3 cm
 SPOMIN NA SKRNICELJ, 1986, engobirana terakota in pozlata, 21 x 14 x 5 cm
 POGOVOR, 1986, glazirana engoba, gravura, 24 x 21 x 2 cm
 LETEČI ANGELO, 1986, engobe, gravura, 21 x 14 x 5 cm

List of exhibits
 COMPOSITION, 1986, terracotta, engobe, gilding, 27 x 21 x 3 cm
 MEMORY OF PAPER BAG, 1986, terracotta, engobe, gilding, 21 x 14 x 5 cm
 CONVERSATION, 1986, engobe, glaze, engraving, 24 x 21 x 2 cm
 FLYING ANGEL, 1986, engobe, engraving, 21 x 14 x 5 cm

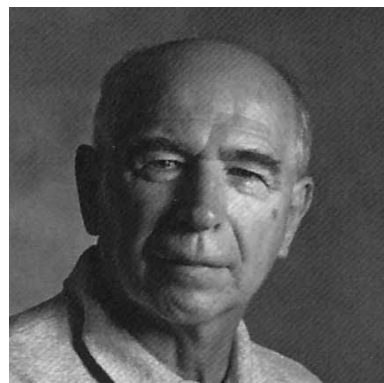
POGOVOR, 1986, glazirana engoba, gravura, 24 x 21 x 2 cm
 CONVERSATION, 1986, engobe, glaze, engraving, 24 x 21 x 2 cm



Rojen leta 1938 na Godešiču pri Škofji Loki. Na Akademiji za likovno umetnost v Ljubljani diplomiral 1964.

He was born in 1938 in Godešič near Škofja Loka. He graduated in 1964 at Academy of Fine Arts in Ljubljana.

FRANC NOVINC



Seznam razstavljenih del

ČEŠNJE, 2000, poslikava z barvno glazuro na keramično ploščo, 33 x 33 cm

NOC, 2001, poslikava z barvno glazuro na keramično ploščo, 33 x 33 cm

POT, 2001, poslikava z barvno glazuro na keramično ploščo, 33 x 33 cm

DREVJE, 2001, poslikava z barvno glazuro na keramično ploščo, 33 x 33 cm

List of exhibits

CHERRIES, 2000, painted with colored glaze on ceramic plate, 33 x 33 cm

NIGHT, 2001, painted with colored glaze on ceramic plate, 33 x 33 cm

PATH, 2001, painted with colored glaze on ceramic plate, 33 x 33 cm

TREES, 2001, painted with colored glaze on ceramic plate, 33 x 33 cm

ČEŠNJE, 2000, poslikava z barvno glazuro na keramično ploščo, 33 x 33 cm

CHERRIES, 2000, painted with colored glaze on ceramic plate, 33 x 33 cm





EVA PETERSON LENASSI

Rojena leta 1959 v Kopru.
Na Akademiji za likovno umetnost v
Ljubljani diplomirala 1985.
Študij keramike je nadaljevala v ZDA na
Indiana University v Boomingtonu.

She was born in 1959 in Koper.
She graduated in 1985 in Academy
of Fine Arts in Ljubljana. She studied
ceramics in the USA at Indiana
University in Boomington.

Seznam razstavljenih del
GLADINA, 2012, žgana glina, modeliranje brez uporabe orodja,
85 x 85 x 15 cm – 4 enaki kosi, prostorska postavitve

List of exhibits
THE SURFACE OF, 2012, fired clay, hand built, 85 x 85 x 15
cm – 4 pieces, site-specific installation

GLADINA, 2012, žgana glina, modeliranje brez uporabe orodja, 85 x 85 x 15 cm – 4 enaki kosi, prostorska postavitve
THE SURFACE OF, 2012, fired clay, hand built, 85 x 85 x 15 cm – 4 pieces, site-specific installation



Rojen 1954 v Tržišču pri Rogaški Slatini. Na Akademiji za likovno umetnost v Ljubljani diplomiral 1978. Leta 1981 specialka za umetniško grafiko. Studijsko se izpopolnjeval na Statens Handverks og-Kunstindustriskole v Oslu na Norveškem.

KAREL PLEMENITAŠ



Seznam razstavljenih del

KRAJINA, porcelan in oksidi, 1997, 50 x 70 x 4,5 cm

BELA KRAJINA, porcelan in oksidi, 1992, 50 x 50 x 4,5 cm

CRNA KRAJINA, porcelan in oksidi, 1992, 53 x 63 x 4,5 cm

List of exhibits

LANDSCAPE, porcelain and oxides, 1997, 50 x 70 x 4,5 cm

WHITE LANDSCAPE, porcelain and oxides, 1992, 50 x 50 x 4,5 cm

BLACK LANDSCAPE, porcelain and oxides, 1992, 53 x 63 x 4,5 cm

KRAJINA, porcelan in oksidi, 1997, 50 x 70 x 4,5 cm

LANDSCAPE, porcelain and oxides, 1997, 50 x 70 x 4,5 cm





MOJCA SMERDU

Rojena leta 1951 v Ljubljani.
Na Akademiji za likovno umetnost v
Ljubljani diplomirala 1974, podiplomski
študij zaključila 1965.

She was born in 1951 in Ljubljana.
She graduated in 1974, and
postgraduated in 1965 at Academy
of Fine Arts in Ljubljana.in Academy
for Fine Arts in Ljubljana.

