



V-OGLJE

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3

12. MEDNARODNI SIMPOZIJ UMETNIŠKE KERAMIKE INTERNATIONAL SYMPOSIUM OF CERAMIC ART V-OGLJE 2017 ŠENČUR SLOVENIJA





KIRSI KIVIVIRTA



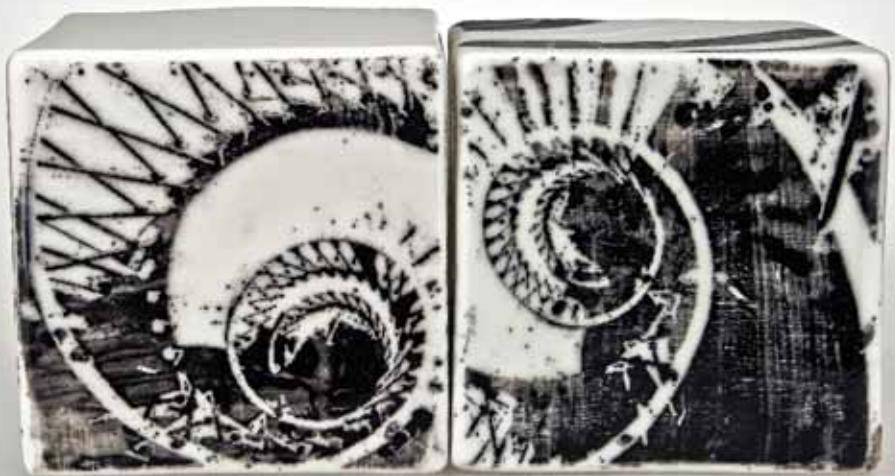
SHAMAI SAM GIBSH



BARBA ŠTEMEBERGAR ZUPAN



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NIKOLAJ ZUPAN



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MEDNARODNI SIMPOZIJ UMETNIŠKE KERAMIKE V-OGLJE 2017

Barba Štembergar Zupan



Naše življenjske izkušnje so odraz našega dela, razmišljanja in razumevanja. Tisto kar delamo in verjamemo je odraz naših notranjih prepričanj in izkušenj, ki smo si jih ustvarili že od otroštva, v naključnih situacijah, ob učenju in spoznavanju novega, sproti...

Stare navade in miselnosti je težko preseči, pa vendar to ni nemogoče. Srečevanje s kolegi iz drugih okolij, delo z njimi in pogovori so temelji za nova spoznanja, včasih rešitve problemov, so navdihujče spodbude ali iskrene kritike, prenos osebnih izkušenj, so osnova za lepe spomine, ki vplivajo na osebno rast, vzbujajo radost in so zelo pomembna za ustvarjalne

navdihe. Zato je v življenju zelo pomembno ohraniti željo po znanju, nenehnem izpopolnjevanju in visokih kriterijih.

Letošnji udeleženci simpozija V-oglje smo bili: Kirsi Kivivirta, Steve Hilton, Shamai Sam Gibsh, Heide Nonnenmacher, Annette Schwarte, Sapana Gandharb, Nikolaj Zupan in Barba Štembergar Zupan. Za krajši čas so se nam pridružili še gostje: Nikolaj Mašukov, Andreja Gregorič, Kiki Klimt, Huberto Široka, Alenka Gololičič in Klaudija Košenina.

Na začetku našega druženja je Steve povedal, kako se je njegov tri in pol letni sin zamislil ob novici, da oče odhaja v Slovenijo. Vprašal ga je, »Ali so tam vsi počasni?« (Slovenia) in ali obstaja tudi **Fastenija**. Slovenci smo navajeni v imenu svoje države prepoznati le ljubezen (**Slovenia**). Če pa združimo oboje bi lahko rekli, da pri nas, kjer je ljubezen, vse teče počasneje, oziroma, da lahko obiskovalcem ponudimo ljubeznivost in umirjenost.

Naš simpozij je kar prehitro minil, a z veliko mero medsebojnega sodelovanja, prijetnega druženja in veliko izmenjav znanj ter izkušenj. Najprej smo imeli predstavitev umetnikov v Muzeju občine Šenčur, kjer so za kulturni program poskrbeli domačini: pevka Petra Kranjec iz KUD Visoko in ljudski pevci Hiše čez cesto iz Milj. Delo in ustvarjanje je potekalo na sedežu Zavoda V-oglje. Še nikdar doslej niso bila srca umetnikov tako široko odprta. Lepo je bilo užiti pretok znanj in razmišljaj, izkušenj in navdihov. Dogajalo se je, kot bi poslušali Konfucija: «Slišim in pozabim. Vidim in si zapomnim. Naredim in razumem.»

Nastala so zelo raznolika dela, uporabljali smo različne gline, porcelan in žgali na zelo različne načine. Spoznali smo čisto nove veščine dela s porcelanom, printanje na keramiko, vodno gravuro, mlečno žganje, zgradili smo papirnato peč, žgali redukcijo v komori, in uživali pri opazovanju raznolike površinske obdelave naših del. Dva dni so se naši umetniki posvetili delu z bronom v podjetju Livartis d.o.o. v Volavljah. Družina Kamšek nam je na široko odprla svoja vrata. Z nami so delili svoje znanje, nas učili novih spretnosti, postopkov dela in nas gostili kot dobre prijatelje.

Po eno umetniško delo vsakega umetnika ostane v stalni zbirki umetniške keramike v Muzeju občine Šenčur, dela v bronu ostanejo umetnikom. Ostanejo jim tudi spomini na izlete po naši lepi mali državi, kjer so si lahko ogledali Postojnsko



Družina Kamšek z udeleženci simpozija V-oglje 2017

jamo, se sprostili na Portoroški plaži, se peljali ob Soči do Kanala in naprej čez Vršič. V Kropi smo si ogledali vigenjc in kovanje žebljev, po Kropi nas je peljal Slavko Mežek. Obiskali smo Bled, Planinski muzej v Mojstrani, slap Peričnik in dolino Vrat. Vmes smo dobro jedli in se sladkali s kremšnitami podjetja Conditus (leta 2015 je bila njihova Blejska kremšnita na EXP-u v Milanu izbrana med 10 sladic na svetu, ki jih nikakor ne smete zamuditi). Tudi potica, naša tradicionalna sladica, je našim gostom poznana. Martinov golaž je tradicionalen in privabi mnoge naše prijatelje, da nas obiščejo. Golaž iz svežih gob nabranih v primorskih gozdovih pa je tradicionalen obrok Laure in Lojza. Mnoge dobrote so nam prinesli prijatelji, sorodniki in sosedje. Brez pomoči vseh teh najinjih dragih in zvestih ljudi, ki nama pomagajo sanjati najine sanje, simpozij nebi tako uspel. Zato se vsem, ki so na raznolike načine pomagali iz vsega srca zahvaljujem.

Dela, ki so nastala na 12. Mednarodnem simpoziju umetniške keramike

V-oglje je letos ocenila umetnostna zgodovinarka, gospa Polona Škodič. Ni imela lahkega dela, saj je sodelovalo veliko avtorjev in nastalo je veliko zelo raznolikih del. Portrete umetnikov je ustvaril mladi in že prepoznavni študent fotografije Klaudi Sivore Mikelj, ki ga je za to nalogu izbral izr. prof. Arne Hodalič.

Letošnji simpozij je bil navdih, da naslednje leto izpeljemo okroglo mizo, pogovor o odnosu do stroke, upoštevanju izkušenj in o različnih pogledih na keramiko kot zvrst umetnosti. Saj napredek ni mogoč brez sprememb v mišljenju, brez upoštevanja razvoja in trdega dela, pri katerem pa raznoliki pristopi ohranajo raznolikost izražanja v materialu, ki nam je skupen.

INTERNATIONAL SYMPOSIUM OF CERAMIC ART V-OGLJE 2017

Barba Štembergar Zupan

Our life experiences are a reflection of our work, our thinking, and understanding. What we do and believe is a reflection of our internal beliefs and experiences, which we have created since childhood, in random situations, learning and discovering something new.

Old habits and thoughts are difficult to overcome, but this is not impossible. Meeting with colleagues from other backgrounds, working and talking with them are the basis for new insights, solutions to problems, inspiring incentives, constructive criticism, and the transfer of personal experiences. These are the basis for nice memories that affect personal growth, excite joy, and are very important for creative inspiration. Therefore, it is necessary to maintain a desire for knowledge, constant improvement, and high criteria in life.

This year's participants of the V-oglje Symposium were: Kirsi Kivivirta, Steve Hilton, Shamai Sam Gibsh, Heide Nonnenmacher, Annette Schwarte, Sapana Gandharb, Nikolaj Zupan, and Barba Štembergar Zupan. For a short time, we were joined by guests: Nikolaj Mašukov, Andreja Gregorič, Kiki Klimt, Huberto Široka, Alenka Gololičič and Klaudija Košenina.

At the beginning of our gathering, Steve told us how his three-and-a-half-year-old son imagined the news that his father was going to Slovenia. He asked him, "Are they all slow there?" (*Slovenia*) and whether there is also *Fastenia*. But Slovenes are more accustomed to recognizing love in the name of our country (*Slovenia*). But if we unite both, we could say that here, everything flows slower, and that we can offer to our visitors love, kindness, and tranquility.

Our Symposium has gone too fast, but with a great deal of mutual cooperation, pleasant socializing, and many exchanges of knowledge and experience. First of all, we had presentations of artists at the Museum of the Municipality of Šenčur, where the local people took care of the cultural program: the singer from "KUD Visoko" Petra Kranjec and the folk singers from the "House across the road" from Milje. Work and creation took place at the headquarters of the Institute V-oglje. Until now, the hearts of the artists had not been so wide

open. It was nice to enjoy the flow of knowledge and thoughts, experiences and inspiration. It was as if you were listening to Confucius: "I hear and I forget. I see and remember. I do and understand." A variety of works were created. We used different clay and porcelain, and burned them in very different ways. We



Nikolaj Zupan, Barba Štembergar Zupan, Karin Cunja, Andrej Štembergar Zupan, Anže Štembergar Zupan, KALUDIJA KOŠENINA; foto: arhiv V-oglje

learned quite a few new skills in work with porcelain, printing on ceramics, water engraving, and milk burning. We built a paper furnace, burned the reduction in the chamber, and enjoyed watching various surface treatments of our works. For two days, our artists devoted themselves to working with bronze at Livartis d.o.o. in Volavlje. The Kamšek family opened their doors wide open. They shared their knowledge with us, they taught us new skills, work procedures, and hosted us as good friends.

