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# V-OGLJE

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10. MEDANRODNI SIMPOZIJ UMETNIŠKE KERAMIKE  
INTERNATIONAL SYMPOSIUM OF CERAMIC ART  
V-OGLJE, ŠENČUR, SLOVENIJA 2015



Institute V-oglje

institute of International Academy of Ceramics



Edita Rydhag



Martin McWillam



Nikolaj Masukov



Barba Štembergar Zupan

# V-OGLJE 2006 - 2015

## Barba ŠEMBERGAR ZUPAN

Keramičarka in lončarka

Vodja Zavoda V oglje



Keramiki oblikujemo iz zemlje, nabrane pod površjem, ki je voljna kljub svoji mnogoternosti. Ustvarimo nekaj, kar postavimo pod svetlobo neba, nekaj kar krasí našo pokrajino (vrt ali mizo v sobi...), tisto kar je nad zemljo, a iz nje.

Naša dela skrivajo in razkrivajo naša občutja in razmišljjanja. Opažanja raznih elementov se spreminja glede na naša razpoloženja, izkušnje, hotenja. Isti detajl lahko v različnih trenutkih vidimo v drugačni luči. Zorimo in rastemo, se dopolnjujemo in raziskujemo. Opravljamo delo in iščemo znanje, živimo v zgodbi, ki naj se nikdar ne konča. Pri tako različnih, raznovrstnih delih se vidi, da navdihe črpamo iz narave, spomina, znanja, v humorju, v življenjskih situacijah, na svoj način zapisujemo neizpete zgodbe... Na vsak način pa ustvarjamo iz ljubezni do materiala in dela.

Vprašam se, kako končno delo vpliva na umetnika, mu vsaj za trenutek spremeni stanje duha, ga razveseli, osreči, pomiri ali utruji, vzpodbudi za nadaljno delo? Kaj nas žene v ustvarjanje? Potreba po preživetju, ustvarjanje v neskončnost, potreba prepletanja preteklosti in sedanjosti, prenos znanja naših prednikov, preizkušanje in vnos novih informacij v končno delo? Kaj ljudje občutijo ob pogledu ali dotiku umetniških del, kako dolgo jih spremljajo ti občutki? V času življenja se vsi spremojamo, ali se umetnik spreminja drugače od ostalih? Zelo raznolike so naše plodnosti, doživljjanje vzponov in padcev, modrosti, sreče, radosti...

Sama najpogosteje ne potrebujem odgovorov, dovolj mi je, da zmorem delati, ustvarjati po lastnih zamislih ali vtiših, ki se vame zasidrajo od kdo ve kje, od nekoč ali od sprotnosti, kot bi rekla Ifigenija Simonović. Če ni vseh odgovorov, je vse še bolj zanimivo. Morda prav to vleče naprej, vse teče in se premika. Tudi mi že pripravljamo naslednji simpozij, z nič manjšo vnemo kot pred desetimi leti

prvega. V objemu umetnosti je vse lepše in zavest, da delamo nekaj koristnega nas razveseljuje. Žene nas ustvarjalni nemir in v zadovoljstvo nam je, če se naše delo koga dotakne, ga navdahne ali če komu vzbudi občutek ugodja.

Kar neverjetno je, da je minilo deset let delovanja simpozija V oglje. Toliko lepega, zanimivega se je zgodilo v tem času, stkali smo številna prijateljstva, izmenjali smo si koristne informacije, izkušnje in znanja. Naši ideji smo zvesto sledili in jo z leti dopolnjevali. Visoka merila, trdo delo in mnoga odrekanja so poplačani, saj je bil Zavod V oglje kot Center keramike leta 2011 sprejet v najelitnejšo svetovno organizacijo International Academy of Ceramics, s sedežem v Ženevi, Švica.

Zelo smo ponosni in hvaležni občini Šenčur za podporo in razumevanje od samega začetka. Prav zato ima Muzej občine Šenčur edino stalno zbirko umetniške keramike, ki je ves čas na ogled in ni zbirka, ki bi polnila depoje. Skupaj z deli, ki so v teh letih nastala na simpoziju promoviramo naše malo mesto Šenčur. Zbirko keramike smo do sedaj razstavljalni v domačem muzeju, v Stebriščni dvorani Gorenjskega muzeja v Kranju, v Cankarjevem domu na Vrhniku, v Šivčevi hiši v Radovljici, v Keramikmuseum Westerwald, Hohr-Grenzhausen, Nemčija, v 3D galeriji Elbi v Kranju in v Keramik Museum Berlin, Nemčija. Simpozij smo predstavili s predavanjem ali zloženkami še v Užicah, Srbija, Resen, Makedonija, Eskesehir in Datca, Turčija ter Dublin, Irska.

Simpozij nam je uspelo nadgraditi s sodelovanjem s podjetjem Livartis d.o.o., z družino Kamšek. Keramiki dva dni zasedejo njihovo delavnico, ustvarjajo po navodilih in s pomočjo Boruta, Jureta, Tjaše in Mire. Da ne usahne delavni zanos, poskrbijo tudi za dobro hrano in pijačo. Umetnikom je zanimiva izkušnja delo z bronom in čudovit spomin, ki ga lahko odnesejo domov.

Zadnja leta smo svoje kataloge in razstave popestrili z izjemnimi fotografijami mladih študentov fotografije, ki jih priporoči doc. Arne Hodalič (Mitja Ličar, Borut Sluga, Katja Bidovec). Fotografije portretov umetnikov čudovito dopolnijo razstave keramičnih del. Neverjetno je, kako polni dobrih, kreativnih idej so mladi fotografi. Letos je bil to Anže Vrabl. Anže je v kratkem času oblikoval svojo idejo izdelave portretov umetnikov in jo izvedel v svojem stilu. Kar precej dela je imel s fotografiranjem novonastalih del, saj smo jih izdelali res veliko. Večina fotografij v letošnjem katalogu so njegovo delo, ki ga je opravil odlično, za kar smo mu izjemno hvaležni.

V desetih letih smo gostili mnoga prepoznavna imena svetovne keramike, zato je stalna zbirka umetniške keramike bogata in raznolika. 117 umetnikov iz 27 držav je do sedaj sodelovalo na simpoziju (udeleženci in gostje). Svoja dela so gradili iz valjanih plošč, svaljkov ali trakov, z delom na lončarskem vretenu, s tehniko ščipanja, z odtiskovanjem ali vlivanjem v mavčne kalupe. Uporabljali smo različne vrste glin, pigmenta, okside, engobe, zlato, platino ter oksidacijska in redukcijska žganja (raku, goli raku, obvara, sagar).

Že na prvem simpoziju smo imeli srečo, da smo se lahko družili z izjemnim umetnikom in likovnim teoretikom Kostom Bogdanovićem (1930-2013, pokopan na Aleji velikanov v Beogradu, Srbija). Njegova predavanja in pogovori z njim, so bogatili naša razmišljjanja in dojemanja vsega, ne le umetnosti. Pogovori o vidnem in čutnem zaznavanju so nepozabni. Kostine knjige so pomemben del naše knjižne zbirke strokovne literature.

Sofija Bunardžič nas je naučila delati na srednjeveškem lončarskem vretenu in žgati keramiko na odprttem ognju. Danielo Polz smo občudovali kako je organsko snov, na primer svežo sončnico ali leseno košarico premazala s porcelanom. Organska snov je zgorela, porcelan je ostal le kot spomin. Z Cuneytom Er in Anadolu univerzo, kjer on deluje, zelo uspešno sodelujemo z izmenjavo umetnikov in z razstavami, Cigdem Onder Er je izvedla prikaz izdelave agataware, Edita Rydhag naju je naučila lepljenja razbitih nežganih predmetov, Simcha Even Chen je Niku izurila v golem rakuju, Sevim Cizer me je naučila izdelati terro sigillato, z Jane Jermyn smo žgali obvaro, Grainnie Watts nam je pokazala vodno gravuro, Steve Mattison nam je predstavil svojo knjigo The complete potter, Jens Balkert in Niko sta izdelala plinsko peč, letos pa se je Niko ponovno izkazal in sam zgradil plinsko peč 60x60x200 cm, katera omogoča žganje izdelkov pokonci ali leže. V njej je žgan najvišji izdelek, ki je bil do sedaj narejen na simpozijih, delo Edite Rydhag, 163cm visoka skulptura. Martin McWilliam je v tej peči žgal na plin in na drva ter tako (med drugim) izdelal končno podobo svojevrstni časi, katere skico/sliko je našel ob mojem lončarskem vretenu. Čašo so našli pri izkopavanjih v Kranju in izvira iz 16. stoletja. Jaz sem delala replike, Martin pa je ustvaril umetnino, prav posebno nadgradnjo, v njemu lastnem stilu. Kako je obogatil pogled na našo preteklost! Naštela bi lahko še mnoge umetnike, ki so nam pustili različna znanja in iskrene prijateljske vezi. Vsi umetniki so se naselili v naša srca.

V posebno čast nam je, da nas že leta spremljata in obiskujeta Rolland Summer and Christine Weisse. Roland nas je letos presenetil in razveselil, saj nam je podaril svoje delo, ki bo bogatilo našo zbirkovo, na kar smo posebej ponosni.

V desetih letih smo pri delu opazovali keramike, lončarje, kiparje, slikarje. Vsak je na svoj način prispeval koček v mozaiku ustvarjanja, v mozaiku lepih spominov, novih znanj in del, ki bogatijo zbirkovo v našem muzeju in v Zavodu V oglje. Imamo izjemna dela, ki jih s ponosom predstavljamo na razstavah doma in po svetu. Vsako leto izdelamo katalog umetniških del nastalih na simpoziju in likovne

kritike, organiziramo študijske krožke z različnimi vsebinami, letos z naslovom Beseda na krožniku, kar prikazujemo z deli Damjane Škantar. Izdali smo dve knjigi. Govor gline (umetnost dela na lončarskem vretenu, 2006) Branka Stajevića, ki je odličen učbenik z bogato vsebino informacij o glini, delu na lončarskem vretenu, glaziranju, o izdelavi ročajev in pokrovov in obsegajo bogato slikovno gradivo... Knjiga je učbenik, ki ga uporabljajo na Fakulteti za uporabne umetnosti v Beogradu. Druga knjiga, ki smo jo izdali je Poezija čopiča (Podglazurno slikanje, 2014) Irene Radej. Pripravljamo tretjo knjigo, v kateri bo Slavica Benko iz Ljubljane opisala nadglazurno poslikavo porcelana. Njen način dela je viden na izdelkih, ki jih je poslikala na letošnjem simpoziju. Pomembno je, da zapišemo specifična znanja, ki so si jih posamezniki pridobili predvsem v tujini, saj pri nas ni bilo ustreznih šol.

Pripravljamo že naslednji simpozij. Sledila bo še kakšna knjiga... Delavne vneme ne manjka, le zdravje naj nam služi. Pomembno je, da bogatimo življenje s kulturo, katere del je tudi keramika.

S hvaležnostjo vsem, ki nam pri tem pomagate, Barba



Slavica Benko



Sofija Bunardžić

## V-OGLJE 2006 - 2015 Barba ŠTEMBERGAR ZUPAN

Keramičarka in lončarka  
Ceramic Centre V-oglje, Director

Ceramists shape in dirt, gathered under the surface, willing, despite its multiplicity. We create something we put under the light of the sky, something that decorates our scenery (a garden, a table in a room,...), something above earth but from it. Our works hide and show our emotions and thoughts. Observations of different elements change with regards to our mood, experience, wishes. In different moments we can see the same detail in a different light. We mature and grow, complement and explore. We do the work and look for knowledge, live inside a story that never ends. In such different and diverse works one can see that the inspiration is found in nature, memory, knowledge, humour, life situations, we note unsung stories in our own way... But always creating out of love for the material and work.

I ask myself how a finished work influences the artist, does it even for a moment change his state of mind, make him happy, calms or tires him, encourages him for future work? What drives us to create? A need for survival, creating into infinity, a need for interweaving the past and present, a transfer of knowledge of our ancestors, an examination and input of new ideas into a finished work? What do people feel when they look at or touch a piece of art, how long do these feelings stay with them? We all change in the course of our lives, does an artist change differently? Very different are our perceptions of ups and downs, wisdom, happiness and joy...

Most of the time, I do not need the answers and it is enough that I am able to work, create my own ideas and impressions, gathered from who knows where, from long ago or as they come, as Ifigenija Simonović would say, "If there are no answers, it makes it all the more interesting". Maybe that is what pushes it forward, keeps it running and moving.

Just as we are already preparing the next symposium, with no less enthusiasm than the first one, ten years ago. Everything is more beautiful in the embrace of art, and the knowledge of doing something useful brings joy to us. We are driven by a creative restlessness and we are pleased if our work touches somebody,

brings inspiration or a feeling of pleasure.

It seems unbelievable that ten years of V-oglje symposium have passed. Many beautiful interesting things have happened along the way, we have created new friendships, exchanged useful information, experiences and knowledge. We stayed loyal to our idea and added to it with the years. High standards, hard work and many sacrifices have been repaid when in 2011 Institute V-oglje was accepted as an Ceramics centre into the most elite worldwide organization, The International Academy of Ceramics, based in Geneva, Switzerland.

We are very proud and grateful to the municipality of Šenčur for the continuous support from the very beginning. That is why the Museum in Šenčur has the only permanent collection of art ceramics on display at all times, and it is not a collection that sits in a depot. It promotes our small Šenčur city. The collection has so far been exhibited in Šenčur, Gorenjski muzej in Kranj, Cankarjev dom in Vrhnika, Šivčeva hiša in Radovljica, at Keramikmuseum Westerwald, Hohr-Grenzhausen in Germany, 3D gallery Elbi in Kranj and at Keramik Museum Berlin, Germany. The symposium has been presented with lectures or leaflets in Užice, Serbia, Resen, Macedonia, Eskisehir, Turkey and Dublin, Ireland.

