

SUJOČE ČRNO / ČRNA PRAZGODOVINSKA LONČENINA NOVEGA MESTA

Črno žgano lončeno posodje pozne bronaste in starejše železne dobe Dolenjske sodi med najkvalitetnejšo arheološko lončevino tako po načinu izdelave, oblikovanju in krašenju kakor tudi po načinu žganja. Lončeno posodje druge polovice 1. tisočletja pr. n. št. je bilo praviloma prostoračno izdelano, asimetrično in dokaj masivno ter oranžno, rumeno, rjavo in sivo črno žgano. Posebnost predstavlja skupina črno žgane lončevine, ki je skrbno izdelana, s tankimi ostenji ter povečini tudi glajena. Okrašena je s kanelurami, vrezi, rebri, gubami in plastičnim okrasjem. Med plastičnim okrasjem pa izstopajo stilizirano oblikovane živalske glave.

SHINY BLACK / PREHISTORIC BLACK POTTERY OF NOVO MESTO

Black burned earthenware of the late Bronze Age and older Iron Age belongs among archaeological earthenware of the best quality as in the way of making, forming and decorating as in the way of burning. Earthenware of the second half of 1st millennium B.C. was as a rule freehand made, asymmetric, rather massive and orange, yellow, brown or grey black burned. The speciality is group of black burned earthenware which is carefully made with thin points and mostly also burnished. It is decorated with flutings, incisions, ribs, folds and plastic decorations. Among plastic decorations stylized designed animal heads step out.



Dolenjski muzej Novo mesto - Knezova soba
28.10. 2012 – 31. 5. 2013, od toika do sobote od 9. do 17. ure

**ŠTUDIJSKA ZBIRKA KERAMIKE IN STEKLA
STALNA RAZSTAVA NAMODNEGA MUZEJA SLOVENIJE**

Razstavljeni so predmeti, ki so pomembni mejniki v zgodovini oblikovanja keramike v Sloveniji in v Evropi. Izbrani so zlasti tisti, ki so v določenem obdobju inovativni, ker uvajajo nove tehnike in ki so značilni za čas ali za območje. Predmeti so razvrščeni glede na tipološke značilnosti in funkcijo (lekarniške posode, umetniški predmeti, kavni ali čajni servisi, krožniki, figurine ipd.). Znotraj vsake skupine je začetna kronološki lok od najstarejšega do najmlajšega. Nekatere zveze med predmeti so polemične, kot na primer ročka za vino – majolika, druge pa oblikovne in tehnološke, na primer belogrstena keramika. Najstarejši predmet na razstavi je iz prazgodovine, najmlajši pa iz začetka 21. stoletja. Izbrani predmeti odražajo bogato tradicijo in vrhunsko kakovost lončarstva, industrijskega in unikatnega oblikovanja keramike pri nas.

**CERAMICS AND GLASS STUDY COLLECTION
PERMANENT EXHIBITION OF NATIONAL MUSEUM OF SLOVENIA**

Objects which are important landmarks in history of shaping ceramics in Slovenia and Europe are exhibited in this collection. Particularly those are selected which are in appointed time inovative because they introduce new technics and are characteristic for the time and region. Objects arranged by typological characteristics and function (pharmacy dishes, artistic objects, coffee and tea services, plates, figurines, etc.). Inside each group chronological curve from the oldest to the youngest is outlined. Some connections between objects are polemic as for example jug for wine – majolica, while others are formative and technological for example whiteclay ceramics. The oldest object at the exhibition is from prehistory and the youngest from the beginning of the 21st century. Selected objects reflect rich tradition and top-level quality of pottery, industrial and unique ceramic shaping in our space.