One artistic work of every artist remains in a permanent collection of art ceramics at the Museum of the Municipality of Šenčur, while the works in bronze belong to the artists. They also have memories of trips around our beautiful little country, where they could see the Postojna Cave, relax on the Portorož beach, take the boat on the Soča river, and continue across the mountain top Vršič. Slavko Mežek showed us the small village, Kropa, where we saw the old mint and how they forge nails. We visited Bled, the Mountain Museum in Mojstrana, the Peričnik Waterfall, and the Vrat Valley. In the meantime, we ate well and sweetened ourselves with a special creamy cake, kremšnita (in 2015, the kremšnita from Bled at EXPO in Milan was selected among 10 desserts in the world that you should not miss). Potica, another traditional dessert, was also presented to our guests. Many goodies have been brought to us by friends, relatives, and neighbors. Martin's

goulash is traditional and attracts many of our friends to visit us. The goulash made of fresh mushrooms gathered in the coastal forests is a traditional meal of Laura and Lojze. An unforgettable evening was organized by Janez Jocif with his family and friends. In his home garden, he prepared an evening concert of old music, together with singer Marta Močnik Pirc.

Without the help of all these dear and faithful people who help us dream our dreams, the Symposium would not succeed. That is why I am grateful from the bottom of my heart to all those who helped in a variety of ways.

Works created at the 12th International Symposium of Artistic Ceramics V-oglje were this year evaluated by art historian Ms. Polona Škodič. She did not have an easy job, as many authors collaborated, and many very diverse works were created. Her assessment, together with a transparent exhibition at the Museum of the Municipality of Šenčur, was the final act of the International Symposium of Artistic Ceramics V-oglje in 2017. Portraits of artists were created by a young and already recognizable student of photography, Claudi Sovre Mikelj, chosen by the Associate Professor, Arne Hodalič.

This year's Symposium was an inspiration to hold a Roundtable next year, discussing attitudes towards the profession, taking into account experiences and different views on ceramics as a kind of art. No progress can be made without changes in thinking, without considering development and hard work, where diverse approaches maintain the diversity of expressions in the material that is common to us.



Glasbenik in kuturni delavec Janez Jocif ter sopranistka Marta Močnik Pirc sta priredila koncert stare glasbe za udeležence simpozija V-oglje 2017

V-OGLJE 2017

Polona Škodič, univ. dipl. umet. zgod.

Spet nas v vsej svoji bogati ustvarjalno umetniški širini nagovarja Mednarodni simpozij keramike V-oglje 2017, ki prinaša vpogled v najkvalitetnejša aktualna snovanja na področju keramike na svetovni ravni. 12-letna tradicija simpozija postavlja Šenčur v pomembno kulturno središče in stičišče na zemljevid oblikovanja keramike ali bolje rečeno kiparjenja v keramiki tudi v širši medkulturni prostor. Kot edinstven tovrsten muzej v Sloveniji, kjer se srečujeta tradicija in sodobnost, nova znanja in dragocene izkušnje in kjer lahko spoznavamo umetnike in nasploh avtorje, ki sodijo v sam svetovni vrh. Z veseljem tudi tokrat odpira vrata stalni zbirki, ki je dopolnjena z najnovejšimi odličnimi deli, ki so nastala na letošnjem simpoziju.

Čudoviti svet keramike, kjer si pravljičnost in ekspresija podajata roko v impresivnih stvaritvah...

KIRSI KIVIVIRTA

Prišla je iz Finske, dežele tisočerih jezer, otokov, širnih gozdov in je članica priznanega svetovnega združenja ACI. Umetnica pretežno ustvarja v porcelanu in se spopada tako z velikimi kot tudi manjšimi formati stenskih kompozicij oziroma slik (t. i. wall panels). Le-te sestavlja v nekakšne mozaične relieve s poudarjenimi lomi ravnih linij, ki ustvarjajo dinamično ploskovno celoto. Čiste linije, belina fine glazure in abstrakcija postane elegantna igra prepletanja oblik in površinskih struktur. V predmetih in skulpturah pa avtorica išče še drugačne izrazne možnosti. Odpira namreč pogled v svojevrstne pokrajine. Nastajajo lahko v specifičnih geometrijskih in drugih telesnih formah z namenskimi prerezi in ponovnim sestavljanjem, oziroma glazurnim lepljenjem. Vreznine, razpoke in zarezane črte v masi objekta ustvarjajo nove razsežnosti in horizonte raziskovanja. Forma prehaja v stilizacijo, ostrina se pretaplja v mehkobo in slednjič ekspresivno postaja abstraktno. Ker so elementi znotraj osnovnih oblik in linj na izvotljenih objektih zreducirani na bistvo, lahko govorimo o ekspresivnem minimalizmu. Avtorica v svojih keramičnih slikah in izvotljenih malih predmetih izraža sublimen pogled na zunanji svet in svet lastnih doživetij, kjer dotik med zemljo in nebom, svetlobo in senco, težo in lahketnostjo, med stvarnostjo in sanjamami odkriva tudi pogled na svet njenih življenskih kot tudi notranjih pokrajin.

STEVE HILTON

Je profesor keramike, poznan predvsem kot izjemen prostorski, oziroma ambientalni umetnik, ki ga predvsem zanima izraznost surove posušene gline. Vsaka posamezna razstava njegovih imponantnih prostorskih instalacij je svojevrstni, enkratni performans – torej dogodek in ne stalnica, saj skulpture po razstavi ne o(b)stanejo, spremenijo se namreč v odpadek, ki postane masa ponovne uporabe. Pri razstavah interaktivno sodelujejo številni študentje, ki jim ob koncu razdeli

glino. Skulpture in objekti so tako dokumentirani le v spominu, na fotografijah in posnetkih. V njih tako doživimo čar minevanja, ponovnega rojstva in preobražanja oblik. Zdi se, kot bi umetnik vedno znova ujel tekočo lavo in iz nje znetel svoje magične podobe, številne čajnike – njemu drage, značilne predmete, kakršne je izdelal tudi na letošnjem simpoziju V-oglje. V njihovih valujočih strukturah naravnih zemeljskih barv so ujete pravljične in naravne sile, ki so znetle podobe enkratnih oblik. Čajniki so sicer trajni, a ne funkcionalni, čeprav si morda želimo, da bi bili. Ostajajo le materializirani simboli avtorjeve domišljije. Vsak čajnik ima svojo izvirno sporočilo, zven, ritem, dinamiko, svojo vibracijo in neponovljivo formo.

Steve Hillton skozi svoje vizije in senzibilno govorico obuja spomine na kulturo davnine in civilizacij, na svetišča in kultne prostore, ki se preobražajo v svojsko metafizično stanje sodobnega eksperimenta. V zanimivih kompozicijskih postavitvah značilnih glinenih objektov na svojstven način združuje realne in imaginarnе elemente, ohranja igrivost in tenkočutnost in je mojster detajla. Blagoglasje prepletajočih struktur in figurativnih oblik se v poigravanju mehkobe in ostrine spaja v harmonično celoto. To je zgodba o nenehnem nastajanju in minevanju.

NIKOLAJ ZUPAN

Avtor se predstavlja z zbirkо t.i. »kamnov«, ki so nastali po navdihu izročila naših starovercev. Izpoved v keramiki razvija v svoji viziji in venomer raziskuje spremembe v tehnologiji žganja. Okrogli črni kamni različnih velikosti, ki jih žlahnijo značilne zlate črte in žile, so kot nekakšni obredni naravni simboli. Pravzaprav spominjajo na prodnike, ki jih je skozi doga tisočletja voda izbrusila do najmehkejših oblik in najbolj gladkih površin. V osnovi uporablja belo glino, ki je polirana in žgana v redukciji po posebnem postopku, kjer se bela barva spremeni v popolnoma črno. Kamni, katerih značilnost je tudi ta, da so zvotljeni in na površini oplemeniteni z vdelanimi zlatimi lističi iz 23 karatnega zlata. Simbolične gravure kot zlate žile in razpoke, ki ustvarjajo učinkovite linije in vzorce, spominjajo na dragocene kamenine, ki jih je v pradavnini izoblikovala narava. Po drugi strani pa avtor poudarja zlato kot prestiž, ki pušča sledi v popolnoma gladkih kamnih. Ravno prostorske postavitve teh enkratnih keramičnih kamnov pa so ključnega pomena, ker je v njih težišče celotnega vizualnega in likovnega sporočila. V njegovih delih ni moč določiti neke časovne determinacije ali meja med preteklostjo, sedanostjo in prihodnostjo.

SHAMAI SAM GIBSH

Izraelski umetnik in mojster keramike slovi po površinski obdelavi objektov z uporabo »terra sigilate«. To so naravni zemeljski pigmenti različnih odtenkov (pretežno oranžno- rjava-sivo-črni) oziroma naravne barve, s katerimi krasí posamezne plošče, sestavljenke, reliefne slike, stenske kompozicije in različne objekte. Navdih za dela, ki so nastala na simpoziju, je dobil prav v neposrednem okolju ob pogledu na Julijce. Narava mu je v svoji slikoviti dinamiki ponudila priložnost, da ji odgovori skozi niz značilnih keramičnih del v skladju in prepletanju

bogate, tople tonske lestvice. Tudi zbirkо objektov odlikujejo prefinjene forme in fragmenti, oziroma abstraktne poslikave, ki so nastale v kombiniranju različnih barvnih pigmentov in odtenkov. Zvotljeni podstavki in objekti ali bolje rečeno kar mala plastika v keramiki je nastajala na lončarskem vretenu, kjer je avtor iz osnovne krožne forme izpeljal deformirane organske in druge amorfne oblike. Lahko spominjajo na nekakšne plodove, vase ali posode kot tudi na močno stilizirano figuraliko, na primer v parih kot moški in ženska in razne druge... Ustvarjal je po postopku žganja z redukcijo z dodajanjem železovega klorida, oksidov in sulfatov kot tudi mlečnega žganja.

HEIDE NONNEMACHER

Je mojstrica kot sanje krhkih porcelanastih umetnin, ki nastajajo po specifičnem, tehnično zahtevnem postopku s pomočjo najfinejšega papirja ali tekstila premazanega s porcelanastim mlekom. Najrazličnejše posode in eksponati nas nagovarjajo v vsej svoji črni izpovedi čistih materialov in tisočerih, minuciozno izvotljenih detajlov in najmanjših delcev. Zdi se kot bi nas avtorica povabila v podvodni svet čudovitih, snežno belih koral in se v čudotvornem prepletanju in spajjanju prefinjenih oblik hkrati dotikal skrivnosti rojstva iz jajčne lupine. Različno veliki in filigransko izoblikovani objekti delujejo kot bi v svoji zunanjji in notranji nežnosti skorajda lebdeli v zraku. V seriji malih keramičnih del pa so tu še različice zanimivih eksponatov in draperij s kantalovimi žicami. V svoji oblikotvorni naravi predstavljajo sodobno izpeljavajo zastavljene problematike v slogu modernizma in ekspresionizma. S pretanjениm oblikovanjem slehernega detajla kot tudi celotne podobe je doseglja spontano prehajanje ostrine v mehkobo, liričnosti v dramatičnost, impresije v ekspresijo in slednjič v čisto abstrakcijo.