We managed to upgrade the symposium even further by partnering with Livartis d.o.o. and the Kamšek family. The ceramists spend two days at their workshop, creating by instructions and help of Borut, Jure, Tjaša and Mira. To keep up the working enthusiasm they also provide good food and drinks. Working in bronze is an interesting experience for the artists and a wonderful memory that they can take home with them.

In the last few years we have diversified our catalogues with the excellent photographs of young students of photography, recommended by Arne Hodalič (Mitja Ličar, Borut Sluga, Katja Bidovec). The photographs of the artists are a wonderful addition to the exhibitions of the artworks. It is amazing how full of great and creative ideas these young photographers are. This year it was Anže Vrabl.

In ten years we have hosted many great names of the world of ceramics, which makes the collection of art ceramics rich and diverse. 117 artists from 27 countries have participated at the symposium so far (as participants and guests). They have made their works from rolled plates, rolls or strips, on the pottery wheel, by the pinching technique, impressing or casting in plaster moulds. We have used different kinds of clay, pigments, oxides, gold, patina and oxidation and reduction firings (raku, naked raku, obvara, sagar). We were accompanied by art critics Petra Vencelj, Meta Lokar, Anamarija Stibilj Šajn, Damir Globočnik, PhD, Olga Šram (Serbia), and we were visited by Monika Gass, director of Keramikmuseum Westerwald from Germany. We were privileged to host the incredible artist and

art theorist Kosta Bogdavović (1930-2013, buried at the Alley of the Greats in Belgrade, Serbia). His lectures and conversations have enriched our thoughts and perception of everything, not just art. Conversations about the visual and sensory perception are unforgettable. Kosta's books are an important part of our collection of professional literature.

Sofija Bunardžić has taught us how to work on a medieval pottery wheel and to fire ceramic in an open fire. We admired Daniela Polz when she took something organic, such as a fresh sunflower or a wooden basket and covered it in porcelain. The organic material burned, leaving the porcelain as a memory. Cigdem Onder Er showed the process of making AGATE WARE, Edita Rydhag taught us to glue together broken unfired pieces, Simcha Even Chen trained Niko in naked raku, Sevim Cizer taught me to make terra sigillata, we fired obvara with Jane Jermin, Grainne Watts showed us water eroded porcelain, Steve Mattison presented his book The complete potter, Jens Balkert and Niko made a gas kiln and this year Niko showed his skill and made a 60 x 60 x 200 cm gas kiln that can be fired standing up or laying down. In it we fired the tallest piece of the symposium so far, a work by Edita Rydhag, a 163 cm tall sculpture. Martin McWilliam used this kiln with gas and wood to fire (among others) an unique cup, inspired by a picture of it he found at my pottery wheel. The original cup was found in an archaeological dig in Kranj and dates back to the 16th century. I made replicas of it, but Martin created a work of art, a special upgrade of it in its own style. How he enriched the view of our past!

For ten years we have watched ceramists, potters, sculptors, painters. Each contributed in his own way to a mosaic of creating, a mosaic of nice memories, new knowledge and works that enrich the collection at our Museum and in Institute V-oglje. We have amazing works that we are proud to present at exhibitions at home and abroad. We have also published two books. Govor gline (the art of the pottery wheel, 2006) by Branko Stajević, a great manual with much information about clay, working on a pottery wheel, glazing, making handles and lids, accompanied by many images... It is a textbook used at the Faculty of USEFUL ART in Belgrade. The second book we published is Poezija čopiča (underglaze decoration, 2014) by Irena Radej. We are also preparing a third book on overglaze painting of porcelain by Slavica Benko from Ljubljana. It is important to write down specific knowledge that individuals got abroad, since we had no appropriate schools here.

We are preparing the next symposium. Other books will follow... Working eagerness is in abundance, let us have health to go with it. It is important to enrich life with culture, part of which ceramics is as well.



Niko Zupan



# V-OGLJE

**Ciril KOZJEK**

Občina Šenčur  
Municipality Šenčur  
Župan/Mayor

Občina Šenčur, ki leži na robu kranjskega polja, v neposredni bližini letališča Brnik, kljub svoji majhnosti, posega v velike projekte in naši občani so aktivni tako v podjetništvu, kulturi in športu. Z veseljem spoznavamo, da je naša odločitev, že davnega leta 2006, da podpremo Mednarodni simpozij umetniške keramike V-oglje, ki ga organizirata Barba in Niko Štembergar Zupan, obrodila bogate sadove. V Muzeju občine Šenčur imamo edino stalno zbirko umetniške keramike v Sloveniji, Zavod V-oglje pa je postal član elitnega združenja International Academy of Ceramics in promovira keramiko in našo občino po vsem svetu. Čestitamo jim za deset let delovanja in obljudljamo podporo tudi v bodoče.

Muzej občine Šenčur s pomočjo Zavoda V-oglje vsako leto gosti predstavitve številnih domačih in tujih keramikov, tradicionalno imamo v mesecu oktobru razstavo keramike in tudi naša stalna zbirka keramike je vsako leto pestrejša in bogatejša za nova dela.

The Municipality of Šenčur, lies on the edge of the Kranj field in the vicinity of the airport Brnik and despite its small size, is involved in major projects and our citizens are active both in the business, culture and sports. We are pleased to know that our decision back in 2006 to support the International Symposium of Ceramic Art V-oglje, organized by Barba and Niko Štembergar Zupan, bore rich fruit.

At the Museum of Šenčur we have the only permanent collection of ceramic art in Slovenia, the Institute V-oglje has become an elite member of the International Academy of Ceramics and promotes our municipality all over the world. Congratulations to them for ten years in operation and we promise support in the future.

The museum of municipality Šenčur, with the help of institute V-oglje, annually hosts the presentation of numerous domestic and foreign ceramists, traditionally we have in the month of October an exhibition of ceramics and also our permanent collection of ceramics which becomes more diverse and richer with new works every year.

# 10. MEDNARODNI SIMPOZIJ UMETNIŠKE KERAMIKE V-OGLJE

**ddr. Damir GLOBOČNIK,**

Muzejski svetnik za umetnostno zgodovino  
in likovni kritik



Žgana glina spada med najstarejša likovna gradiva. Različne kulture so jo uporabljale od kamene dobe oziroma neolitika dalje. V tem gradivu so ohranjena najstarejša pričevanja o ustvarjalnih prizadevanjih naših daljnih prednikov, zato pri opredeljevanju izdelkov iz žgane gline oziroma keramike pogosto uporabljam pojme kot sta starodavnost in arhaičnost. V resnici pa gre za likovni medij, ki ostaja zanimiv tudi za sodobne likovne ustvarjalce, keramike in kiparje, saj omogoča pestro paleto izraznih načinov in formalnih pristopov.

Na tem presečišču – med željo po poznavanju starih tehnik oblikovanja okrasnih in uporabnih izdelkov iz gline in različnimi oblikami sodobnega izraza v kiparstvu je bilo zasnovano mednarodno srečanje keramikov v Vogljah, ki letos praznuje deseto obletnico. V desetih letih se je zgodilo marsikaj, a naj na tem mestu omenimo samo dejstvo, da je srečanje preraslo v simpozij z mednarodnim ugledom (član Mednarodne akademije keramikov IAC-AIC). Doslej je na njem sodelovalo 117 umetnikov iz 27 držav. Izbor iz stalne zbirke je v letošnjem letu gostoval v uglednem berlinskem Muzeju keramike. Pobudnika in organizatorja sta štirinajstdnevno ustvarjalno delovanje vabljениh avtorjev v vasici Voglje pri Šenčurju domiselnou prepletla z javnimi predstavitvami posameznih sodelujočih, s prikazi novih, inovativnih oblikotvornih in tehnoloških postopkov ter načinov krašenja, z možnostjo oblikovanja osnutka v vosku za skulpturo v bronu, z založniško dejavnostjo (katalogi razstav, izdaja učbenikov o lončarstvu in podglazurni poslikavi keramike) in drugimi načini populariziranja keramike.

**EDITA RYDHAG** je umetnica češkega rodu, ki živi in deluje na Švedskem. Za eno osrednjih ustvarjalnih vodil je izbrala misel, da vsaka kiparska oblika že nekje obstaja v naravi, različne oblike pa je mogoče uporabiti kot sestavne elemente keramičnih skulptur. Zanimivo je, da je vanje uspel zajeti vtis pojavorov, ki jih porajajo naravne sile, na primer valovanje vodne gladine in delovanje vode, mraza in vetra na skalnatih površinah. Z izjemno spretnostjo in veliko ustvarjalno disciplino lahko oblikuje monumentalne skulpture ali pa manjše objekte povezuje v prostorske instalacije. V posameznih keramičnih skulpturah lahko zaslutimo oblike školjk, morskih polžev in zvezd. V večjih skulpturah je zajet vtis organske, naravne rasti, o čemer priča izrazita vertikalna ali spiralna kompozicijska zasnova, ki spominja na

gensko spiralo. Med posebnosti keramičnih skulptur Edite Rydhag spada njihova bogato strukturirana povrhnjica. Zaradi slikovitega in hkrati likovno urejenega načina oblikovanja površine skulptur dobimo vtis, da smo se soočili z lubjem starega drevesa, z razbrazdano skalo, s kostjo ali drugimi organskimi snovmi, ki so se podredile kiparkini volji in pustile oblikovati v razgibana prostorska telesa.

**SOFIJA BUNADRŽIĆ** je akademska slikarka – keramičarka in vodja mednarodne kolonije umetniške keramike »Zlakusa« Užice. Ta kolonija je botrovala odločitvi za izvedbo srečanja keramikov v Vogljah. Zlakusa je edina vas v Srbiji, v kateri se je ohranila stara tehnika oblikovanja izdelkov iz mešanice gline in mletega kalcita. Avtorica je tudi v Vogljah predstavila objekte in posodje, ki pričajo o težnji po večni aktualnosti starega načina oblikovanja uporabnih predmetov in njihovega žganja na odprttem ognju. Vendar pa je tradicionalna tehnologija lahko povezana z moderno formo. Tokrat je izdelala objekte z velikimi ustnicami, ki prepričljivo ponazarjajo poljub. Posode v tehniki Sofija Zlakusa so oblikovane z rokami, z zidanjem na ročnem lončarskem vretenu. Sofija Bunardžić keramiko pogosto dopolnjuje z žitom, steklom, kovino, ribiško mrežo in drugimi gradivi.

**SEVIM CIZER** je profesorica na oddelku za keramiko in steklo na univerzi v Izmirju v Turčiji. V njenem likovnem opusu lahko naletimo tako na posamezne objekte, kot so sklede in posode, ki spominjajo na grške vase, kot na konceptualne zasnove – sestavljeni keramični objekti, katerih del so drobni koščki keramike, ki na podlagi zgodovinskega spomina asociirajo na najdeno mesto, na arheološko izkopanino. Morda so to arheološke najdbe ali dragoceni kamni, shranjeni v šatuljice za nakit. Sevim Cizer je izdala tudi dve strokovni knjigi, ki govorita o uporabi listrov in terra sigillata v keramiki.

**MARTIN McWILLIAM** je umetnik nemško-škotskega rodu, ki je veliko potoval po svetu. Od leta 1983 živi in deluje v Hattnu v severni Nemčiji. Leta 1991 si je dal postaviti veliko peč, v kateri lahko že izdelke iz žgane gline na podlagi tradicionalnih načinov pridobivanja visokih temperatur. Avtorsko prepoznavni izraz vsebujejo njegovi zanimivi veliki objekti, ki imajo za osnovo obliko čaše ali posode. Čeprav gre za ploščato formo, imamo vtis, da so pred nami obla

telesa. Namesto z obliko posode smo se soočili z njeno podobo. V enaki meri so zanimive sestavljeni kompozicije iz porcelana in žgane gline, s katerimi nas Martin McWilliam vabi na potovanje skozi čas. Manjše izdelke iz porcelana vstavlja v glico, nato pa jih delno izlušči kot svojevrsten arheolog, ki v zemlji postopoma odkriva sledove preteklosti.

V Sibiriji rojeni **NIKOLAJ MAŠUKOV** že več kot dve desetletji živi v Sloveniji. Vsestranski umetnik, ki deluje kot slikar in kipar, je na javno likovno pot vstopil z akcijami (t. i. performance) in postavljanjem objektov v naravnem okolju ali urbanih ambientih. Kamni, palice, keramična telesa in drugi materiali, ki jih je povezoval v svojevrstne objekte (in jih včasih v vlogi »šamana« tudi uničeval, začgal ali razbil), so obujali spomin na starodavna, poganska verovanja, uroke, vraže in arhaične predstave, ki morda še danes živijo v Mašukovih rodnih krajinah. Povezava s preteklostjo je prisotna tudi v izdelkih iz keramike, s katerimi se je v zadnjih letih uvrstil na nekatere pomembne razstave oziroma v zbirke. Eden od njegovih motivov je Noetova barka, zasnovana kot opomin pred nevarnostjo tretje svetovne vojne. Temno patinirani kipci antropomorfnih oblik so v enaki meri sodobni keramični objekti kot avtorjeva interpretacija starodavnih obrednih objektov, popisanih s skrivnostnimi pismenkami.

**NIKO ZUPAN** je v tehniki golega rakuja oblikoval objekte, podobne okroglim kamnom, na primer kosom gladkega marmorja, ki jih je mogoče razpostavljati v poljubne kompozicije. Osrednji likovni akcenti so črte in temne lise, ki se sicer nahajajo na povrhnjici, vendar imamo vtis, da izhajajo iz samega osrčja keramičnih objektov. Navdih za svoje delo je dobil na razstavi starovercev na Tolminskem, ki pričajo o veri na slovenskem, starejši od krščanstva.

**BARBA ŠTEMBERGAR ZUPAN** nadaljuje in nadgrajuje že pred leti pričeto serijo objektov, ki izhajajo iz oblike trinožnika, ki je imel v preteklosti tudi kulten pomen. Noge trinožnika je spremenila v nožice z drobnimi zlatimi čeveljci in čipkastimi nogavičkami, ki nosijo trebušasto posodo. Celota daje vtis igrivosti in lahkonosti, ki ju tu in tam podkrepijo drobne ptice. Svoje posode dojema kot trde lupine, ki obogatijo prostor za novo vsebino.