RAZSTAVA IZDELKOV TOVARNE DEKOR LJUBLJANA

Keramično tovarno Dekor je v 30. letih 20. stoletja ustanovil profesor na ljubljanski Srednji tehnični šoli Jože Karlovšek. Izdelovala je namizno posodo s takrat modernimi folklornimi vzorci ter okrasne predmete in figurine. Pri oblikovanju so sodelovali pomembni umetniki kot brata Kralj, Tine Kos, Dana Pajnič, Avgust Cemigoj in drugi. Avtorji razstave in publikacije so Mateja Kos [NMS], Breda Ilich Klančnik, Nadja Zgonik [ALUO] in Bogo Zupančič [MAO].

EXHIBITION OF PRODUCTS OF THE FACTORY DEKOR LJUBLJANA

Ceramic factory Dekor was established in the thirties of the 20th century by professor on Secondary technical school in Ljubljana – Jože Karlovšek. It produced table containers with then modern folk patterns and decorative objects and figurines. Important artists as brothers Kralj, Tine Kos, Dana Pajnič, Avgust Cemigoj and others participated in design. Authoars of the exhibition and publication are Mateja Kos [NMS], Breda Ilich Klančnik, Nadja Zgonik [ALUO] AND Bogo Zupančič [MAO].



Narodni muzej Slovenije – Metelkova
15. 5. – 30. 9. 2012, torek do nedelja od 10. do 18. ure

Figurina Martin Krpan, Dekor Ljubljana, 50. leta 20. stoletja /
Martin Krpan figurine, Decor Ljubljana, 50ties in 20th century



KERAMIKA V KONCEPTU 4/2

Na razstavi Keramika v konceptu 4/2 se bodo predstavili štirje izbrani likovni umetniki oziroma umetnice, ki se izražajo v keramiki oziroma jo bodo pri koncipiranju svojega dela uporabili kot enega pomensko pomembnih izraznih medijev. Vsak izmed njih se bo predstavil s samostojnim razstavnim projektom, ki ga bo zasnoval za specifične prostore lapidarija Galerije Božidar Jakac v nekdanjem cistercijskem samostanu.

CERAMICS IN CONCEPT 4/2

On exhibition Ceramics in concept 4/2 four selected artists will be presented, they express themselves in ceramic art or they will use it at concepring their work as one of meaningly important expressional mediums. Each of them will present with independent exhibition project, which will be conceived for specific rooms of the lapidary in Gallery Božidar Jakac in former Cistercian monastery.



Galerija Božidar Jakac – Lapidarij
25. 5. – 5. 8. 2012, torek do nedelja od 9. do 18. ure

OD TRADICIONALNE DO SODOBNE KERAMIKE

V razstavišču Grasslov stolp v Slovenski Bistrici je predstavljena keramika širokega ustvarjalnega razpona, saj razkriva različne pristope in načine materializacije idej, videnj, doživljanj in občutenj. Razstavljeni dela so ustvarili keramiki, ki se ljubiteljsko ukvarjajo s tovrstnim medijem. Posvečajo se mu z vso ljubeznijo, s popolno ustvarjalno predanostjo in pristnostjo ter z neustavljivo željo po raziskovanju. Drzno, pa tudi s posomezniku lastno občutljivostjo, doslednostjo in načelnostjo, preverjajo nove možnosti izražanja in njihove učinke. S svojim aktivnim delovanjem so zaslužni za sam obstoj tovrstne likovne discipline in za razcvet kreativnega pluralizma. Posredno pa so spodbudili zanimanje za umetniško keramiko tudi med afirmiranimi likovnimi ustvarjalci. Razstavljeni dela povezujejo tradicijo, rokodelsko perfekcijo, pa tudi imanentno svobodo in avtonomijo umetnosti. So stvaritve heterogenih kreativnih iskanj, in so artefakti številnih presežnih vrednosti. Zato upravičeno spremljajo UNICUM in mu dajejo popolno podobo.

