



11. MEDNARODNI SIMPOZIJ UMETNIŠKE KERAMIKE
INTERNATIONAL SYMPOSIUM OF CERAMIC ART
V-OGLJE 2016
ŠENČUR, SLOVENIJA





Martin Mindermann



Tjok Dessauvage



MEDNARODNI SIMPOZIJ UMETNIŠKE KERAMIKE V-OGLJE IN ZAVOD VOGLJE

Barba Štembergar Zupan, Vodja Zavoda V oglje



nagrada in priznanje. Naša edina stalna zbirka umetniške keramike je vsako leto bogatejša in njena posebna vrednost je, da so skoraj vsa dela nastala v času simpozija, torej pred našimi očmi. Zato o zbirki lahko obiskovalcem Muzeja občine Šenčur povemo zelo veliko, o uporabi različnih glin, uporabi orodij, tehnik dela, o različnih dekorativnih tehnikah in načinih žganja, nadglazurni obdelavi...

Da smo zelo delavni, da se trudimo na vse načine, priča nekaj večjih dogodkov v zadnjih letih. Predlani smo imeli razstavo Zavoda V oglje v Keramikmuseum Westerwald, lani v Keramik Museum Berlin, kjer smo imeli tudi manjšo razstavo slovenske moderne keramike. Letos smo v galerijo Šivčeve hiše v Radovljici, pripeljali razstavo "Nemška sodobna keramika", ki pa je s sodelovanjem hrvaškega združenja keramikov Kerameikon, predstavljena tudi v hrvaškem Varaždinu. Slovensko sodobno keramiko pa Zavod V oglje letos predstavlja v Barceloni, v času 47. Kongresa in generalne skupščine International Academy of Ceramics, kjer bomo v prestižni palači Sant Pau Modernista predstavili 28 avtorjev. Poleg Slovenije se predstavljajo še keramiki iz Izraela, Nove Zelandije in Avstralije. Ta razstava je letos največji dogodek naše stroke na svetu.

Tedni, meseci, letni časi in leta... Kako hitro mineva čas. Naš Mednarodni simpozij umetniške keramike V oglje je zakoračil v drugo desetletje svojega delovanja. Ko se ozremo nazaj, imamo kaj pokazati. V tem času se je na področju slovenske keramike veliko spremenilo. Viden je velik napredek in ponosni smo, da smo s svojim vztrajnim delom prispevali k razvoju in promociji slovenske keramike. Simpozij V oglje je dosegel mednarodno prepoznavnost, članstvo Zavoda V oglje v elitni družbi IAC/AIC, je največja

Mednarodni simpozij umetniške keramike V oglje 2016

Če ostanemo na realnih tleh, v domačem Šenčurju, v naši mali vasici Voglje in našem v našem domačem ateljeju keramike... Težko je opisati štirinajst dnevno dogajanje na simpoziju V oglje. Morda še najlažje z besedami pisatelja Janija Virka: »Čas se je ustavil, ure pa so tekle naprej.« Teh štirinajst dni je izjemno aktivnih, poučnih in družabnih. V tem času ne kaplja znanje v naša odprta srca, ampak priteka kot hudourniška reka, ki najde prazne prostorčke in jih polni s svojo kristalno vrednostjo čisto novega... In vse dogajanje dokumentiramo s fotografijami. Nove prijateljske vezi pa ostajajo kot povezane in prepletene niti.

Udeleženci 11. Mednarodnega simpozija umetniške keramike V oglje 2016 smo bili: Martin Mindermann in Heinz J. Theis (umetniški kritik) iz Nemčije, Tjok Dessuvage iz Belgije, Daniele Henaff iz Francije/Belgije, Nikolaj Mašukov iz Rusije/Slovenije, Niko Zupan in Barba Štembergar Zupan iz Slovenije. Naši gostje iz Slovenije pa so bili letos: Andreja Gregorič (ilustratorka), Nika Stupica (keramičarka), Taja Lojk (kiparka), Jasmina Čišić (slikarka), Petra Bole (oblikovalka nakita), Kristina Rutar (keramičarka), Ivan Skubin (keramik). Fotografije umetnikov pri delu je prispeval Matej Štalcer.

Z velikim zanimanjem vsako leto pričakujemo ideje mladih fotografov, ki jih predlaga doc. Arne Hodalič. Naše sodelovanje je že tradicionalno, letos že peto leto in prav s tem sodelovanjem se je dvignil nivo naših fotografij v katalogu. Do sedaj smo bili vedno presenečeni in navdušeni. Letos ni bilo prav nič drugače. Letošnje portrete sodelujočih umetnikov je naredila mlada in zelo nadarjena študentka fotografije Tilyen Mucik. Zanimivo je vključila delavni prostor in glino kot material, s katerim ustvarjamo. Opravila je tudi fotografiranje končnih del za naš katalog in arhiv.

Letos si štejemo v posebno čast, da je bil ves čas z nami direktor Keramik Museum Berlin iz Nemčije, gospod Heinz Theis. Opazoval nas je pri delu, se družil in pogovarjal z nami... (Tudi sam se je z otroško radostjo veselil skodelic, ki jih je po dolgih letih sam oblikoval, glaziral in žgal.) Imel je dovolj časa, da nas je spoznal in njegovi vtisi bodo letošnja ocena našega dela, naših keramičnih stvaritev.

Kot običajno smo delali v našem ateljeju in na vrtu. Prva večera smo v Muzeju občine Šenčur poslušali predstavitev naših udeležencev. Njihova predavanja smo popestrili s krajsimi kulturnimi programi domačinov. Nastopil je pevski zbor ljudskih pevcev Hiše čez cesto, mlada pevka Lara Ropret in Eva ter njen osemletni bratec Vid Markun, ki nam je zaigral na orglice. Kot na začetku prvega desetletja našega delovanja, nas je tudi na začetku drugega s svojimi izjemnimi vini razvajal Tomaž Prinčič iz Kozane, iz Goriških Brd. Predstavitev njegovega dela s trtami in pridelave

vin je bila popestritev začetka simpozija, tako po vsebini slišanega, kot tudi z razvajanjem naših brbončic. Prve dni smo intenzivno delali, gnetli in oblikovali, ko so se izdelki sušili, takrat pa smo si malo ogledali lepote slovenskih pokrajin. Zadnje dni smo hiteli z žganji v plinskih in električnih pečeh. Koliko radosti je, ko se peči odpirajo...

In vse, kar smo končali in nas je vzradostilo, bo na ogled na razstavi v muzeju občine Šenčur, od vsakega umetnika pa bo po eno delo ostalo v stalni zbirki umetniške keramike našega, šenčurskega muzeja.

Ko smo glino zamenjali za vosek ali Livartis d.o.o.

Že tradicionalno smo obiskali lивarsko delavnico, podjetja Livartis d.o.o. v Volavljah. V tej mali vasi, ki sicer spada v Mestno občino Ljubljana, deluje družina Kamšek, ki, kot pravi njihov slogan, umetninam vliva večnost. Bronasta dela mnogih slovenskih umetnikov, ki krasijo mesta in vrtove po Sloveniji in tujini, je nastalo pod njihovimi spretnimi rokami. Kot udeležence simpozija V-oglje so nas, kot vedno, toplo sprejeli, razkazali delavnico in celoten delavni proces. Vsi smo z veseljem oblikovali manjša dela v vosku, Kamškovi so vse dodelali s cevkami, izdelali kalupe in vlili bron. Mi pa smo zagnano brusili, polirali in patinirali svoje stvaritve. Bili smo kot otroci, najprej previdni in prestrašeni, kasneje pa zagrizeni in srečni, z nasmehi



na obrazih... Med lepe spomine lahko štejemo odlično hrano, ki nam jo je pripravila Mira Kamšek. Bronaste izdelke so umetniki odnesli za spomin, nam pa ostajajo dela na fotografijah.

S hvaležnostjo v srcu

Naše ustvarjalno delo je potekalo zelo mirno. A brez tradicionalnih kulinaričnih biserov tudi letos ni šlo. Martin Cigler nam je skuhal izjemno okusen golaž, Laura in Lojze sta pripravila sveže gobe, sosedi Sonja in Milena ter svakinja Mojca so prispevale potico, Klaudija in Barbara pito in pecivo, jedli smo Blejske kremšnите podjetja Conditus, ki so bile lani na EXpu v Milanu izbrane med top 10 sladic na svetu, tradicionalno nas je s torto pogostila kavarna in slaščičarna Rendez Vous iz Kranja, v Mojstrani sta nam kosilo pripravila Frenk in Meta Kotnik, nepogrešljiva je moja nečakinja Nadja Bostič, ki nam pomaga pri vsakdanjih opravilih, Zeno Singer pomaga pri prevajanju, tradicionalno pomagajo Ifigenija Simonovič, Lidija in Boris Zdešar, Simona Stružnik in še mnogo naših prijateljev in sorodnikov, ki pomagajo na vse možne načine. Hvaležni smo sponzorjem in naši občini Šenčur za tradicionalno sodelovanje. In na koncu naj izrečem zahvalo sinovoma Anžetu in Andreju, brez njune pomoči in razumevanja, Zavod V-oglje ne bi bil to, kar je in nama z Nikom nebi uspelo. Še vedno velja, kot sem že mnogokrat zapisala, če smo skupaj, je celota večja. In vse radosti in notranja zadovoljstva nas vlečejo naprej, k novim izzivom in ciljem. Zato se vsakemu posebej in vsem skupaj za pomoč zahvaljujem iz srca!

INTERNATIONAL SYMPOSIUM OF CERAMIC ART AND INSTITUTE V-OGLJE

Barba Štembergar Zupan, Director Institute V oglje

Weeks, months, seasons and years... How fast time passes. Our International Symposium of Ceramic Art V oglje is now in its second decade of operation. When we look back, we have a lot to show for. Lots has changed in Slovenian ceramics in that period. We can see a great progress and we are proud to have contributed with our diligent work to the development and promotion of Slovenian ceramics. Symposium V oglje has reach international recognition, the membership in the elite IAC/AIC being the ultimate prize and acknowledgement. Our permanent collection of art ceramics gets richer every year and its value is even greater because most



Barba Štembergar Zupan

of the pieces were created at the symposium, before our very eyes. That is why we can tell a lot about it to the visitors of the Šenčur Museum, about using different types of clay, tools, techniques of work and decoration, methods of firing, underglaze processing, etc.

How hard we all work is backed up by some larger events in the past few years. Two years ago we had an Institute V oglje exhibition in Keramik Musum Westerwald, last year at Keramik-Museum Berlin, where we also hosted a smaller exhibition of Slovenian modern ceramics. This year we brought to Radovljica, to the Šivec House Art Gallery, an exhibition of German modern ceramics, that has also been presented in Croatia, in Varaždin, with cooperation of the Kerameikon. Also in 2016, Institute

V oglje presents Slovenian modern ceramics in Barcelona, at the time of the 47th Congress and General Assembly of International Academy of Ceramics, where 28 Slovenian authors will exhibit at the palace Sant Pau Modernista. Along with Slovenia, ceramists from Israel, New Zealand and Australia will also exhibit there. This exhibition is the world's largest event of our profession.

International Symposium of Ceramic Art V oglje 2016

Back to Šenčur, to our small village of Voglje and our home ceramics studio... It is hard to describe the events that take place in the 14 days of Symposium V oglje. Perhaps the best description is offered by the words of writer Jani Virk: "Time stopped, but the hours kept passing." These 14 days have been very active, informative and sociable. In that period, the knowledge does not drip into our open hearts, but it flows like a torrential river, finding empty spaces and filling them with its crystal value of something entirely new... And we document it all in photography. New friendships stay, like connections and intertwined threads.

The participants of the 11th International Symposium of Ceramic Art V oglje 2016 were: Martin Mindermann and Heinz Theis (art critic) from Germany, Tjok Dessuvage from Belgium, Daniele Henaff from France/Belgium, Nikolaj Mašukov from Russia/Slovenia, Niko Zupan and Barba Štembergar Zupan from Slovenia. Our guests from Slovenia were: Andreja Gregorič (illustrator), Nika Stupica (ceramist), Taja Lojk (sculptor), Jasmina Čišić (painter), Petra Bole (jewellery), Kristina Rutar (ceramist), Ivan Skubin (ceramist). Photographs of artists at work are a work of Matej Štalcer.



It is with great interest that we anticipate the ideas of young photographers, recommended by Arne Hodalič. Our collaboration is already a tradition; for the past five years they have helped us rise the quality of photographs in our catalogues. We have been surprised and impressed every single year - and this year has been no different. This year's portraits of participating artists were created by a young and very talented student of photography, Tilyen Mucik. She included the workspace and clay in an interesting way. The photographs of the finished works for our catalogue and archive were also provided by her.



This year it was a special honour to have the director of Keramik-Museum Berlin, Mr. Heinz Theis, present for the entire length of the symposium. He watched us work, spend time and talked with us... (He also showed childish joy in himself shaping, glazing and firing cups after long years.) He had enough time to get to know us and his impressions will be the assessment of our work this year.

As usual, the work took place in our studio and garden. The first two evenings we listened to presentations of our participants. Their lectures were also variegated by shorter local cultural programs. We saw a performance of folk singers Hiša čez cesto, young singer Lara Ropret, Eva Markun and her 8 year old

brother Vid, who played the harmonica. Like at the beginning of the first decade of our symposium, Tomaž Prinčič from Kozana, Goriška Brda, pampered us with his amazing wines. Presentation of his work with vines and production of wines spiced up the opening of the symposium and was great in its interesting story as well as spoiling our taste buds.

The first few days we were hard at work, kneading and shaping clay, and when the pieces were drying, we went to see the beauties of Slovenian landscape. The last days were spent firing in gas and electrical kilns. What a joy it is, opening the kilns... Everything we created



and brought great pleasure will be exhibited at the Šenčur Museum; one piece by each artist will become a part of our permanent collection of art ceramics at the museum in Šenčur.

We swapped clay for wax at Livartis d.o.o.

As is tradition, we visited the casting workshop of Livartis d.o.o. in Volavlje. This small village, part of the Municipality of Ljubljana, is home to the Kamšek family, who, as their slogan goes, bring eternity to works of art. Bronze works of many Slovenian artists, that decorate cities and gardens at home and abroad, were created by their skilled hands. As we always do, the participants of symposium V-oglje got a warm welcome and a tour of the workshop and the work process. Everybody was happy to create smaller pieces in wax. Then came the tubes, moulds and casting of bronze. And then grinding, polishing and patinating of our creations. We were like children, careful and scared at first, but later enthusiastic and happy, with smiles on our faces... Another beautiful memory is also the great food, prepared by Mira Kamšek. The bronze pieces the artists could take as souvenirs, but we are left with their photographs.



Our creative work went by very calmly. But traditional culinary treasures were ever-present this year as well. Martin Cigler cooked his amazing goulash, Laura and Lojze prepared fresh mushrooms, neighbours Sonja and Milena and sister-in-law Mojca brought potica, Klaudija and Barbara pie and pastry, we had Bled cream cakes by Conditus (chosen at last year's Expo in Milan as a top 10 desserts in the world), cake by cafe and pastry shop Rendez Vous from Kranj, we ate lunch in Mojstrana at Frenk and Meta Kotnik. My niece Nadja Bostič was indispensable in helping with everyday chores, we are grateful to Zeno Singer for help with translation, like every year Ifigenija Simonović was of great help, as well as Lidija and Boris Zdešar, along with many of our friends and relatives, who help in every way imaginable. We are grateful to our sponsors and the Municipality of Šenčur for their traditional support and cooperation. Last but not least I want to thank our sons Anže and Andrej - without their help and understanding, institute V-oglje would not be what it is today. As I have said many times, when you stand together, the whole is greater. All the joys and pleasures motivate us to go on, towards new challenges and goals. That is why I thank each and everyone from the bottom of my heart!