Sedmim avtorjem, ki so izbrali glico za osrednji ustvarjalni material, se je pridružilo še sedem gostov; pet slikarjev, ki so se odločili okrasiti površino keramičnih krožnikov in drugih izdelkov z mikavnimi likovnimi kompozicijami, keramičarka ter intermedijska umetnica, ki se že na začetku svoje ustvarjalne poti intenzivno ukvarjala tudi s keramiko.

**RUTH HAZI** iz Shaharuta v Izraelu je kot list tanke plasti bele in engobirane gline, prekrite z dekorativnimi vzorci povezala v veliko posodo. Sloji se medsebojno prekrivajo in prepletajo, nekateri spoji so nastali naključno, spet druge pa jih je avtorica skrbno povezovala v barvno, kompozicijsko in oblikovno harmonično celoto, ki zaradi nenavadne slikovitosti drobnih plasti gline daje vtis breztežnosti.

**NORA DE SAINT PICMAN** je pri slikarskem, grafičnem in kiparskem opusu oblikovala samosvoj motivni svet, v katerem najpogosteje nastopa ženska figura. Njena motivna podstat se spreminja, saj bi jo včasih lahko opredelili za umetničin avtoportret, za simbolno figuro, mitološko junakinjo, biblijsko Evo, hotnico ... Vselej je prisotna nasičenost z različnimi pomeni, ki prehaja tudi na formalni



Martin McWilliam

nivo oziroma v likovno interpretacijo ženskih likov. Nora de Saint Picman je na simpoziju izdelala dve veliki skulpturi – ženski glavi v nadnaravnih velikosti, povsem prekritimi z barvami in risbo. Njun izraz obraza je enigmatičen, saj je čutne ustnice povezala z nekaterimi grotesknimi poudarki in obraz dopolnila z oblikami, ki se razraščajo vrh glave v svojevrsten listnati cvet.

Keramiko je mogoče obarvati s pigmenti, engobami in oksidi, lahko pa jo uporabimo za slikovni nosilec. Pri tem so slikarji morali upoštevati dejstvo, da keramične barve in glazure vplivajo na barvno leštvico kompozicij, ki jih je bilo potrebno prilagoditi krožni in kvadratni oblici krožnika ali pladnja.

*SLAVICA BENKO* je izbrala zahteven postopek krašenja porcelana s pozlato in nadglazurno barvo, pri katerem ničesar ni mogoče prepustiti naključju. S tanko linijo narisani figuralni motivi, na primer metulj ali listje, so se z arabesknimi ali pikčastimi dekorativnimi vzorci povezali v harmonično celoto.

*IRENA GAYATRI HORVAT* se je odločila za kombinacijo skupka črnih in belih črt na umirjeni enobarvni podlagi. Črte, ki valovijo po površini krožnikov, so morda stilizirano rastlinje. Napisi v glagolici in drobni simboli motive povezujejo z avtoričnim slikarskim in grafičnim opusom.

Med osrednje oblikotvorne principe na slikarskih kompozicijah *ERIKE ŽELEZNIK* spada postopek redukcije realnih motivov. To so lahko pejsaž, ptice ali in čoln, ki so postali barvno in oblikovno razgibane likovne celote ali pa so se naposled spremenili v kompozicije z abstraktним značajem.

Tudi *KAREL HRUZA* se je odločil za slikanje asociativnih kompozicij, v katerih so ohranjeni zgolj sledovi oblik pojavnega sveta. Včasih samo posamezen likovni element, vertikalna in horizontalna usmeritev barvnih nanosov in oblik in njihovo razmeščanje v kompoziciji nakazujejo povezavo s krajinsko ali vedutno motiviko. Kompozicije *LOJZETA KALINŠKA* pogosto poselijo ženski obrazi in akti, pri katerih ni mogoče spregledati erotičnega podtona. Slikar čutnost ženskega telesa poudarja z nemirno črto in s sorazmerno širokim nanosom barve, ki ohranjata vidne značilnosti slikarskega procesa.



Edita Rydhag

# 10th INTERNATIONAL SYMPOSIUM OF CERAMIC ART V-OGLJE 2015

PhD. DAMIR GLOBOČNIK,

Museum councilor for art history and art critic

Fired clay is one of the oldest art materials. Different cultures have used it since the Stone Age or Neolithic period. In this medium the remains of the oldest testimonies of the creative efforts of our distant ancestors are preserved, and therefore, the very definitions of products in baked clay or ceramic often use terms such as "antiquity" and "archaism." In reality, it is a visual medium that remains interesting for contemporary artists, sculptors, and ceramicists, as it allows a wide range of expressive methods and formal approaches.

At this point of intersection between the desire for knowledge of the old techniques of creating decorative and functional pottery and various forms of contemporary expression in sculpture, an international meeting of ceramicists in Voglje was conceived, which this year celebrates its tenth anniversary. In the last decade, a great deal has happened, but at this point the meeting has grown into a Symposium of international standing (a member of the International Academy of Ceramists IAC-AIC). So far, 117 artists from 27 countries have participated. Highlights from the permanent collection, are being hosted in the prestigious Ceramic Berlin Museum of Ceramics this year. The initiators and organizers of fortnightly creative activity of invited artists in the village of Voglje in Šenčur have ingeniously intertwined public presentations of individual participants with the presentations of new, innovative morphological and technological processes and ways of decorating with the possibility of creating a draft in wax for sculptures in bronze, with publishing activities (catalogues of exhibitions and published textbooks on sub glaze techniques for painting pottery and ceramics), and other ways of popularizing ceramics.

**EDIT RYDHAG** is an artist of Czech descent who lives and works in Sweden. For one of her key creative principles, she chose the idea that each sculptural form already exists somewhere in nature, and various forms can be used as a component of ceramic sculptures. Interestingly, she manages to capture in such sculptures the impressions which arise by natural forces, such as waves on the water and the action of the water, or the frost and wind on a rocky surface. With exceptional skill, and much creative discipline, she can create monumental sculptures or small objects that bond together in free-standing installations. In the individual ceramic sculptures, we can sense the shape of shells, sea snails, and stars. In larger sculptures, she captures the impression of organic, natural growth, as evidenced by the pronounced vertical or spiral compositional design, reminiscent of a genetic spiral. Among the peculiarities of ceramic sculptures made by Edit Rydhag are their richly-structured epidermises. Due to the picturesque, and at the same time artistically-disciplined approach to the design, the surfaces of the sculptures give the impression that we are faced with the bark of old trees, with rugged rock, bone, or other natural substances, which are subordinate to the will

of the sculptor and left to develop into diverse spatial bodies.

**SOFIA BUNADRŽIĆ** is a painter, ceramicist, and head of the international art colony of ceramics "Zlakusa" Užice. This colony actually led to the decision to carry out meetings of ceramicists in Voglje. Zlakusa is the only village in Serbia that has maintained the old technique of designing products made of a mixture of clay and ground calcite. The artist has also presented, in Voglje facilities, pots and vessels that testify to the aspiration for eternal value of the old method of creating useful objects by baking them on an open fire. However, the traditional technology can also be associated with modern forms. This time she has produced works with large lips that impressively illustrate a kiss. Vessels in the art style of Sofia Bunadržić are designed with her hands and built on a manual potter's wheel. Her ceramics are often complemented by grain, glass, metal, fishing nets, and other materials.

**SEVİM CIZER** is a professor in the Department of Ceramics and Glass at the University of Izmir in Turkey. In her artistic work, we can come across individual objects, such as bowls and dishes that are conceptually reminiscent of Greek vases. These consist of formed objects, some of which are tiny pieces of ceramics that, based on historical memory, bear associations to a discovered city at a mysterious archaeological site. Perhaps these are the archaeological findings or some precious stones to be stored in a jewelry box. Sevim Cizer has also issued two technical books that talk about using terra sigillata in ceramics.

**MARTIN McWILLIAM** is an artist of German-Scottish descent, who has traveled extensively around the world. Since 1983, he lives and works in Hattnau in northern Germany. In 1991, he erected a large furnace, in which he can make products in baked clay based on traditional methods of obtaining high temperatures. His recognizable style is contained in his large objects based on the shape of a cup or vessel. Although they are in a flat shape, we get the impression that we are facing a fully-rounded body. Instead of the shape of the vessel, we are confronted with its image. The equally interesting compositions are those formed of porcelain and clay, with which Martin McWilliam invites you on a journey through time. He puts small porcelain inserts in clay, which he then partly exposes as a kind of archaeologist who gradually reveals traces of the past in the soil.

Siberia-born **NIKOLAJ MAŠUKOV** has, for more than two decades, lived in Slovenia. A versatile artist who works as a painter and sculptor, in the beginning of his artistic career he was a performance artist. He placed objects in their natural environment or urban ambience (stones, sticks, ceramic products, and other materials were linked as unique objects) and then, in his role of "Shaman," he destroyed, burned, or smashed them in an act reminiscent of ancient pagan beliefs, spells, superstitions, and archaic ideas that might still live in Mašukov's birth place. The link with the past is also present in his ceramics, which in recent years he has included in some important exhibitions and collections. One of his works is Noah's Ark, designed as a warning against the danger of a third world war. Dark-patinated sculptures of anthropomorphic forms are equally contemporary ceramic works as the creator's interpretation of ancient ritual objects, covered with mysterious glyphs.

**NIKO ZUPAN** presents in the art of naked raku his designed objects in a form of

round stone, such as a piece of smooth marble, which can be placed in a random composition. The central visual accents are lines and dark spots, which are located on the skin, but we have the impression that they derive from the very heart of the ceramic objects. Inspiration for his work can be found on the exhibition of Oldbelievers in Tolmin, which bears witness to the faith in Slovenia that is much older than Christianity.

**BARBA ŠTEMBERGAR ZUPAN** continues to build on her pre-existing series of objects that derive from the shape of a tripod, which had cult significance in the past. She has added tiny golden shoes and lace socks to the legs of the tripod that bears the bulging vessel. The whole vessel gives the impression of playfulness and lightness, which is here and there reinforced by tiny birds. Her vessels are perceived as a hard shell that enriches the space for new content.

Joining with the seven artists who have chosen clay for the primary creative material are seven guests; five artists who have decided to decorate the surfaces of the ceramic plates and other products with attractive visual compositions, a ceramicist, and an intermedia artist, who was, from the beginning of her artistic career, already working intensively with ceramics.

**RUTH HAZI** from Shaharut in Israel, uses a sheet of thin layers of white and engobed clay, covered with decorative patterns, bound together in a large bowl. Layers overlap and intertwine so that some connections form randomly. With others the author has carefully moderated the colour and composition so they form a harmonious whole, which, because of unusual vividness of fine layer of clay gives the impression of weightlessness.

**NORA DE SAINT PICMAN** in her painting, graphic, and sculptural works has created an original world in which most commonly appears a female figure. Her motive foundation is changing, as it sometimes can be identified as the artist's self-portrait, a symbolic figure, mythological heroine, the biblical Eve, or a seductress. Her presentations are always saturated with various meanings which pass both on the formal level and in the artistic interpretation of the female characters. Nora de Saint Picman at the symposium has produced two large sculptures – female heads of supernatural size, completely covered with paint and drawings. Their facial expressions are enigmatic, because the sensual lips, together with grotesque accents, are complemented by forms that grow on the top of the head in the form of unique leafy flowers.

Ceramics can be coloured with pigments, engobe, and oxides can be used to carry the colour. Therefore, a few painters were invited



Nora De Saint Picman

to join the Symposium. They had to take into account the fact that the ceramic colours and glazes affect the colour scale compositions, which were necessary to adapt to circular and rectangular dishes or trays.

*SLAVICA BENKO* chose the difficult process of decorating porcelain with gilding and overglazed colour in which nothing can be left to chance. Benko's work is embellished with thin, line-drawn figural motifs such as butterflies or leaves linked with dotted decorative patterns and arabesques into a harmonious whole. *IRENA GAYTARI HORVAT* has opted for a combination of a set of black and white stripes on a subdued monochrome background. Lines that ripple the surface of the plates give the impression of stylized vegetation. The inscriptions in the Glagolic script and small symbols associate those motifs with the painting and the artist's graphic works.

*ERIKA ŽELEZNÍK* uses the process of reduction of real motifs among her main morphological principle for her painted compositions. This may be a scene of birds and a boat, which become the colour and form of the diverse artistic whole, or is ultimately turned into a composition of abstract character.

*KAREL HRUZA* decided to paint associative compositions which preserve only traces and shapes of the physical world. Sometimes only a single visual element, vertical and horizontal orientation, colour layers and shapes, and their placement in the composition suggest a link with the landscape or panoramic motifs.

Compositions of *LOJZE KALINŠEK* are often full of female faces and acts which contain erotic undertones which can not be overlooked. The painter emphasizes the sensuality of the female body with a restless line and with a relatively broad application of paint to preserve the visual characteristics of the painting process.