FROM TRADITIONAL TO CONTEMPORARY CERAMICS

In exhibition ground Grassel tower in Slovenska Bistrica ceramic art of wide creative span is presented, it uncovers different accessions and methods of materialization of the ideas, visions, experiences and feelings. Exhibited artworks are made by ceramists which are amateurishly occupied with this medium. They devote to it with all love, with complete creative giveness and genuineness and with unstoppable wish for research. Daringly and also with individual sensitivity, consistency and fundamentality they are checking new possibilities of expression and their effects. With their active working they are deserving for existance of this kind of artistic discipline and for the blossoming of creative pluralism. Indirectly they stimulated interest for artistic ceramics also among affirmed artistic creators. Exhibited artworks connect tradition, trade perfection and also immanent freedom and autonomy of art. They are creations of heterogeneous creative inquiries and are artefacts of numerous surplusal values. Therefore they legitimately accompany UNICUM and give it complete image.



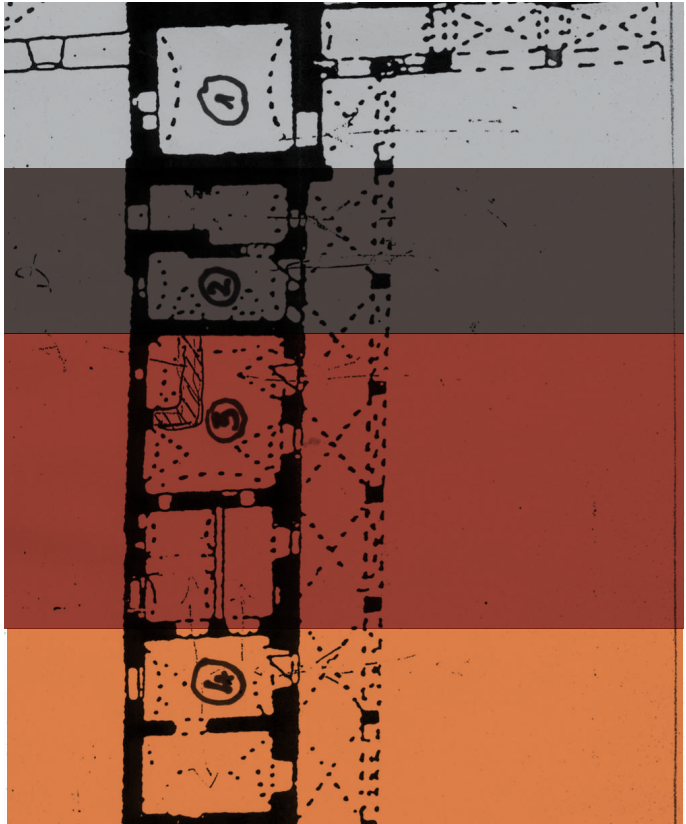
Grasslov stolp, 28. 5. - 6. 9. 2012, torek do petek od 9. do 17. ure,
sobota od 11. do 15. ure



Miljanka Simšič: V pričakovanju / In Expectation



Barbara Rupel: Koncept 4/2, Ceramics in Concept 4/2



GENERACIJA 60 – 80

Dejstvo, da je ena od nalog razstave uveljavljanje keramike kot drugim likovnim enakovrednega medija, je pravzaprav presenetljivo, vsaj v današnjem času. Na prvi pogled se zdi, da bi bilo takšno prepričevanje potrebno samo v preteklosti, v kateri je keramika vsaj v Evropi (drugod je bil položaj, kakor običajno, precej drugačen) imela drugotno, praviloma zgolj dekorativno vlogo, ne pa tudi v času po dvajsetem stoletju, v katerem so se v likovni umetnosti uveljavili najrazličnejši mediji in v katerem so se, ne nazadnje, s keramiko ukvarjali najpomembnejši umetniki, svetovni in slovenski. Seveda pa je stare predsodke težko izkoreniniti, pri nas morda še bolj ko drugod, in tako je razstava potrebna, končno tudi zato, ker dokazuje, da so sodobni slovenski keramiki na isti stopnji kakor drugi slovenski likovni ustvarjalci. Tako v smislu forme kakor v smislu vsebine je tudi v njihovih delih mogoče opazovati tisto svobodo izbire, ki je za likovno umetnost značilna vse od izzvena zadnjega obdobja klasičnega modernizma, od sedemdesetih let prejšnjega stoletja, značilna pa je tudi, da v njihovih opusih – spet kakor v opusih umetnikov, ki ustvarjajo v drugih medijih - še vedno prevladujejo takšni ali drugačni modernistični poudarki. Skratka: tudi v keramiki je načinov izražanja toliko, kolikor je umetnikov, o njihovi uveljavitvi pa ne odloča medij, ampak edini resnično pomembni faktor, kvaliteta del.