Niko Zupan

11. MEDNARODNI SIMPOZIJ UMETNIŠKE KERAMIKE V-OGLJE

Heinz-Joachim Theis, Vodja Keramik-Museum Berlin

Kot opazovalec in »kommentator« sem se z veseljem odzval povabilu na 11. Mednarodni simpozij umetniške keramike V-oglje.

V okviru dveh razstav, ki smo jih organizirali v Keramik-Museum Berlin (KMB) leta 2015, sem spoznal organizatorja simpozija Barbo in Nika, ki ju oba zelo cenim. 10. simpozij je bil dobra iztočnica, da smo lahko na podlagi izbranih del vseh simpozijev izbrali okrog 80 umetniških izdelkov, petinštiridesetih umetnikov iz triindvajsetih držav. Ti so se lahko prvič predstavili na mednarodni razstavi v Keramik Museum Berlin, čeprav je muzej večinoma skoncentriran na zbirke in predstavitve umetnikov z nemško govorečega področja. Hkrati pa smo na vzoredni razstavi predstavili tudi slovenske keramike. Odprtje obeh razstav se je odvijalo v čast slovenskega kulturnega praznika 8. februarja, s podporo prijazne veleposlanice R Slovenije v Nemčiji, gospe Marte Kos Marko.

Pod vodstvom Barbe in Nika Štembergar Zupan poteka med 1. in 14. julijem vsakoletni simpozij V-oglje v vasi Voglje v Šenčurju, kjer se srečujejo mednarodno priznani umetniki- keramiki. Ta srečanja so deležna velikega spoštovanja in priznanja.

V njuni tudi tehnološko dobro opremljeni delavnici-ateljeju, nudita celotno opremo za izdelavo posodja, kozarcev, terrakotte, lončenine, kamenine in porcelana, različnih načinov žganja v plinskih in električnih pečeh, ter tudi redukcijska žganja- različnih oblik rakuja.

Celoten, včasih tudi specifičen material, ki ga je umetnik v času bivanja na simpoziju uporabljal, sta Niko in Barba z veliko truda zagotovila že pred prihodom. Prav tako sta gostitelja sproti izpolnila vsako dodatno željo keramikov. Vse stroške za material, prenočišče in ostalo oskrbo sta prevzela gostitelja. V zahvalo za neutrudno skrb in delo so jima umetniki zapustili vse njihove na simpoziju ustvarjene izdelke. Prav tako so ju obogatili z novimi znanji. Tako je nastala medsebojna Win-win situacija!

Do sedaj je simpozija udeležilo že preko 100 ustvarjalcev, ki so ustvarjali v prijetni atmosferi, v neokrnjeni naravi, ki jo nudi čudovita dežela s svojimi



enkratnimi naravnimi in kulturnimi zakladi. Na enodnevnih izletih so udeleženci spoznali tudi prisrčnost in gostoljubje njenih ljudi. Prav tako sta jih Barba in Niko razvajala z okusno kulinariko, ki jo Slovenija ponuja. Treba se je zahvaliti tudi številnim dobrim ljudem, ki so simpozij v Vogljah podprli kot majhni ali veliki sponzorji, pa tudi sosedje in prijatelji, ki so pogostili umetnike s pecivom in drugimi sladkimi dobrotami. Posebna poslastica je bil obisk ljubljanskega Livartisa, kjer so se udeleženci poizkusili v izdelavi umetniškega dela iz voska, ki so ga nato ulili v bron in so ga udeleženci prejeli v dar.

Poleg tega so bili na simpozij vedno vabljeni izbrani slovenski umetniki, v prvi vrsti keramiki pa tudi predstavniki drugih umetnostnih smeri, kot so slikarji, grafiki, ilustratorji, oblikovalci nakita, ki so se imeli možnost učiti postopkov uporabe keramičnih materialov pod strokovnim vodstvom in spoznavati njegovo raznoliko izrazno možnost. Tako so zagotovo dobili marsikateri navdih za svoje ustvarjanje od domačih in mednarodnih ustvarjalcev keramike.

Pozdraviti je treba tudi občino Šenčur, ki v svojem muzeju hrani edino stalno zbirko moderne keramike v Sloveniji, ki jo po vsakem simpoziju obogatijo nova umetniška dela. Žal pa manjka podpora s strani države. Čas je že, da bi se po desetih letih odličnega delovanja simpozijev zganili gospe in gospodje na vradi (mogoče na ministrstvu!) v Ljubljani. Tako bi se seznanili z neutrudnim in dragocenim delom dveh pravih »ambasadorjev« Barbe in Nika Štemberger Zupan in se prepričali, da oba zaslužita javno priznanje in podporo.

Želim, da bi bilo še veliko simpozijev pri Barbi in Niku. Njihova uspešnost in rezultati pa naj bi bili predstavljeni na razstavah kakor tudi v katalogih. To bi bilo zadoščenje za vse.



Tjok Dessauvage

Vabilu na 11. simpozij V oglje se je odzval 1948. leta rojeni, mednarodno uveljavljeni flamski umetnik **Tjok Dessauvage**, eden največjih evropskih predstavnikov »Terra Sigillata«. Že vrsto let veljajo njegova dela za najbolj izstopajoče primere v tem žanru. Na številnih razstavah obiskovalci lahko občudujo njegove natančno oblikovane eksponate, ki so jih v večji meri odkupile stalne zbirke. Tudi na simpoziju V oglje je Dessauvage izdelal izdelke v obliki posod. Pri ustvarjanju mu je pomagala njegova življenjska sopotnica Daniele Henaff, odlična francoska lončarka, ki tako kot Tjok, z izjemno natančnostjo vrti posodo na lončarskem vretenu. Nadaljnji koraki oplemenitenja površine so naslednji. Najprej umetnik še nežgane predmete gladi s poldragim kamnom in s tem zapolni njihovo površino. Nato sledi tanek nanos terra sigillata, zatem delno obdelava površino z vrezninami, senčenjem in nadaljnji različnimi načini obdelovanja. To so navadno jasne geometrijske linije na površini, kakor tudi barvni krožni segmenti, ki spominjajo na grafične upodobitve kozmičnih orbit in planetov ter dajo predmetu veliko izrazno moč. Vse je upodobljeno z izjemno nevzljivo natančnostjo. Z majhno vdolbinico na sredini zgornje površine izdelka, nakaže umetnik prvotno posodo.

Naslednji primer predstavlja krožni eksponati z dvojno steno, ki z lijakom v sredini predstavljajo vrtinčasti vihar s svojim očesom. V celoti so njegova dela prezeta z neverjetno senzibilnostjo.

Danielle Henaff je v sodelovanjem z Tjokom Dessauvagem predstavila 9-delno kompozicijo krožnih objektov, na katere je aplicirala grafične podobe, ter skledice, ki izgledajo kot klasične vrtenine, podobni čajnim skodelicam, ustvarjene v neizmerni lahketnosti.

Nemški umetnik **Martin Mindermann**, roj. 1960, se je po študiju, pred pribl. 30 leti, posvetil delu v raku tehniki in se s tem tudi svetovno uveljavil. Dandanes oblikuje vase in sklede z izredno debelimi stenami. Cilindrične



Daniele Henaff



Martin Mindermann

oblike izdelkov največkrat opremi s kovinskimi nanosi, ki dajo tem zares težkim objektom videz lahkotnih, skoraj lebdečih komponent.

Večje posode pa nastanejo iz dveh ali treh sestavnih delov, ki jih umetnik medsebojno uskladi in združi v celoto. Ploščate ovale, ki so s strani kvadratne ali pravokotne oblike, sestavlja iz dveh debelih, v mavčnih modelih oblikovanih ploščah, katerim nato doda dno in jim oblikuje zgornjo odprtino. Rahlo upognjene večje površine večkrat okrasi z mrežastimi vzorci, ki jih poudari z vpadljivimi barvnimi glazurnimi nanosi, katerim po žganju pogosto doda delno pozlato. Po raku žganju, te kose, katere pri visoki temperaturi vzame iz peči in kjer doživijo velik šok (nekateri lahko tudi razpadajo), takoj zakoplie v lesno žaganje ali pokrije s posušenim listjem ter jih tako počasi ohlaja. Po nekaj urah raku izdelke izkoplje in jim odstrani trdo pepelno skorjo. Dim in saje se zalezejo v razpoke glazure, ki so nastale pri redukciji in ustvarile nekontrolirane površinske mreže, ki prekrijejo posamezne dele ali celoten objekt. Razpoke v glazuri, ki so del Mindermanovega načina izražanja, kakor tudi manjše razpoke v objektih, zapolni z močnim lepilom, katerega kasneje prekrije z zlatimi lističi. Njegovi izdelki spominjamo na Japonsko Wabi-sabi-filozofijo o estetiki, ki se je razvila v 16. stoletju in se je z zlatimi konturami, imenovanimi kinzugi, izražala v obrednih čajnih skodelicah. Mindermann včasih še nadgrajuje to pot in po končanem žganju še doda nepravilne linije ali manjše ploskve na glazuri, katere tudi zapolni z zlatimi lističi in tako izdelku da svoj lastni izraz. Pri njegovih kupcih so posebej zaželene posode, ki imajo svojo notranjost v celoti pozlačeno. Svetloba, ki pada v takšno posodo, ji daje pridih mističnosti.

Že več let desetletij v Sloveniji živeči ruski umetnik **Nikolaj Mašukov** (keramik, kipar, slikar, risar in šaman) je umetniški multitalent. Je večkratni udeleženec različnih simpozijev in tudi simpozija V-oglje. Detajlno izdelane



Nikolaj Mašukov

skice predstavljajo iziv za večino njegovih sestavljenih del. Njegovi raku izdelki, se zdijo kakor razbitine letečih objektov ali pa podmornice, predrete s palicami (po videzu kovinskimi), ki soustvarjajo celoten videz. Za keramične palice je izdelal model iz mavca, osnova pa so bile palice za železobeton. Z koščenimi glavami in torzi, se Mašukov usmerja k posebni govorici, ki jih najdemo pri mystičnih bitjih, s katerimi se srečamo pri njegovih slikah. Na upodobljenih bojevnikih, ki nosijo fragmente oklepov, so ujeti trenutki groze in bolečine. Z metalizirano glazuro poudarja specifično izraznost njegovih podob.

Barba Štembergar Zupan prikazuje preverjene oblike v novi preobleki. Zelo priljubljene so njene poenostavljene oblike, na hribčkih ali na stiliziranih drevesih, stilizirani ptički. Dimljeno sivo črna površina golega rakuja, v kombinaciji z nežnim leskom belo oblečene ptice, deluje zelo elegantno. Drugi sklop so uporabne, vrtene doze iz temne kamenine, na njihove pokrove je sedla ptica, ki se sveti v plemenitem zlatu. Te ptice lahko nakazujejo tudi majhne zaklade, katere lahko hranimo v teh dozah. Objekti s pisano lesketajočo glazuro v raku žganju in intenzivno rdečimi ptički, pa imajo orientalski pridih. Velik amorfni objekt je površinsko obdelan tako, da površina asocira na drevesno lubje, premazano z oljem. Žagnje v rakuju in metaliziran efekt listrov, vedno znova močno učinkuje.

Tudi **Niko Zupan** se poslužuje tehnike golega rakuja. Pri tej tehniki se pred prvim žganjem površina polira, nato se nanese ločevalna plast tekoče gline in se preko nanese glazura. Po žganju se glazura, če že ni sama odpadla, odstrani. Na gladki polirani površini se kaže odtis dimljene površine. Drugačna oznaka za tovrstno tehniko dela se imenuje »izgubljena glazura«. Zupanovi novi objekti spominjajo na ostanke ožganih knjig, katerih posamezne strani prekrivajo druga drugo, njihova vsebina naj bi bili teksti in slike, ki jih lahko samo slutimo, a ostajajo za vedno izgubljene.



Barba Štembergar Zupan

Slovenski umetniki-gostje na 11. Mednarodnem simpoziju V oglje

Slikarka in ilustratorka **Andreja Gregorič** navdušeno odkriva svet keramike. Njeno slikanje na krožnike vsebuje scene veselih pisanih ilustracij za otroške knjige, katere včasih opremi z modrostmi in pregovori. Pričakovati je, da bodo ti unikati mogoče (kasneje tudi serijsko izdelani) dosegli veliko priznanje.

Tudi **Jasminka Čišić** je slikarka že od nekdaj in je na simpoziju poslikavala krožnike z koncentričnimi hišami, ki so nanizane v ljubkem zaporedju. Za obrobljanje hišic je uporabila črn pasteln svinčnik. Z niansiranjem rdeče barve je dosegla barvitost posameznih streh. Sklop njenih krožnikov prikazuje dan in noč.

Kristina Rutar, keramičarka, sestavlja na lončarskem vretenu narejene dele enega na drugega in jih oblikuje v amorfne oblike. Odprtine na njenih plastikah spominjajo na preoblikovane torze lutk. Njena, na 11. Mednarodnem simpoziju nastala dela, imajo grobo zrnato površinsko strukturo, kakor bi bili deli izkopanin, katerih prvotni namen ni več prepoznanen.

Nika Stupica, ki oblikuje porcelan, se predstavlja z jasnimi cilindričnimi oblikami, tankih sten, ki jih dekorira z stiliziranimi vejami listov ali trav in jih glazira. Zelo prijeten je nežen kontrast njene zadržane barvne kombinacije bele na belem, kar je dosegla z dvema vrstama porcelana in prozorno glazuro.

Nakit **dr. Petre Bole** so tridimenzionalni kolaži. Nepravilne oblike različnih materialov so nanizane druga na drugo, z zlatom ali drugo barvo so dopolnjeni s svetlečimi črnimi gumbi, obroči in perlami. Njeno oblikovanje je tipično lahko mešanje materialov in je v tem tudi prepoznavna.

Taja Ljok se predstavlja s tremi ročno oblikovanimi pavi, ki v svoji moškosti razprostre svoje perje v obliki polkroga. Zelo neobremenjeno, skoraj naivno in pogumno jih poslika na svoj slikarski način. Enega izmed njih je odzgala v raku tehniki.

Glavno temo v delih keramika- kiparja **Ivana Skubina** tvori človeška figura. Ta je v detajlih močno abstrahirana. Njegove prosto oblikovane figure izžarevajo posebno vedrino. Zavestno se odpove glazuri in pusti karakteristični videz šamotirane črne gline.

11th INTERNATIONAL SYMPOSIUM OF CERAMICS V-OGLJE 2016

Heinz-Joachim Theis, Head of the Keramik-Museum Berlin

I gladly accepted the invitation to be an observer and "commentator" on the 11th International Symposium of Ceramics V-oglje.

During the two exhibitions which were organized in Keramik-Museum Berlin (KMB) in the year 2015, I met the organizers of the V-oglje Symposium, Barbo and Nika, which I appreciate very much.

Last year's Symposium (2015) was a good starting point to allow us to select around 80 artistic products from 45 artists coming from 23 countries. They were presented for the first time at the International Exhibition in the KMB.

The Museum is otherwise mostly concentrated on the collections and presentations of artists from the German-speaking area, and the Slovenian ceramics were exhibited in a parallel Exhibition. The Exhibition was opened in honor of the Slovenian cultural holiday (8th of February) with the friendly support of the Slovenian Ambassador, Mrs. Marta Kos Marko.

The Annual Symposium V-oglje in Voglje takes place between the 1st and 14th of July under the leadership of Barba Štembergar Zupan and Niko Zupan. Each year, internationally renowned ceramic artists come to meet each other. Both organizers receive a lot of respect and recognition for their efforts.