ANNETTE SCHWARTE

Je avtorica s široko paleto kreativnosti na področju oblikovanja keramike. Med njenimi deli lahko vidimo razne zidne instalacije, ki jih izdeluje iz črne gline v kombinaciji s printi, oziroma tiskom svetlih ali temnih odtisov na ploščice in večje ploskve. S tiskom pa nadgrajuje tudi manjše eksponate kot so bele porcelanske kocke in druge kubične, lahko tudi valjaste in krožne forme v kombinacijah. Temni odtisi so različnih oblik bolj ali manj prepoznavne risbe iz sveta abstraktne in domišljije figuralike. Drugo značilno področje oblikovanja pa je tehnika vodne gravure, kjer s posebnim in natančnim postopkom izpiranja porcelana z vodo ustvarja nežne reliefne črte in vzorce, ki pritrjujejo minimalistični, a toliko bolj učinkoviti podobi posameznega dela. Zanimivo pa je vsekakor tudi področje oblikovanja nekakšnih svitkov, večplastnih umetelno zvitih časopisnih rož, ki delujejo nadvse krhko, a so v resnici trdne. Nastajajo po specifičnem postopku, prav tako z odtisi in natančnim sestavljanjem trakastih fragmentov v posamezne male krožne kompozicije. Avtorica sama zazna in začuti, kako so te nove oblike doobile tudi svojo novo dimenzijo – naravno resničnost.

BARBA ŠEMBERGAR ZUPAN

Je kot idejna in organizacijska vodja vsakoletnega mednaravnega simpozija pridala tako slovenskemu kot mednarodnemu prostoru izjemno pomemben delež in pečat na kulturno-likovnem področju, v ustvarjalnosti in prezentaciji umetniške keramike. Tudi sama ima za seboj bogato pot v razvoju in oblikovanju najrazličnejših keramičnih izdelkov v raznih tehnikah. Tokrat je nastala nova serija trinožnikov, ki jih kot priljubljeno vsebino ter prepoznavno tematiko in formo razvija v zadnjih letih. Trinožnik velja za sveti predmet še iz antičnih časov. Pomemben je bil v raznih obredih čaščenja kot kultna posoda povezana s hrano, ki so jo pogosto krasile živalske šape na nogah in drugo umetelno okrasje. Oblika je bila prilagojena ognjišču in tudi drugi uporabnosti.

V njenem ateljeju nastajajo trinožniki v različnih izpeljavah, formah, barvnih variacijah in kombinacijah. Pravzaprav postanejo samostojne skulpture, ki presegajo zgolj uporabnost in dekorativnost. Krožne oblike trinožnikov predstavljajo lupino, ali mogoče maternico, plodnost narave. Včasih jim nadeva zlate čeveljce (z uporabo tekočega, 23,5 karatnega zlata), ki so lahko tudi prispevka ženske nečimernosti ali prestiža in nasprotnih simbolnih povezav z življenjem. Sicer pa avtorica veliko ustvarja na drugih področjih in vsebinah keramike in si na ta način ves čas postavlja nove izzive in preizkušnje.

SAPANA GANDHARB

Iz Nepala je prišla v Slovenijo pred skoraj dvema desetletjema in v sebi nosi izjemen ustvarjalni potencial, zato ji bližnji pravijo, da je indijska vzhajajoča zvezda. S seboj je prinesla dragocene spomine na bogato duhovno in materialno dediščino svoje domovine. Žene jo velika vedoželjnost po spoznavanju in odkrivanju novih izraznih možnosti na področju oblikovanja keramike. Stik tradicije s sodobnostjo se tako odraža v dosledno izpeljanih idejah, ki zaslužijo vso pohvalo. Videnje, opazovanje in doživljanje dveh različnih kultur, oziroma religij (hinduizma in krščanstva), nemalokrat prefinito združuje tudi v svojih delih. Ustvarjalnemu toku se predano posveča z vso pozornostjo in umetnine, ki nastajajo pod njenimi rokami so polne simbolike. Med njimi lahko ugledamo razna okostja, fosile, maske, značilne ptice in druge figuralno ekspresivne izpeljave. Značilne bele ptice (ptice smrti) s pozlačenimi peresi so posebna zgodba. So pravzaprav močna metafora, ki predstavlja svojstveno vez med nebom in zemljo, med življenjem in smrtjo, med končnim in nedokončnim. Dela odlikujejo čiste linije, eleganca in tenkočutna stilizacija tako detajlov kot celote. Skulpture nastajajo po tehnološko zahtevnih postopkih, saj je odlično poznavanje keramike avtorici odprlo veliko novih možnosti in ponudilo številne izzive.



SAPANA GANDHARB

GOSTJE

Kakšna dela v keramiki nam je tokrat pripravilo šest gostujočih umetnikov? Predvsem dokaj različna in zanimiva. Prav je, da jim posvetimo nekoliko več pozornosti, saj njihovi izdelki lepo dopolnjujejo impresivno umetniško zbirklo letosnjega simpozija.

Nikolaj Mašukov, poznan akademski slikar in nasprotni priznan umetnik, član Zveze ruskih umetnikov, že dve desetletji ustvarja v Sloveniji. Širina njegove likovne pripovedi in nasprotni bogastvo ikonografije, v kateri združuje preteklost in sodobnost, se odraža tudi na diptihu, oziroma dveh abstraktnih keramičnih slikah, ki ju je poimenoval Nedokončani set, v tehniki visoko žgane gline. V simbolični nasičenosti izstopajo intenzivne barve, uporaba kovine, žice, kosi stekla...

Andreja Gregorič je akademska slikarka in poznana ilustratorka. Tokrat je izkušnje svojega značilnega ilustratorskega dela prenesla na površine uporabne bele keramike kot so sklede in skledice. Igrivo poslikavo in barvito figuraliko (sadje, zelenjava, škrati) je podkrepila z napisi, verzi, in kratkimi modrostmi, ki so pravzaprav male zgodbe in lepšajo naše vsakdanje življenje.

Kiki Klimt, je akademska slikarka in se je tokrat lotila poslikave kvadratnih krožnikov večjih formatov, ki lahko postanejo tudi samostojne stenske keramične umetnine. S posebnimi postopki poslikave je doseglja učinke globine, sijaja, barvnih prelivanj in zanimivih optičnih učinkov na površini keramike, ki asocirajo na oko ali razne cvetove - razcvete vrtnice.

Huberto Široka je kot eden najprepoznavnejših slovenskih oblikovalcev sodobnega nakita in mojster svoje obrti v kovaštvu srebra se rad ukvarja tudi z drugimi izraznimi vsebinami in likovnimi tehnikami. Tokrat se predstavlja z drzno ekspresivno instalacijo, oziroma kompozicijo, ki jo sestavljajo 3 večje samostojče prebodene belo zlate vagine. Sicer je tematika in simbolika vagine avtorjeva stalnica v različnih kontekstih ustvarjalnosti.

Klaudija Košenina, se kot učiteljica zna verjetno še bolj tankočutno in ustvarjalno potopiti v otroški svet in ga približati na igriv in privlačen način. Skozi značilno živalsko figuraliko na temo nežnih nagovorov, spletanja odnosov in s pravšnjo mero romantične ter domišljije, nastajajo simpatične stilizirane živali kot so žirafe, ptiči, polži, ki jih lahko vzljubi vsakdo.

Alenka Gololičič, ki se sicer veliko posveča replikam arheoloških predmetov, je v času simpozija V oglje, na lončarskem vretenu oblikoval zaprete skledaste forme iz bele gline, pri katerih se je posvetila obdelavi zunanjih struktur. Načrtno izdelane površinske razpoke je poudarila s podglazurno barvo. Končni izdelki so glazirani, pogled na zunanje površine pa asocira na skorjo ali lubje.

KIKI KLIMT

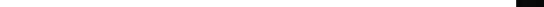


ANDREJA GREGORIČ



KLAUDIJA KOŠENINA





V-OGLJE 2017

Polona Škodič, art historian

Again, in all of its rich creative artistic width, the International Symposium of Ceramic Art V oglje 2017, brings to us the insight into the world-class trends in the highest quality ceramics. The 12-year tradition of the Symposium transforms the small village of Šenčur into an important cultural center and a meeting point on the map of ceramics design. Or, it might be better to say, sculpturing in ceramics into the wider intercultural space.

As the unique museum of this kind in Slovenia, tradition and modernity, as well as new knowledge and valuable experiences, meet. Here we can meet artists and authors who belong to the very top in the world. And they are also delighted to open the doors to this permanent collection, which is complemented by the latest excellent works created at this year's symposium.

The wonderful world of ceramics, where fairytales and expressions give a hand in impressive creations ...

KIRSI KIVIVIRTA

She comes from Finland, the land of thousands of lakes, islands, wide forests, and she is a member of the renowned ACI association. The artist mainly produces in porcelain and fights both with large and small formats of wall compositions (i.e., wall panels). They consist of some mosaic reliefs with pointed broken straight lines. This creates a dynamic flat surface. Clean lines, the whiteness of a fine glaze, and abstraction become an elegant game of intertwining shapes and surface structures. In the subjects and sculptures, however, the author looks for different expressive possibilities. She opens its view into a unique landscape. They can be created in specific geometric and other body forms with dedicated cross-sections and re-assembling, or glazed gluing. The cuts, cracks, and cut lines in the mass of the object create new dimensions and horizons to be researched. The form passes into stylization, the sharpness is absorbed in softness, and finally becomes expressively abstract. Since the elements within the basic shapes and the linings on the derived objects are reduced to the essence, we can speak of expressive minimalism. The author, in her ceramic paintings and exquisite small objects, expresses a sublime look at the outer world and the world of her own experiences, where the touch between earth and sky, light and shadow, weight and lightness, between reality and dreams also reveals a glimpse into the world of her life's interior landscapes.