GENERATION 60 TIES – 80 TIES

The fact, that enforcement of ceramics as an equal artistic medium is one of the exhibition's tasks, is surprising, at least in nowadays. It seems that this conviction would be required only in the past, when ceramics at least in Europe (the position elsewhere was as usually different) had secondary, as a rule only decorative role, but not in the time after 20th century, in which various media were enforced in fine art and in which, not finally, the most important artists, Slovenian and foreign, were occupied with ceramics. Of course old prejudices are difficult to unroot, maybe even harder in our space than elsewhere, and so the exhibition is finally necessary also because it proves that contemporary slovenian ceramists are at the same level as other Slovenian fine artists. As in a sense of shape as in a sense of content is also in their artworks possible to observe that freedom of choice, which is typical of fine art until the end of last era of classical modernism in the seventies in earlier century. It is also characteristically that in their opuses – as in opuses of artists creating in other media – are still prevailing such and other modernistic emphasis. In short: also in ceramics there are as much manners of expressing as there are artists, but whether they make themselves valued doesn't decide the medium but the only truly important factor, the quality of their artworks.



Ljubljanski grad – Kazemate
23. 5. 31. 8. 2012, vsak dan od 9. do 21. ure

Jakov Brdar pri delu. / Jakov Brdar at work.



RAZSTAVA KERAMIČNIH DEL ŠTUDENTOV UMETNIŠKIH ŠOL

Razstavo študentskih del umeščeno v trienale keramike Unicum 2012 bo sestavljala predstavitev vabljenih umetniških izobraževalnih ustanov s področja Avstrije, Hrvaške, Slovenije, Srbije in Portugalske. K sodelovanju so povabljene: Akademija za likovno umetnost in oblikovanje Univerze v Ljubljani, Akademija primijenjenih umjetnosti Sveučilišta u Rijeci, Fakultet primijenjenih umetnosti Univerzitetat umetnosti u Beogradu, Institut für Kunst und Gestaltung Kunstuniversität Linz, Pedagoška fakulteta Univerze v Ljubljani, Pedagoška fakulteta Univerze v Mariboru, Šola uporabnih umetnosti Famul Stuart, Ljubljana ... Predstavitev izbora študentskega raziskovanja na področju keramike bo sestavljal številčno uravnovežen mednarodni izbor del študentov izobraževalnih ustanov. Namen razstave je iskanje polemičnih in neobremenjenih likovnih odgovorov študentov na vprašanje kje je keramika danes in kam - usmerja svoj kreativen potencial v sodobni družbi. Hkrati pa je razstava kot spremljevalni del Unicuma 2012 pomemben vodnik v iskanju primernega mesta te likovne zvrsti v izobraževanju in umetniško - izobraževalnih ustanovah v Sloveniji in tudi širše. Razstava študentskih del bo potekala v Evropskem kulturnem in tehnološkem centru v dvorcu Betnava, Maribor v času Evropske prestolnice kulture.