In their technologically well-equipped workshop-studio, they offer all the equipment for the manufacture of pottery, jars, terracotta, earthenware, stoneware, and porcelain. They offer different ways of firing, in gas or electric furnaces, as well as reduction burning in various forms of raku.

All the material, sometimes very specific, which will be used by the artists during their stay at the Symposium is provided by Niko and Barba, with a lot of effort prior to their arrival. They also promptly fulfill any additional request from the ceramicists. All the costs for materials, accommodations and other supplies are covered by the hosts. In gratitude for their tireless care and work, the artists leave all the productions they have created at the Symposium to

them. At the same time, all the participants are enriched with new skills. As a result, a mutual win-win situation is created!

So far, around 100 artists have participated in these annual meetings and have been able to create in the pleasant atmosphere and unspoiled nature of the beautiful country, with its unique natural and cultural treasures. On day tours, the participants become acquainted with the warmth and hospitality of its people.

They were also pampered by Barba and Niko with all the delicious cuisine that Slovenia offers. It is important to say "thank you" to many good people who have supported the Symposium in Voglje as small or large sponsors, as well as the neighbors and friends who bestow the artists with cakes and other sweet treats. A special treat was a visit to the factory Livartis in Ljubljana, where participants could test their skills and manufacture their works of art in wax, which were then cast in bronze and given to the participants as a gift.

In addition to the ceramicists, Slovenian representatives of other artistic directions, such as painters, graphic artists, illustrators, and jewelry designers are always invited to the Symposium. They have the opportunity to learn the procedures used with ceramics and its diverse expressive possibilities, under expert guidance. So they definitely get a lot of inspiration for their work from domestic and international ceramic artists.

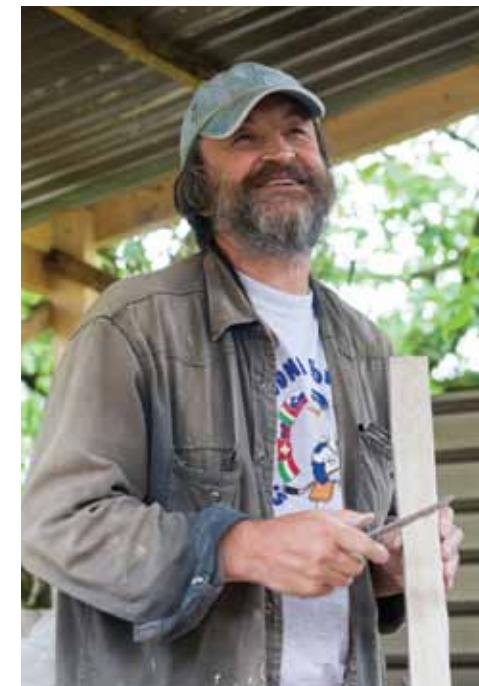
The Municipality of Šenčur should also receive our acknowledgment for their contribution. In their Museum, they keep the only permanent collection of contemporary ceramics in Slovenia, which is enriched after each symposium with new works of art.

Unfortunately, support from the State is lacking. After ten years of outstanding performance in the Symposiums, the time has come for the ladies and gentlemen of the government (or maybe in the Ministry!) to move and look more carefully at what has been happening in Voglje. Then, they could be acquainted with the tireless and valuable work of two real "ambassadors," Barba and Niko Stemberger Zupan. And to be sure, both of them deserve public recognition and support.

I wish to Barba and Niko many new Symposiums. Their performance and results will be presented at exhibitions and in catalogs. It would be gratifying for all.

Internationally-renowned Flemish artist **Tjok Dessauvage** (born 1948) has accepted the invitation for the 11th Symposium V oglje. He is one of the greatest European representatives of "Terra Sigillata." For many years his works have represented the most outstanding examples of this genre.

At numerous exhibitions, visitors have admired his carefully-designed exhibits, which have mostly been bought for permanent art collections. At the Symposium V oglje, Dessauvage manufactured products in the form of vases. During the creation, he was helped by his life partner Daniele Henaff, an





excellent French pottery master. She and Tjog work with extreme precision on rotating bowls on the potter's wheel.

To further enrich the surfaces, there are a few more steps. Still-unfired objects are smoothed with semi-precious stones. Then, a thin layer of terra sigillata is applied and treated with cuts, shading, and other ways of smoothing the surface.

He usually uses clear geometric lines on the surface as well as colored ring segments, which are reminiscent of the graphic depictions of cosmic and planetary orbits, giving the subject a lot of expressive power.

Everything is depicted with an extremely unobtrusive precision. A small hole in the center of the upper surface of the product indicates the artist's original vase.

Another example represents a round object with a double-walled tube, which, with a funnel in the middle, represents a swirling storm with its eye.

Overall, his works are imbued with incredible sensibility.

Danielle Henaff, in cooperation with Tjog Dessauvage, presented a nine-part composition of round objects, to which she applied graphic images that look like classic round objects, like cups. They are created in infinitely pleasant lightness.

German artist **Martin Mindermann**, (born 1960), dedicated himself 30 years ago to the raku technique and became a recognized and established artist all over the world. His vases are created with very thick walls, like high bowls. Their cylindrical shapes are mostly equipped with metal layers, which make those really heavy objects seemingly lightweight, with almost floating components. Larger containers are made from two or three components which are mutually aligned and put together by the artist. Flat ovals, with sides that are square or rectangular in shape, consists of two thick plates, shaped in plaster molds. He then adds the base and forms an upper opening. Many times, he equips slightly-bent larger surfaces with gridded patterns, which are emphasized by the strikingly-colored glazing layers, which are often partially gilded after baking.

After raku baking, these pieces are taken out from the high-temperature furnace. They suffer a temperature shock (some may also decompose), therefore they are immediately buried in wooden sawdust or covered with dried foliage to slowly cool. After a few hours, he digs out his raku artifacts and removes their hard ash crust. Smoke and soot penetrate into cracking glazes and creates an uncontrolled surface net that covers either the individual parts or the entire object. Cracks in glazes, which are part of Mindermann's mode of expression, as well as small cracks in the object, are filled with an adhesive and covered with gold leaf.

His artifacts resemble the Wabi-sabi philosophy/aesthetic from Japan, which was developed in the 16th century. These golden contours, called kinzugi, are often best expressed in ritual cups. Sometimes Mindermann further develops this way, and after finishing baking, he adds irregular lines or smaller areas in

the glaze, which are also filled with gold leaf, thereby giving the product his own expression.

His customers particularly like vases having their interiors entirely gold-plated. The light that falls into these dishes gives them a touch of mysticism.

For many years, the Russian artist **Nikolaj Mašukov**, (living in Slovenia) worked as ceramist, sculptor, painter, craftsman, and shaman. He is an artist with multiple talents and was present at Symposium V-oglje for the second time.

His raku objects appear as wrecks of flying objects or submarines, pierced with ceramic rods (with a metallic appearance) which helps to create the overall appearance. For his ceramic rods, he made plaster molds using rods from reinforced concrete. With his bony heads and torsos, Mašukov inclines to a specific language, which can be found in mystical creatures which we encounter in his paintings. Depicting warriors bearing only fragments of their armor, he captured moments of horror and pain. With metallized glaze, he stresses the specific expressiveness of his images.

Barba Štembergar Zupan shows a proven design in a new disguise. Very popular are her streamlined shapes of hills or stylized trees with stylized birds. Smoked gray-black areas of bare raku in combination with the subtle gleam of white-dressed birds, works very elegantly. Also her boxes from dark rocks, which are usable, with a bird seating on the cover, shining in a noble gold. Those birds may even indicate small treasures, which can be stored in these boxes.

Intense red birds are created with colorful glittering glaze in raku technique and have an oriental touch. A large amorphous object looks like it was coated with oil and smeared with tree bark. Metallized effects of glazing, baked in raku, always have a strong effect.

Even **Niko Zupan** uses techniques of bare raku. In this technique, prior to the first firing, the surface is polished, and then a separating layer of liquid clay is applied over the glaze. After burning, the glaze that has not fallen off by itself can be easily removed. On the smooth polished surface is reflected the footprint of the smoked surface. Another name for this type of technique is "lost glaze."

Zupan's new objects are reminiscent of the remnants of charred books, with each side overlapping each other, their contents could be imagined text or images, which can be only anticipated but remain lost forever.

Slovenian artists at the 11th International Symposium of Ceramic Art V-oglje 2016

Painter and illustrator **Andreja Gregorič** is enthusiastically discovering the world of ceramics. Her painted cups and plates, which contain scenes from merry and colorful illustrations from children's books, are sometimes fitted with wisdom and proverbs. It is expected that these unique pieces (if later mass-produced) will achieve great recognition.

Even **Jasminka Ćisić**, a painter from her very early years, painted concentric houses on her plates at the Symposium, which were arranged in lovely order. For framing her houses, she used black pastel pencil. Different red color shades give her roofs colorful individuality. Sets of her plates show both day and night.

Kristina Rutar is a ceramist who assembles potter's wheel-made parts to one another to produce an amorphous form. Openings at her sculptures remind us of the remodeled torso of a puppet. Her works produced for the 11th Symposium have a rough grainy surface structure, as if they were parts of excavation, whose primary purpose is no longer recognizable.

Nika Stupica, who creates in porcelain, presents clear cylindrical shapes with thin walls, decorated with stylized branches, leaves, or grass and then glazed. Very pleasant is her gentle white on white contrast of retained color combinations, which is achieved with two types of porcelain and translucent glaze.

Jewelry created by **Petra Bole, PhD**, is a three-dimensional collage. Irregular shapes of different materials are arranged one on another, with gold or other colors and are complemented with shiny black buttons, rings, and beads. Her design typifies lightness with which she mixes different materials and thus is easily recognized.

Taja Ljok presents three handcrafted peacocks, which in their masculinity spread their feathers in a semicircle. Very unladen, almost naively and bravely, she painted them in her own style.

The main theme in the works of ceramic sculptor **Ivan Skubin** is the human figure, which is strongly abstracted in the details. His free-form pieces exude a special serenity. Knowingly, he waives glazing and leaves a characteristic appearance of fireclay.



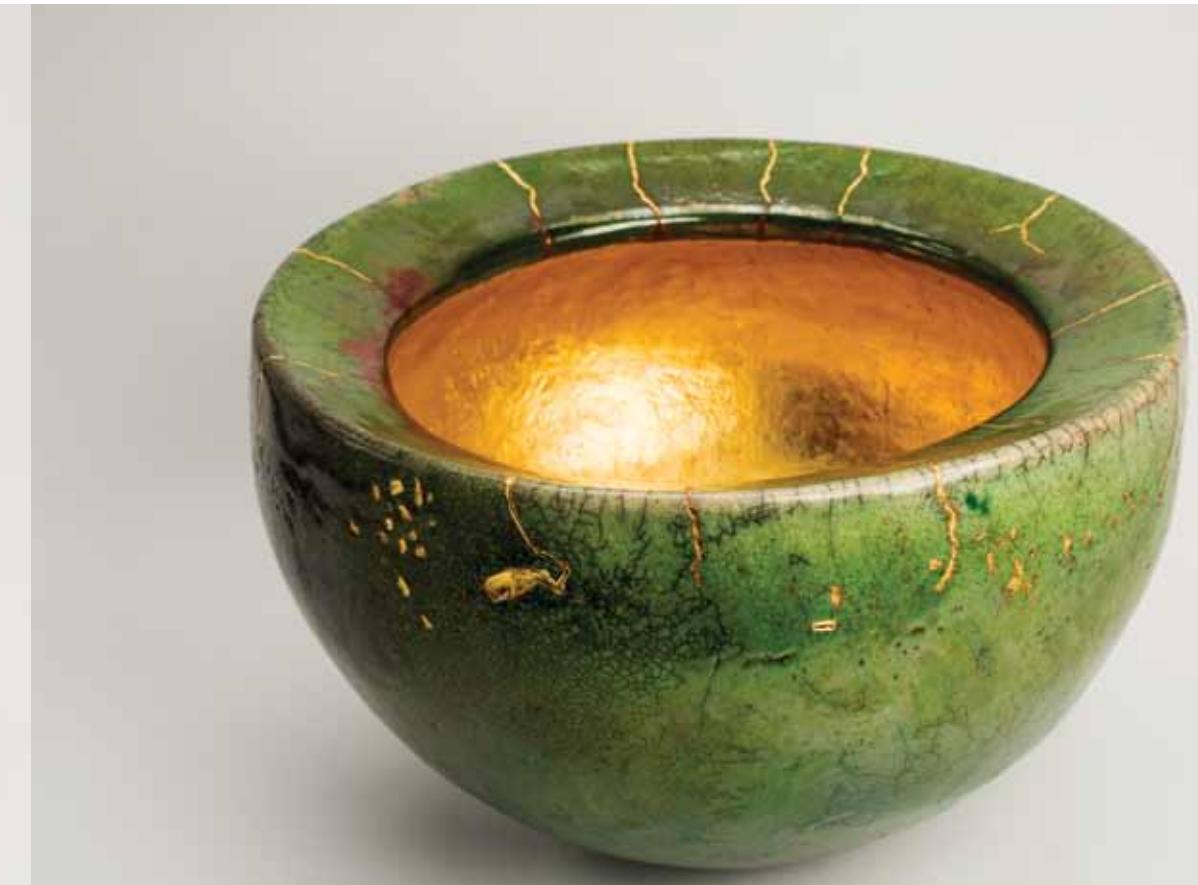
Heinz J. Theis

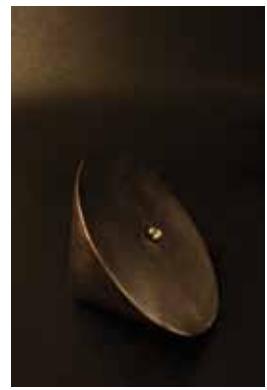


NIKOLAJ MAŠUKOV, RUSIJA/SLOVENIJA



MARTIN MINDERMANN, NEMČIJA





TJOK DESSAUVAGE, BELGIJA

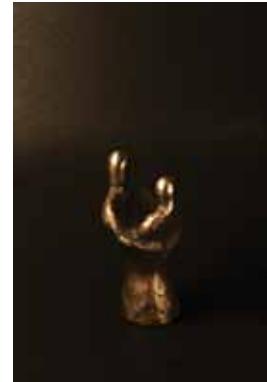


BARBA ŠTEMBERGAR ZUPAN, SLOVENIJA





DANIELE HENAFF, FRANCIJA



NIKO ZUPAN, SLOVENIJA





FOTOGRAFIJA

Arne Hodalič, Izredni profesor na VIST in FDV ter urednik fotografije pri National Geographic Slovenija

Kljud temu, da je Tilyen Mucik fotografinja najmlajše generacije, lahko rečem, da njo in njeno delo poznam že zelo dolgo. Z njenimi prvimi resnejšimi fotografijami in fotografiskimi projekti sem se srečal že, ko je obiskovala srednjo fotografsko šolo v Ljubljani. Logična posledica njene zagnanosti je bil zagotovo tudi vpis na visokošolski študij na VIST, na oddelek za fotografijo. In spet sva se srečala ... Tokrat kot njej predavatelj, ona pa kot moja študentka v prvem in drugem letniku. V teh nekaj letih med koncem srednje šole in skoraj končanem študiju, se je še bolj potopila v svoj fotografski svet, njena resnost in zavzetost pa ste še poglobili. Danes, ko se veliko študentov ukvarja predvsem s tem, kako bi čim lažje in čim hitreje previjugali čez študijska leta in svojo lenobo kronali še z diplomo, se ona stvari loteva povsem drugače. Vsak resnejši projekt dodobra razmisli, razišče in velikokrat tudi skicira za boljšo vizualno predstavo in ko kasneje v roke prime fotoaparat je dober rezultat samoumeven. In prav zato sem se odločil, da za peto obbletnico našega tradicionalnega sodelovanja z Mednarodnim simpozijem umetniške keramike V oglje, tokrat predlagam njo. Vsako leto namreč izberem izmed svojih najboljših študentov nekoga, ki dokumentira ta simpozij, dogajanje okrog njega, pa tudi izdelke, ki ob tem nastanejo. Najpomembnejši del njihove naloge pa je seveda portretiranje vseh udeležencev-umetnikov, ki tisto leto ustvarjajo na simpoziju. Tu se od mladih fotografov pričakuje kar največ kreativnosti z najmanj omejitvami s strani organizatorja ali pa tudi mene, kot selektorja. In prav takrat, ko mladega ustvarjalca postaviš pred popolnoma samostojno in necenzurirano fotografsko delo, res lahko pokaže, kaj zna (ali pa mogoče tudi ne zna?). V teh petih letih se je na simpoziju zvrstilo kar nekaj izvrstnih mladih fotografov in lahko rečem, da prav zaradi njihovih odličnih del do sedaj, postaja vsakoletno fotografiranje vedno večji izziv za vsakega, ki se tega loti. Standardi so postavljeni zares visoko in zelo težko je ujeti ustvarjalni »item«, ki so ga v prejšnjih letih narekovali ti fotografi.