Nikolaj Mašukov



## SEVIM CIZER, TURČIJA



90 x 120 x 6



**SOFIJA BUNARDŽIĆ**, SRBIJA



**BARBA ŠTEMBERGAR ZUPAN**, SLOVENIJA



¤ 35, h 21



3x ¤ 28, h 34

**MARTIN McWILLIAM**, NEMČIJA



58 x 20 x 99

**EDITA RYDHAG**  
ŠVEDSKA



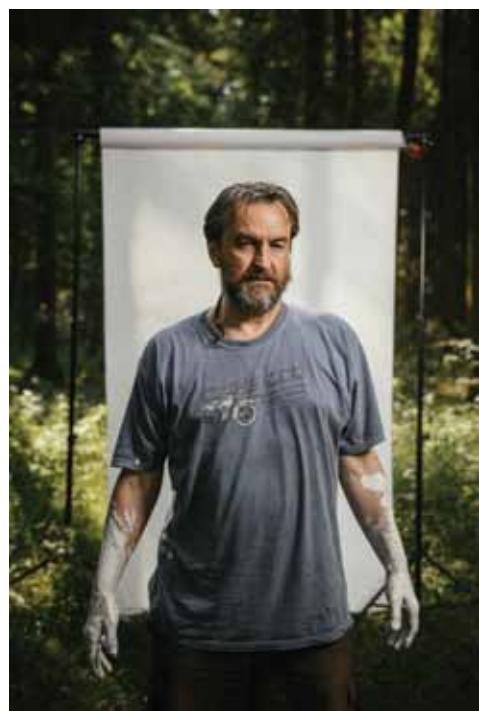
20 x 20 x 165

# NIKOLAJ MAŠUKOV

SLOVENIJA/RUSIJA



28 x 7 x 48



# NIKO ZUPAN

SLOVENIJA



19 x 15 x 31



# FOTOGRAFIJA

## Arne HODALIČ

Izredni profesor za fotografijo na VIST in na Fakulteti za družbene vede ter fotourednik slovenske izdaje revije National Geographic

Barba in Niko Štembergar, snovalca letos že desetega mednarodnega simpozija umetniške keramike V-oglje, sta se pred štirimi leti odločila, da bo fotografija postala enakovreden način umetniškega izražanja na tem kreativnem druženju in da bo presegla običajno dokumentiranje podobnih srečanj. Prosila sta me, da med svojimi študenti izberem mlade in najbolj nadarjene, ki bi bili kos tej zahtevni nalogi. Zamisel, da se združi ustvarjalna energija zrelih in uveljavljenih umetnikov s področja keramike, z mladostno zagnanostjo najmlajše generacije fotografov, se mi je zdela izvrstna. Mladim se s tem ponudi tudi možnost za resnejše predstavitev njihovega dela, druženje z starejšimi in izkušenimi umetniki pa jim odpira nova vizualna obzorja. Do danes se je na tem simpoziju zvrstilo že kar nekaj fotografov; Mitja Ličar, Borut Sluga in Katja Bidovec. S svojo mladostno energijo so se produktivno vključili v ustvarjalno dogajanje na tem izjemnem srečanju vrhunskih umetnikov in njihove fotografije iz leta v leto vedno bolj postajajo neločljiv del celotne prepoznavnosti tega dogodka.

Letošnje leto sem se odločil za Anžeta Vrabla, najmlajšega do sedaj. Že lansko leto ob predstavitvi njegovega fotografskega portfolija ob zaključku prvega letnika, sem v njem prepoznal velik potencial. Odlikoval se je namreč z izredno zanimivim in predvsem sodobnim pristopom k portretiranju. Potihem sem se že takrat odločil, da mu predlagam tudi sodelovanje na tem simpoziju. In ni me razočaral! Udeležence letošnjega simpozija je fotografiral na zelo samosvoj in zanimiv način. Lotil se je zahtevne naloge kako se z stopnjevanjem enakostjo in repeticijo kadriranja lahko prikaže drugačnost vsakega posameznika. In to kot nekakšen hommage slavnemu fotografu Richardu Avedonu, ki je z monotonimi belimi ozadji dosegel, da se gledalec zares zazre v osebnost in individualnost njegovih portretirancev. A Anže je šel še korak dlje. S postavitevijo in namenskim karikiranjem klasičnega »studia« v monotonem, naravnem okolju je dosegel zanimiv kontrast (a obenem tudi povezanost) med umetnikovo osebnostjo in njegovim primarnim stikom z naravo. S takim pristopom je še dodatno izpostavil dejstvo, da je izdelovanje keramike zagotovo ena prvih in najpristnejših vezi med naravnimi materiali in človeško ustvarjalnostjo.

# PHOTOGRAPHY

## Arne HODALIČ

Associate professor of photography at the Vista and the Faculty of Social Sciences and the photo-editor of the Slovenian issue of National Geographic magazine

Barba Niko Štembergar, the designers of this year's tenth International symposium of artistic ceramics V-oglje, four years ago decided that the photography became the equivalent manner of artistic expression in this creative gathering and is expected to exceed normal documenting of the similar meetings. They asked me to choose between my most talented young students those who could cope with this difficult task. The idea to combine the creative energy of mature and established artists in the field of ceramics, with the youthful enthusiasm of the youngest generation of photographers, seemed to me excellent. It also offers young people the possibility to set the standard for the presentation of their work, hanging out with older and experienced artists opens up to the new visual horizons. To date, this symposium already hosted a few photographers; Mitja Ličar, Borut Sluga and Katja Bidovec. With their youthful energy were productively involved in creative developments in this exceptional meeting of top artists and their pictures from year to year are increasingly becoming an integral part of the overall visibility of the event.

This year I decided to invite Anže Vrabl, the youngest ever. Last year, at the presentation of his photographic portfolio on completion of the first year, I recognized in him great potential. He excelled in his extremely interesting and above all modern approach to portraiture. I quietly then decided that I'll propose to him the participation in this symposium. And I was not disappointed! He photographed the participants of this symposium in a very unique and interesting way. He undertook the challenging task, how the graduate equality and repetition framing can display differences of each individual. And this is a kind of homage to the famous photographer Richard Avedon. With the monotonous white background he reached out, that the viewer really take a look in to the personality and individuality of his sitters. Anže went a step further. The deployment and dedicated caricatures of the classic "studio" in to a monotone and the natural environment, he has reached an exciting contrast (but also the connection) between the artist's personality and his primary contact with nature. This approach is further highlighted by the fact that the production of ceramic is definitely one of the earliest and most authentic links between natural materials and human creativity.



Sevim Cizer



# MOJA FOTOGRAFIJA

## MY PHOTOGRAPHY

Anže VRABL

Fotografija je zelo hvaležen in prilagodljiv medij, lahko je izvrsten prikaz realnosti in kot taka služi informiraju, lahko pa je bolj poglobljena in na nas vpliva bolj duhovno. Pri svojem doprinosu k temu krasnemu projektu, ki je letos že jubilejni, sem po svojih najboljših močeh poizkušal prispevati oboje. Ne povsem običajni portreti, ki samosvoje stojijo poleg umetnikovega dela, kjer pa se fotografija povsem umakne in prikaže delo, kolikor je to mogoče. Seveda trči ob problem različnih specifik medijev, kjer občutek kipa v prostoru v svoji velikosti, pojavi in površini žal ne moremo zadovoljivo prikazati. Kakorkoli že, služi pa informirjanju in predstavitvi avtorja, lažje in dandanes tudi najhitreje od vseh alternativ.

Po priporočilu mojega profesorja Arnea Hodaliča sem, na srečo, tudi sam sodeloval pri letošnjem simpoziju in hvaležen mu bom za to priložnost, tako kot tudi Barbi in Niku, glavnima podpornima stebroma, ki že deseto leto zapored organizirata in živila za ta čudovit dogodek, ki poveže vrhunske umetnike iz celega sveta, a iz različnih umetniških svetov.

Photography is a very kind and flexible medium, it can be an excellent view of reality, and as such serves to inform, but may be more profound and affect us on a spiritual level. By creating these portraits as a contribution to this wonderful project, now celebrating its jubilee year, I tried to capture both the reality and essence of each artist. These unusual portraits stand alone as unique in themselves, representing the artist and their work .

It can be difficult to adequately capture in an image, the feeling of size, surface quality and the essence of a sculptural piece but the immediacy of photography can impart this in a single dramatic shot.

Following the recommendation of my professor Arne Hodalič, I was fortunate to participate in this symposium and I am grateful to him for this opportunity. I am also grateful to Barba and Niko, the main support columns of this event, who for the tenth consecutive year, have organized and hosted this wonderful event which connects top artists from both around the world, and from different artistic worlds.



SLAVICA BENKO



DAMJANA ŠKANTAR



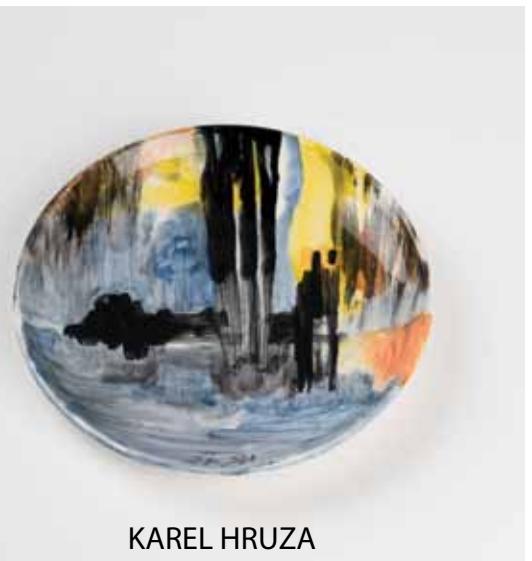
ERIKA ŽELEZNÍK



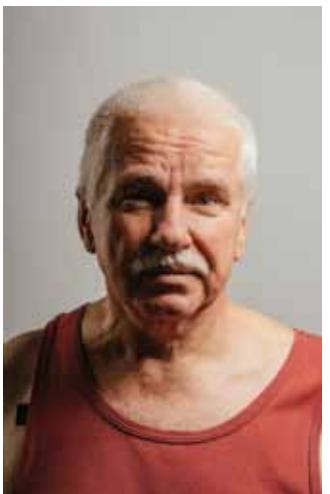
IRENA GAYATRI HORVAT



NORA DE SAINT PICMAN



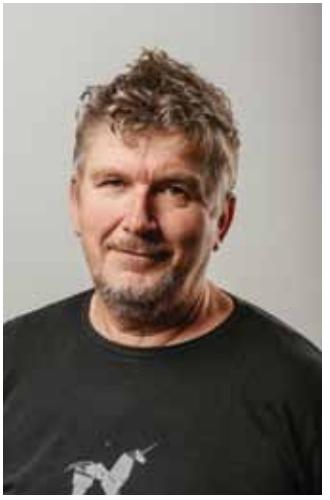
KAREL HRUZA



RUTH HAZI



LOJZE KALINŠEK



# KIPARSTVU VLIVAMO VEČNOST

Borut Kamšek

Družinsko podjetje Livartis d.o.o. z družino Kamšek v Volavljah že nekaj let sodeluje z Zavodom V-oglje kot posladek za udeležence mednarodnega simpozija umetniške keramike V-oglje, ki ga organizirata Barba in Niko Štembergar Zupan. Dejavnosti sta si podobni po temperaturah, oblikah in deloma tudi po materialih. Tudi mi žgemo pri visoki temperaturi, da vosek in voda izparita iz opečno-mavčne forme. Pri malenkost večji temperaturi, kot je potrebna za glaziranje, v posebni peči, v grafitnem loncu topimo bron. Pri delu se prilagajamo avtorjem del, sledimo modernim trendom in razvijamo lastne postopke dela. Udeleženci simpozija V-oglje se vsako leto prelevijo v vrhunske kiparske ustvarjalce in modelirajo svoje umetnine iz voska. Dogovor sodelovanja je: "Kar bo voščenega, tisto bo bron". Del postopka, ki je časovno zamuden opravimo med tednom zaposleni v Livartis d.o.o., potem pa spet pridejo udeleženci simpozija V-oglje in prisostvujejo pri nalivanju čisto tekočega in vročega brona v luknje, ki so jih v posušeni formi zapustile njihove umetnije. Bron se zelo hitro strdi in malo kasneje pa tudi ohladi, tako, da umetniki kmalu že brusijo in polirajo svoje stvaritve, ki pa spominjajo na čisto pravo zlato ali pa z nanašanjem kemikalij spreminjajo barvo, dobijo patino. Potek postopka nadzira mojster Borut, pri izvajanju pa pomagata Jure in Tjaša, da ne bi bolelo ali predolgo trajalo. Sredi dneva pa se izkaže tudi Mira s kuharskimi sposobnostmi, poleg liverskih in frizerskih.

Udeleženci odhajajo od nas pod vtisom čarovnije izgubljenega voska in svetlečega brona ter vedrega duha, saj jim je bilo dovoljeno kratkotrajno podoživetje kreativnega vrtca, v katerem skoraj vsakdo zopet sreča sebe- otroka.



# POURING SCULPTURE TO ETERNITY

Borut Kamšek



Livartis d.o.o. and the Kamšek family has been working with Institute V-oglje for years, providing a treat for the participants of the International Symposium of Ceramic Art V-oglje, organized by Barba and Niko Štembergar Zupan.

Our activities are similar in temperature, shapes, partly materials as well. We also fire at high temperatures, to evaporate wax and water from a brick-plaster form. At a slightly higher temperature as needed for glazing, in a special kiln, we melt bronze in a graphite pot. We can not always be successful, since little foundry elves are hiding in the casting workshop, exploiting every little lack of attention of the foundry masters, sometimes making the casting imperfect.

Participants of V-oglje symposium transform into excellent sculptors, modeling their pieces in wax. We have an agreement - "make it in wax, get it in bronze". A part of the process that is the most time consuming is completed by the employees at Livartis d.o.o. during the week, and later we are joined again by the participants of V-oglje Symposium, to be present during pouring hot, molten bronze into holes, left by their dried works. Bronze hardens very fast and cools soon after, so soon the artists are sanding and polishing their creations, reminiscent of gold, or by adding chemicals transforming the color, getting patina. The whole process is supervised by master Borut, aided in execution by Jure and Tjaša, to make the work less painful and faster. During the day, Mira also demonstrates her cooking skills, along with her casting and hairdressing. Participants leave our workshop impressed by the magic of the lost wax, with a shining bronze piece and in good spirits, having been allowed a short experience of a creative kindergarten, where almost everybody meets his inner child again.