THE EXHIBITION OF CERAMIC ARTWORKS BY STUDENTS OF ART SCHOOLS

The exhibition of students' works included in ceramic triennial Unicum 2012 will consist of presentation of invited artistic educational foundations from Austria, Croatia, Slovenia, Serbia and Portugal. Invited to cooperate are: Academy of fine arts and design – University of Ljubljana, Academy of applied arts and University in Rijeka, Faculty of applied arts – University of arts in Belgrade, Institute of art and design – University of arts in Linz, Faculty of education – University in Ljubljana, Faculty of education – University in Maribor, School of applied arts Famul Stuart – Ljubljana,... Presentation of selection of students' research in the field of ceramics will consist of numerically balanced international selection of students' artworks from educational foundations. Exhibition purpose is the search of polemic and unweighted artistic students' answers to the question what ceramics is today and where does it direct its creative potential in contemporary society. At the same time the exhibition as accompanying part of Unicum 2012 is an important guide in the search of appropriate place of this artistic category in education and artistic – educational foundations in Slovenia and wider. Exhibition of students' artworks will be in European cultural and technological centre in mansion Betnava, Maribor in the time of European capital of culture.



Dvorec Betnava
15. 5. – 30. 9. 2012, torek do sobota od 10. do 18. ure

Kristina Rutar: Hamurabijev zakonik / Code of Hammurabi



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Galerija DLUM,
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Grasslov stolp, Zavod za kulturo,
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Narodni muzej Slovenije – Metelkova,
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Ljubljanski grad, razstavišče Kazemate

Grajška planota 1,
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Koroška galerija likovnih umetnosti
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02 884 12 83

Karjinski parko Goričko, grad Grad
Grad 191, 9264 Grad
02 551 88 60
park.goricko@siol.net

ORISKOVANJE: KARMEN ŠNIT, PETER VERNIK
PRIPIRAVA: GRAFIČNA FORMA HILTNER, MARIBOR
TISK: M.A.M., RUČONCI



II. MEDNARODNI TRIENALE KERAMIKE UNICUM 2012



Razstava Mednarodni triennale keramike Unicum predstavlja keramiko v najširšem razponu likovnega ustvarjanja. Prikazuje raznolikost umetniških pristopov in afirmira keramiko kot umetnost, enakovredno kiparstvu, slikarstvu, arhitekturi, hkrati pa ohranja svoje osebne specifičnosti kot prednost, ki odpirajo nove možnosti. Za moto razstave je bila izbrana beseda UNICUM, ki poudarja umetniško uvrstitev sodobne keramike in duhovno potrebo po kreativnem avtorskem ustvarjanju v tem mediju. II. Mednarodni triennale keramike Unicum 2011 je kratek pregled skozi sodobno keramično umetnost. Osrednje razstavišče trienala je postavljeno v razstavnih prostorih EKTC v Mariboru, ki bo predstavilo obširno mednarodno razstavo umetniške keramike avtorjev iz različnih držav. Mednarodni triennale keramike Unicum je sestavljen iz tekmovalnega dela in spremljevalnih razstav in prireditev. Izbor razstavljenih del bo opravila mednarodna strokovna žirija in tako opozorila na različne vzgibe sodobnih avtorskih praks doma in v svetu, hkrati pa ponudila vizijo, da je lahko keramika sodoben medij 21. stoletja.

Dragica Čadež Lapajne

The exhibition International ceramic triennial Unicum is presenting ceramic art in the widest span of artistic creation. It presents the diversity of artistic accessions and affirms ceramics as art, equivalent to statutory art, painting, architecture, and at the same time preserves its individual specificities as preference which open new possibilities. The word UNICUM was chosen for the motto of the exhibition, it emphasizes artistic placing of contemporary ceramic art and spiritual need of creative authorial working in this medium. The second International ceramic triennial Unicum 2012 is short review through contemporary ceramic art. Central triennial exhibition ground is placed in exhibition rooms EKTC in Maribor, which will present extensive international exhibition of artistic ceramics of authors from different countries. The International triennial of ceramics Unicum consists of competitive part and accompanied exhibitions and arrangements. International professional commission will perform the selection of exhibited artworks and will so warn to different reasons of contemporary authorial practice at home and elsewhere in the world and will at the same time offer the vision that ceramic art can be contemporary medium of 21. century.