A Tilyen se je tudi tokrat izkazala in njene fotografije so res nekaj posebnega. Leitmotiv njenega portretiranja je bil glinen torzo, ki so ga prav zato izdelali na simpoziju, ona pa je s pomočjo ponavljače se postavitve ujela različnost in individualnost vsakega udeleženca, pa tudi skupno ustvarjalno energijo,

ki jo ta skulpturirana, z rokami pregnetena glina, pooseblja. Malo drugačen »framing« pa vsaki fotografiji samo še doda občutek fokusiranosti na umetniško ustvarjalnost, ki pa je na simpoziju nikoli ne zmanjka. In tako, kot rečem vsakič, ko se simpozij zaključi ... Komaj čakam prihodnje leto, da se kot fotograf-kronist izkaže še kdo drug!

THE PHOTOGRAPHY

Arne Hodalič, Associate Professor at the Faculty of Social Sciences and VIST and photo editor for National Geographic Slovenia

Despite the fact that Tilyen Mucik is among the youngest generation of photographers, I can say that I've known of her and her work for a long time. I have already encountered her first, more serious photos and photo projects, when she was attending High school for Photography in Ljubljana. The logical consequence of her enthusiasm was certainly her enrollment in VIST at Faculty for Photography. And so again we met. This time, I was her teacher. She was my student in the first and second year. In those few years between the end of secondary school and almost completing her studies, she sank further into her world of photography, and her seriousness and commitment only deepened.

Today, when many students mainly deal with how to make their way through their studies as easily and as quickly as possible, and then to crown their laziness with a diploma, she deals with things quite differently.

Every serious project is thoroughly considered, investigated, and often sketched for a better visual representation. When she later takes the camera into her hands, a good result is self-evident. Therefore, I decided that for the fifth anniversary of our traditional cooperation with the International Symposium of Ceramic Art in V oglje, I would propose her. Every year, I choose from among the best of my students the one who will document the Symposium and the happenings around it, as well as the products that were made.

The most important part of their task is, of course, to portrait all participants/ artists who are gathered that year at the Symposium. Here, the organizer, and even I as a coach expect maximum creativity with a minimum of restrictions from the young photographers. And in such a situation when the young creator can produce fully independent and uncensored photographic work, they can (or maybe even cannot?) really show what they can do.

In the last five years, there have been quite a few excellent young photographers, and I can say that because of their excellent work until now, the annual shooting of the Symposium has become a growing challenge for anyone who undertakes it.

Standards are set really high, and it is very difficult to catch the creative

"rhythm" which has been dictated in previous years by these photographers. A Tilyen has once again proven her qualities, and her pictures are really something special. The basic theme for her portraits was a clay torso, which was made at the Symposium precisely for that purpose. By using a repetitive layout, she manages to catch the diversity and individuality of each participant, as well as the joint creative energy that this sculptured, hand-kneaded clay embodies. A little different "framing" gave each photo a feeling of an intense focus on artistic creativity, which never runs out at the Symposium.

And so, as I say every time the Symposium ends ... I cannot wait until next year to see another Photographer-chronicler prove themselves!



Φωτος γραφις – PHOTOS - GRAPHIS – RISANJE S SVETLOBO

Tilyen Mucik

Fotografija, izraz katerega danes slišimo ali beremo vsaj desetkrat na dnevni bazi. Ure in ure v temnici lahko enačimo z enim samim dotikom sprožilca, kile in kile opreme ter tovorjenja na

različne kraje kakor so to počeli fotografi 19. stoletja z mokrimi kolodijskimi ploščami, pa so danes v ohišju mobilnega telefona. Kvaliteta je postala kvantiteta. Vložen trud fotografa za dobro fotografijo je na nivoju reševanja otroških križank. Fotografijo izrabljamo in ona izrablja nas. Kaj danes sploh pomeni dobra fotografija? Kdo vse lahko danes naredi dobro fotografijo? Kaj danes sploh je fotografija?

Obdaja nas povsod, na reklamnih panojih, v časopisih, na namizju hišnega računalnika, na koledarju, na skodelici kave, na oblačilih... Izgublja svoj pomen - fotografija ni več fotografija, temveč podoba katero smo navajeni videvati vsak dan povsod okoli nas. Podoba, katera se mora res dobro "potruditi", da v vsej tej poplavi podob pritegne našo pozornost. Je ustavljen trenutek, spomin, lahko tudi opomin – "kako nam je bilo lepo". Lepo je imeti družinski album, a z današnjo številčnostjo fotografij res nimamo več kaj početi. Smo v dobi digitalne amnezije, stanja, kjer nam fotografije pomagajo se spomniti določenih spominov. Zavedamo se, da imamo shranjeno ogromno količino podatkov, zato si informacij ne rabimo več zapomniti. Izrabljamo podobe in našemu lenemu umu pihamo na dušo

ter olajšujemo situacijo. Fotografija ni nič več in je vse. Je nekaj, kar danes počnemo vsi. Zakaj torej kot fotograf vztrajati?

Osebno me je fotografija zadela in ne popusti. V njej vidim način izražanja, umetnost, nekaj, kar lahko počnem celo življenje. Prav toliko kolikor je prilagodljiva je samosvoja, kar lahko enačim s svojim delom. Fotografijo uporabljam v različnih smereh, a v vsako zlijem svoj duh, tisto neoprijemljivo esenco, ki rine iz mene in želi biti videna skozi oči drugih. Menim, da dobra fotografija ne potrebuje pravilnih nastavitev na aparatu in odlične perspektive ter kompozicije, potrebuje fotografa s tistim prvinskim instinktom, potrebuje oko, ki gleda in tudi vidi, potrebuje nekoga, ki je s svojim srcem in umom tisoč procentno prisoten – zato obstajamo fotografi. Fotografija je umetnost in fotograf je umetnik, kreator, avtor. Fotoaparat pa le orodje, ki sprejema komande umetnika in mu služi za dokončanje dela. Zato so številni današnji fotografi le imetniki fotoaparatorov. Fotograf ne potrebuje najnovejše tehnologije za svoje izražanje. Tako, kot zna dober slikar naslikati portret tudi z navadno vejo, in za to ne potrebuje profesionalnega čopiča. Tukaj ne gre več le za to, da fotografi dandanes nimamo normalnega prihodka zaradi številčnosti uporabnikov fotoaparatorov, temveč gre za to, da naše umetnine izgubljajo bistvo in postajajo necenjene.

A med drugim me naprej ženejo tudi ljudje, kot sta Barba in Niko, tisti, ki še vedno vidijo to bistvo v poplavi podob. Ljudje, ki začutijo moj trud skozi moje delo. Tisti, ki vedo, da to niso navadne fotografije in da zanje ni potrebno le znanje in izkušnje, temveč tudi Tisto, nekaj, kar jih loči od ostalih fotografij – in kar mene loči od ostalih fotografov.

www.tilyenmucik.com



Φωτος γραφις – PHOTOS - GRAPHIS – DRAWING WITH LIGHT

Tilyen Mucik

"Photography" is an expression which today we hear or read at least ten times on a daily basis. Hours and hours in the darkroom can be equated to a single touch of the shutter. Kilos and kilos of equipment were dragged and loaded at different places by the photographers of the 19th century with their wet collodion plates, are today in the housing of your mobile phone.

Quality has become quantity. The effort which a photographer has to put forward for a good photograph is at the level of solving crossword puzzles for children. Photography is exploited, and she exploits us. What is meant today by a "good photo?" Who can make a good photograph today? And what is photography today, after all?

Photography surrounds us everywhere, on billboards, in the newspapers, on the local computer desktop, on the calendar, on a coffee cups, on clothes ... It is losing importance. The photo is no longer a photograph, but the image which we are accustomed to seeing every day all around us. The image should make a really good "effort" to attract our attention in all this flood of images. It is a moment stopped in time, a memory, or a reminder of "How nice we were."

It is nice to have a family album, but with today's abundance of photos, we really do not have anything more to do. We are in the era of digital amnesia, a condition where photos help us to remember certain memories. We know that we have saved a huge amount of data, so you do not need to remember more information. The image is exploited, and we are facilitating the situation with our lazy minds. Photography is nothing anymore and at the same time everything. It is something that today we all do.

So why insist on being a Photographer?



Personally, I was struck by photography, and it still holds me. In it, I see a way of expression, an art form, something you can do for a lifetime. As much as it is flexible, it is unique, and I can equate it with my work. I use photography in various ways, but in each of them, I pour my spirit—that intangible essence that spreads from me and wants to be seen in the eyes of others.

I believe that a good photograph does not need the correct settings on the device or excellent perspective and composition. It needs a photographer with those primeval instincts, needs an eye that looks and really sees, needs someone with his heart and mind who is a "thousand" percent present – that's why we Photographers exist.

Photography is an art, and the Photographer is an artist, creator, and author. A camera is only a tool that accepts commands from the Artist and serves to complete the work.

Consequently, many of today's photographers are only the camera's owners. The photographer does not need the latest technology to express himself. Thus, a good painter knows how to paint a picture with a simple branch, and they do not require a professional brush.

It is not true that photographers today have a problem achieving normal revenue due to the abundance of camera users, but rather due to the fact that our artwork is losing focus and becoming less appreciated.

But among other things, I am driven forward by people like Barba and Niko, those who still see the essence in the flood of images. People who feel my efforts through my work. Those who know that these are not ordinary pictures and that for making them, it's not necessary to have only knowledge and experience, but also that »something« that separates them from the other photos - and what separates me from other photographers.

www.tilyenmucik.com





ANDREJA GREGORIČ



IVAN SKUBIN



JASMINKA ĆIŠIĆ



NIKA STUPICA



TAJA LOJK



KRISTINA RUTAR



PETRA BOLE



KERAMEIKON, ZDRUŽENJE KERAMIKOV HRVAŠKE IN NJIHOVA SVETOVNA ZBIRKA SODOBNE KERAMIKE

Blaženka Šoić Štebih, Predsednica KERAMEIKON-a (Združenje keramikov Hrvaške), Članica združenja umetnikov uporabne umetnosti Hrvaške in članica IAC

Pred petnajstimi leti je skupina entuziastov iz Varaždina in nekaj drugih hrvaških umetnikov, ter Gustav Weiss, legendarni keramik iz Nemčije, osnovalo KERAMEIKON, Združenje keramikov Hrvaške. Ta neprofitna organizacija umetnikov - keramikov, lončarjev, umetniških strokovnjakov, galeristov, ljubiteljev keramike, institucij, združenj in ostalih zainteresiranih za promocijo in razvoj keramike kot edinstvene oblike umetnosti, je skupaj združila ambiciozne posameznike. Ti so si zastavili zelo ambiciozne cilje: razviti in nadgraditi širok spekter aktivnosti povezanih s keramiko, vzpodbuditi sodelovanje med umetniki na Hrvaškem in izven države, vzpodbuditi sodelovanje med umetniki in galerijami, umetniškimi strokovnjaki, ljubitelji keramike in zbiratelji, povečevati nivo sodelovanja med zainteresiranimi v keramiki in gojiti izkušnje terin razvijati hrvaško lončarsko tradicijo.

Združenje svoje cilje uresničuje preko tečajev, seminarjev, šol, kolonij, delavnic in drugih oblik izobraževanja, s posebnim poudarkom na mladih, z organizacijo lokalnih in mednarodnih razstav in še z mnogimi drugimi aktivnostmi.

Združenje je povezalo mnoge uveljavljene keramične umetnike in druge keramike ter umetniške strokovnjake iz Hrvaške in iz tujine. Današnja sposobnost hitrega sporazumevanja, združenju ni omogočila samo povezovanje s celim svetom na področju keramike, temveč je tudi seznanila širšo kulturno javnost s keramiko v psihološkem pomenu in jo seznanila o

aktivnostih hrvaških keramikov preko spletnih povezav.

Zlasti se je združenje izkazalo z uspešno organizacijo sedaj že tradicionalnega Mednarodnega festivala postmoderne keramike, ki bo leta 2016 potekal že petič pod pokroviteljstvom hrvaškega ministrstva za kulturo in mesta Varaždin. Najbolj prepoznaven del programa predstavlja razstava CERAMICA MULTIPLEX, ki vedno pritegne veliko število udeležencev iz vsega sveta. Festival vključuje tudi različne aktivnosti, ki so namenjene keramičnim umetnikom in tudi tisti širši javnosti, ki jo zanimata kreativna izkušnja in testiranje svoje lastne ustvarjalnosti. Veliko odličnih umetnikov z vsega sveta sodelujejo na tekmovanju. Poleg selekcionirane razstave z naslovom Hrvaška in svet, pa projekt CERAMICA MULTIPLEX 2016 vključuje še več drugih razstav. Razstava z naslovom Sodobna nemška keramika vključuje izbor vrhunskih del iz zbirke Keramikmuseum Westerwald iz mesta Höhr – Grenzhausen, druga razstava predstavlja izbrana dela članov združenja Bund der Kunsthändlerwerker (BDK) iz Baden-Württemberg. Razstava teh gostujočih umetnikov predstavlja povratno razstavo in je plod odličnega sodelovanja med hrvaškimi in nemškimi umetniki na razstavi v gradu Ludwigsburg leta 2014. Nazadnje je tu še razstava z naslovom: RAZSTAVA ZNOTRAJ RAZSTAVE, kjer se predstavljajo dela izbranih gostov iz Hrvaške, Avstrije, Bolgarije in Slovenija.

Od leta 2012 združenje uporablja galerijski prostor v Kukuljičevi ul. 10, v središču mesta Varaždin. Ta prostor se imenuje KERAMEIKON Galerija K10 in se uporablja za občasne razstave izjemnih umetniških del, ki so del Kerameikonove zbirke sodobne sve-tovne keramike. V petnajstih letih svojega delovanja, je združenje zbralo nekaj zelo dragocenih kosov (več kot 330 do sedaj), med katerimi nekateri redno prejemajo nagrade in vse tiste, ki so bili izbrani s strani mednarodnih žirij. Čeprav je bila zbirka prvotno namen-jena predvsem za ljudi v Varaždinu in obiskovalcem mesta, pa del zbirke potuje in se predstavlja širši javnosti z namenom, da se le ta zave resnične umetniške vrednosti keramike.