STEVE HILTON

He is a professor of ceramics, known primarily as an exceptional spatial or ambient artist, who is particularly interested in the expression of raw dried clay. Each individual exhibition of his imposing spatial installations is a unique, one-time performance - that is, an event, not a constant. Since the sculptures do not remain as sculptures, they turn into a waste that is re-used again. At the

exhibitions, many students collaborate interactively, distributing clay between them at the end. Sculptures and objects are thus documented only in memory, in photographs, and in recordings. In this way, we experience the magic, rebirth, and transformation of forms. It seems as though the artist would always catch the liquid lava and turn his magical images out of it. At this year's Symposium V oglje, he also produced many teapots - expensive, characteristic objects. In their rolling structures of natural earth colors, they capture fairy-and-natural forces that have blown up images of one-of-a-kind shapes. Teapots are permanent but not functional, although we may want them to be. Only the materialized symbols of the author's imagination remain. Each teapot has its own original message, sound, rhythm, dynamics, its vibration an unrepeatable form.

Through his visions and sensible language, Steve Hilton recalls memories of the culture of ancient times and civilizations, the shrines and cultic spaces that transform into the metaphysical state of a modern experiment. In the interesting compositional layout of the characteristic clay objects, it combines real and imaginary elements in a unique way. It maintains playfulness and tenacity and is the master of detail. The blessing of intertwining structures and figurative shapes connects into a harmonic whole in the play of softness and sharpness. This is the story of the continuous formation and disappearing.

NIKOLAJ ZUPAN

The author presents a collection of so-called "Stones," which were inspired by the tradition of ancient »old believers«. A ceramics expression developed through his vision, he explores with changes in the technology of firing. Round black stones of different sizes, which are distinguished by characteristic golden lines and veins, are like some ritual natural symbols. In fact, they are reminiscent of the pebbles that, through the millennium, water has crushed to the smallest shapes and the smoothest surfaces.

Basically, he uses white clay, which is polished and burned in a reduction by a special process, where the white color turns completely black. These stones, whose other characteristics are that they are hollow and on the surface enriched with embedded gold leafs of 24-carat gold. Symbolic engravings, like golden veins and cracks that create effective lines and patterns, remind us of the valuable stones that nature shaped in ancient times. On the other hand, the author emphasizes gold as a prestige that leaves traces in perfectly smooth stones. The precise spatial layouts of these unique ceramic stones are crucial because they are the focus of the entire visual and visual message. In his works, it is not possible to determine some temporal determinations or the boundary between the past, the present, and the future



ANNETTE SCHWARTE

SHAMAI SAM GIBSH

The Israeli artist and master of ceramics is famous for the surface treatment of objects using "terra stigilate." These are natural earth pigments of different shades (predominantly orange-brown-gray-black) or natural colors, which adorn individual panels, compositions, relief pictures, wall compositions, and various objects. The inspiration for the works that were created at the symposium was given in the immediate environment at the sight of the Julian Alps. In his picturesque dynamics, Nature offered him an opportunity to answer her through a series of typical ceramic works in the mix and intertwining a rich, warm tone scale.

Also, the collection of objects is distinguished by sophisticated forms and fragments, or abstract paintings, created in the combination of different color pigments and shades. The tilted bases and objects, or rather, the small plastic in ceramics, was formed on the potter's spindle, where the author derived deformed organic and other amorphous shapes from the basic circular form. They can recall some kind of fruits, vases, or containers, as well as strongly-styled figuralism, for example, in pairs as men and women and various others ... It was created using the reduction method by adding iron chloride, oxides, and sulfates.

HEIDE NONNENMACHER

She is a master of porcelain artworks as fragile as a dream, that are produced by a specific, technically-demanding process using the finest paper or textile, coated with porcelain milk. Various containers and exhibits talk to us in all of their charm of pure materials and with thousands of meticulously-extracted details and small particles. It seems that the author would invite us to the underwater world of beautiful, snowy-white coral, and at the same time touch the secrets of birth from an eggshell in the miraculous intertwining and merging of sophisticated forms.

Different sized and filigree-shaped objects operate as if they would almost float in the air in their external and internal tenderness. In the series of small ceramic works, there are also variations of interesting exhibits and draperies with wires. In their formative nature, they present a contemporary derivation of the set problem in the style of modernism and expressionism. With a stifling design of every detail, as well as the entire image, she achieved a spontaneous shift of focus into softness, lyricism to dramatics, impression into expression, and finally, to pure abstraction.

ANNETTE SCHWARTE

She is an author with a wide range of creativity in the field of ceramic design. Among her works, we can see various wall installations made of black clay in combination with prints, or the printing of bright or dark prints on tiles and larger surfaces. The print also upgrades smaller exhibits such as white porcelain cubes and other cubes, and they can also be cylindrical, circular, or in combinations of forms. Dark prints are various forms of more or less recognizable drawings

from the world of abstract and imaginative figuralism. Another characteristic area of design is the technique of water engraving, whereby a special and precise procedure of washing the porcelain with water, which creates gentle relief lines and patterns that affix minimalist, but all the more effective images, of a particular piece.

Interesting, however, is also the field of designing some coils, multifaceted artificially-twisted newspaper flowers that look extremely fragile, but they are in fact solid. They are created by a specific process, also by imprints and precise assembly of striped fragments into individual small circular compositions. The author himself perceives and feels how these new shapes have also received their new dimension - natural reality.

BARBA ŠTEMBERGAR ZUPAN

As an ideological and organizational leader of the annual international symposium, she gave to the Slovenian and International space an extremely important share and stamp in the field of Art and Culture, in the creativity and presentation of artistic Ceramics.

She herself has a rich path in the development and design of a wide variety of ceramic products in various techniques. This time, a new series of tripods has been created, which, with popular content and recognizable themes and forms, she has been developing in recent years. The tripod is considered a sacred object from ancient times. It was important in various ceremonies of worshiping as a cult bowl associated with food, which was often decorated with animal paws on legs and other artistic decorations. The design was adapted to the fireplace as well as other useful items.

In her studio, there are tripods that were created in different versions, forms, color variations, and combinations. In fact, they become independent sculptures that go beyond just usability and decorative purpose. Circular forms of tripods represent the shell, or perhaps the uterus, the fertility of nature. Sometimes she puts on them golden shoes (using liquid, 24-carat gold), which can also be a parable of women's vanity or prestige and in general, symbolic links to life. Otherwise, the author also creates a great deal in other areas and contents of ceramics, and in this way constantly sets new challenges and temptations.

SAPANA GANDHARB

She came to Slovenia from Nepal almost two decades ago, and brought an extraordinary creative potential with her, so her neighbors tell her that she is an Indian rising star. She also brought with her valuable memories of the rich spiritual and material heritage of her homeland. Women are very keen to learn about and discover new expressive possibilities in the field of ceramic design. The connection between tradition and modernity is thus reflected in consistently-derived ideas that deserve all praise.

Seeing, observing, and experiencing two different cultures or religions (Hinduism and Christianity), is often sophisticatedly joined in her works. She is

dedicated to the creative flow with all her attention, and artworks created under her hands are full of symbolism. Among them, we can see various skeletons, fossils, masks, typical birds, and other figurative expressive derivations.

Characteristic white birds (birds of death) with gilded plumage are a special story. They are, in fact, a powerful metaphor, representing a distinctive bond between Heaven and Earth, between life and death, between the final and the infinite. The works feature clean lines, stylish elegance, and delicate stylization of detail and the whole. Sculptures are created according to technologically-demanding procedures because the excellent knowledge of ceramics opened up many new possibilities and offered numerous challenges.

GUESTS

What kind of works in ceramics have been prepared this time by our six guest artists?

Mostly they are quite different and interesting. It is right that we pay more attention to them, as their products are nicely complemented by the impressive art collection of this year's symposium.

Nikolai Mašukov, a renowned academic painter, and generally recognized artist, a member of the Union of Russian Artists, has been creating in Slovenia for two decades. The breadth of his artistic narrative, and in general the richness of iconography in which he combines the past and modernity, is also reflected in the diptych, or two abstract ceramic paintings, which he called *Unfinished Set* in the technique of high-grade clay. In symbolic saturation, intense colors appear, the use of metal, wires, pieces of glass ...

Andreja Gregorič is an academic painter and well-known illustrator. This time, she transferred the experience of her typical illustrative work to the surfaces of useful white ceramics such as bowls. Playful paintwork and colorful figuralism (fruits, vegetables, sturgeons) have been supported by inscriptions, verses, and short wisdom, which are in fact small stories that make our everyday life more beautiful.



KIRSI KIVIVIRTA

Kiki Klimt is an academic painter, and this time she started painting large square plates in big formats, which can also become independent wall ceramics. With special painting methods, she achieved the effects of depth, gloss, color spillovers, and interesting optical effects on the surface of ceramics, which are associated with an eye or various flowers like blossomed roses.

Huberto Široka, as one of the most famous Slovenian designers of modern jewelry and the master of his craft in silverware, he likes to work with other expressive content in fine art techniques. This time he is presented with a boldly expressive installation, or a composition composed of three large, freestanding pierced white golden vaginas. Otherwise, the theme and symbolism of the vagina is the author's constant in various contexts of creativity.

Claudia Košenina, as a teacher, she probably knows how to sink into the children's world even more subtly and creatively, and to bring it closer in a playful and attractive way. Through the typical animal figuration on the subject of gentle words, relationships, and the exact measure of romanticism and imagination, she has created sympathetic, stylized animals such as giraffes, birds, snails that everyone can love.

Alenka Gololičič, is much more dedicated to the replicas of archaeological objects, but during the symposium V-oglje, on the potter's spindle, she formed closed pottery forms in white clay, in which she devoted to the processing of the outer structure. Designed surface cracks were highlighted with subglacial paint. The finished products are glazed, and the look on the outer surfaces is associated with the crust or bark.



STEVE HILTON

FOTOGRAFIJA

Za nami je že 12. Mednarodni simpozij umetniške keramike V-oglje 2017 in sodelovanje med organizatorjema Barbo in Nikom Štembergar Zupan ter mojimi študenti fotografije se že šesto leto uspešno nadaljuje ... Zdaj že preverjena kombinacija izkušenj renomiranih avtorjev- keramikov in zagnanosti mladih fotografov se je, kot že tolkokrat prej, spet izkazala za zmagovalno!

Letos sem k portretiranju udeležencev simpozija povabil mojega študenta Cludija Sovreta Miklja, ki ga pozorneje spremjam že od prvega letnika dalje, saj je s svojo drugačnostjo takoj vzbudil moje, pa tudi zanimanje drugih profesorjev, na VISTU -Visoki šoli za fotografijo. Ni naključje, da me je, kot urednika fotografije revije National Geographic, prepričal do te mere, da je eden redkih študentov, ki smo jim na uredništvu zaupali in potem tudi objavili kompleksne in samostojne foto-projekte.