Dragica Čadež Lapajne

EKTC Maribor,dvorec Betnava / Manor Betnava



TONE DEMŠAR

Tone Demšar je eden prvih slovenskih kiparjev, kateremu je ustvarjanje v keramiki pomenilo osrednji ustvarjalni vzgib. Kipar pogostokrat razmišlja o sami strukturi plastike, jo razgradi ali sestavlja v sisteme navidez osnovnih naravnih form, ritmično prepuščenih primarnim danostim glinenega transformiranja.

Skozi gnetljivo in mehko glineno maso je izražal občutenja in poglede na to voljno in arhaično materijo. Sistematično se je skozi obsežen opus posvetil razmišljanju o vlogi in moči izraznosti geometrijskih form, iz njih izpeljeval organskost, jo pogostokrat utesnil v prostor, včasih raztegnil ali sploščil, celo deformiral v agresivnejše ekspresivnejše forme.

TONE DEMŠAR

Tone Demšar is one of the first Slovenian sculptores, to which creating in ceramics meant the central creative lever. The sculptor frequently reflects on statue's structure, he decomposes and composes it into systems of fictive fundamental natural forms, rhythmically abandoned to primary characteristics of clay transformation.

Through kneadable and soft clay mass he expressed fellings and views of this willing and archaic material. Through extensive opus he systematically devoted to reflection on the role and power of expressive geometric forms, he carried out organicness, frequently he tightened it into space, sometimes he extended it or flattened it, even deformed into more aggressive and more expressive forms.



Galerija ZDSLU, Ljubljana
Maj – junij 2012, ponedeljek do petek od 10. do 18. ure

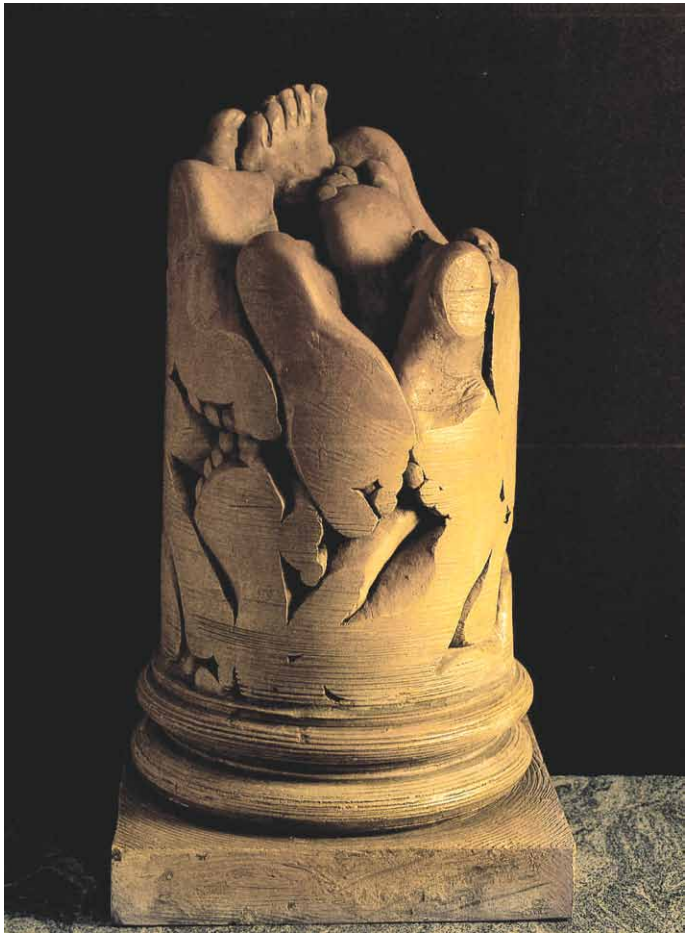


Galerija DLUM, Maribor
Julij – avgust 2012, torek do petek od 10. do 18. ure,
sobota od 10 do 13. ure