Zaradi velike vrednosti teh del, darovanih iz vsega sveta, si zaslužijo, da so predstavljena v edinstvenem katalogu, saj je nemogoče prikazati vsa dela hkrati v razpoložljivih razstavnih prostorih. Ta katalog predstavlja nikoli dokončano delo, ker zbirka raste in se širi. Dela, predstavljena v katalogu, bodo vsakogar, ki ga zanima keramična umetnost, nudila priložnost, da se seznanijo z najrazličnejšimi ustvarjalnimi pristopi in različnimi tehnikami za izdelavo keramičnih del. Z njihovo izraznostjo in osebnim stilom, ta dela jasno



Janet Mansfield



Ann Van Hoey

kažejo, kako je lahko keramika zanimiva, raznolika, zelo edinstvena, in včasih zelo individualna vrsta umetnosti, ki pa še vedno temelji na univerzalnih vrednotah.

Že veliko let KERAMEIKON, Združenje keramikov Hrvaške s svojim navdušenjem in predanostjo časti keramiko, kot posebno obliko umetnosti. Na ta način združenje prispeva k dinamični in dragoceni kulturni sceni, ne le v mestu Varaždin in na Hrvatskem, ampak tudi širše, predvsem s priznanjem in sprejetjem v IAC (International Academy of Ceramics), v elitno institucijo keramiko s sedežem v Ženevi.

V času svojega delovanja je Kerameikon razvil široko paleto sodelovanja s podobnimi združenji in institucijami iz Makedonije, Estonije, Avstrije in Nemčije. Še posebej pa nas veseli večletno sodelovanje s slovenskim Zavodom V-oglje in njunima voditeljema Barbo Štembergar Zupan in Nikom Zupanom. Z medsebojnim sodelovanjem na mnogih področjih prispevata k razvoju umetniške keramike, kot tudi sledita ciljem IAC (International Academy of Ceramics), katerih člana sta obe intituciji.

Vse podrobnosti o dejavnostih društva Kerameikon so na voljo na spletni strani: www.kerameikon.com.

KERAMEIKON, THE CROATIAN CERAMIC ASSOCIATION AND IT'S COLLECTION OF CONTEMPORARY WORLD CERAMICS

Blaženka Šoić Štebih, President of KERAMEIKON (the Croatian Ceramic Association), Member of the Croatian Applied Artists Association and the International Academy of Ceramics in Geneva

Fifteen years ago, a group of enthusiasts from Varaždin and other artists from Croatia, as well as Gustav Weiss, the legendary ceramist from Germany, founded KERAMEIKON, the Croatian Ceramic Association. This non-profit organization of ceramic artists, pottery craftsmen, art experts, gallery operators, pottery fans, institutions, associations and others interested in the promotion and development of ceramics as a unique form of art, has



Greg Daly

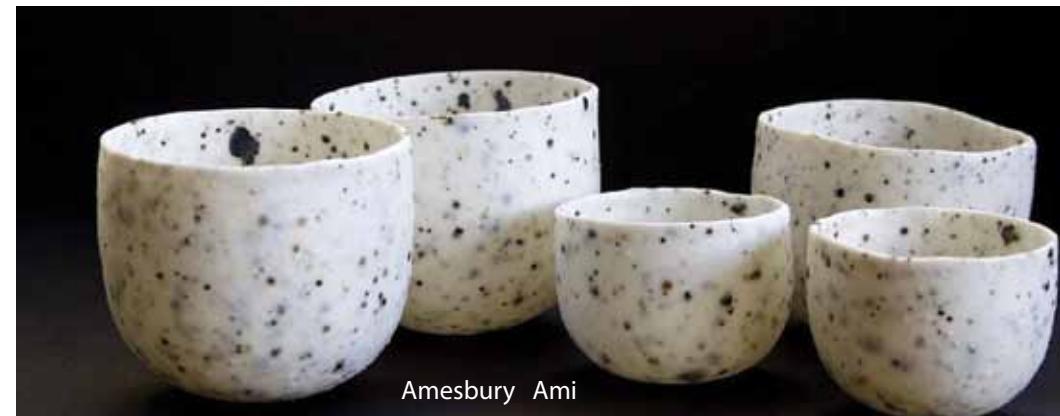
brought together very ambitious individuals who have set very lofty goals: to develop and upgrade a wide spectrum of activities related to ceramics, to encourage cooperation among artists both in Croatia and abroad, to encourage cooperation between artists and gallery operators, art experts, pottery fans and collectors, raising the level of communication among all those interested in ceramics, and cultivating experiences and developing a Croatian pottery tradition.

The association realizes its goals through courses, seminars, schools, colonies, workshops and other forms of education, with a special emphasis on the young, by organizing local and international exhibitions and many other activities.

The association brings together many renowned ceramic artists and other ceramics and art experts from Croatia and abroad. Today's ability to communicate rapidly has enabled the association to connect with the entire world about ceramics, but also to familiarize our cultural public with ceramics in the physical sense and to publicize the activities of Croatian ceramists through its web page.

In particular, the association has proven itself with the successful organization of the now-traditional International Festival of Postmodern Ceramics, which will be held for the fifth time in 2016 under the auspices of the Croatian Ministry of Culture and the City of Varaždin. The most characteristic part of the program is the exhibition CERAMICA MULTIPLEX, which always attracts a large number of participants from all over the world. The festival also includes a variety of activities intended for ceramic artists and for those in the general public who are interested in a creative experience and testing their own creativity. Many excellent artists from around the world applied in the competition. In addition to the exhibit that resulted from the competition, entitled CROATIA AND THE WORLD, the project CERAMICA MULTIPLEX 2016 also included several separate exhibits.

The exhibit entitled CONTEMPORARY GERMAN CERAMICS included a selection of the premium works from the collection of the Keramikmuseum Westerwald from Höhr-Grenzenhausen, and works selected by members of the association Bund der Kunsthändler (BdK) from Baden-Württemberg. The exhibit of these guest artists was a return show following the excellent



Amesbury Ami



Inazaki Eriko

cooperation between Croatian and German artists at an exhibit in the Ludwigsburg castle in 2014. Finally, there was the EXHIBIT WITHIN THE EXHIBIT, composed of works by selected guests from Croatia, Austria, Bulgaria and Slovenia.

Since 2012, the Association has used the gallery area at Kukuljićeva 10 in the center of the city of Varaždin. This area is called KERAMEIKON's Gallery K10 and is used for periodic exhibitions of the outstanding works that are part of the KERAMEIKON's Collection of Contemporary World Ceramics. During the

fifteen years of its activity, the association has collected some very valuable pieces (more than 330 to date), some of which have regularly received awards and all of which have passed through a mandatory selection by an international jury. Although the collection was primarily intended for the people of Varaždin and visitors to the city, a part of the collection goes on the road to be shown to a public that recognizes the true value and artistry of ceramics.

Because of the great value of these works donated from around the world, they deserve to be in a unique catalogue since it is impossible to show all of them together in the available exhibition rooms. This catalogue represents a never-ending work because the collection keeps growing and expanding.

The works presented in the catalogue will provide anyone interested in ceramic art with the opportunity to become acquainted with the most varied creative approaches and the different techniques for making ceramic works. By their expression and handwriting these works clearly show how ceramics can be an exciting, diverse, very unique, and sometimes a very individual type of art that is still based on universal values.

For a number of years, KERAMEIKON, the Croatian Ceramic Association, has celebrated ceramics as a special art form through its enthusiasm and dedication. In this way, the association has contributed to the dynamic and valuable cultural scene, not only in the City of Varaždin and in Croatia, but beyond, as recognised by its admission into the IAC, the International Academy of Ceramics, an elite institution seated in Geneva.

Since its inception, Kerameikon developed a wide range of cooperation with similar associations and institutions from Macedonia, Estonia, Austria and Germany. We are especially pleased about our multiannual cooperation with the Slovenian Institute V oglje and their leaders Barba Štembergar Zupan and Niko Zupan. Working together in many areas, we contribute to the development of ceramic art and follow the goals set by being members of IAC (International Academy of Ceramics).

All details about the activities of the Association may be found at: www.kerameikon.com.

SAPANA GANDHARB

Barba Štembergar Zupan, Zavod V oglje

Sapana je rojena leta 1977 v bližini Katmanduja, v Kraljevini Nepal. Že kot mala deklica se je srečala s keramiko v nepalskih delavnicih, prodajala je tudi nakit. Že v mladosti je prišla v Slovenijo, kjer je končala šolanje in sedaj živi in dela kot keramičarka Piranu. Že dolgo ima slovensko državljanstvo in je član družine Igorja Krmpotiča. Pri njih se je srečala z umetnostjo in se tudi naučila izdelovati keramiko. Ja vztrajna, zelo natančna, a kjub svojim uspehom ostaja preprosta in skromna oseba, ki se uči in dela z radostjo, veliko bere in rada potuje. Na potovanjih si ogleduje arhitekturo, muzeje in seveda keramiko...

Sapani trdo delo že iz mladosti ni tuje. Svoj čas si zapolni z mnogimi aktivnostmi, preživlja se s prodajo svojih izdelkov v mali prodajni galeriji in ateljeju v Župančičevi ulici, v čudovitem obmorskem mestu Piran. Poleg



manjših prodajnih predmetov Sapana ustvarja tudi večje keramične kose, med katerimi v zadnjem času izstopajo predvsem ptice. Pri njih se opaža, kako močno je nepalska tradicija vplivala nanjo. Ptice so pomemben člen pri obredu nebeškega pogreba, omogočajo reinkarnacijo oziroma ponovno rojstvo in opozarjajo na minljivost človeka. Obredne ptice se v Sapaninah delih prepletajo in preoblikujejo z njeno domišljijo. Ptice so izdelane iz črne in bele gline, ki ju z veliko natančnostjo kombinira, njene roke sledijo zamislju, ki prihajajo iz srca. Ptice imajo včasih zlatene detajle in tudi zlato ima svojo sporočilno vrednost. Imenuje jih ptice groze in ljubezni. So do perfekcije izdelane skulpture, na prvi pogled erotične in hkrati polne mystičnih, simbolnih pomenov. Sicer ptice že zaradi letenja simbolizirajo vez med nebom in zemljo in veljajo za simbol priateljstva bogov z ljudmi. Za njene ptice je priznani slovenski likovni kritik g. Andrej Medved med drugim zapisal: »Materializirana popolnost, ki jo kiparka stke v mrežo drobnih znamenj, so v zaslepajoči čudežni obliki Ptic – kot vsak detalj in kot celota – vidni kot »demonična« /pra/bitja, ki vznikajo iz nič v nič... kot maske groze in ljubezni.«

Sapana razstavlja po Sloveniji in v tujini, je dobitnica večih nagrad in priznanj. Zaradi njene delavnosti in predanosti keramiki se veselimo njenih novih projektov in zagotovo jo čaka svetla prihodnost.

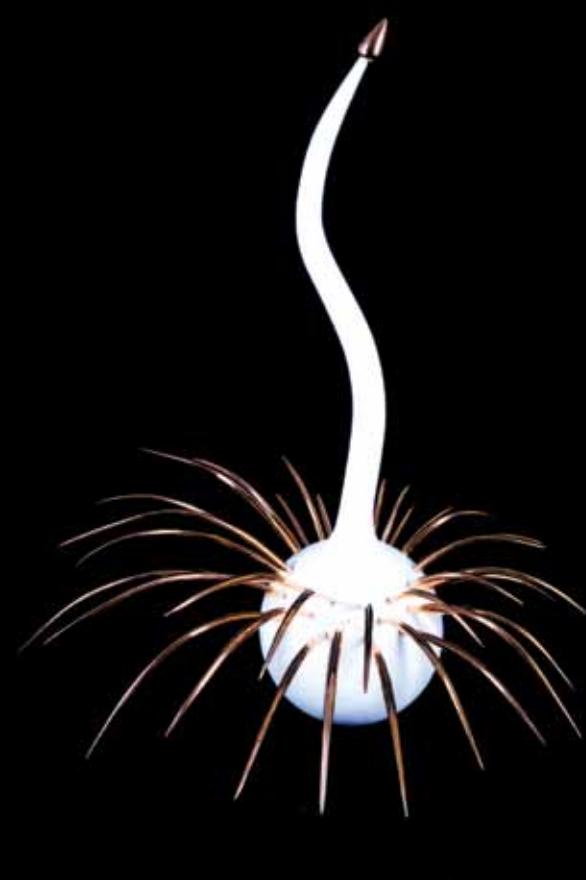


Sapana was born in 1977 near Katmandu in Nepal. As a little girl she met with ceramics in Nepal workshops, also selling jewelry. Already in her youth she came to Slovenia, where she finished school and now lives and works as a ceramist in Piran. She has long been a Slovenian citizen and she is a member of Igor Krmpotić's family. There she met with art and she learned to make pottery. She is persistent, precise, and despite her success, she remains a simple and modest person. Learning and working with joy, she reads a lot and loves to travel. On her travels, she observes the architecture, museums, and of course, ceramics.

From a young age, she has been no stranger to hard work. She fills her days with many activities and makes her living by selling her art in a small gallery at Županič street in the beautiful coastal town of Piran. Besides selling small items, Sapana also creates larger ceramic pieces, which are, in recent times, mainly birds.

In her pieces, we can see how strongly that Nepalese tradition has influenced her. Ceremonial birds are interwoven in Sapana's works and transformed by her imagination. The birds are made of black and white clay, which is combined with high precision as her hands follow the ideas that come from her heart. Sometimes her birds have details in gold, which has a meaningful value. She calls them "The Birds of Horror and Love." They are sculptures, designed to perfection. At first sight, they are erotic, and at the same time full of mystical, symbolic meanings.

The renowned Slovenian art critic, Mr. Andrej Medved, wrote about her Birds: "The physical perfection which the sculptor weaves into a network of tiny signs are in the blinding, miraculous shape of a bird - like every detail and as a whole - seen as a "demonic" creatures that emerge from nothing to nothing... as a mask of horror and love." Sapana has had exhibitions in Slovenia and abroad, and she has won several awards and recognitions. Due to her hard work and dedication to ceramics, we are looking forward to seeing her new projects.



NAKIT KOT UMETNOST

dr. Petra BOLE

Tudi danes redko razpravljamo in razumevamo nakit kot umetnost, predvsem zaradi nejasnih opredeljevanj in nepoznavanja tega področja, prav zato je glavni namen tega članka spodbujanje kritičnega razmišljanja o umetniškem nakitu.

Drugačna razmišljanja v umetniškem nakitu se pričnejo pojavljati zaradi izrazitih kulturnih vplivov in gibanj, kar je povezano z družbenimi spremembami v 20. stoletju, ko se v šestdesetih letih številčneje pojavijo umetniki, ki popolnoma negirajo dotedanja pravila izdelovanja, uporabe materialov, velikosti, vrednosti in funkcije nošenja nakita. Nakit ni več okras za človeka, ki poudarja njegovo družbeno vlogo, pripadnost, bogastvo in identiteto, temveč postane predmet umetniškega raziskovanja in izražanja. Pojavlji se umetniški nakit, sočasno s spremembami v takratni družbi, ki so se dogodile tudi v arhitekturi, kiparstvu, slikarstvu, literaturi in oblikovanju. Za umetniški nakit je pomemben koncept kot eden ključnih za njegovo postavitev, ki se nakaže s pojavom konceptualne umetnosti, kar posledično pripelje do razmaha umetniške produkcije nakita. V središču zanimanja je takrat koncept razmejitve do utilitarnosti. Funkcija okraševanja postane sekundarnega pomena, iskanje meja nosljivosti pa temeljni moment na novo koncipiranega polja v umetnosti. Vprašanje koncepta v nakitu osvetljujemo tudi v luči kasnejših umetniških praks z razmahom v osemdesetih in devetdesetih letih prejnjega stoletja, ko se ta razbohoti z intenzivnostjo moči postmodernističnih dekonstrukcij okrasa, premikanj

meja nosljivosti in hibridizacije z drugimi disciplinami umetnosti, tudi kiparstva.