Sofija Bunardžić



Sevim Cizer



Niko Zupan

# 10. OBLETNICA

Petra VENCELJ, univ. dipl. umet, zgodov

Oblikovanje z glino kot umetniška zvrst je v zgodovini človeštva ena najstarejših. Skozi večisočletno zgodovino, od neolitika do današnjih dni je v mnogovrstnih izraznih možnostih ohranila svoje specifičnosti. Kljub sorodnosti s kiparstvom se loči od njega ne le po svoji namembnosti, temveč tudi po svoji izraznosti: obliki, strukture, barvi in dekorativnosti, pa naj gre za uporaben ali zgolj okrasen predmet. Zakoncema Štembergar-Zupan je življenje dalo čudovito možnost, da si kreativno izmenjujeta izkušnje in poskuse pri delu z glino ter skupaj dela radosti ustvarjanja. To znanje nesebično dela na številnih tečajih in na mednarodnih srečanjih keramikov umetniškega simpozija, ki letos beleži častitljivih deset let. V vseh teh letih so se v pretehanem izboru sodelujočih ustvarjalcev iz vsega sveta prikazovale različne tehnike in zvrsti glin, ki so jih avtorji prinesli iz svojih okolij. Avtorji so razkrili svoja likovna razmišljanja, ustvarjalna hotenja in si med seboj posredovali likovna spoznanja.

Poleg tega so delavnice še strokovno dopolnjene s predavanji in tako tudi teoretično podprtne. Poseben doprinos k prvi koloniji je bil izid knjige- učbenika B. Stajeviča Govor gline v prevodu Nika Zupana. S tem je zapolnil kritično pomanjkanje literature o keramiki v slovenskem prostoru, kajti ni »znanje« znanje znati, temveč je »znanje« znanje dati.

V drugem letu je simpozij dobil ime V –oglje. S tem se je želelo poudariti kraj izvedbe in se simbolično približati temperaturi, ki je potrebna, da glina postane keramika. Na 4. simpoziju so ustvarjalci imeli priložnost svoja dela vlti v bron. Tako je bila vzpostavljena neposredna komunikacija med keramiko in kiparstvom. Skozi deseletje se je izkazalo, da ustvarjanje v glini nudi heterogene tehnološke pristope in omogoča spajanje slikarskih, kiparskih, grafičnih elementov.

Srečujemo se s klasičnimi vrteninami, dopolnjeni avtorskimi poživitvami, polnoplastičnimi objekti v katere so vključeni pridihi etnologije, figuralki, modernistično abstraktno občutenimi kompozicijami, asketsko prečiščenimi formami, keramoplastikami, ki jih doživljamo kot asociativne, poetske in lirične zoomorfne oblike.

Vsakoletna organizacija je zahtevna, saj Barba in Niko skušata zagotoviti najustreznejše ustvarjalne pogoje. Pri tem sodeluje vsa družina, pa tudi številni prijatelji in sponzorji. Že od samega začetka ima simpozij podporo tudi iz strani občine Šenčur. Posebna skrb je tudi nabor izletov po Sloveniji za udeležence simpozija.

Zadnja leta sodelujejo na simpoziju tudi priznani fotografi, ki skozi tretje oko predstavijo dogajanja in udeležence.

Večina filozofov, zlasti sodobnih, smatra, da človek brez dotika nebi nikoli mogel spoznati narave. Prav tukaj pa roka igra vlogo glavnega in skoraj edinega posrednika. To nam postane bolj jasno, če se spomnimo, da uho lahko sliši, ne da bi ga kdo videl ali slišal, da oko lahko vidi, ne da bi bilo samo videno, medtem, ko

se roka ne more dotakniti ničesar in nikogar, ne, da bi bila sama dotaknjena. Med likovnimi panogami je tip prav gotovo najbolj blizu kiparjem in keramikom, ki s svojimi rokami oblikujejo in ljubkujejo glino. In prav ta občutek za naravne danosti, ki jih nudi medij gline, nam avtorji simpozijev približajo tako v vizualnem, kot tudi taktilnem smislu.

Barbo in Niku spremljam na njuni umetniški poti že več kot ducat let. V posebno čast mi je bilo, ko sta me povabila na prvo kolonijo, kjer smo z velikim zanosom prižgali prvo svečo, predstavili knjige Govor gline in Poetiko vizuelnog prof. dr. Koste Bogdanoviča. Vrata simpozija so vedno odprta za obiskovalce in tako so se spletle prijateljske vezi in spomini, ki jih nosim v srcu. Verjeli smo v ta ambiciozni projekt, čeprav ga do tedaj še nihče v Sloveniji ni uspel izpeljati. Zdaj pa vsako leto osrečuje in bogati Slovenski kulturni prostor in nas osebno. Barba, Niko hvala. Vajin dragoceni prispevek je neizmerljiv in pomembnejši, kot si v danem trenutku sploh lahko predstavljam.



Edita Rydhag

# 10th ANNIVERSARY

Petra VENCELJ, Art Historian

Shaping with clay is one of the oldest artistic genres in the history of mankind. Through thousands of years of history, from the Neolithic to the present day, in multiple expressive possibilities, it preserves their specifics. Despite the similarity with the sculpture that is separated from it, not only for its intended purpose, but also for its expression: form, structure, color, and decoration, whether it's useful or simply a decorative object.

Life has given the spouses Štembergar-Zupan marvelous opportunities to creatively share their experiences and experiments in working with clay, and together they share the joy of creation. They unselfishly share this knowledge through various courses and with their international meeting on Artistic Ceramicists Symposium, which this year reached a respectable tenth year. In all these years, due to carefully considered selection of participating artists from around the world, artists have presented different techniques and types of clay brought from their backgrounds. The authors have shared their visual thinking and creative aspirations among themselves, thus providing new art lessons.

In addition, the Symposium expertise has been complemented by lectures and thus theoretically supported. A special contribution to the first Colony was the newly-published book by B. Stajević, *The Speech of Clay*, translated by Niko Zupan. The book filled a critical shortage of literature on ceramics in the Slovenian area. Because, as they rightfully say, there is no "knowledge" just in knowing something, but rather to know how to give such "knowledge" to others.

In the second year, the Symposium was named V oglje. It has sought to emphasize the place where the symposium was held (Voglje) and symbolically to get closer to the temperature needed for clay to become ceramic (oglje – coal). And so Colony had grown into the Symposium. In the 4th Symposium, the artists had the opportunity to cast their works in bronze. Thus, a direct link between ceramics and sculpture was established.

This decade-long period has shown that creation in clay provides an array of technological approaches and enables the coupling of painting, sculpture, and graphic elements.

We can see classical pieces made on a wheel supplemented with author's fresh ideas, such as fully plastic objects in which they incorporate a flair of ethnology, figurative art, abstract sensual modernist compositions, refined ascetic forms, or ceramoplastics that we could experience as associative, poetic, or lyrical zoomorphic forms.

Such an annual organization is demanding, because Barba and Niko try to provide the most appropriate creative conditions. The whole family was involved in this endeavor as well as numerous friends and sponsors like the municipality of Senčur which has been supportive of the Symposium from the very beginning. The participants of the Symposium were also taken, with special care, on various trips around Slovenia.

In the last few years, the Symposium also included the participation of recognized photographers who have presented events and participants through the third eye.

Most philosophers, particularly contemporary, consider that the man without the sense of touch would never be able to understand Nature. It is here, where the hand plays the main role and is almost the sole source of information. This becomes more clear if we remember that the ear can hear without being heard, that the eye can see without being seen, while the hand can not touch anything or anybody without being touched at the same time.

Among the fine arts disciplines, touch is the one sense most close to the sculptors and ceramists, who, with their hands, caress and shape the clay. And it is precisely this sense, through the natural resources offered by the medium of clay, that the authors on Symposium present to us, both in visual as well as tactile sense.

I have monitored Barba and Niko on their artistic path for more than a dozen years already. It was a special honor for me when they invited me to their first Artistic Colony, where we, with great enthusiasm, lit the first candle, and presented a book "The Speech of Clay" and "Poetic of visual" by Prof. Dr. Kosta Bogdanovic. Colonies were always open to visitors, and so the friendships and memories which I carry in my heart have become interwoven.

We believed in this ambitious project, even though prior to that, no one in Slovenia had managed to organize such event. Now, each year, the Symposium enriches Slovenian cultural space and us personally.

To Barba and Niko, thank you— Your valuable contribution is immeasurable and more important than we can imagine today.

Niko Zupan



# V – OGLJE

Günter PRASCHAK, Avstrija

Povabilo k sodelovanju na simpozij v sosednji državi, me je spominilo na preteklost, ko smo bili del večje federacije v sredni Evropi in s podobno zgodovino. Tako najdemo podobnosti med ljudmi- pokrajino- kulturo. Bližina morja z pridihom Mediterana je prav tako prisotna.

Počutje na simpoziju je bilo opredeljeno z gostoljubljem in prizadevanjem naših čudovitih gostiteljev. Zanimivi in uveljavljeni gostje so nas prišli opazovati pri delu in nam zastavljati resna vprašanja. Dobra hrana in odlična pijača gorenjske regije nas je navduševala.

Vse to je povzročilo izmenjavo idej med umetniki, kar je zelo pomembno. Ko se ljudje iz različnih držav srečajo in ustvarjajo pod temi novimi pogoji, je odgovornost posameznika velika.

Želim vam še veliko enakih dogodkov.  
Hvala!

# V – OGLJE

Günter PRASCHAK, Avstrija

The invitation for participation at a symposium in a neighbour -country was connected for me with the remembering of past times, where we had been parts of a bigger federation in the middle of Europe and a familiar history . You will find similarities with humans –landscape – culture .The nearness to the sea with its Mediterranean breath is evident.

The atmosphere of the symposium was characterized by hospitality and engagement of our wonderful hosts. Really interested and competent visitors came to watch us working and asking serious questions .The good food and delicious drinks of the Kranj – region delighted us.

This caused a lively exchange of ideas between the artists, a matter of importance . The human responsibility is important, when people from different countries meet at a place and work there under new circumstances. Hopeful wishes for more events here.

Thanks !



Barba Štembergar Zupan



Sofija Bunardžić

# 2015 JE POSEBNO LETO

dr. Edita RYDHAG

2015 je posebno leto. Simpozij umetniške keramike V-oglje praznuje 10 obležnico. Deset let velikega dela Barbe Štembergar Zupan in Niko Zupana ter neskončnega udejstvovanja na področju keramične umetnosti. Njun velikodušen prispevek cenijo tako keramični umetniki po vsem svetu, kot tudi v AIC / IAC, v najpomembnejši mednarodni instituciji v svetu keramične skupnosti. Simpozij V-oglje ni le član AIC / IAC , ampak zelo uveljavljen dogodek, zato je njegov obstoj izredno pomemben.

Bila sem počaščena, da so me letos ponovno povabili k sodelovanju, delati v nekem novem času, duhu in z željo narediti še boljše, kot sem pred petimi leti. Barba in Niko sta predani in odločni osebi , ki se soočata in skrbita za nemoten potek simpozija.

Zelo mi je všeč vzdušje v okolju, kjer lahko ustvarjamo na vrtu. Izdelovati velike skulpture, katere lahko po žganju postavimo na vrt- to je redka priložnost, nekaj takšnega, kot bi prišla domov.

Keramična skulptura je bila pozabljena že več stoletij, vseeno pa zopet zavzema pomembno mesto na področju skulpturalne umetnosti. Letos združenje švedskih

kiparjev ( Association of Swedish Sculptors) praznuje 40. obletnico in jo obeležuje s številnimi razstavami po celi državi. Keramična skulptura je tako zastopana v katerikoli umetnostni dvorani ali kateremkoli parku skulptur. Nagovarja človeško srce in dotik.

Tako je najstarejša materia, glina, v dobi računalnikov in virtualne resničnosti, še vedno in zopet, neverjetna in zanimiva za človeštvo.

Spodbujanje in delovanje na področju keramične umetnosti v Sloveniji in uveljavitev v mednarodnem kontekstu, je glavno vodilo simpozija V-oglje in lahko poudarimo dejstvo, da je zagotovo na pravi poti. Čestitke za uspešnih deset let!

## 2015 IS A SPECIAL YEAR Edita RYDHAG, PhD.

2015 is a special year. V-oglje ceramic symposium celebrates the 10 year anniversary. Ten years of Barba Štembergar Zupan and Niko Zupan's great work and endless engagement in the field of ceramic art. Their generous contribution is as well appreciated by ceramic artists worldwide as by AIC/IAC, the most important international institution in the world ceramics community. V-oglje symposium is not only a member of AIC/IAC but a very estimated one, because it's existence is a serious matter.

It was a honour to me to be invited to participate for second time this year and exiting to meet the same go, spirit and ambitions to do better and better like I saw five years ago. Barba and Niko are really dedicated persons to face and care the symposium task!

I like a lot the atmosphere of the place and the opportunity to create in the garden. Building outdoors big scale sculptures which, after the firing, can be placed in the garden space - that is a rare feeling, something like coming home.

Ceramic sculpture was forgotten for many centuries; anyway it is having again an obvious place on the sculptural art stage. This year the Association of Swedish Sculptors celebrates its 40 year anniversary with numerous shows all around the country. The ceramic sculpture is represented in any art hall, any sculpture park. It talks to people's heart and touches.

So the oldest materia- clay, is still and again amazing and fascinating the mankind in the age of computers and virtual realities.