Claudi že od prvih fotografij, ki sem jih imel priložnost videti, ne skriva svojega drugačnega, predvsem bistveno bolj inovativnega pristopa k fotografiji. Kar ni nič čudnega, saj izhaja iz družine priznanih vizualnih umetnikov. In prav ta Claudijev spoj umetniške inovativnosti in uporabe sodobnih tehnologij v fotografiji je bil razlog za moja letošnja, lahko rečem, zelo velika pričakovanja končnega rezultata. In Claudi me zagotovo ni razočaral! Z jasno izdelanim konceptom umestitve vsakega umetnika v svoj domišljiji in intimni, a vseeno virtualni prostor, je ustvaril izjemno serijo portretov. Kot pravi sam zase, je zares vzoren naslednik družinske tradicije; po eni strani išče korenine v starogrški mitologiji svojega pradeda in znamenitega prevajalca grških klasikov - Antona Sovreta, po drugi strani pa nadaljuje zavezanost portretu, ki je bil tako blizu njegovemu dedu, slikarju Savu Sovretu.

Seveda pa bi bilo skrajno krivično, če bi Claudia označili samo za posnemovalca dosežkov svojih bližnjih sorodnikov – umetnikov. Daleč od tega! Claudi je, kljub svoji mladosti, že ustvaril prepoznaven stil in značilno izraznost, ki se z družinsko tradicijo sicer plemeniti, a se ji pusti vplivati le do določene meje. Od te meje naprej, pa je Claudi že danes izjemen in samosvoj fotografski avtor in lahko rečem le to, da komaj čakam, kaj vse bo še ustvaril v prihodnosti ...

Izr.prof. Arne Hodalič

Izr. prof. za fotografijo na VIST in na FDV

ter foto-urednik slovenske izdaje revije National Geographic

PHOTOGRAPHY

The 12th International Symposium of Artistic Ceramics 2017 and the cooperation between the organizers Barba and Niko Štembergar Zupan and my students of photography have been continuing successfully for the past six years. As with the many times before, we have checked the combination of experienced and renowned ceramic artists with the enthusiasm of the young photographers, and again, it proved to be a winning combination!

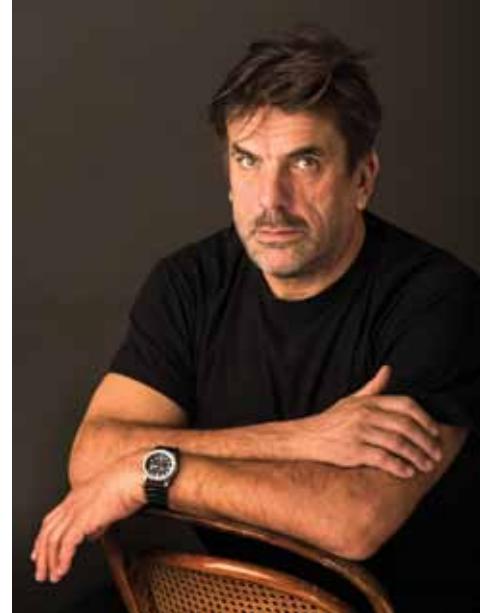
This year, I invited my student, **Claudi Sovre Miklejlj**, to portray the participants of the symposium. I have been closely watching him since his first year of the college. He instantly induces my interest, as well as that of other professors, at the VIST-High school for photography. It's no coincidence that, as the editor of photography for National Geographic magazine, I was confident enough in his qualities to (as one of the very few students) assign and then publish his complex and independent photo projects.

From the first photographs that I had the opportunity to see, Claudi did not hide his different, significantly more innovative, approach to photography. This shouldn't be strange because he comes from a family of renowned visual artists. And precisely this blend of artistic innovation and the use of modern technologies in photography was the reason for this year's, I may say, very high expectations of the final result. And Claudi certainly did not disappoint me! With a clearly-defined conceptual placement of every artist in his imaginative, intimate, but still-virtual space, he created an exceptional series of portraits. As he says for himself, he is truly an ideal successor to the family tradition; on the one hand, he is looking for roots in the ancient Greek mythology of his great-grandfather and the famous translator of the Greek classics - Anton Sovre, and on the other hand, he continues his commitment to a portrait that was so close to his grandfather, painter Sava Sovre.

Of course, it would be extremely wrong to label Claudi as only an imitator of the achievements of his close relatives/artists. Far from it! Despite his youth, Claudi has already created a distinctive style and characteristic expression, which, although enriched by the family tradition, has not been overpowered by it. From this point on, Claudi is already an exceptional and autonomous photographer, and I can only say that I can not wait to see what he will create in the future ...

Associate Professor **Arne Hodalič**

Associate Professor of Photography at VIST and FDV (Faculty of Social Sciences) and photo editor of the national edition of National Geographic magazine





CLAUDI

CLAUDI SOVRE MIKELJ,

roj. 1994 v Ljubljani, je absolvent oddelka za fotografijo na Visoki šoli za storitve (VIST). Za seboj ima skupinske razstave v Slovenskem etnografskem muzeju (2013), Photonu (2017), Veleposlaništvu RS Berlin (2017) ter samostojni razstavi- Once Upon a Future (2015) in Renaissance (2016). Poleg številnih predstavitev fotografi za glasbo, gledališče in film, je avtor letosne januarske naslovnice National Geographic Slovenija. Svoj vizualni izraz največkrat snuje skozi podobe mitologije v kombinaciji s

starodavno estetiko telesa. Tako se v idejnem smislu vrača h koreninam Antonu Sovretu, največjega slovenskega prevajalca starogrških besedil, v estetskem pa na portretne forme dedka, akademskega slikarja Sava Sovreta. Vizualno privlačna kompozicija ter predanost lepemu sta vodili, ki se ju drži na terenu domačega ateljeja med uresničevanjem vnaprej zamišljenega koncepta, uvrščenega na pol poti med modnim ter umetniškim področjem avtorske fotografije. Bolj kot fotografa, se vidi v luči vizualnega umetnika, ki za uspeh končnega produkta preizkuša poklice režiserja, scenografa, kostumografa ter navsezadnje modela. Medij fotografije dojema skozi slikarstvo, zato ujeta podoba na fotoaparatu predstavlja zgolj skico, ki skozi proces fizične ali digitalne post produkcije doseže želeno formo kolaža. Končni izdelek zato ne moremo uvrščati med klasične portrete, ki odražajo stvarnost, saj avtor človeško podobo raje prikaže večjo od življenja oz. v stilu mogočne prezence renesančnih kipov ali stripovskih superjunakov. Sam pravi, da ga je stvarnost že (pre)večkrat pustila na cedilu, zato si raje ustvarja fikcijski svet, ki mu dovoljuje dihati z odprtим umom ter ustvarjati brez omejitev.

Za razstavo 12. Mednarodnega simpozija umetniške keramike V oglje 2017, so bili portretiranci sprva umeščeni v vnaprej postavljeno instalacijo skulptur, ki so nekoč služile kot modeli za risanje. Osem izbranih podob se nahaja v utopični atmosferi, ki s svojo barvito oblačnostjo odraža avtorjev umetniški pečat (enakoglasnica: Claudi-Cloudy). Mednarodni udeleženci s svojim frontalnim pogledom potrjujejo realnost 'tukaj in zdaj', medtem ko organizatorja, z začetno ter zaključno pozicijo, zaokrožujeta zgodbo ter se futuristično ozirata na še mnoga leta podobnih srečanj. Ker se avtorjeve reference velikokrat subtilno navezujejo na pop kulturo, dela po navadi nosijo naslove legendarnih filmskih fraz ali verzov pesmi- zato slednji nosi naslov 'Somewhere Over the Rainbow'. (Za tehnično asistenco se zahvaljuje sošolcu ter fotografskemu kolegu, Juretu Horvatu.)
<http://artistclaudi.tumblr.com/>

CLAUDI SOVRE MIKELJ

born in 1994, graduated from the Department of Photography at the VIST. He has already participated in the group exhibitions in the Slovenian Ethnographic Museum (2013), Photon (2017), the Embassy of the Republic of Slovenia in Berlin (2017), and the independent exhibitions on Once Upon a Future (2015) and Renaissance (2016).

In addition to numerous presentational photographs for music, theater, and film, he is the author of this year's January cover for National Geographic Slovenia. His visual expression is most often manifested through the images of mythology in combination with the ancient aesthetics of the body. Thus, in the conceptual sense, he returns to the roots of Anton Sovret, the greatest Slovene translator of ancient Greek texts, and in the aesthetic of portraiture to his grandfather, academic painter Sava Sovret.

The visual appeal of the composition and dedication to the beautiful were conducted in the field of the domestic studio, during the implementation of a preconceived concept, halfway between fashion and the artistic field of copyrighted photography. More than a photographer, he sees himself in the light of a visual artist who, for the success of the final product, tests the professions of the director, scenographer, costume designer, and ultimately, the model.

He perceives the medium of photography through painting, so the captured image on the camera is merely a sketch which, through the process of physical or digital post-production, reaches the desired form of collage. Therefore, the final product cannot be classified as a classical portrait that reflects reality, since the author would prefer to show the human image larger than life, in the style of the mighty presence of Renaissance sculptures or comic superheroes. He himself says that reality has already deserted him (too) many times, so he prefers to create a fictional world that allows him to breathe with an open mind and create without limitations.