Koncept hibridizacije, prehajanje drugih vrst umetnosti, kot so performans, instalacija, fotografija, bodyart in kiparstvo na področje nakita, je pomemben za premislek o umetniškem nakitu. Tako so umetniške instalacije kot intervencije umetnikov na/v določenem prostoru, kjer s priovednim značajem spreminjajo percepcijo gledalca in prostora, ga osredinijo z novim pomenom in vsebino, pogoste tudi v umetniškem nakitu. Podobno kot v umetnosti šestdesetih let je tudi v nakitu instalacija sestavljena iz medsebojno povezanih objektov, z

Liesbet Bussche, Stedelijke nakit, 2009, Françoise van den Bosch Foundation, Amsterdam



določeno narativno vsebino. Vzajemno delovanje objektov je konceptualno, s priovednostjo, povezano s svetlobo, zvokom, okusom, tipom, vonjem in različnimi drugimi mediji, in se pojavlja v nakitu od sedemdesetih let dvajsetega stoletja dalje. Mnogo umetnikov nakita je prepričanih, da je običajen razstavni prostor v galerijskih vitrinah, muzejih, trgovinah kot nekakšna past, ki loči nakit od ostalega sveta in občinstva in ga spreminja v nedefiniran objekt, zato se raje poslužujejo instalacije, tudi v urbane prostorje, kot je primer nizozemske umetnice Liesbet Bussche.

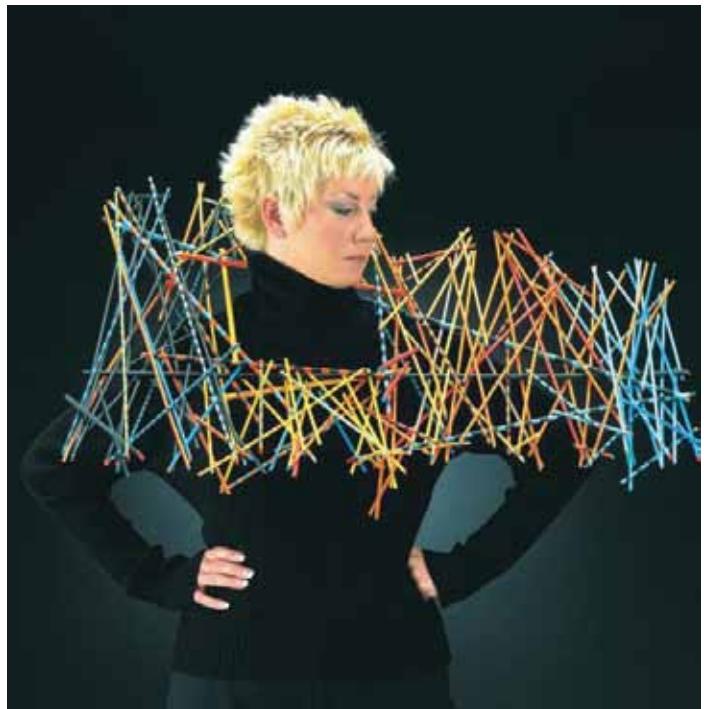
Podobno je tudi bodyart, ki je konec sedemdesetih let dvajsetega stoletja postavil telo v širšo diskusijo njegovega razumevanja preko različnih strategij, kot so: okraševanje telesa s poslikavami, tetoviranjem, brazgotinjenjem, implantanti, virtualna telesa, uporaba novih tehnologij na in v telesu, razumevanje subjektivitete, tisti kjer je telo umetnika ali drugih teles edini zapis in nosilec dogodka ali kadar umetnik sam preko umetniških intervencij raziskuje in razkriva določene fiziološke, psihološke in vedenjske človeške situacije. Telo kot medij postane sredstvo in nosilec umetniškega ustvarjanja in povezanosti z občinstvom. Med bodyartom in umetniškim nakitom lahko ugotavljamo določena razmerja. Tako je avstrijski umetnik nakita Peter Skubic leta 1982 iluzijo velikosti nakita transformiral v instalacijo, jeklen objekt velikosti 50 x 50 x 250 cm, za katero pravi: »Nakit nosi mene: sem ujetnik nakita« ob tem se človeško telo resnično lahko zapre v notranjost skulpture. Paradoks zamenjave velikosti nakita s telesom nedvomljivo izraža dialektiko formacije umetnega nakita. Številni umetniki nakita uporabljajo miselnost prostora, njenih pravil in razmerij v svojem nakitu. Pri tem lahko opredelimo dvoje. Veliko umetnikov je v času svojega delovanja izdelovalo nakit, ki je po sami formi, vsebini in duhu časa pomenil neke vrste mikro skulpturo. Na drugi strani pa je veliko umetnikov nakita, ki jim je blizu prostorsko-architektonska praksa snovanja, posledično nastaja mnogo kosov skulpturalnega nakita, ki so se razvili iz modernističnega gibanja, s svojimi temelji na osnovi Bauhaus šole.

Nakitu v svetu umetnosti danes pripada raziskovanje preko umetnikov nakita, avtorjev, muzejske, kuratorske, izobraževalne, galerijske in prodajne funkcije ter preko pokroviteljev, podpornikov in zbirateljev. Umetniški nakit



Peter Skubic, Instalacija, 2005, nerjaveče jeklo, lak

ima v primerjavi z ostalim današnjim svetom sodobne umetnosti na splošno manko prepoznavnosti, razumevanja in posledično umetniške popularnosti, vzroke za to lahko iščemo na več ravneh. Prvi vzrok je v zelo majhnem tržišču, kljub nezanemarljivemu številu umetniških akademij predvsem v državah Velike Britanije, Združenih držav Amerike, Nizozemske, Nemčije in Italije, kjer poučujejo umetniški (konceptualni) nakit. Torej šolanih umetnikov nakita ne primanjkuje, vendar se jih po končanem študiju le malo resnično ukvarja samo z nakitom kot umetnostjo, pogoste so tendence prelevitve v »komercialno« prakso izdelovanja nakita po naročilu. Drugi vzrok je v fizični in psihični težavnosti nošenja umetniškega nakita. Takšen nakit zahteva »višji nivo osebne prepoznavnosti« in drznost nositelja za izpostavljanje z nakitom. Male skulpture je pravzaprav težko nositi na telesu, kot je primer ameriške umetnice Marjorie Schick.



Marjorie Schick, skulptura za vrat A Plane of Sticks, 1986, barvan les

Tretji vzrok je dejstvo nerazumevanja vrednosti umetniškega nakita, kjer v večini še vedno prevlada tradicionalno mnenje vrednotenja nakita po vrednosti materiala (ang. melting value), kljub temu da gre za umetniški nakit, kjer naj vrednost uporabljenega materiala sploh ne bi bila relevantna. Ob tem lahko ugotovljamo močno odstopanje dejanskega trga s svojim večinskim okusom in mnenjem o vrednosti določenih materialov od strokovnega miljeja umetniškega nakita, iz katerega ta večinoma izhaja.

JEWELLERY AS ART

Petra Bole, PhD



Petra Bole

Even today jewellery is rarely discussed and understood as art, primarily due to unclear definitions and unfamiliarity with the field. As such, the main aim of this article is the intention of promoting critical reflection about artistic jewellery.

Different thinking in artistic jewellery is still occurring today as a result of very definite cultural influences and movements, as well as through changes in our society in the 20th century, when jewellery enters into the

world of art. Jewellery also changes according to the times, just like the changes that have taken place in the modern period in architecture, sculpture, painting, literature and design. The social and cultural changes associated with modernism helped to create a growing interest in artistic approaches to jewellery and the development of the art of jewellery from the 1960s to the era of postmodernism. We have to also consider the importance of the concept in jewellery as a key issue in understanding it as art in theory and practice. This leads to a discussion of the conceptual art movement that began at the end of the 1960s, when different conceptual perceptions also started to effect the creation and understanding of jewellery. This was the first time that jewellery was seen as containing a certain concept, and this caused an increase in self-consciously artistic production. In this, jewellery's traditional function of decoration became much less important, and investigating the limits of wearability became a fundamental part of the newly conceptualized field which characterized as jewellery as art and also moving it towards the sculpture.

To understand jewellery as art we have to consider different types of artistic practices in the context of the body and art jewellery, and highlight the importance of the concept of hybridization, especially with regard to different types of art, such as performance, installation, photography, body art and sculpture, and moving towards jewellery. The different relationships which are established when the practices from different types of art are applied in relation to jewellery raise the possibility of conducting a wider form of research, with the aim of proving our thesis that jewellery can be art. The linking of jewellery with other artistic fields shows that the boundaries between artistic disciplines are often blurred, and may even flow outside the scope of art.

An art installation is an intervention of an artist on / in a given space, and one that often has the narrative nature of changing the perceptions of the viewer and their relation to the space, and such practices can also be found in art jewellery. The interaction between objects, sculpture and jewellery in this context is conceptually linked to light, sound, taste, smell, and various other perceptions. Such installations can also include a variety of media, such as video, audio, projections and software. One essential characteristic of such artworks is the presence of the viewer in

the space. The concept of an installation in art jewellery is understood as the possibility of presenting jewellery in conjunction with the body and space, where the exhibition space is part of a unique experience in which the viewer enters. The role of installations in twenty-first century art jewellery is mainly reflected in the fact that a growing number of artists understand installations as an essential part of the creation and display of jewellery. An installation can thus be seen as an expressive tool to better understand the jewellery itself, and one that places it in a certain space and time, enabling greater communication with the audience. Body art came to prominence in the late 1970s, when it was placed within a broader discussion of the various strategies that can be used to modify or explore the body, such as decorating it with paintings, tattoos, scarring, and implants, or more recently the use of virtual bodies and the application of new technologies both on and in the body. On the one hand, the artist's body can be seen as the only record of the related artistic events, while on the other the artist explores his or her body through various artistic interventions and the creation of specific psychological and behavioural situations. The body as a holder of artistic creation thus becomes a medium of connection with the audience. We could investigate the relationship between body art and art jewellery in works of Peter Skubic and Gijs Bakker, where their work looks as a sculpture. Both artists took their bodies as the central entities and starting points in their works, which are recorded in documentary videos and photographs.

Many artists now produce jewellery, which, based on its form and content, is a kind of micro-sculpture. Secondly, there are many jewellery artists who have adopted certain space-architectural design practices, and thus many pieces of sculptural jewellery have been produced. Sculptural jewellery can be defined as a line of art jewellery which evolved from the modernist movement, with its foundations based on the Bauhaus School.

Jewellery is now seen as part of the art world, with much the same organizing structures, due to the efforts of authors, museums, galleries, curators, educators, sponsors, supporters, markets and collectors. However, art jewellery in general still suffers from a lack of visibility, understanding and consequent popularity in comparison with the rest of the art world, and there are several reasons for this.

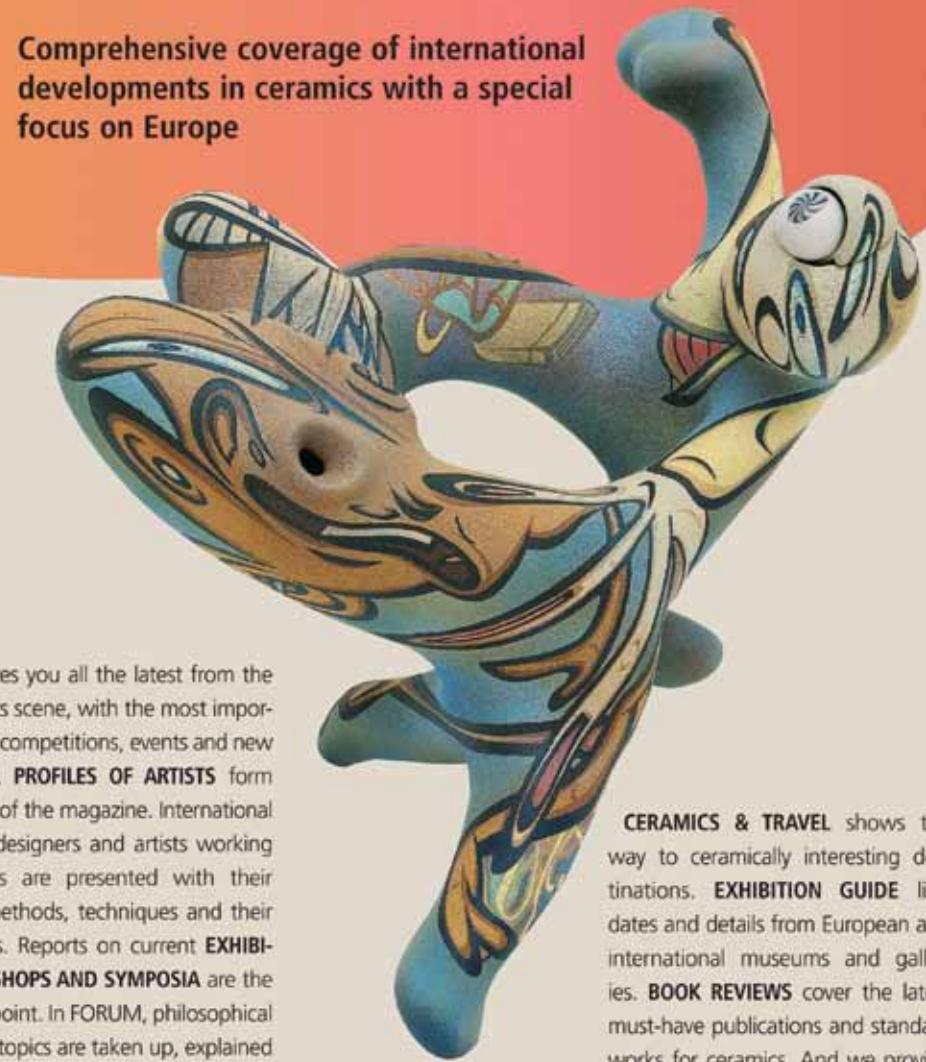
The first lies in the very small art jewellery market, despite the significant number of art jewellery academies that exist, mainly in the United Kingdom, United States, Netherlands, Germany and Italy, all of which produce well-trained artists. However, only a small number of these work with art jewellery after graduation, as most start to produce more saleable and commercial pieces instead. The second reason is the physical and mental difficulty of wearing jewellery as art. Such jewellery requires a high level of personal confidence, as a person needs to be daring enough to wear it.

The third reason is the continued lack of understanding of the value of art jewellery, as most people still have traditional opinions on the material valuation of jewellery, despite the fact that the value of the materials used in the pieces is not relevant in this context.

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PORCELAN JOHAN VAN LOON

Dorris U. Kuyken-Schneider

V svoji 50 let trajajoči karieri, je Van Loon oblikoval domiselne oblike iz keramike in tekstila na resnično virtuozen način. Ker rezultati ostajajo prese netljivi in so več kot »zgodovinsko pomembni«, posvečamo nekaj besed njegovemu opusu. V nenehnem iskanju novih oblik, je v oblikovanju porcelana napravil velik korak naprej, čemur je tudi namenjena ta predstavitev. Črpajoč iz svojih desetletnih izkušenj, je Van Loon nedavno razvil tehniko, pri kateri porcelan (poznan po svoji prosojnosti, vzdržljivosti in trdnosti) prikazuje kot pajčevinasto tanek tekstil.