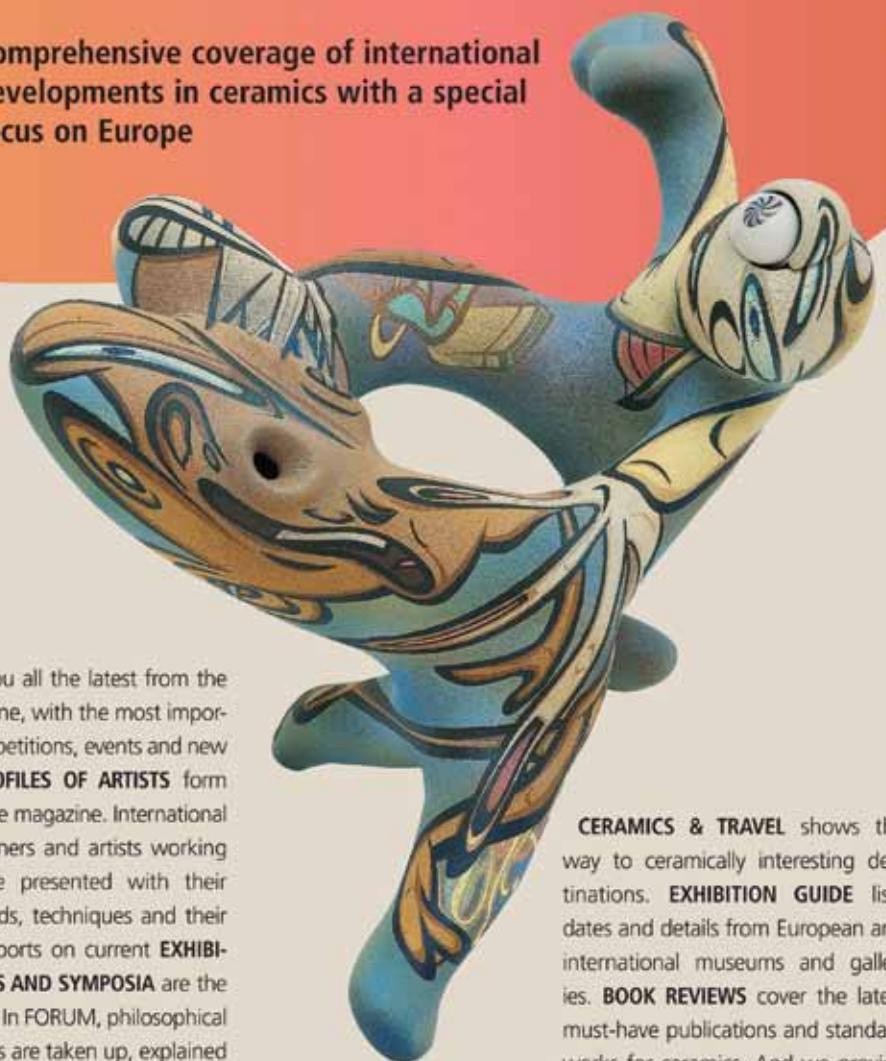
Promoting of and working for the ceramic art in Slovenia and bringing it in the international context is the main thought of V-oglje symposium and it is only to draw attention to the fact that it is certainly on the right track. Congratulations to successful ten years!



# NEW CERAMICS

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# KERAMIKA V MEDNARODNEM KONCEPTU

Bernd PFANNKUCHE, založnik

Že nekaj časa je keramika predmet dinamičnih transformacij. Z vplivom industrije in razvojem oblikovanja, se je v tradicionalni obrti- lončarstvu, proces oblikovanja v zadnjem stoletju bistveno spremenil. Posledično so se iz oddelkov keramike na akademijah pričeli pojavljati prvi kiparski kosi v obliki posod.

Toda vse to je sedaj že zgodovina in danes ni polja v umetnosti, ki je tako bogat v svoji raznolikosti kot je keramika. Poleg tradicionalne in figuralne keramike, je lahko kiparska in slikarska dela mogoče najti skupaj v instalacijah in v mešanih medijih. Lahko trdimo, da se keramika pričenja uveljavil kot oblika umetnosti v svojem lastnem imenu.

Ta trend keramike, kot bolj celovita oblika izražanja, se sedaj širi na mednarodni ravni. Ne samo v državah v Evropi, Aziji in ZDA, ampak tudi v arabskem svetu in v Afriki, ljudje odkrivajo potencial keramike kot medij. To bi lahko obravnavali kot neke vrste ponovnega odkritja, prav tako, kot so keramične figurice najstarejši dokaz človeške ustvarjalnosti.

Pomemben del tega razvoja predstavljajo simpoziji z mednarodno udeležbo, ki se izvajajo v številnih državah. Tam ustvarjalni duhovi pridejo skupaj z odprtim umom, ne le da ustvarjajo svoja lastna dela, ampak tudi, da pridobijo navdih iz pogоворov z drugimi udeleženci.

Osebni stiki in spoznavanje, ne samo z umetniškim pristopom drugih udeležencev, ampak tudi s svojim notranjim kulturno določenim karakterjem, prispeva k širjenju evropske ideje in spodbuja mednarodno razumevanje.

Naši keramični reviji, NEUE KERAMIK in NEW CERAMICS, sta zamišljeni kot mednarodno usmerjeni reviji s poudarkom njune pokritosti Evrope. Z našim poročanjem spodbujamo ozaveščenost in širimo informacije o dogodkih v okviru mednarodne keramične skupnosti.

V tem kontekstu smo zajeli tudi simpozij v V oglje in to bomo nadaljevali tudi v prihodnje. Danes pa želimo izraziti našo hvaležnost ustanoviteljem simpozija, Barbi Štembergar-Zupan in Niku Zupanu, za njuno predanost, ki gre preko meja, ter jima čestitati ob tej obletnici, ki jo je zaznamoval 10. simpozij.

# CERAMICS IN AN INTERNATIONAL CONTEXT

Bernd PFANNKUCHE, publisher

For some time now, ceramics has been subject to dynamic transformations. Through industrial influence and the field of design, the process of forming in traditional craft pottery has changed fundamentally over the past century. Consequently, from the ceramics departments of the academies, first sculptural pieces, still orientated towards the form of the vessel, began to emerge.

However, all of this is now already history and today no field in the arts is as rich in variety as ceramics. Besides traditional ceramics, figural, sculptural and painterly work can be found alongside installations and mixed media. It is true to say that ceramics is beginning to become established as an art form in its own right.

This trend towards ceramics as a more comprehensive form of expression is now spreading internationally. Not only in the countries of Europe, in Asia and the USA, but also in the Arab world and in Africa, people are discovering the potential of ceramics as a medium. This may also be regarded as a kind of rediscovery as ceramic figurines are the oldest evidence of human creativity.

A vital part of this development has been the symposia with international participation that are conducted in many countries. Here, creative spirits come together with an open mind to create their own works, but also to gain inspiration from discussions with the other participants.

The personal contacts and becoming acquainted not just with the artistic approach of the other participants but also with their intrinsic culturally determined character contributes to furthering the European idea and promotes international understanding.

Our ceramics magazines, NEUE KERAMIK and NEW CERAMICS, are conceived as internationally orientated magazines with the focus of its coverage on Europe. Through our reporting, we promote awareness and the dissemination of events within the international ceramic community.

In this context, we have covered the symposia in V-Oglje and will continue to do so. Today though, we wish to express our gratitude to the founders, Barba Stembergar-Zupan and Niko Zupan, for their commitment that goes beyond borders, and to congratulate them on this anniversary marked by the 10th symposium.

# POSEBEN PRIMER IZOBRAŽEVANJA ZA PODROČJE KERAMIKE NA ANADOLU UNIVERZI, TURČIJA FAKULTETA ZA SLUŠNO PRIZADETE

dr. Çiğdem ÖNDER ER  
mag. A. Cüneyt ER



Šola za slušno prizadete je na Anadolu Univerzi je pričela za delovanjem v akademskem letu 1993-1994. Že od samega začetka šola za slušno prizadete zagotavlja izobraževanje v treh oddelkih, v sklopu štirih programov. Ti oddelki so: Oddelek za uporabno umetnost, Oddelek za računalništvo, Oddelek za arhitekturo in mestno planiranje. Oddelek za uporabno umetnost zagotavlja umetniške programe v keramični in grafični umetnosti, Oddelek za računalništvo zagotavlja programe in vaje za računalniškega operaterja, Oddelek za arhitekturo in mestno planiranje zagotavlja programe za arhitekturno načrtovanje. Šola ima tudi program za učenje Turškega jezika, če se izkaže potreba in temelji na rezultatih raziskav. Vsi oddelki so opremljeni s tehnološkimi in fizičnimi sredstvi, ki izpolnjujejo potrebe slušno prizadetih.

Namen te šole je, da izuri posameznike, ki so sposobni v času šolanja reševati probleme z natančnostjo, tako, da se lahko vključijo v okolje, ne glede na svojo slušno prizadetost. Zato je pomembna skrb za izobraževanje posameznikov v programu keramike na način, da postanejo samostojni v vsakem koraku izdelave keramike in da pridobijo določen nivo obvladovanja jezika.

Program keramike trenutno zagotavlja izobraževanje in praktično delo z akademsko izobraženo skupino sedmih oseb: profesor, dva pridružena profesorja, profesor asistent in trije inštruktorji.

Študenti, ki se vpisujejo v program keramike, običajno obiskujejo vaje, ki veljajo v standardnem programu za Fakulteto za umetnost, oddelek za keramiko. Zaradi

slušne prizadetosti študentov na oddelku, jim je omogočen tudi intenzivni program učenja turškega jezika. Tako se programa učenja keramike in jezika medsebojno prepletata.

V času dodiplomskega študija, študenti v Oddelku keramike obiskujejo več programov na področju umetniške in industrijske keramike. Na področju industrijske keramike, programi vključujejo izdelavo modelov iz mavca, izdelavo in vlivanje kalupov ter industrijsko oblikovanje.

Programi na področju umetniške keramike vključujejo svobodno kiparjenje, izdelavo tradicionalnih in modernih oblik z uporabo lončarskega vretena, splošno oblikovanje in programe o dekoraciji keramike. Študentom, ki obiskujejo oba programa, se dodeli projektna naloga. Za uspešno dokončanje programa morajo zadovoljivo dokončati naloge, v skladu z določenimi kriteriji. Študentje, ki so se odločili za obiskovanje programov o tehnologiji keramike, študirajo tudi tehnike priprave gline in glaziranja.

V šoli za slušno prizadete je tudi tehnološko dobro opremljen računalniški laboratorij. Študentje se učijo kako uporabljati različne računalniške programe in izdelujejo različne projekte s tega področja.

V zadnjem letu študija študentje izbirajo svoj glavni predmet med umetniško keramiko ali industrijsko keramiko. Študij končajo z diplomo. V vsakem letniku je vpisano največ 11 študentov. V času počitnic imajo študentje prakso v keramični industriji ali v umetniških delavnicah. Njihovi izdelki so ob koncu akademskega leta razstavljeni.

Šola za slušno prizadete, Oddelek za keramiko, organizira simpozije na področju keramike od leta 2011. Cilj simpozijev je bogatenje razgledanosti in družabnega življenje študentov s pomočjo njihovega aktivnega sodelovanja pri delu.

Na mednarodni delavnici leta 2011, kjer sta sodelovala tudi Barba Štemberger Zupan in Niko Zupan, so umetniki skupaj s študenti izvajali vaje in kreirali umetniška dela. Umetniki keramiki in študentje niso medsebojno komunicirali niti v znakovnem jeziku niti v angleščini, komunikacija je potekala izključno s keramiko in umetnostjo. To je eden od najbolj učinkovitih načinov za razvoj slušno prizadetih oseb, v socioškem in družbenem pogledu.

Prav zaradi tega, je trajnost simpozijev in umetniških delavnic izjemno pomembna. Šola za slušno prizadete je edinstvena v Turčiji, ne samo zaradi svojega programa v vezi s keramiko, ampak tudi zaradi ostalih oddelkov in programov za slušno prizadete posameznike.

## A SPECIAL EXAMPLE IN CERAMICS EDUCATION IN ANADOLU UNIVERSITY, TURKEY SCHOOL FOR THE HANDICAPPED

Çiğdem ÖNDER ER, MA

A. Cüneyt ER, PhD



Anadolu University School for the Handicapped became operational in 1993-1994 academic year. Integrated Vocational School for the Handicapped provides training in three departments and in four programs since inauguration. These departments are Department of Applied Fine Arts, Department of Computer Use, and Department of Architecture and Urban Planning. Applied Fine Arts Department provides Ceramic arts and Graphical arts programs; Department of Computer Use provides a program in computer operator training; and Department of Architecture and Urban Planning provides a program in architectural drafting. The school also has a Turkish Language prep program, which is provided upon demand, based on examination results. All departments in the school are equipped with technological and physical means to facilitate the needs of hearing-impaired individuals.

The objective of the School for the Handicapped is to train individuals, who could solve problems with accurate decisions, and could fit in the society without the effects of their handicap (hearing-impairment) in the process of vocational training. Thus, the most important concern of the Ceramics Program since its instruction is to train individuals, who are competent in every stage of ceramics production and obtain a certain level of language development despite their hearing-impairment.

Ceramics program currently provides education and instructions services with an academic staff of seven; one professor, two associate professors, one assistant professors and three instructors.

Students who register in the ceramics program usually take classes within the standard curriculum for Faculty of Fine Arts, department of ceramics. However, due to the hearing-impairments of the students in the department, intense syllabi of Turkish language development are also provided. Therefore, both ceramics and language courses were conducted in cooperation.



During their undergraduate studies, students in the ceramics department take several courses in the fields of artistic and industrial ceramics. In the field of industrial ceramics, the courses include plaster model sculpting, molding and mold reproduction, and industrial design. The courses in the field of artistic ceramics include free sculpting, forming traditional and modern shapes using the potter's wheel, planar design and ceramics décor classes. Students that take both industrial and artistic ceramics classes are assigned a project for the course and pass the class by providing the criteria set for success in the projects they complete. Students that take the technology of ceramics courses study glazing and clay preparation technologies as well.

School for the Handicapped computer laboratory is technologically quite well-equipped. Students that learn to use various computer software also produce projects in this field.

Students select either "Artistic Ceramics" or "Industrial Ceramics" major in their senior year and graduate.

Classroom quota is 11 for each classroom. Students intern in ceramics industry, or in artist workshops during the holidays. Students' work is exhibited at the end of every academic year.