Paride di Stefano editing:video-audio

ARHITEKTURE SPOMINA, 2012, engobirana terakota, 3 × (180 × 65 cm), Prostorska postavitev
THE ARCHITECTURE OF MEMORY, 2012, terracotta, engobe, 3 × (180 × 65 cm), site specific installation



Rojen leta 1937 v Planini pri Rakeku. Na Akademiji za likovno umetnost v Ljubljani diplomiral 1963, kiparsko specialko končal 1966.

He was born in 1937 in Planina near Rakek. He graduated in 1963, in 1966 he specialised in sculpture at Academy of Fine Arts in Ljubljana.

DUŠAN TRŠAR



Seznam razstavljenih del
POKRAJINA V RDEČEM, 1978, glazirana glina, pleksi steklo, 34 x 32 x 15 cm
VAL V., 1976, keramika, 31 x 15 x 10 cm
VAL VI., 1976, glazirana glina, 20 x 35 x 15 cm

List of exhibits
LANDSCAPE IN RED, 1978, red glazed terracotta, plexi-glass, 34 x 32 x 15 cm
WAVE V., 1976, ceramic, 31 x 15 x 10 cm
WAVE VI., 1976, glazed ceramic, glaze, 20 x 35 x 15 cm

POKRAJINA V RDEČEM, 1978, glazirana glina, pleksi steklo, 34 x 32 x 15 cm
LANDSCAPE IN RED, 1978, red glazed terracotta, plexi-glass, 34 x 32 x 15 cm



LIKOVNE BESEDE

revija za likovno umetnost / ARTWORDS

Št. 93, poletje 2011

Mojca Puncer: *Humor in likovna umetnost: nekaj misli*; Alenka Spacal: *Feministična parodija na seksistična upodabljanja ženskega telesa v klasičnih delih žanra akta*; Intervjuji: Mirko Bratuša; Pogovori s člani Skupine OHO; Tomaž Tomažin: *Osebnost*; Beli Sladoled: *Dnevnik*; Arjan Pregl: *Henry Darger, samotar v kraljestvu množične kulture*; Miklavž Komelj: *Govor ob slovesu od Alenke Gerlovič na ljubljanskih Žalah*; Breda Škrjanec: *Knjiga umetnika je umetniško delo*

Teoretska priloga: *Humor in ironija*

Mojca Puncer: *Humour and Art: Some Thoughts*; Alenka Spacal: *Feminist Parody on the Sexist Depiction of the Female Body in Classic nude genre*; Interviews: Mirko Bratuša; Interviews with the OHO Group Members; Tomaž Tomažin: *Personal*; Beli Sladoled: *Diary*; Arjan Pregl: *Henry Darger, a Loner in the Kingdom of Mass Culture*; Miklavž Komelj: *Eulogy for Alenka Gerlovič at the Ljubljana Cemetery*; Breda Škrjanec: *An Artist's Book is a Work of Art*

Theoretical Supplement: *Humour and Irony*



Intervjuji: Milan Erič, Jan Fabre; Mojca Puncer: *O percepciji: potenciali fenomenološke misli za aktualne likovnoumetnostne razprave*; Ksenija Čerče: *Čas v sliki in kodiranje transformacij*; Sergej Kapus: *Ashingtonska skupina*; Alen Ožbolt: *AVTO-ne-MOBIL. AVTO-STATUA. AVTO-KIP.*; Petja Grafenauer: *Dogodka je konec, vprašanje ostaja*; Tjaša Pogačar Podgornik: *Kodirana utopija in kodiranje pogleda*

Teoretska priloga: *Umetnost in percepcija*

Interviews: Milan Erič, Jan Fabre; Mojca Puncer: *On Perception: the Potentials of Phenomenological thoughts for the Current Art History Debates*; Ksenija Čerče: *Time in Painting and Coding Transformations*; Sergej Kapus: *The Ashington Group*; Alen Ožbolt: *AVTO-non-MOBIL. AVTO-STATUE.*; Petja Grafenauer: *The Event is Over, the Question Remains*; Tjaša Pogačar Podgornik: *Coded Utopia and Coding the View*

Theoretical Supplement: *Art and Perception*

Revija **Likovne besede** je osrednja strokovna periodična publikacija za področje vizualne umetnosti v Sloveniji. Vsebuje intervjuje, razprave, interpretacije, teorijo in tudi umetniške zapiske (dnevnike, razmišljanja) ter ekskluzivne avtorske strani umetnikov, ki so zasnovane prav za našo revijo. V **Teoretski prilogi** objavljamo prevode besedila vodilnih piscev in kritikov s področja umetnostne teorije, umetnostne zgodovine in filozofije, ki se nanašajo na izbrano temo posamezne izdaje.

Publikacija izide dvakrat letno, povprečni obseg skupaj s *Teoretsko prilogo* je 128 strani.

Likovne besede (Art Words) Magazine is the main periodic publication in the field of visual art in Slovenia and has been published since 1985 by the Union of Slovene Fine Arts Associations (ZDSLU). It features interviews, essays, interpretations, theory and also artists notes (diaries, reflections) and exclusive artist's pages, designed exclusive for our magazine. In the **Theoretical Supplement** we translate texts by leading writers and critics in the field of art theory, art history and philosophy focused on the theme of a particular issue.

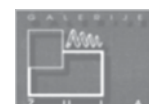
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Projekt so podprli



VISKOVIĆ MARJAN
- OBLIKOVALEC SVETLOBE



Katalog izdala
Zvaza društev
slovenskih likovnih umetnikov
Zanjo Aleš Sedmak

V kulturnem programu ob odprtju
razstave bo sodeloval Lado Jakša.

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