Pilonova galerija, Ajdovščina, maj – junij 2012, torek do petek od 8. do 17. ure, nedelja od 13. do 18. ure

Tone Demšar: Leto 1991 / Year 1991



SVETOZAR KRIŽAJ, ARHITEKT (1921-1996)

V opusu Križajeve arhitekture izstopa njegov odnos do dediščine, je avtor velikih prenov pomembnih objektov kot so na primer ljubljanski Rotovž (1963-65) za katero je prejel nagrado Prešernovega sklada, Homanove hiše v Skofji Loki (1967-71), prav tam tudi Kašča z Miheličevno galerijo (1993-94), prej po Opatovo kapelo v Šteti (1980). Za preureditev Pilonove galerije je prejel Plečnikovo nagrado leta 1976. V sklopu prenov pritriljo v Hotelu Slon (1967-68) za katero je prejel skupaj z arh. Kregarjem Zupančičev nagrado je posebno pozornost posvetil ureditvi Narodne restavracije (v kletnih prostorih), ki jo je zasnoval v duhu etnološko obarvanih detajlov vključno s keramiko prekmurskega izvora kot namizni pribor. Zal se oprema ni ohranila (žrtve t.i. modernizacije gostinskih lokalov), malo številni so kosi pribora, ki so se ohranili in pričajo o izjemni kvaliteti keramičnih izdelkov. Pribor in okrasna bela keramika z plavimi vzorci je delo imenitnega mojstra Adolfa Hašaja, na kozarcih in svečnikih, tako kot v velikih krožnikih je bil vtisnjen slonček. Cvetlične aranžmaji je v dobri prekmurski tradiciji iz pšenične slame ustvarila arhitektka Marjeta Kregar, slikar Stefan Hauko je avtor dekorativnih motivov na stropu. Notranjost je tako prikazala vrhunsko obarvano prekmursko tradicijo.

SVETOZAR KRIŽAJ, THE ARCHITECT (1921-1996)

In the opus of Križaj's architecture his relation to heritage steps out, he is the author of large renovations of important objects such as Rotovž in Ljubljana (1963-65) for which he received award of Prešeren's fund, Homan's house in Skofja Loka (1969-71), right there also Kašča with Mihelič Gallery (1993-94), earlier Opat's chapel in Šteta (1980). In 1976 he received the Plečnik award for rearrangement of Pilon Gallery. Within the renovation of ground floor in Hotel Slon (1967-68) for which he, together with architect Kregar, received the Zupančič award, he devoted specially attention to settlement of National restaurant (in the basement), which he planned in the spirit of ethnologically inspired details including the ceramics which origins in Prekmurje such as tableware. Unfortunately the equipment isn't conserved (victim of so-called modernization of restaurants), there are not numerous service pieces which are preserved and bear witness about exceptional quality of ceramic products. Service and decorative white ceramics with blue patterns are the work of remarkable master Adolf Hašaj, on the glasses and on candlesticks, as in big plates elephant calf was impressed. Flower arrangements were in good Prekmurje tradition made from wheat straw by architect Marjeta Kregar, painter Stefan Hauko is the author of decorative motives on the ceiling. The interior so demonstrated the top-level Prekmurje tradition.



Pilonova galerija, Ajdovščina, maj – junij 2012, torek do petek od 8. do 17. ure, nedelja od 13. do 18. ure

VERA STANKOVIČ: DIHANJE

Vera Stankovič skozi glinene skulpture kritično raziskuje pozicijo slehemika v sodobni družbi in kulturi. Pogostokrat so to figuralne plastike umeščene v povezave z različnimi materiali, kot so parafin, umetne mase in barvni posegi, kar dokazuje avtoričino izpostavljenost občutenju razmerij med barvo, formo in prostorom. Te prostorske plastike so velikokrat postavljene v položaje, ki izpovedujejo aktivnost človeka v družbi ali pa notranje čustveno stanje izpovedujoč obnašanja oziroma pozicije v katerih se lahko nahaja sodobni človek.