School for the Handicapped, Department of Ceramics organizes international symposiums in the field of ceramics since 2011. The objective of the symposiums is to enrich the views and the social life of the students via the active participation of the students in the sessions. For instance, in the workshop organized internationally in 2011, Barba Štemberger Zupan and Niko Zupan conducted a workshop with the students and created artwork together with the students. Ceramics artist and the students neither communicate with the sign language, nor in English; the communication is purely with ceramics and art, which is one of the most effective ways for the development of gearing-impaired individuals both socially and sociologically. Thus, the sustainability of the symposiums and workshops is of utmost importance.

School for the Handicapped is unique in Turkey, not only because of the ceramics program, but also due to the other departments and programs it provides for the hearing-impaired individuals.



# OD TRADICIJE DO SODOBNOSTI

**Hayashi (Xiang) Kaku**

Prof. of Art Research Department and Sculpture Department, Graduate School, Bunsei University of Art

Zelo smo ponosni na Barbo Štemberger Zupan in Niko Zupana in njuno življenjsko misijo. Svoj dom in srce sta odprla za umetnike in prišel je čas, ko beležita že 10. obletnico tradicionalnega simpozija umetniške keramike V oglje. V desetih letih kontinuiranega delovanja je bilo na simpoziju prisrčno sprejetih 117 umetnikov iz 27 različnih držav, ki so živelni in delovali v Vogljah.



Leta 2006 se je v vasi Voglje v Šenčurju začelo prvo mednarodno srečanje umetnikov, ki so se ukvarjali s keramično umetnostjo. Organizirala sta ga Barba Štemberger Zupan in Niko Zupan. Vsi umetniki, ki so sodelovali na srečanju, so svoja dela poklonili, razstavljeni pa so v Muzeju občine Šenčur in tako ohranjena za bodoče generacije.

Tudi na Japonskem (kot vse posod po svetu) obstajata tradicionalna in sodobna umetnost v keramiki. Tradicionalna umetnost keramike se deli na tri obdobja:

- 1) Glinene posode Jomon obdobja (15.000 p. n. š.)
- 2) Obdobje z načinom izdelave, ki je bil značilen za Kitajsko in Korejo (7. stoletje)
- 3) Azuchi-Momoyama obdobje (16.-17. stoletje)

Kadar govorimo o tradicionalni keramiki le-ta vključuje vsa tri obdobja, vendar je v glavnem pomembno tretje obdobje.

V tisočih letih po 10. stoletju se je keramika razvila kot lokalna industrija po celi Japonski. Glavnih šest področij pa je dobilo ime „Šest starih peči Japonske“. Sodobna keramična umetnost se je značilno razvila v zadnjih sto let in se je

razvijala med ljudmi, ki so delali v lokalni industriji. Danes na Japonskem deluje v keramiki preko 30.000 umetnikov.

Na Japonskem imamo nekaj rezidenčnih programov, ki so organizarni s trani lokalne industrije. Tudi sama sem pomagala pri nekaterih projektih: Park keramične kulture Shigaraki in Muzej keramične umetnosti Mashiko.

To je priložnost združevanja naših projektov, kjer se lahko izmenjujejo razmišljanja, veščine in se učimo od različnih umetnikov iz celega sveta.

S poslabšanjem ekonomske situacije, se takih projektov več ne more prijetati, s tem pa se mladim umetnikom ne ponujajo več takšne priložnosti kot so se meni. Združiti je potrebno umetnost in lokalno industrijo z novimi idejami, misijo, inovativnim šolanjem, socialno zavednostjo v prilagodljivo sistemsko omrežje.

Barba in Niko Štembergar Zupan sta začela z organizacijo simpozija umetniške keramike v letu 2006 in se ne srečujeta s takšnimi težavami, kot na Japonskem. Moje mišlenje je, da poteka na zelo svoboden, kreativen in aktiven način. Verjamem, da je keramika lahko novo orodje za gradnjo novega svetovnega omrežja in svobodno izražanje v glini, je lahko dober model za svetovni mir, lahko mu rečemo univerzalni jezik.

Želim si, da bi „Simpozij V-oglje“ pomagal postati del tega.

## FROM TRADITION TO CONTEMPORARY

### Hayashi (Xiang) Kaku

Prof. of Art Research Department and Sculpture  
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We are very proud of Barba & Niko Stembergar Zupan and their mission of life. They open their home and mind for Artist on a great occasion of 10th anniversary this year. The Institute of Artist Residency Program has welcomed some 117 artists from 27 countries to stay and work at V-oglje.

And then International Symposium of Ceramic Art V-oglje, Šenčur and the Artist Residency Program had started in 2006 by Barba & Niko Stembergar Zupan. All of the artists worked and donated their works at V-oglje, and help to found a

permanent collection of modern ceramics in the Museum of the municipality Šenčur for the purpose of preserving next generation.

We have traditional art and contemporary art in Japan as the world. Traditional art in ceramics, I divide it in 3 era:

- 1) Jomon earthenware period (B.C.15000~)
- 2) Period which skills handed down from China and Korea (A.C.7~)
- 3) Azuchi-Momoyama Period (A.C. 16~17)

What we call "Traditional" includes all those 3 eras, but mainly we focus on 3rd period. In those 1000 years after 10th century, ceramics are developed as a local industry all over Japan, and main 6 areas

are called Six Old Kilns Area of Japan." Contemporary Ceramic Art comes to the next, it is about this 100 years till now. It developed among people who worked themselves beside local industries. There are so many ceramic artists nowadays, maybe over 30,000.

We have some "artists in residence" in Japan, which produced by local industry. I also helping some projects, The Shigaraki Ceramic Cultural Park and Mashiko Museum Residency Program. This is great opportunity to join those projects, we can share thoughts and skills, learn a lot from various artists over the world. Unfortunately when economic condition get worse, those projects cannot be held because of their financial situation, it prevent young artists from having opportunities like me. We must joint Art and local Industry with new idea, mission, and innovative education, social conscience, and supple system network.

Barba and Niko Štembergar Zupan started as contemporary ceramic art in 2006, which doesn't have those difficulties Japan has. So I think it is more free, creative and active in the way. I believe ceramic is new tool for building new network among the world, free expression through "cray" will be good model as world peace, we also can call it "Universal language." Let me conclude by wishing V-oglje Ceramic Symposium can be big help for part of it.



# STALNA ZBIRKA UMETNIŠKE KERAMIKE, MUZEJ OBČINE ŠENČUR

Niko ZUPAN

Občina Šenčur je od samega začetka podpirala idejo, da izvajamo simpozij umetniške keramike. Že leta 2007 smo dobili možnost, da smo v zgornji etaži našega muzeja postavili stalno zbirkо umetniške keramike. Z vsakoletnimi simpoziji smo jo dopolnjevali z novonastalimi deli, ki so jih ustvarjali priznani in uveljavljeni keramiki, ter mladi umetniki, ki smo jih povabili k ustvarjanju. Zbirka je bogata in raznolika, umetniki so uporabljali različne vrste glin, tako po barvi kot po strukturi, uporabljali so različne načine krašenja, površinske obdelave in žganja. Zanimivi so tudi poslikani krožniki, ki jih poslikajo različni slikarji. Zbirka je zanimiva tudi zato, ker so dela nastala v Vogljah, umetnike so lahko obiskovali in opazovali pri delu vsi ljubitelji umetnosti. Zelo zanimivo se je srečavati z avtorji del, ki prihajajo iz različnih okolij, z različnimi znanji in izkušnjami, se pogovarjati z njimi in dobiti odgovore na strokovna vprašanja. Prav zaradi osebnih stikov z avtorji so dela v Muzeju občine Šenčur edinstvena, vsako nosi v sebi svojo zgodbo in mi ohranjam spomine nanje. Najavljenе skupine vodimo na oglede zbirke, ki navdušuje tako ljubitelje umetnosti, kot tudi profesionalne keramike, zanimiva pa je tudi za študente keramike, lončarstva in umetnosti nasploh. Ponosni smo, da je naša stalna zbirkа umetniške keramike edina v Sloveniji že od leta 2007 in od takrat je ves čas na ogled in vsako leto bogatejša.



Tomaš Proll, 2009



Ljubica Jocić Knežević, 2012



Steve Mattison, 2011



## PERMANENT COLLECTION OF MODERN CERAMIC MUSEUM OF THE MUNICIPALITY ŠENČUR

Niko ZUPAN



From the very beginning, the municipality of Šenčur has supported the idea of a symposium of art ceramics. In 2007 we got the opportunity to set up a permanent collection of art ceramics in the upper floor of our museum. With each year and every symposium we have added newly created works by acknowledged ceramists and young artists, that we have invited to participate. The collection is rich and diverse, artists used different types of clay, in color as well as texture, used different ways of decorating, surface treatment and firing. Also interesting are the painted plates that painters create. What also makes the collection interesting is the fact that the pieces were created in Voglje, and every art enthusiast was able to visit and watch the artists at work. It is very interesting to meet the authors of the works, who come from different countries with different experiences, and talk to them and get answers to expert questions. It is the personal contact with the authors that make the pieces in the Šenčur Museum unique, since each has its own story and we keep fond memories of them. We take groups on tours of the collection and it inspires art lovers and professional ceramists alike, at the same time it is interesting for students of ceramics, pottery and art in general. We are proud that our collection is the only of its kind from 2007 until today, it has been opened all this time, and it becomes richer every year.

## PREDSTAVITEV KERAMIKA:

# IVAN SKUBIN

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Ivan Skubin je resni znanec ljubiteljev in poznavateljev umetnosti keramike, ki se srečujejo in informirajo o sodobnih prizadevanjih v tej starodavni umetnosti na mednarodnem EX-TEMPO keramike v Piranu. Od začetka navzoč na tej vse bolj znani likovni prireditvi, ki je bila ustanovljena leta 2000, je Skubin nenehno v ospredju recentnih keramičnih dogajanj in v vseh dosedanjih piranskih shodih so njegove stvaritve vedno bile v žarišču zanimanja strokovnjakov, in to na tako visoki kakovostni ravni, iz katere

izbirajo najboljše – dobitnike nagrad. V letu 2002 se je to, skratka, tudi moralno zgoditi. Skubinova keramična skleda – Ptica je z lepoto in brezhibnostjo izvedbe kar skočila v ospredje. Isto se je potem ponovilo leta 2003 z delom Spev in v letu 2007 z Apisom.

V letih, kolikor se sama srečujem s keramiko Ivana Skubina, sem v njegovih stvaritvah prepoznala sožitje tradicije in sodobnosti, spoj estetskega in rokodelniškega, rafinirano razmejitev med realnim predmetom in asociativnim znakom in, končno, dvojnost namembnosti keramike, dekorativne in uporabne, okrasa in skulpturalne oblike. Iz te poudarjene bipolarnosti je zraslo opazno keramično Skubinovo ustvarjanje. V njem je vidno spoštovanje vseh tradičijskih oblik kot podedovanih znakov in asociativnih različic iz preteklosti. Se pravi, da je oblika, ta primarna zakonitost keramike, "sposojena" iz dediščine pa tudi iz narave, nato pa preoblikovana, dizajnirana v sodobno formo. Dve osnovni skulpturalni oblici sta najpogosteji – plitva skleda in vaza, ki v umetniški imaginaciji preraščata v asociativno formo s simboličnim naboljem, ki čuva skrivnost izhodišča in novo kompaktnost ustvarjalne pomembnosti. Stopnja poenostavitev forme je pretočena v dva bistvena nivoja: jasnost ideje in natančnost izraza po eni plati ter prepoznavnost po drugi. Bolj natančno, gre za forme, podobne vazam, najpogosteje z gotično vertikalno podolgovatostjo, potem pa oblike –

vaze, ki jih navezujemo na naravo, razne sadeže..., katerih izraz je prečiščen do stopnje sublimirane funkcionalnosti izbrane oblike. Zato te stvaritve pričajo, da ni enostavno pa tudi ni potrebno povleči ločnice med uporabno keramiko in povsem skulpturalno.

Nelocljivi del vsake keramične forme Ivana Skubina je njena tehnoška realnost – način, s katerim dosežemo estetsko komponento stvaritve. Površje številnih keramičnih stvaritev je taktilno utripajoče, hrapavo, rustično. To je tehnoška izraznost, namernost roke – oblikovalke. To je rahlosť sadežev in raster odtenkov zemeljskih barv... Priljubljena tehnika številnih keramikov v zadnjih časih, tako tudi Skubina, je stara japonska tehnika raku, katere rezultati in učinki so utemeljeni na postopku odvzemanja kisika še žarečim predmetom. Vseeno pa brez lastne alkemije in izkušenj, utemeljenih na raziskovanju, v tem pa je tudi Skubinova moč, ne bi bilo dobre keramike. Prav zaradi tega, ker obvlada tehnologijo, Skubinu ni bilo treba zbežati v keramoslikarstvo in mu tudi ni bilo potrebno iskati rezervnih likovnih disciplin. Ostal je zvest proučevanju lastnosti prsti in efektov žganja ter ostal v krogu stvaritelja; v igri s štirimi mitološkimi prvinami: ognjem, vodo, zemljo in zrakom. Skubinova keramika je, skratka, od narave odtrgana kepa prsti, ki jo je oblikovala ruka bogatega dediča, sušena in pečena kot znamenje kreativnega pluralizma v keramični umetnosti. V bistvu vsakega "multipliciranja razlik", zlasti v umetnosti, pa tiči vitalnost keramike in upanje postmodernizma.

MARINA BARIČEVIĆ, prof.