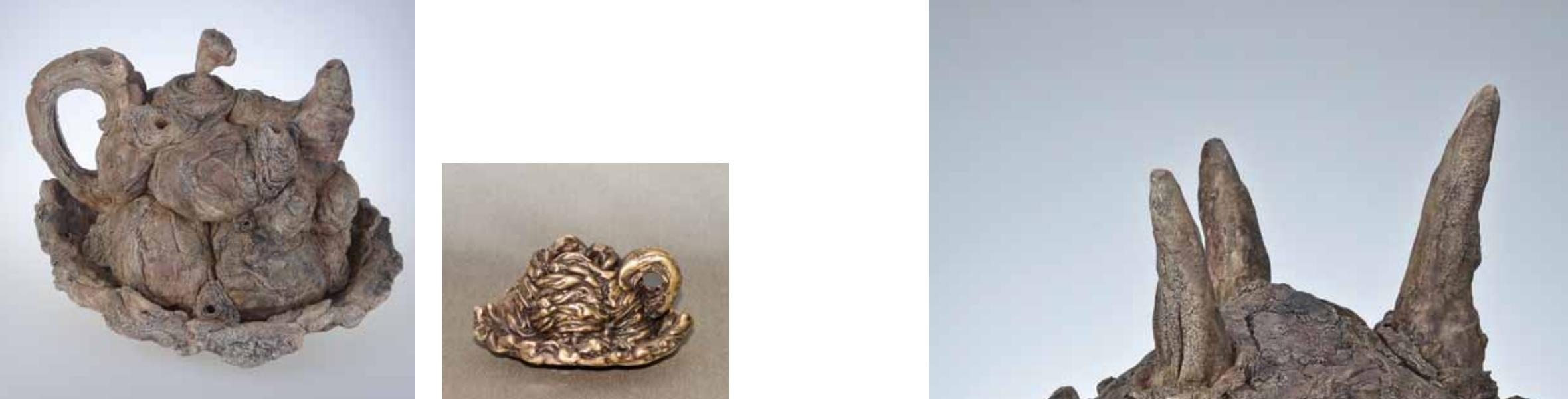
NIKOLAJ ZUPAN



KIRSI KIVIVIRTA FINSKA / FINLAND



35 x 35 x 4



STEVE HILTON
ZDA / USA



35, ♂ 27





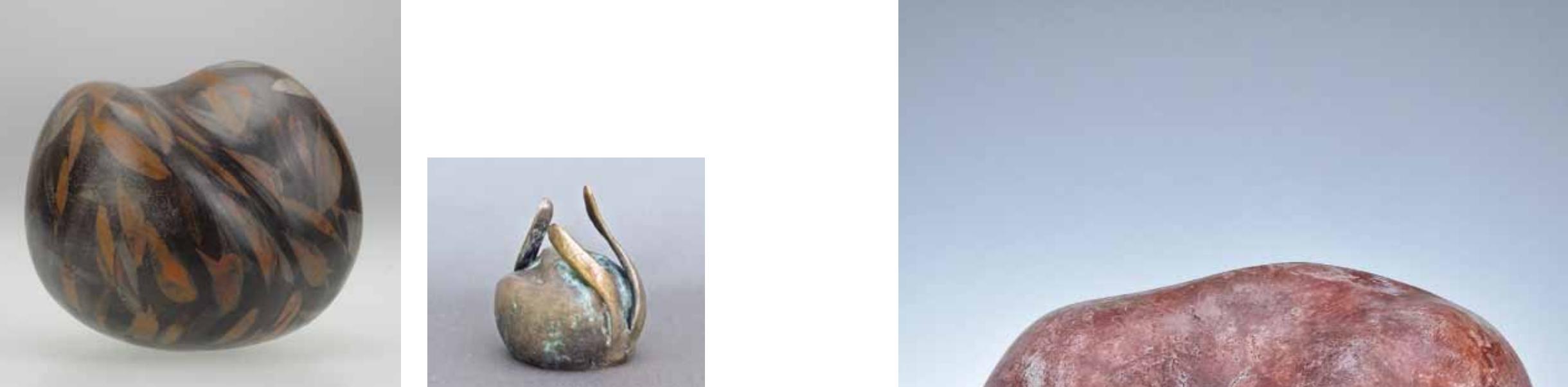
NIKOLAJ ZUPAN

SLOVENIJA / SLOVENIA



50x30x12





SHAMAI SAM GIBSH

IZRAEL / ISRAEL



25, ⌀18





ANNETTE SCHWARTE

NEMČIJA / GERMANY



30x25x7





HEIDE NONNENMACHER

NEMČIJA / GERMANY



23x27x13



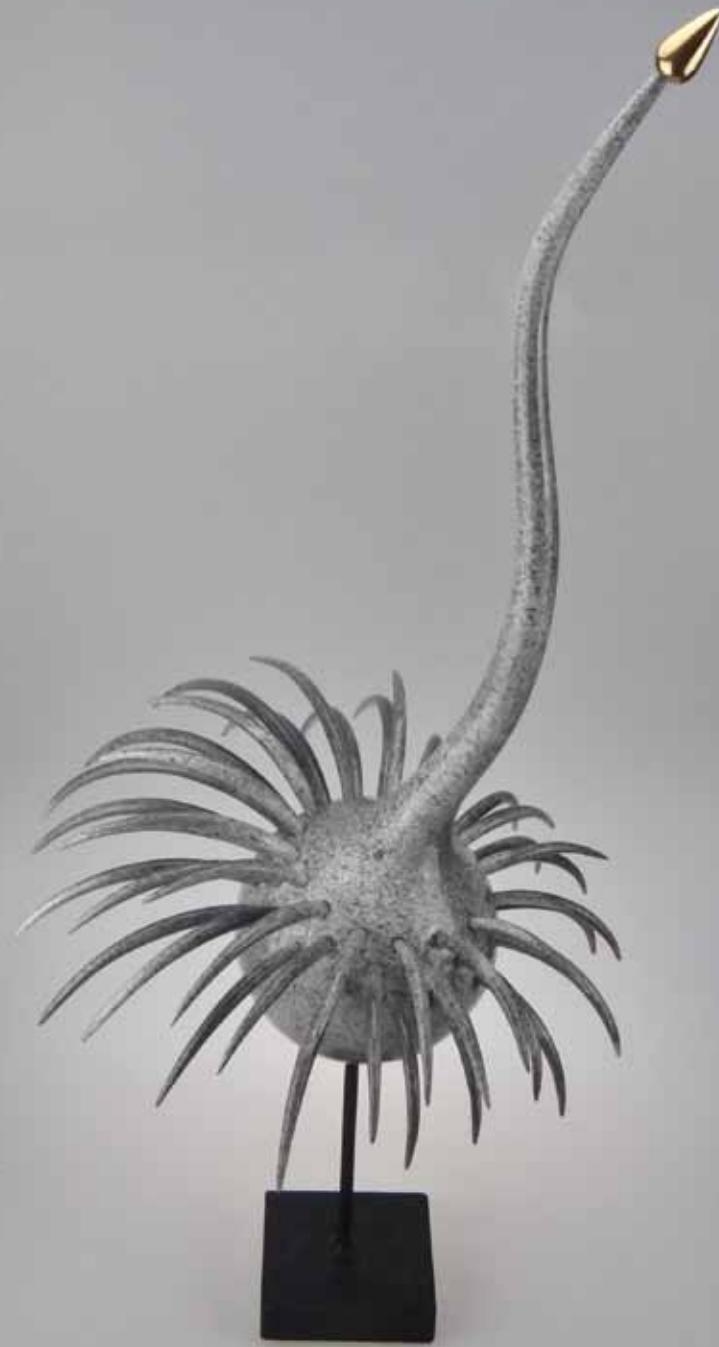


SAPANA GANDHARB

SLOVENIJA / SLOVENIA



74, 38





BARBA ŠEMBERGAR ZUPAN

SLOVENIJA / SLOVENIA



31x20





ALENKA GOLOLIČČ

ANDREJA GREGORIČ



NIKOLAJ MAŠUKOV

KIKI KLIMT



HUBERTO ŠIROKA

KLAUDIJA KOŠENINA



NIKOLAJ MAŠUKOV

KONZERVATIVNA DINAMIKA SODOBNE KERAMIKE

Nikolaj Mašukov

Moderna keramika, se kot vsa sodobna umetnost, prilagaja dinamiki razvoja, ki je pod vplivom novih tehnologij, uvajanja novih materialov, intelektualnega mišljenja in idejnih tendenc postmoderne dobe. Novi izzivi na področju keramike kažejo na željo sodobnih umetnikov, da razkrijejo svoje notranje občutke, istočasno pa kažejo tudi na konzervativno posebnost samega materiala. Glina je namreč pri vsej prožnosti obdelave najbolj konzervativen material na področju upodobljajoče umetnosti. Že od paleolitika so v zgodovini človeške kulture na vseh celinah znani izdelki iz žgane gline. Od davnih časov je imela utilitaren pomen. Prav praktična vsakdanja uporabnost gline je privedla do njenega oblikovanja in tudi estetskega videza. Kasneje so dobili izdelki iz gline religiozni in ritualni pomen.

Kot vsa umetnost se je z razvojem civilizacije spremenjala tudi keramika in pridobivala ustreznne konfiguracije in oblike. V vseh obdobjih pa ima izdelovanje uporabnih predmetov iz keramike tudi relikvijski pomen. Šele v sredini dvajsetega stoletja se pod vplivom postmodernističnih umetniških tokov pojavi razstavna/umetniška keramika, ki ni povezana z uporabnostjo izdelkov in okrasnim dizajnom. V evropski umetniški keramiki zadnje tretine dvajsetega stoletja je povezanost oblike in barve, pomembno povečala čustveno povzdvigovanje stvaritev, delno pa omejila ustvarjalno iskanje umetnikov keramikov, ki so spretno obvladovali visoko mojstrstvo in bogat arzenal tehničnih sredstev. Stvaritve sodobnih umetnikov se pogosto spremenijo v ljubezensko igro z materialom, ki postane samostojen subjektiven pojav in se na koncu nekako zlige z avtorjem. Tu se takoj spomnimo na legendo o Pigmalionu in njegovem oživelem kipu Galateji. Če pri Pigmalionu ne pride do zamenjave avtorja, ampak se rodi čudež, pa v stvaritvah, kjer diktira ustvarjanje material, avtor izgubi vlogo

ustvarjalca. V tem primeru da umetnik le pobudo pri ustvarjanju umetnine. Tedaj tudi ni jasno, komu pripada vloga vnašanja čudeža, duše v umetniško delo – avtorju ali slučaju. Nek modrec je izjavil: »Umetnost je edina disciplina, kjer je rezultat večji kot vsota seštevancev.« To pomeni, da pri ustvarjanju umetnine umetnik sicer razpolaga s tehničnim znanjem, originalno zamislio, izkušnjo, delavnostjo in drugim, a mora se zgoditi še čudež, ko v umetnini oživi duša. Če Galateja ne bi oživel, bi to pomenilo, da se umetnina ni rodila. Skrivenostna alkimija pri ustvarjanju umetnine pomeni, moč materiala dovoli avtorju ustvariti umetniško delo. Pri stvaritvah iz keramike je umetnik tako ali drugače samo soustvarjalec štirih stihij Zemlje, Vode, Ognja in Zraka. Lahko samo pazljivo sledi procesu, opiraje se na svoje znanje, um in intuicijo.