Če na kratko povzamemo njegovo pot, se je le ta pričela med leti 1952 in 1956 s šolanjem oblikovanja tekstila v Amsterdamu in Köbenhavn. Po tem obdobju pa se je pričel posvečati keramičnim materialom. Od leta 1958 do 1964 je izpopolnjeval svoje znanje o keramiki pri Jos Eppens-van Veen v Harlemu, pri Thera Hofstede Crull v Amsterdamu, pri Lucie Rie na Camberwell Šoli za umetnost v Londonu, pri Stigu Lindbergu v Kaonstfackskole v Stockholm, pri keramikih, združenih v edinstveni kopiji oddelka Arabske tovarne v Helsinki (med drugimi tudi pri Kyliikki Salamaenjaara) in pri Jan van der Vaartu (vsi omenjeni keramiki 20. stoletja so sedaj že pokojni). Srkajoč znanje na svoji poti, je v teh letih Van Loon s tečaji pridobil veliko tehničnega znanja, ki mu je omogočalo svobodno izražanje svojih idej. Le redke keramikoe so lastnosti materiala tako pritegnile kot Van Loona, ki je še naprej raziskoval spremenjanje voljne gline v trdno obliko. Pogosto mu sam material predstavlja bistvo izraznosti, običajno v obliki votlega objekta, kateremu je najpogosteje odstranjen videz prvotne oblike.

Ko je Van Loon leta 1977 odšel v Koebenhaven na delo v Royal Copenhagen Porcelain Manufactory, je bil v svojih zgodnjih štiridesetih letih. Takrat je bil že uveljavljen keramik na Nizozemskem, z mnogimi samostojnimi razstavami v nizozemskih muzejih in galerijah, hkrati pa je tudi že užival ugled v tujini



na mednarodnih razstavah. V istem času je dizajniral tekstil za notranjo opremo in vodil tečaje oblikovanja tekstila na Rietveld Academy v Amsterdamu. Kasneje je poučeval keramiko na AKI v mestu Enschede in na St. Joost Academy v Bredi. Po odhodu iz tovarne Royal Copenhagen, je dodatno industrijsko izobraževanje pridobil v Rosenthalovem studiu porcelana na Bavarskem, kamor je bil leta 1980 povabljen kot oblikovalec

SLIKE

sosednja stran- "Vita Extreme" - obarvan porcelan (bone china) z zlatom- 1260°C; 2010
D15 cm x d 15 cm x h 8 cm

zgoraj- obarvan filigranski porcelan s stekleno nogo,
1260°C; 2010
D: 20 cm x d 20 cm x h 20 cm





levo - *Blossem Com* - barvan porcelan 2011
25cm b x 25cm d x 25cm h. 1260°C

desno - *Expressive Com* - barvan porcelan, 2011
25cm b x 25cm d x 25cm h. 1260°C

Ikušuznih predmetov. Z njimi je nadaljeval sodelovanje kot svobodni umetnik. V letu 1977 je za leto 1979 načrtoval samostojno razstavo v Museum Boijmans Van Beuningen v Rotterdamu (do česar na žalost ni prišlo). Delovanje v tovarni v Köbenhavnu so bile izvor novih inspiracij za Van Loona, ki se je tam naučil tehnik, katere prej ni poznal. Porcelanska glina, ki je bila na voljo na Nizozemskem, pa mu je razkrila že vse svoje skrivnosti, ni se več odzivala dovlj hitro, ni več zadovoljevala njegovih potreb in je bila preveč samosvoja ali ravno nasprotno, mu ni ponujala zadostne opore-skratka, ni več predstavljal nobenega novega izziva zanj. V Köbenhavnu, kjer je znana tovarna izdelovala porcelan že več kot 200 let, je bil ta popolnoma bel in mu je ponujal izdelovanje in žganje na način, o katerem je lahko lončar v svojem studiu samo sanjal. V tem času je bil Köbenhavnski porcelan krašen z prepoznavnimi pastelnimi barvami in sijočo glazuro, kar je bilo zanj nesprejemljivo. Takšno poslikavo se je našlo na klasičnih oblikah vaz ali skled z cvetličnimi vzorci, pticami, pomorskimi temami ter z mnogimi različnimi živalskimi figurami. Van Loon pa je na svojih vazah in skledah eksperimentiral z uporabo modre, roza in sive barve, vse kot podglazurni nanos na površino ali pa vmešanimi v samo porcelansko maso. Osebno je predstavil tovarni mnogo elementov, kateri so bili vsi sprejeti s strani oblikovalke Anne Marie Trolle pri njeni seriji elegantnih uporabnih izdelkov. Na primer, Van Loon je v notranjosti modela prilepil naključno prekrivajoč kos nebeljenega bombaža, cigar rob je obstrigel z nazobčanimi škarjami. Anne Marie Trolle je na svoje objekte nanesla prefinjeno dekoracijo, navdahnjeno z motivi z vzhoda, vendar je hkrati tudi sprejela Van Loomovo blažjo verzijo temmoku glazure, katero je precej kreprko polil po popolnoma belem porcelanu. Takšen kontrasten učinek je bil za Dance preveč krut- grob, ker sami bolj stremijo k harmoniji. Na žalost, omenjeno ni bilo nikoli realizirano v proizvodnji, razen veliko bolj »sprejemljivih« inačic oblikovalke Anne Marie Trolle. Forme, »obložene« s tekstilom, pa so se vseeno izkazale za uspešne. V Köbenhavnu se je Van Loon posvetil raziskovnju, kako daleč gre lahko z oblikovanjem kar najbolj tankih sten. Rezultat raziskovanja je bilo veliko izredno tankih in subtilnih unikatnih kosov z zaprtimi ali odprtimi stenami, ki pa niso popolnoma izključevale karakterja stila tovarne v Köbenhavnu. Od leta 1900, ko se je takšna poslikava pričela, so izdelki, narejeni v Royal Copenhagen in v drugih priznanih tovarnah, Bing & Gröndahl, krašeni z ornamenti in figuraliko, predstavljali vrhunsko virtuoznost oblikovalcev in umetnikov ter njihovo predanost v izdelovanju. Van Loom je bil prav tako unikaten pri oblikovanju izdelkov na svoj način, z perforirano strukturo in reliefno površino. Ko so Dance zaposlovali motivi iz

rastlinskega kraljestva, je Van Loom pričel uporabljati svoje izkušnje v tekstuлу in jih prenašati na izdelke, s svojimi gibajočimi stenami- ki so bile narejene iz porcelana ali prilepljenega tekstila. Odcepil se je od danske prefinjenosti, s pogostim zaključevanjem svojih vaz z nazobčanimi ali valovitimi robovi, ki nakazujejo neskončnost, medtem, ko so Danci ostali pri strogo določu krašenih objektih.

Van Loonovo eksperimentiranje v porcelanu, ga postavlja v vrsto lončarjev in umetnikov, ki so stoletja dajali poseben poudarek naravnemu prosojnemu porcelanu z nanašanjem in uporabo perforacij vseh vrst. Iz Kitajske smo seznanjeni s tehniko perforianja sten z zahtevnimi

vzorci iz zgodnjega obdobja Sungove dobe (960-1260), katero so potem kopirali povsod. Kitajska »riževa« tehnika navdušuje po celem svetu do današnjega dne, kakor tudi Western tehnika peskanja ali jedkanja, s katerima tudi lahko dodatno oblikujemo stene. Na Danskem se kamenina, med ostalim, uporablja tudi kot ognjevarna posoda, ki se pri visoki temperaturi žganja spremeni v bege/sivo barvo. Skrček je približno enak, kot pri porcelanu. Van Loon je kombiniral dve vrsti gline in se je izkazal z baročno dekoriranimi predmeti, tako v smislu kontur in sten, kjer v kombinaciji sive in bele pride do izjemo privlačne zunanjosti, vendar pa izdelki niso bili več za uporabo v pečici. V tovarni Royal Copenhagen je bila večina izdelkov žgana v električnih pečeh. Na razpolago pa so imeli tudi manjšo peč na trda goriva, ki se je lahko uporabljala za omejeno količino izdelkov. V tej peči glazirani izdelki so bili manj svetleči od tistih, žganih v električnih pečeh. Mehko satinasti sijaj je povzročil čudoviti efekt na porcelanu z celadon glazuro. Navedeno je veljalo predvsem za dekorirane izdelke, katerih oblika je bila klasična ali bolj prostota oblikovana. Van Loonov nenavaden pristop k oblikovanju, tako kamenine in porcelana, izhaja iz njegove domišljije in delno tudi iz tradicije. Iskanje meja mogočega predstavlja mnogim lončarjem in oblikovalcem velik izziv. Mogoče zato ni presenetljivo, da večina prostota oblikovanih form iz tega področja, izvira iz vzhodne Evrope. Ne nazadnje se je čudež ponovnega odkrivanja porcelana v začetku 18. stoletja, pojavit na vzhodni nemški meji v Saški regiji. Kmalu po letu 1700 so določena testiranja s čipko izvajali tudi v Maissnu, kot eno izmed zahtevnih aplikacij. Še posebej v 20. stoletju, se je veliko različnih umetnikov (med drugimi Maria Teresa Kuczinska, roj. 1948 na Poljskem) osredotočilo na figuraliko, grajeno iz tankih slojev porcelana. Če dodamo temu še velik vpliv v Ameriki živeče umetnice Ruth Duckworth (roj. v Hamburgu) in njenemu nenavadnemu nanašanju materiala, so možnosti svobodnega izražanja v porcelanu postale brezmejne. V ustvarjalnem opusu Johan van Lonna, sta se tradicija in inovacija združili v oblikovanju novega poglavja v porcelanu.





JOHAN VAN LOON

PROFILE

Rodil se je 1934 v Rotterdamu. 1952-1956 je obiskoval Rietveld Academie, za oblikovanje tekstila v Amsterdamu. 1960 je bil na študijskem potovanju po Skandinaviji, Arabiji in delal v keramičnem ateljeju Kylikki Salmenhaara. 1961-1962 je obiskujeoval Camberwell Art School, in se izobraževal pri gospe Lucie Rie v Londonu. 1963-1964 se je dodatno izobraževal v Konstfackskolan šoli v Stockholmu pri Stigu Lindbergu. 1966-1986 je bil profesor na številnih umetniških akademijah na Nizozemskem in tako na področju keramike kot tudi teksta. 1976-1977, ga je Porcelain Factory Kongelige Porslin Kopenhagen povabila k oblikovanju unikatnih predmetov iz porcelana. Od leta 1980 je deloval kot svobodni oblikovalec v tovarni porcelana Rosenthal, v mestu Selb v Nemčiji. 1986 je postal član Mednarodne akademije za keramiko v Ženevi. 1986-1987 je pridobil delovno štipendijo na Ministrstvu za kulturo. 1994 je bil povabljen kot gostujuči profesor na Hochschule für Kunst und Design, Burg Giebichenstein, Halle. 1994 je pričel z oblikovanjem stekla v studiu De Oude Horn, Acquoy. 1995 je bil povabljen kot gostujuči profesor na Institut für Künstlerische Keramika, Höhr-Grenzhausen, Nemčija. V letu 1997 je deloval na EKWC, Den Bosch. 2002/2004 je sodeloval z muzejem teksta v Tilburgu.

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IZJAVA

Osnova mojega samostojnega dela ni toliko formalna, vendar jo veliko raje oblikujem brez besed.

Mene ne zanima ustvarjanje reda v kaosu, sem preveč kaotičen, impulziven in nestepn. Za mene so oblike in oblikovni elementi, ki jih uporabljam, uvod v nekonvencionalne igre in intuitiven eksperiment. Pri tem me funkcija, naključna funkcija ali ne-funkcija ne zanima, zame so to pojmi, ki se ponujajo kot končni objekt. To je kot poezija materiala, ki zveni v sebi in kar je zelo težko opisati z besedami, ki mi kažejo, da so moja dela živa.

Ulice so polne občudovanja vrednih obrtnikov, ampak tako malo je praktičnih sanjačev.
MAN RAY

Kaj mi je všeč v umetnosti, ni popolnost, ki je varljiva, jaz ljubim živahno življenje.

Dorris U. Kuyken-Schneider je nekdanja skrbnica Muzeja Boijmans Van Beuningen, Rotterdam Dordrecht.



Curly Stone - Coloured thermo material - 2010, D: 25 cm x d 12 cm x h 20 cm - 1260°C

Porcelain by JOHAN VAN LOON

Dorris U. Kuyken-Schneider

Throughout his 50-year-long career, Van Loon has fashioned imaginative forms from ceramic and textile materials in a manner that is truly virtuoso. As the results continue to be surprising, it is more than of merely 'historic importance' to devote a few words to his oeuvre. At present he has taken a further step in porcelain – on which this short introduction specifically concentrates – in his continual search for new forms. Drawing upon his decades of experience, Van Loon recently developed a technique in which porcelain (known besides its translucence for durability and strength) appears to evanesce into gossamer-thin textile.

A brief summary of what led up to this begins with his schooling in textile design in Amsterdam and Copenhagen between 1952 and 1956. After that he became interested in ceramic materials. From 1958 to 1964 he mastered the skills of a ceramicist, working under Jos Eppens-van Veen in Haarlem, Thera Hofstede Crull in Amsterdam, Lucie Rie at the Camberwell School of Art in London, Stig Lindberg at the Konstfackskole in Stockholm, the ceramicists in the unique-copy department of the Arabia factory in Helsinki (including Kylikki Salmenhaara, among others) and Jan van der Vaart. (All of the above 20th-century ceramicists are now dead.) Absorbing everything that came his way, over the course of the years Van Loon gained the great technical proficiency that gives him the freedom to express the wealth of his ideas. Few ceramicists are so intrigued by the characteristics of

the material as Van Loon, who continues to broaden his grasp of rendering malleable clay into permanent form. Often the material itself is the locus of expression, usually taking the form of a container, however far removed that may be from its original function. When Van Loon went to Copenhagen in 1977 to work at the Royal Copenhagen Porcelain Manufactory, he was in his early 40s. By then, he had already become a well-known ceramic artist in the Netherlands through a number of solo and group exhibitions in Dutch museums and galleries, but he also enjoyed a reputation abroad through international exhibitions. At the same time, he had been designing textile for interiors and teaching a course in textile at the Rietveld Academy in Amsterdam. Later he had taught ceramics at the AKI in Enschede and the St. Joost Academy in Breda. After leaving Royal Copenhagen, he gained additional factory experience at Rosenthal Studio Porzellan in Bavaria, where he was invited to design forms for luxury artefacts in 1980. He continued to work for Rosenthal off and on as a freelance artist. In 1977, however, this had not yet occurred, and plans were being made for a solo exhibition in 1979 at the Museum Boijmans Van Beuningen in Rotterdam. The activities at the Copenhagen factory were a new source of inspiration for Van Loon, who learned techniques with which he had not previously been familiar. The porcelain clay that was available in the Netherlands had yielded all its secrets, did not react readily enough, was not conducive to refinement, was too temperamental or, on the contrary, did not offer enough resistance – in short, it no longer held any challenges for him. In Copenhagen, the porcelain that had made the factory famous for 200 years was pure white and offered handling and firing possibilities of which a potter in his own studio could only dream. So at the time, the Copenhagen porcelain embellished with the familiar pastel colours and shiny glazes appealed to him tremendously. One could find these colours on classic vases with representations of flowers, birds, maritime scenes and seascapes and on the numerous animal figurines. Van Loon experimented with using the blues, pinks and greys on his own vases and bowls, both as underglazing applied to the surface and mixed with the paste of the porcelain itself. He personally introduced to the factory several elements which were above all adopted by the designer Anne Marie Trolle in her series of elegant utilitarian objects. For example, Van Loon attached randomly overlapping pieces of unbleached cotton, their edges finished by cutting with pinking shears, to the inside of moulds. She applied sophisticated decorations inspired by Eastern motifs to her objects, but she also adopted from Van Loon a milder version of temmoku glazing, which he himself had poured on the bright white porcelain in a rather bold manner. This strongly contrasting effect was probably too harsh for the Danes, who generally strive for harmony. Unfortunately, it was never really taken up in their production, except in the much more ‘respectable’ version by Trolle. The moulds lined with textile proved to be a success, however. In Copenhagen, Van Loon experimented with discovering how far he could go in making the wall as thin as possible. The results were several extremely thin and subtle one-of-a-kind pieces with closed and openwork walls that were not wholly out of character with the style of the Copenhagen factories. For around 1900, as it happens, objects had been made at the Royal Copenhagen and the other famous factory, Bing & Gröndahl, with floral ornaments and figurative representations that express the extreme virtuosity of the designers and artisans, and their dedication in making them. Van Loon was equally single-minded in realizing objects of his own design, both with perforated structures and relief work. Where the Danes employed motifs from the plant kingdom, Van Loon put his textile experience to use, with the walls appearing to be woven – of either porcelain or stiffened fabric. He did, however, break away from the perfection of Danish finesse by often finishing his bowls and vases with frayed, serrated or wavy edges that point to the beyond, whereas the Danes stay within the strictly defined contours of the object. Van Loon’s experiments in porcelain place him in a long line of potters and artists who throughout the centuries have given an extra accent to the natural translucence of