THE CERAMIST:

## IVAN SKUBIN

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Ivan Skubin is a close acquaintance of the admirers of and experts on ceramic arts, who meet and exchange information about contemporary trends in this ancient art in the Ex-tempo Exhibition of Ceramics in Piran. It was first organized in 2000 and has since become more and more renown. Participating at it from its very beginning, Skubin has constantly been in the centre of actual ceramic events;

his creations have always provided the focus of experts, on, so to say, such a high quality level, where the best are selected – the receivers of awards. However, in 2002 it simply had to happen. Skubin's ceramic vessel The Bird with its beauty and perfect shaping was absolutely outstanding.\*

An inseparable part of each Ivan Skubin's ceramic form is its technological reality – the way, in which an aesthetic component of the creation is achieved. And without Skubin's own alchemy and experience, based on research, both of them the sources of his power, we could not speak of a good ceramic art. Being an expert in technology, Skubin does not have to flee into ceramic painting or search for supporting art disciplines. He has remained true to studying the properties of the earth and the effects of firing, and continues to dwell in the sphere of a creator; in the alliance with the four mythical elements: fire, water, earth and air. Skubin's ceramics is, in short, a lump of soil, torn out of the nature's breast, shaped by the hand of a rich heir, dried and fired as a sign of creative pluralism in ceramic art. It is in the nucleus of every "multiplication of differences", especially in arts, that the vitality of ceramics and the hope of postmodernism lie.

\* The same happened again in 2003 with his work The Song and in 2007 with his work Apis.

Marina Baričevič, prof.

MLADI KERAMIKI:

## SLEDIM KERAMIKI. KERAMIKA MI SLEDI.

Anja SLAPNIČAR

Moj prvi kontakt z glino je bil pri mojih petih letih. Menda je triceratops iz rdeče gline še vedno pospravljen na podstrešju moje mame. Vedno sem bila kreativno naravnana, svojo ustvarjalnost sem preizkušala z mnogimi mediji, a tekom let, ki so tekla, sem se vedno malo in pomalo vračala nazaj h glini. Najbrž je glina res tista, ki povezuje mnoga področja: gledam jo kot material, ki ga avanturistično iščeš v okolju, kjer živiš. Gledam jo kot material, ki ima svoje kemijske in fizikalne zakonitosti, katere strogo in deloma narekujejo rezultate. Kot material, ki zadovolji vse človeške čute (glinu npr. tudi pijem zaradi čistilnih namenov in poslušam kako visoko zvenijo odžgani izdelki). Kot material, ki ponuja nešteto možnosti in tehnik oblikovanja in dekoracije. Je material, ki se povezuje s hrano in pijačo. Glina je zame ultimativni material in z vsakim dotikom mi vzpodbudi še več idej in še večje zanimanje v njeno raziskovanje.

V času študija geodezije sem se končno odločila, da si priskrbim lončarsko vreteno in električno peč. Od tedaj naprej sta oba moja najboljša prijatelja. Čeprav sem končala študij kot univ. dipl. ing. geodezije, sem sedaj polno zaposlena keramičarka s svojim podjetjem in pogosteje prezivim več kot 8 ur na dan v svojem studiu v Ljubljani. Pot do sem ni bila lahka, pravzaprav ratuje vse težje, ker si iz dneva v dan postavljam višje cilje. Eden mojih večjih, za katerega uresničitev delam že 2 leti je, da bi si zgradila nov svetel studio in peč na drva. Z žganjem keramike na drva sem se prvič spoznala leta 2013, ko je prof. Lou Smedts izvedel delavnico žganja peči na drva na Hrvaškem. Delavnico o žganju na drva sem od takrat ponovila še dvakrat. Peč je tip japonske anagame. Leta 2014 pa sem imela priložnost žgati tudi v zmajevi peči v Singapurju. Žganje na drva zame predstavlja ritual. Molim k bogovom peči, da bodo ti naklonjeni izdelkom.

Zadnjih nekaj let s svojo keramiko veliko potujem. Udeležujem se dogodkov, kot so Chawan Expo, mednarodna razstava skodelic za čaj, ki sta bili v Singapurju in Belgiji, London Design Festival, rastave na Hrvaškem in Avstriji, sejmi na Nizozemskem in Avstriji. Udeležba na takšnih dogodkih predstavlja mojo rast in vlaganje v razvoj. Poleg tega pa se redno udeležujem mojstrskih delavnic, predvsem tistih s temami uporabe lokanih materialov, vretena in žganja na drva. Vsi ti mi dajejo potrditev, znova in znova, da gredo moje poti v pravo smer.

Težko je služiti kruh s keramiko. Naporno fizično delo, dolgi delavniki ter slabo zanimanje in kupna moč v Sloveniji mi mnogokrat postavijo vprašanje, če je keramika res vsega tega vredna. Zato so moje moči oprte na tujino. Ne le, da imam izgovor za potovanje, temveč mi tudi pogovori in druženje z ostalimi keramiki, ki



doživljajo podobne težave kot jaz, dajo nove ideje in zagon za naprej. Spletam vezi s keramiki iz celega sveta in si ustvarjam priložnosti za prihodnost. Kot keramičarka sem srečna. V sebi imam vizijo, končni cilj, hkrati pa vem, da ko ga dosežem, postavim novega.



#### YOUNG CERAMIST:

## I FOLLOW CERAMICS. CERAMICS FOLLOWS ME.

Anja SLAPNIČAR

My first contact with clay was at age 5. I believe triceratops from red clay is still somewhere at my mother's attic. I have always had creative nature in me and I used that creativity with different media, but during the years passing by, I always returned to clay. I guess clay really is the one thing, which connects many different fields: I look at it as a material, which you can explore in your surroundings. I look at it as a material, which with chemical and physical laws directs the outcome. As a material, which satisfies all human senses (for example I also drink clay for cleaning properties and listen to its sounds when fired). As a material which offers infinite possibilities and techniques of designing and decorating. It is a material associated with food and drinks. For me clay is an ultimate material and with every touch it gives me more ideas and interest in its exploration.

When I was studying geodesy at university I decided it's time to buy pottery wheel and electrical kiln. Since then they have been my best friends. Although I have a Masters degree in geodesy, I am now a full time ceramist with my own business and I usually spend more than 8 hours in my studio in Ljubljana. The journey to point where I am now was not easy. It's actually getting harder and harder, because I set new goals every day. One of my major goals is to build a new bright studio and a wood-fire kiln.

I started wood-firing in 2003, when prof. Lou Smedts organised a wood-firing workshop in Croatia. Since then I fired there for three times. Kiln is a type of

anagama. In 2014 I also had a chance to fire the dragon kiln in Singapore. For me wood-firing represents a ritual. I pray to the kiln gods, so they are favorable to the pieces.

For the past few years I have been travelling a lot with my ceramic. I joined different exhibitions, festivals and markets. I participated at events like Chawan Expo, which exhibits one type of bowls, in Singapore and Belgium, London Design Festival, exhibitions and markets in Croatia, Austria and Netherlands. Participating represents my growth and development. Beside from that, I also take different master classes, especially those about the use of local materials, throwing and wood-firing. All that is giving me confirmation, again and again, that I follow the right directions.

It is difficult to earn money with ceramics. Hard physical work, long hours and weak economy in Slovenia make me ask question many times, if it's worth it. That is why my powers lean onto foreign countries. Not only I have the excuse to travel, but more important, conversations and socializing with other ceramists, which go through the same problems as me, give me new ideas and energy to go forward. I am making network with ceramists from the whole world and that is how I make opportunities for the future.

I am happy as a ceramist. I have a vision and a goal set for the future, but at the same time I know, when I reach it, I make a new one.



# 3D GALERIJA/3D GALLERY ELBI

Cesta 1. maja 75, 4000 KRANJ

Špela BIDOVEC

V Kranju je jeseni 2014, v razstavnem prostoru podjetja ELBI, nastala nova 3D galerija. Namenjena je predvsem razstavam volumskih eksponatov. V podjetju, kjer se že 20 let ukvarjam z razsvetljavo, smo tako združili umetnost in svetlobo, ki je v vsakdanjem življenju, kakor tudi pri razstavah nadvse pomembna. Dobra osvetlitev, tako bivalnega, delavnega ali razstavnega prostora, igra senc in luči, vzbuja prijetna občutja in omogoča pravo predstavitev umetniških izdelkov. V sodelovanju z Zavodom V-oglje iz Šenčurja smo do sedaj izvedli tri razstave umetniške keramike. Najprej so se predstavili priznani slovenski ustvarjalcji: Dani Žbontar, Ivan Skubin, Lučka Šičarov, Barba Štembergar Zupan in Niko Zupan. Na drugi razstavi smo gostili umetnika iz Turčije, prof. iz Anadolu univerze iz Eskesehirja : Cigdem Er in A.Cuneyt Er. Na tretji razstavi so na ogled dela Ines Kovačič, Sandre Kürbus Zore in Miljanke Simšič. Tudi v prihodnje bomo sodelovali z umetniki, ki ustvarjajo v volumnu in ponosni smo, da na ta način povezujemo gospodarstvo in umetnost.

In autumn 2014 a new 3D gallery was formed in the showroom of company Elbi from Kranj. Its purpose are mainly exhibitions of volume exhibits. In the company with 20 years of experience with lighting we combined both art and light, which is very important in both everyday life and exhibitions. A good illumination of work, exhibit and also personal space, the game of shadows and light stimulates warm feelings and enables proper presentation of art pieces. Successfully

In collaboration with Zavod V-oglje from Šenčur we have so far performed three exhibitions of ceramic art. Some finest Slovene artists were presented on the first exhibition: Dani Žbontar, Ivan Skubin, Lučka Šičarov, Barba Štembergar Zupan and Niko Zupan. On the second exhibition the guests of honor were Turkish artists from University of Eskesehir, prof. Cigdem Er and A.Cuneyt Er. The third exhibition presented works of art from artists Ines Kovačič, Sandra Kürbus, Zore and Miljanka Simšič.

In future we are looking forward to collaborate with artists, who create with volume. We are proud to successfully combine business and art.



# PONUDBA ZAVODA V-OGLJE

Barba ŠTEMBERGAR ZUPAN  
Vodja Zavoda V-OGLJE

Zavod V-oglje organizira simpozij, tečaje, delavnice, prikaze dela in oglede lončarske delavnice ter stalne zbirke umetniške keramike v Muzeju občine Šenčur. Izdaja strokovno literaturo, skrbi za promocijo keramike in izmenjava umetnikov. Organizira razstave in izdaja kataloge. Ima obsežno knjižnico strokovne literature. Strokovno svetuje, gostuje po šolah in šole gosti v lastnih prostorih, pomaga pri organizaciji prireditev. Nudi žganje in glaziranje predmetov drugih avtorjev. Organizira tematske izlete (srečanje s keramiki, oglede muzejev, stalnih zbirk, delavnic). Izvaja videoprojekcije predstavitev različnih keramikov iz Slovenije in iz sveta. Gosti različne profesorje keramike in na svoje tečaje oziroma delavnice, vabi uveljavljene strokovnjake, ki so pripravljeni z nami deliti svoja znanja in izkušnje. Vabimo vas na tečaje:

začtni in nadaljevalni tečaji oblikovanja gline  
začetne in nadaljevalne tečaje lončarstva

tečaje dela na srednjeveškem lončarskem vretenu (ki se obrača z roko)  
tematske tečaje (velika forma, reduksijske peke: raku, horse raku, obvara, goli raku, podglazurna poslikava keramike, mozaik, nakit, izdelava mavčnih kalupov in fuzija stekla).

NOVO v ponudbi pa je izdelava vrtnih skulptur večjega formata (DO VIŠINE 2M).





Zaradi želje po izdelavi večjih, predvsem visokih izdelkov, kateri bi lahko krasili vrtove, parke in stanovanja, je bil letošnji simpozij prav poseben. Predmeti/exponati izdelani v ta namen, morajo biti žgani na temperaturi od 1.150°C naprej. S tem izzivom sem se spopadel na letošnjem simpoziju. Izdelal sem novo plinsko peč. Načrtovanje, ki je potekalo ob nabiranju informacij, posvetovanj s kolegi keramiki, s Stanetom Vukadinovičem in seveda z Barbo, je prineslo zanimiv zaključek in tehnične lastnosti peči. Notranje dimenziije peči so 60 x 60 x 200 cm. Možnost najvišje temperature nekje do 1.250°C. In še najzanimivejša posebnost, peč lahko žgemo vertikalno ali horizontalno, na plin, horizontalno tudi na drva. V peči lahko dosegamo tudi "anagama" efekte. In seveda je peč dobila tudi ime: NIKOGAMA. Prvo žganje, kjer smo v peči žgali izdelke Martina McWilliamsa so dali vrhunske rezultate. Krst je bil več kot fantastičen. Tudi pri naslednjem žganju velikih skulptur Edite Rydhag smo bili popolnoma zadovoljni.

Z izdelavo te peči se nam odpira novo področje dela, IZDELovanje VRTNIH SKULPTUR. S tem bomo pričeli spomladи naslednjega leta.

Niko Zupan

We have a new gas kiln for firing ceramics with internal dimensions of 60 x 60 x 200 cm. Firing can be horizontal or vertical on gas or even wood. It offers a new option for producing of producing garden sculptures.





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IZ SRCA SE ZAHVALUJEVA NAJNIMA SINOVOMA ANŽETU IN ANDREJU ŠTEMBERGAR ZUPAN TER NAJNIM PRIJATELJEM IN SORODNIKOM: KLAUDIJI KOŠENINA, NADJI BOSTIČ, MARGARETI MLINAR, MARTINU CIGLERJU, IFIGENIJI SIMONOVNIČ, LAURI IN LOJZETU NOVAK, SIMONI STRUŽNIK, STEVENU ŠČAROVU, EMI POGAČAR, IVI IN IVANU SKUBIN, LIDIJI IN BORISU ZDEŠAR, IVANKI LIPAR, BARBARI SLAVEC, SONJI KALAN, MILENI GALJOT, MAJDI JAGER SCHLOSSER, URŠKI ALJANČIČ IN ROBERTU MOŽINI, SLAVICI BENKO, METI IN FRENKU KOTNIKU, CIRILI RABIČ, ROMANU PLANKU, TATJANI TOMAZO-RAVNIK, KLEMENU LIKARJU, JELKU GROSU, BOJANI KOŠNIK, ZENU SINGERJU, DRAGICI MARKUN IN OTROŠKI FOLKLORNI SKUPINI VRТАVKE TER GRAINNE WATTS...

Barba in Niko Štembergar Zupan

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Elan International Academy of Ceramics



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