V dobi postmodernizma, v dobi popolnega pluralizma, se ne da zanikati odsotnosti avtorja, čeprav je nastopila tendenca, ne samo na področju umetnosti, ampak tudi v življenju (sociuma), da avtor izgubi svojo identiteto v umetniškem delu. Sodobna umetnost se obupno upira naraščajočemu pritisku (diktaturi Kapitala), ki postaja vzrok odtujenosti. Če ne doumeš tega vzroka, je nemogoče strateško »prelisičiti« subverzivno modrost zagovornikov Kapitala kot absolutnega »kraljestva čistega dobička«. Umetnik vedno bolj in bolj izgublja svojo suverenost. Dodal bom principalni moment: Problem aktualizacije lastne resnice je neposredno povezan s preporodom subjektivnosti in principom simbolnega obvladovanja. Samo ta, ki je osmisnil svojo notranjo resnico, lahko ostane pravi umetnik. Podložnost vplivu kapitala umetnika razosebi. Umetnik postane orodje v rokah nevidnih manipulantov, ki želijo ustvariti nov tip človeka brez lastnega mnenja, človeka biorobota. Umetnik (intelektualni policist), ki ustvaja za Sistem, pripada razredu art- menedžerjev in umetnostnih strokovnjakov, ki služijo Sistemu. Paradoks pa je v tem, da se tak umetnik, kot ognja boji manifestiranja resnice o sebi, kar kaže na zaslepljenost in maksimalno odvisnost od art-menedžerja. Če ga prijatelji na to opomnijo, se mu ti opomini zdijo nekorektni in infantilni (ta kompleks je nastal pod vplivom art- menedžerja). Sram ga je, da bi priznal to odvisnost, ker noče izpasti kot naivno – romantični idiot in autsider. Aktualno stanje, v katerem živi, namreč v vseh pogledih hromi njega samega in njegovo samoljubje. Malodušnost, sram, neumnost in bojaljivost so cena za izgubo svobode in avtentičnosti. In to je vrhunec odtujenosti.

Lahko smo veseli, da je razvojni proces na področju keramike nekoliko drugačen kot pri mojstrih umetnosti postmodernizma. V primerjavi z drugimi smermi vizualne kulture, je keramika, povezana s tehnološkim ustvarjanjem, dovolj konzervativna in po vsej verjetnosti povezana še s posebnostjo neznanega materiala. Sama semantika (pomenoslovje) izdelkov iz gline vsebuje v sebi žensko načelo. Žensko načelo pa ima, kot je znano, svojo utemeljenost, stabilnost, prizemljenost (Mati – zemlja). To je posoda, ki služi za polnjenje, vaza za shranjevanje, posoda napolnjena z vodo, ki daje življenje, stabilnost in nakazuje prihodnost, ki živi v posodi. Kot okrogel trebuh ženske nas spominja na nadaljevanje življenja. Torej tudi oblina posode obljublja neko stanje dobrega, stanje stabilnosti in rojstva. Mentalni konzervativizem, podkrepljen s tradicijo

relikvij, je vsekakor osnova za dinamični razvoj sodobne keramike.

V Sloveniji je umetniška keramika še zelo mlada in kot vsako rojstvo povezana s porodnimi bolečinami. Zanimivo je zato opazovati njen razvoj. Če v tujini že sto let obstajajo šole keramike s svojimi stilji in tendencami, v Sloveniji tega ni. Pomembno vlogo v razvoju svetovne keramike so odigrali specialne razstave, simpoziji, znanstvena literatura, revije kot so: American ceramics (ZDA), Ceramic review (Velika Britanija), La revue de la ceramique et du verre (Francija) in Neue Keramik (Nemčija), pa tudi mednarodni natečaji in simpoziji keramike v Faensi, Vallaurisu, Sapporu, Vilni, Behinu in Zagrebu.

Zadnjih deset let to tendenco opazimo tudi v Sloveniji na »Mednarodnem simpoziju umetniške keramike V-oglje«. Ta omogoča razširjanje obzorja, razumevanje novih tendenc in razvojnih tehnologij umetniške keramike 21. stoletja. Na simpoziju se izvajajo osnovne strukturne analize umetniških razstav in art- projektov tega obdobja. Spoznavajo se osnovne smernice in žanri v sodobni dekorativni keramiki, izvaja se podrobna analiza ustvarjanja umetnikov. Opredeljuje se snovi, stile in probleme oblikovanja keramike in njenega dekorja, žganja in tudi sinteze z drugimi materiali (kovina, les, steklo, tekstil in drugo). Vse našteto pripomore k dinamičnemu razvoju te umetnosti, hkrati pa tradicija in konzervativizem to dinamiko stalno ovirata. Ta dinamični konzervativizem se izraža v počasnem uravnoveženem razvoju sodobne keramike in pravzaprav predstavlja nekakšen bonus.

Proces intelektualne igre avtorjev stalno naleti na konzervativizem materiala, ki skoraj izključuje konceptualne projekte. Zato so ti zelo redki in pomenijo izgubo časa. Trend brezumja in stalnega patološkega diktiranja umetnosti postmodernizma, je dekorativni keramiki dovolil razviti samo njej poznano življenje, osnovano na upoštevanju stihij in ljubezni avtorja. Svet tišine pri ustvarjanju, ki ne trpi stalne prisotnosti in vmešavanja, je lahko prisoten le pri procesu umetniškega ustvarjanja v keramičnih delavnicah. To je nasprotje svetu aktualne umetnosti, ki se odvija nekje za visokim zidom velikega biznisa, svetu, kjer cena ne odgovarja vrednosti umetnine, ceni, ki ne odgovarja kakovosti, pomenu, ki ne odgovarja zunanjemu svetu, kjer instalacije Damiana Helsta stanejo več kot slike Modiglianija, nesmiselno platno Polloca je vredno več kot veliko platno Rembrandta.

Velja samo pozdraviti prebivalce majhnega keramičnega otočka v oceanu brezumja in jim zaželeti ustvarjalnih uspehov. Organizatorjem in duhovnima vodjema simpozija keramike »V-oglje« Barbi in Niku Zupan pa potrpljenja, sil in zdravja pri zapletenem procesu rojevanja šole umetniške keramike v Sloveniji. In upamo, da bosta njuni imeni vpisani v zgodovino slovenske umetnosti.

CONSERVATIVE DYNAMICS OF CONTEMPORARY CERAMICS

by Nikolaj Mashukov

Modern ceramics, as with all contemporary art, adapts to the dynamics of development, which is influenced by new technologies, the introduction of new materials, intellectual thinking, and conceptual tendencies of the postmodern era. New challenges in the field of ceramics indicate the desire of contemporary artists to reveal their inner feelings, while at the same time pointing to the conservative specificity of the material itself. Clay is the most conservative material in the field of illustrative art, with all the flexibility of processing. From the time of the Palaeolithic, in the history of human culture on all continents, the products of baked clay were known. Since ancient times, it has had utility. The practical everyday use of clay has led to its design and also its aesthetic appearance. Subsequently, clay products received religious and ritual significance.

As with all the arts, the development of civilization also changed ceramics and acquired appropriate configurations and shapes. In all periods, however, the creation of useful objects in ceramics also has a relic meaning. Only in the middle of the twentieth century, under the influence of postmodernist artistic flows, exhibition/art ceramics appears which is not related to the usability of products and decorative designs. In the European art ceramics of the last third of the twentieth century, the connection between form and color significantly increased the emotional exaltation of the creations, and partly limited the creative search of ceramics artists who mastered the high skill and rich arsenal of technical means.

The works of contemporary artists often turn into a love game with material that becomes a self-contained subjective phenomenon and is eventually connected with the author. Here we immediately recall the legend of Pygmalion and his revived statue of Galatea. If Pygmalion is not replaced by the author, but the miracle is born, then where the material dictates the creation, the author loses the role of the



NIKOLAJ MAŠUKOV

creator. In this case, the artist is only an initiator in creating an artwork. It is also not clear to whom belongs the role of introducing the miracle, the soul, into the work of art - the author or the accident.

A wise man declared: "Art is the only discipline where the result is greater than the sum of the summers." This means that, while creating an artwork, the artist possesses technical knowledge, original ideas, experience, work, and other factors, but a miracle must occur when the soul invigorates the art. If Galatea did not revive, this would mean that art was not born. A mysterious alchemy in creating an artwork means the power of the material allows the author to create an artwork. In the case of creations from ceramics, the artist is, in one way or another, only a co-creator of the four elements of Earth, Water, Fire, and Air. He can only follow the process carefully and rely on his knowledge, mind, and intuition. In the era of postmodernism, in the age of complete pluralism, one cannot deny the author's absence, although there has been a tendency not only in the field of art but also in life itself (socium) that the author loses his identity in the artwork. Modern art is desperately resisting the rising pressure (Dictatorship of the Capital), which is becoming the cause of alienation. If you do not understand this, it is impossible to strategically "overwhelm" the subversive wisdom of the Capital's advocates as the absolute "kingdom of pure profit."

The artist is losing his sovereignty more and more. I will add the principle of momentum: The problem of updating one's own truth is directly related to the revival of subjectivity and the principle of symbolic control. Only one who has devised his inner truth can remain a real artist. The susceptibility to the influence of the capital pushes the artist into losing himself. The artist becomes a tool in the hands of invisible manipulators, who want to create a new type of man without his own opinion, the man bio-robot. The artist (as the intellectual policeman) who creates for the System, belongs to the class of Art managers and Art experts who serve the System.

The paradox is, that such an artist fears deeply the manifestation of such a truth about himself, which shows the blindness and total dependence on Art-managers. If his friends remind him of this, those doing the reminding seem to him to be incorrect and infantile (this complex was created under the influence of art-managers). He is ashamed to acknowledge that addiction because he doesn't want to appear as a naive or romantic idiot and an outsider. The current situation in which he lives is in all respects harmful for himself and his self-love. Dispiritedness, shame, stupidity, and timidity are the price for the loss of freedom and authenticity. And this is the peak of alienation.

We can be glad that the development process in the field of ceramics is somewhat different from the other Art masters of post-modernism. Compared to other aspects of visual culture, ceramics, associated with technological creation, is sufficiently conservative and, in all likelihood, linked to the specialty of unknown material. The very semantics (significance of the names) of clay products contain within them the female principle. The principle of the feminine has, as is known, its foundation, stability, groundedness (Mother - Earth). It is a container that

serves for filling, a storage vase, a water-filled container that gives life, stability, and indicates the future that lives in the vessel. As a round belly, a woman reminds us of the continuation of life. So also the shape of the container promises a certain state of good, stability, and birth. Mental conservatism, supported by the tradition of relics, is certainly the basis for the dynamic development of modern ceramics. In Slovenia, art ceramics are very young and, as with every birth, are associated with labor pains. It is therefore interesting to observe its development. There have been ceramics schools abroad for hundreds of years with their styles and tendencies, but there is no such thing in Slovenia. Special exhibitions, symposia, scientific literature, magazines such as American Ceramics (USA), Ceramic Review (Great Britain), *La Revue de la Ceramique et du Verre* (France) and *Neue Keramik* (Germany) played an important role in the development of world ceramics, as well as international competitions and symposia of ceramics in Faenza, Vallauris, Sapporo, Vilnius, Berlin, and Zagreb.