porcelain by applying perforations of all kinds. From China, we are familiar with walls cut out in complicated patterns from the early Sung period (960-1260), which subsequently were copied everywhere. The Chinese ‘rice grain’ technique is also employed ‘everywhere’ to this day, just as is the later Western sandblasting and etching technique with which the wall can also be treated. In Denmark, a stoneware material used for ovenware bowls, among other things, turns a beige/gray when fired at high temperatures. Its shrinkage is approximately equal to that of porcelain. Van Loon combined the two clays and came up with baroquely decorated objects both in terms of contour and wall, which in their combination of gray and white are extremely attractive but not at all appropriate for the kiln. In the Royal Copenhagen factory, the major part of the production is fired in electric kilns. However, there was also a small coal-powered kiln that could be used for a limited number of objects. In here, glazes could be fired so that they were less shiny than when baked in the main kiln. The result was a soft satiny sheen, which had a really beautiful effect on porcelain with celadon glazing. The above mainly concerns the decoration of objects, whose shape can be either ‘classic’ or ‘free’. Van Loon’s idiosyncratic approach to design in both stoneware and porcelain stems from his imagination, but at the same time is part of a tradition. Porcelain in particular seems to challenge designers and potters to seek the limits of what is possible. Perhaps it is not surprising that much of the free-form design in this area comes from Eastern Europe. After all, the wonder of the rediscovery of porcelain took place at the beginning of the 18th century in Germany’s eastern border region of Saksen. Shortly after 1700, experiments were already being done in Meissen with lacy as well as very heavy applications. Especially in the 20th century, various independent ceramicists (among others, Maria Teresa Kuczinska, b. 1948 in Poland) concentrated on figures built up from very thin layers of porcelain, for example. Add to that the great influence of the American-based Ruth Duckworth (b. 1919 in Hamburg) and her unusual applications of the material, and the possibilities of free expression in porcelain seem endless. In the oeuvre of Johan van Loon, all these traditions and innovations come together to form a new chapter in porcelain

STATEMENT

The basis of my autonomous work is not so much formalising but far rather formulating without words.

I am not concerned with creating order in chaos, I am too chaotic myself for that, impulsive and impatient.

For me, the forms and formal elements that I use are an introduction to unconventional play and intuitive experiment. In this, it is not function, apparent function or non-function that interest me, to me these are concepts that offer themselves with the finished object. It is far rather the poetry of the material that resonates within itself, and which is very difficult to put into words, which show me that my works are alive.

The streets are full of admirable craftsmen, but so few practical dreamers.
MAN RAY

What I love in art is not perfection, that is deceptive, I love vibrant life.

Dorris U. Kuyken-Schneider is the former conservator of Museum Boijmans Van Beuningen, Rotterdam Dordrecht.

VITA IVIČIČ

Vita Ivičič je mednarodno nagrajena oblikovalka oblačil, blaga in instalacij prostorov. Svoje znanje in izkušnje je izpopolnila s študijem oblikovanja v Londonu, kjer se je specializirala v smeri oblikovanja pletenin. Navdihujo jo narava in naravno, preoblikovanje tradicionalnega v moderno.

Pri svojem delu daje poudarek na uporabi izbranih naravnih materialov ter kakovostni, trajnostni izdelavi samih proizvodov. Uporablja vzorce, ki jih najde v naravi. Navdihujo jo rožnati vzorci, ki jih pogosto z naravnim tiskom prenese na tkanine. Uporablja predvsem povsem naravne barvne ekstrakte. V svojih dizajnih upodablja lepoto narave. Poleg formalnega izobraževanja v Londonu svoje znanje nenehno bogati z raziskovanjem tradicionalnih načinov izdelave pletenja, tkanja in tiska, ki ga uporabljajo v različnih delih sveta. Kadar ne dela v studiu svoj čas porabi za sprehode po rožnih poljih in gozdu, kjer najde svoj mir.

Vita Ivicic is Slovenian born awarded designer. She graduated from prestigious Chelsea College of Art & Design and Central Saint Martins College of Art & Design London where she studied Textile Design specializing in Knitwear. Since graduation she is designing new Womenswear collections, curating exhibitions and exploring how to modernize production of traditional textiles.

Her work is based and inspired by sustainable design. She finds her inspiration in all kind of floral elements and flowers, nature, found objects, vintage textiles and traditional materials from all over the World. She is using only natural dyes and working with natural materials such as hand-woven linen, Slovenian wool, Kibisu silk from Japan.

She spends her time wandering and dreaming on flower fields and forest when she is not working in her studio. She likes being surrounded with beautiful objects, people and positive energy.

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MALI GRAD V KAMNIKU

Besedilo in foto: ddr. Damir Globočnik

Kamnik se je v 13. stoletju razvil v eno najpomembnejših mest na Kranjskem po zaslugu srednjeveške poti, ki je potekala skozi Tuhinjsko dolino. Prehod mimo Kamnika sta nadzirala dva gradova.



Oba so dali postaviti bavarski grofje Andeški. Gornji oziroma Stari grad je stal na Bregantovi gori, na skalnem grebenu tik nad mestom pa je bil zgrajen Mali grad.

Mali grad, ki se dviguje na strmi razpotegnjeni pečini med kamniškim mestnim jedrom in predmestjem Šutna, sta v 16. stoletju poškodovala potres in požar. Gradu niso več obnavljali, zato je začel propadati. Kamenje so uporabili za gradnjo hiš. Ohranila se je grajska kapela. Čokat stolp je rekonstrukcija renesančnega obrambnega stolpa, ki je zgrajen na temeljih romanskega stolpa iz 11. stoletja. Grajska kapela je eden osrednjih spomenikov romanske arhitekture v Sloveniji.

Od 12. do 13. stoletja zgrajena ter v gotiki in baroku predelana kapela ima trietažno zasnova (zgornja in spodnja kapela ter kripta oziroma hranišče

relikvij). Kapelo obdaja nadstrešni obhodni hodnik, ki ga na južni strani prekinja kasneje dozidana zakristija z gotskim portalom. Najkasneje v 15. stoletju je bil dodan zvonik, ki je v baroku dobil značilno čebulasto streho. V spodnjo kapelo vodi stopničasto poglobljen romanski portal, ki ima ob straneh po dva stebriča in na vrhu polkrožen lok. Timpanon krasí plitev relief s križem v sredini in dvema angeloma ob straneh. Na konzolah sta reliefni podobi leva in zmaja. Kamniški rojak, umetnostni zgodovinar dr. Emilian Cevc je uspel razbrati sporočilo portala: enakokraki križ naj bi simboliziral Kristusa, lev in zmaj ob njegovem vznožju pa tvorita ilustracijo 90. (91.) psalma (»Stopal boš čez gada in modrasa, z nogo poteptal leva in zmaja«). Relief iz konca 11. stoletja naj bi bil ostanek starejše kapele na tem mestu.

Ladja spodnje kapele ima danes baročen banjast obok. Majhen prezbiterij ima kvadraten tloris. Na severni strani, pred vhodom v prezbiterij je ozko stopnišče v kripto pod prezbiterijem. Kripta je obokana z vzdolžnim banjastim obokom.

Iz spodnjega prezbiterija vodijo na vsaki strani stopnice v zgornjo kapelo, ki naj bi nastala v začetku 13. stoletja. Zgornja kapela ima enako veliko ladjo z ohranjenimi romanskimi okni, namesto kvadratnega prezbiterija pa polkrožno apsido. Dvoje poznoromanskih stebrov poudarja slavoločno steno, ki ločuje ladjo od apside. Zgornja ladja je obokana z gotskim zvezdastim rebrastim obokom s figuralnimi sklepniki, ki je delo domače kamnoseške delavnice iz sredine 15. stoletja. V spodnji ladji so ostanki gotskih fresk iz začetka 16. stoletja (sv. Erazem, del votivne slike z donatorjevo družino), ki jih prekriva poslikava iz leta 1828 (prvotna zavetnica kapele sv. Marjeta in sedanji zavetnik sv. Eligij, sv. Florijan, sv. Primož in sv. Felicijan ...). Freske v prezbiteriju so delo Janeza Potočnika iz 1771. Predstavljena je legenda zavetnika kapele sv. Eligija: obujanje mrtvih, ozdravljenje bolnikov in obsedencev, tolažba jetnikov, sv. Eligij kuje prestol. Kovaški grb z letnico na temenu slavoločne stene priča, da je bil naročnik poslikave ceh kovačev. Pod baročnimi freskami so gotske poslikave iz začetka 15. stoletja.

Baročne freske prekrivajo tudi stene spodnje kripte. Freske naj bi pri Francu Jelovšku naročil župnik Maksimilijan Leopold Rasp. Jelovškov avtoportret naj bi bil skrit v eni od angelskih glavic na oboku kripte.



Legenda o kamniški Veroniki

Zanimiva je pravljica o kamniški Veroniki, ki naj bi živela na Malem gradu. Legenda je znana v več verzijah. Ena izmed njih govori o grajski gospodični Veroniki in beraču. Lepa in trdosrčna grofica Veronika je bila zelo skopa. V grajski kleti je hrnila polne kadi denarja. Na grajska vrata je potrkal berač in prosil za miloččino. Grofica je v jezi tako močno udarila po kamnu, da se je naredila luknja (še danes naj bi bil na ostankih poznogotskega vhodnega portala viden odtis njene pesti), in dejala, da raje pri priči postane kača, kot pa da bi beraču dala en sam krajcar. Ob teh besedah se je Veronika od popka navzdol spremenila v grdo kačo. Berač je izginil, grad pa se je porušil. Lik kamniške Veronike – pol ženske in pol kače – ima Kamnik v svojem grbu. Pričoved o bajeslovni kamniški Veroniki skriva v sebi vsaj kanček resnice. Njena podoba je daljna potomka sirene oziroma ribe Faraonike, pol ribe in pol ženske, ki nosi svet. Še pomembnejša se zdi povezava z likom sv. Marjete, ki ima za atribut zmaja. Na nekaterih starejših upodobitvah kamniškega mestnega grba je namreč jasno razvidna podoba sv. Marjete z zmajem, ki je bila prvotna zavetnica kapele na Malem gradu.

Z malograjskega hriba se odpri lep pogled na mesto z okolico in Kamniške planine.

Little Castle in Kamnik

Text and photographs: Damir Globočnik, PhD

In the 13th century Kamnik developed into one of the most important cities in the Kranjska region, thanks to the medieval route through the Tuhinjska valley. The passage past Kamnik was overseen by two castles.

Both were built by the Bavarian Counts of Andechs. The Old Castle stood on Bregant mountain, and the Little Castle was built on a rocky ridge just above the town.

The Little Castle, standing on a steep stretched cliff above the city centre and the suburb of Šutna, was hit by an earthquake and fire in the 16th century. The castle was not renovated and therefore began to collapse. They used the stones to build houses. What remained was the castle's chapel. The stocky tower is a reconstruction of a renaissance defence tower, based on the foundation of a Romanesque tower from the 11th century. The castle's chapel is one of the most important monuments of Romanesque architecture in Slovenia.

The chapel was built in the 12th and 13th century and remodelled in Gothic and Baroque; it has a three-storey design (upper and lower chapel and the crypt or relics storage). The chapel is surrounded by a hall, interrupted on the South side by a vestry with a Gothic portal that was built later. In the 15th century at the latest, a bell tower was added, characterised by a Baroque bulbous roof.



Leading into the lower chapel is a Romanesque portal with two posts on the side and a semi-circular arc on the top. The tympanum is decorated by a shallow relief with a cross in the middle and two angles on the side. The consoles have a relief image of a lion and a dragon. A Kamnik native, art historian Emilijan Cevc, PhD, managed to decipher the message of the portal: the cross symbolises Christ, the lion and dragon are an illustration of the 90th (91st) psalm ("You will tread on the lion and the cobra; you will trample the great lion and the serpent"). A relief from the end of the 11th century is said to be a remainder of an older chapel that stood there.

The nave of the lower chapel has a Baroque barrel arch. A small presbytery has a square floor plan. On the North side, in front of the entrance to the presbytery, is a narrow stairway into the crypt under the presbytery. The crypt is vaulted with a longitudinal barrel arch.

From the lower presbytery, stairs on each side lead to the upper chapel, built at the beginning of the 13th century. The upper chapel has a similar nave with preserved Romanesque windows, in place of a square presbytery there is a semi-circular apse. Two late Romanesque pillars emphasise the wall that separates the nave from the apse. The upper nave has a Gothic starry ribbed vault with the figural bosses, the work of local stonemasonry workshop in the mid-15th century.

The lower nave has the remains of Gothic frescoes from the 16th century (St. Erasmus, part of votive images of the donor's family), which are covered by paintings from 1828 (original patroness of the chapel of St. Margaret and current patron St. Eligij, St. Florian, St. Primož and St. Felicijan,...). The



frescoes in the presbytery are the work of Janez Potočnik from 1771. They present the legend of the chapel's patron, St. Eligij: the revival of the dead, healing the sick and possessed, comforting of prisoners. Blacksmith's coat of arms dated at the apex of the arch wall shows that the donor for the paintings was the blacksmith guild. Under

Baroque frescoes there are Gothic paintings from the beginning of the 15th century.

Baroque frescoes also cover the walls of the lower crypt. The frescoes were said to be ordered to Franc Jelovšek by mayor Maksimiljan Leopold Rasp. Jelovšek's autoportrait is supposed to be hidden in one of the angel's faces at the arch of the crypt.

Legend about Countess Veronika

There is an interesting fairy-tale about Veronika of Kamnik, who lived in the Little Castle. There are multiple versions of the fairy-tale. One of them is about the Countess Veronika and the beggar. The beautiful and cold countess was very stingy. She had tubs full of money in the castle's cellar. A beggar knocked on the door of the castle and asked for charity. Countess angrily hit a rock so hard with her hand, that she made a hole in it (an imprint of her fist can still be seen in the remains of the late Gothic entrance portal) and said that she would rather turn into a snake than give him a single penny. When the words left her mouth, she turned into an ugly snake from the waist down. The beggar disappeared and the castle crumbled.

The figure of Veronika of Kamnik - half woman, half snake - is part of the city's coat of arms. The tale of Veronika contains at least a grain of truth. Her image is a far descendant of a mermaid, a Pharaoh fish - half fish, half woman, carrying the world. A connection with the figure of St. Margaret seems even more important, having the attribute of a dragon. Some of the older depictions of Kamnik's coat of arms show a clear image of St. Margaret with a dragon, the original patron of the chapel of Little Castle.

From the hill of Little Castle, a lovely view of the city with its surrounding mountains opens up.

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Barba in Niko Štembergar Zupan

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