Dinamika figur je običajno stopnjevanja skozi neugodne položaje, bolečo utesnjenostjo telesnih form, kar vzbuja gledalcu mnogoterost pomenov in asociativno navezavo na različne situacije.

VERA STANKOVIČ: BREATHING

Through clay sculptures Vera Stankovič critically researches the position of everyman in contemporary society and culture. These are frequently figurative plastics installed into connections with different materials, such as paraffin wax, artificial masses and colour interventions, which proves authoress's exposed awareness of relation among colour, form and space. These spacial plastics are many times placed into positions, which declare human activity in society or internally emotional state declaring behaviours or positions in which contemporary individual can be found.

The figures' dynamics is usually enhanced through unpleasant positions, painful tightening of corporal forms, which at spectator awakens variety of meanings and associative attachment to different situations.



7. - 30. maj 2012,
od ponedeljka do petka od 10. - 18. ure.

ČRNO / BLACK

Sodobne izrazne možnosti znotraj tradicionalne tehnike črnega žganja danes nastopajo kot plemenita vez med tradicionalnim in sodobnim. Razstava sodobnih umetnikov, ki so spoznavali in odkrivali kvalitete tehnike redukcijskega žganja, nas osvešča, kako znanja iz polja lončarske tehnologije prestopajo na polje umetniških praks. Delavnico žganja sta vodila Karel Salamon iz OS Grad in Stefan Zelko, lončar iz vasi Lemarje. Avtorji vnašajo v svoja dela duh inovativnosti, ki temelji na rudimentarnih raziskovanjih prvinskega medija gline. Dela predstavljajo razpon raziskovanj od figurlike do abstrakcije in prinašajo osvežitev percepcije sijajno črnega. Naša skupna dediščina prvinskih doživljanj estetike gline je znova senzibilizirana. Strokovna izvedba delavnice Stefan Zelko, organizacija in predstavitve Karel Salamon, Paola Korošec, Damijan Kracina.

ČRNO / BLACK

Nowadays contemporary expressional possibilities within traditional technique of black firing appear as noble link between traditional and contemporary. Exhibition of contemporary artists, who were recognizing and discovering qualities of reduction firing technique, shows us how knowledge from potter's technology field oversteps the field of artistic practice. Authors are entering power of innovation into their artworks which is founded on rudimentary researches of original clay medium. Authors' works present span of researches from figuration to abstraction and bring freshness of brilliant black perception. Our common heritage of original clay aesthetics experience is once more sensitized.



Grad Grad,3. april - 3. junij 2012, od torika do nedelje od 10. do 18. ure.

JEFFREY MONGRAIN

Umetniška dela in prostorske postavitve označuje čist likovni jezik, ki v združevanju zgodovinskih citatov in sodobnih znanstvenih dognanj pridobi simbolne pomen. Umetnik forme, izvedene na bistveno, namerno pusti odprte interpretaciji. Tako odpira prostor za dialog o pomenih in oblikah verovanj, ki se odražajo v pluralistični družbi.

JEFFREY MONGRAIN

Artworks and site-specific installations in puristic visual language transcend into symbolic meaning through merging historical recalls and contemporary scientific knowledge. His reductive forms are intentionally open to interpretation, making room for dialogue about meanings and forms of belives which reflects their existence in a pluralistic society.

STALNA ZBIRKA PODARJENIH DEL I. MEDNARODNEGA TRIENALA KERAMIKE UNICUM 2009

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Slovenj Gradec, junij 2012, od torika do petka, od 9. do 18. ure,
od sobote do nedelje od 10. do 13. in od 14. do 17. ure.

Jeffrey Mongrain: Katedra / Cathedra



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