For the past ten years, this tendency has also been observed in Slovenia at the "International Symposium of Ceramic Art »V-oglje". This enables the widening of the horizon, the understanding of new tendencies, and development of new technologies of artistic ceramics of the 21st century. At the symposium, basic structural analyses of art exhibitions and art projects of this period are carried out. The basic guidelines and genres in modern decorative ceramics are learned, a detailed analysis of the artist's creation is carried out. The materials, styles, and problems of the formation of ceramics, and its decor, spirits, and also the synthesis of other materials (metal, wood, glass, textiles, etc.) are defined. All this contributes to the dynamic development of this art, while tradition and conservatism constantly hinder it. This dynamic conservatism is reflected in the slow and balanced development of modern ceramics and as such, in fact, represents a kind of bonus.



ALENKA GOLOLIČ



HUBERTO ŠIROKA

The process of the intellectual game of the authors constantly encounters the conservatism of material, which almost excludes conceptual projects. Therefore, they are very rare and mean a waste of time. The trend of insanity and the constant pathological dictation of the art of postmodernism has enabled decorative ceramics to develop a life known only to her, based on the respect of the author's feelings and love.

The world of silence in creation, which does not tolerate constant presence and interference, can only be present in the process of artistic creation in the ceramic workshops. This is the opposite from the world of actual art that takes place somewhere behind the high wall of big business, a world where the price does not correspond to the value of the artwork, a price that does not correspond to quality, a meaning that does not correspond to the outside world, where Damiana Helsta installations cost more than Modigliani's pictures, where the meaningless Pollock's picture is worth more than the Rembrandt's great canvas.

It's worth greeting the inhabitants of a small ceramic island in the ocean of helplessness and wishing them a lot of creative successes. The organizers and spiritual leaders of the symposium of ceramic art "V-oglje," Barba and Niko Štembergar Zupan, have patience, strength, and health in the complicated process of birth of the art ceramics school in Slovenia. And we hope that their names will be recorded in the history of Slovenian art.



VOGLJE, KJER NASTAJA "POSODA MOJEGA IMENA"

Ifigenija Simonović

Iz Ljubljane proti Kranju se peljem vsaj enkrat na teden. Vsaj petkrat na leto obiščem Barbo in Nika v Vogljah. Popijemo čaj, otresemo jablano, počakamo, da se speče kruh, povemo si o sladkostih in tegobah sprotnega bivanja. Dobri stari prijatelji pač.

Vsako leto na začetku julija pa avto kot star konj sam od sebe sili z avtoceste pri izvozu za Brnik. Moram se ustaviti. Seveda, pri Barbi in Niku se dogaja simpozij. Ne smem zamuditi.

V času simpozija Voglje postanejo moj vogal: naslonim se na jablano in gledam, kako gostje ustvarjajo. Nenadoma se v meni prebudi nekaj, kar potem spet ponikne: želja po dotiku gline, nič manjša kot volja do življenja. Čas se ustavi. Vzamem kepico gline, samo kepico, da ne bi slučajno podlegla skušnjavi! Dvajset let sem bila lončarka, imela sem stojnico v Covent Gardnu v Londonu. Naredila sem na tisoče posod. Kje so zdaj? V spominu. V občutku v blazinah prstov.

Gnetem, tiho hrepenim, ganjena, srečna, sproščena, čisto čista jaz. Pridružim se delavnicam in predstavitvam. Z vsakim gostom želim govoriti. Z vsakim se želim spoprijateljiti.

Ko je simpozija konec, se želja po ustvarjanju z glino pomiri. Prigovarjam si takole: nima smisla začenjati znova, izkusila si, veš, kako težek je poklic lončarja, pa prah, pa kemija... ja, lepe posode - a zemlja se bo še naprej vrtela brez tvojih posod ... A na srečo moje srce ni tako črnogledo. Morda pa drugo leto ... morda pa enkrat spet poskusim ... Opazim tudi, da se vsak dan lepše oblečem, izbrskam nakit, prinesem knjige, lahketna od navdiha, od občutka, da bi še zmogla, da morda lahko celo kaj prispevam. Na simpoziju me preplavi volja do vztrajanja - na sploh. Te ne dušim, to puščam brleti. Ta je ravno tisto najdragocenejše.

Vsako leto me po simpoziju najbolj prevzame razstava del udeležencev. Nastaja zbirka sodobne keramike 21. stoletja, kakršne nima noben muzej na svetu. To znova in znova potrjujejo udeleženci, ki prihajajo z najpomembnejših šol in univerz, kjer keramiko poučujejo na najvišjih stopnjah. To potrjujejo galeristi in zbiratelji, ki prihajajo iz leta v leto. To potrjujejo vabila za najrazličnejše delavnice in simpozije, ki jih Barba in Niko v vedno večjem številu prejemata, saj jima raste ugled v tako imenovani "keramični srenji". Zaradi ugleda Simpozija sta postala člena IAC, Mednarodne akademije keramike s sedežem v Ženevi. To, kar nastaja v Vogljah, je neprecenljivo. Kot celota lahko sčasoma postane jedro osrednjega muzeja keramike 21. stoletja v Evropi. Se mar ni zgodilo tako v nekaterih mestih v Italiji, Nemčiji, Franciji? Središča industrijske keramike še dandanes, po zatonu industrije, vibrirajo. Tako bo prej ali slej utripalo Voglje, v to močno verjamem. Muzej Občine Šenčur poka po šivih. Treba bo razmisli o ustreznejši postavitvi.

Če si zamislil "neindustrijsko" (studijsko, ateljejsko) ustvarjanje z glino v 20. stoletju, potem lahko razvrstim predmete glede na desetletja, glede na stile v oblikovanju prostorov in vrtov, trendov v kulinariki, arhitekturi in likovni umetnosti nasploh - secesija, minimalizem, nova romantika, novi klasicizem,

konstruktivizem, ekspresionizem, simbolizem in podobno. Keramika ni zaostajala za nobenimi trendi. Bolj kot oblikovno je "modi" sledila po dekoraciji, poslikavi, barvni paleti. Še vedno je šlo bodisi za posodo ali za figuro, za uporabnost ali dekorativnost. Še vedno se je vedelo, kaj je keramična figura in kaj je skulptura. Najbolj natančno in neizbrisno je določil meje in jih hkrati razprl Pablo Picasso, utelešena individualna svoboda. On je med prvimi napovedal ravno to, kar je zdaj takorekč dovršeno: popoln individualizem.

V tem stoletju (izteka se že prva četrtinal) se mi zdi, da gre pri keramiki za izrazito individualno izraznost, ne le tehnološko, tudi motivno, vsebinsko. Z novo tehnologijo, z novimi možnostmi žganja, z razvijajočo se trgovino z materiali (od najrazličnejših mešanic glin do neštetih variacij glazur) je ustvarjalec z glino (kakor vsak ustvarjalec) nenehno v nevarnosti, da podleže potrošništvu in modi. A časi so taki, da ni mogoče ničemur več slediti. Preveč je poti. Treba se je podati na eno in vztrajati. Vsak je sam. Vlada nam gospa samota. Zliti smo v množico, komaj zaznavni, od drugih se ločimo po senci sence.

Opažam pa tudi krč, nekaj, kar keramičarjem striže peruti. Izdelki postajajo manjši, inštalacije se drobijo, čajniki postanejo reliefi, vedno pogosteje je žganje "primitivno". Ne govorim o nikakršnem osiromašenju, temveč o odzivu na stanje sveta. Glina je postala nekaj univerzalnega, lahko jo umetno ustvarjamo v laboratorijskih, naročamo po internetu. Glazura ni več bistvena. Različni načini žganja postajajo nekakšna kaprica. Nekateri oblikovalci z glino niti ne žgejo več. Mislijo na ekologijo. Izdelke iz gline nadomeščajo izdelki iz plastike, papirja. Ekologija, vedno večja revščina, odrivanje kulture na rob, samocenzura, samoomejevanje, tiha skromnost, nostalgija, iskanje navdiha v naravi, fosili, listi, kepe pepela ... Pozna se tako v keramiki kot seveda tudi v poeziji.

Včasih so bili oblikovalci gline vezani na manufakture, v krajih, kjer se je nahajala glina, so postavili peč, ki so jo skupaj napolnili in skupaj žgali. Glina je bila za vse enaka, obrtniško znanje predano z očeta na sina (ženske so kvečjemu poslikavale posode, izdelovali so jih moški - razen v Afriki, kjer ženske še vedno "plesajo" izdelujejo velike posode za vodo). Druženje ob več-nočnem žganju jih je povezovalo. Priredili so sejem in skupaj prodajali. Zato govorimo o severno italijanski keramiki, o južno skandinavski, bavarski, provansalski, prekmurski in podobno. Podpisi so drobne zareze, križci, pikice. Ni osebnih imen.

Zdaj je pač drugače. najbolj pomemben je prav podpis. Govorimo o posameznih umetnikih. Njihova dela redko nakazujejo, iz katere dežele prihajajo. Samo če se res poglobimo v delo določene umetnice ali določenega umetnika, lahko začrtamo krivuljo njenega ali njegovega razvoja.

Kaj torej zaznamuje keramiko 21. stoletja? Morda je še prezgodaj reči, a na prvi pogled lahko rečem, da gre za izpovedno umetnost. Opažam lirične, epske, satirične, humoristične izdelke. Materiali, tehnologija, barve - tu ni več bistvenih izzivov in presenečenj. Zdaj gre za "govorico". Izdelek iz gline ne more biti več samo lep, mora nekaj sporočati. Ni dovolj, da krasi mizo, prostor, da je morda koristen, da ne pušča, da ni pretežek ali prekrhek. Zdaj mora nastati "posoda" v novem pomenu besede, posoda, ki "drži" osebnost ustvarjalca.

Posebno vlogo na Simpoziju keramike V-oglje igra prav druženje. Samotni ustvarjalci se soočijo, prisluhnejo drug drugemu. Tisto najbolj osebno - čas, ko ustvarjajo - delijo drug z drugim. Ker niso sami, morda bolj izrazito uzavestijo svoje početje. Nekateri prvič spregovorijo o namenu ustvarjanja, o tem, kaj jih žene, o tem, kaj želijo sporočiti s svojim delom. Vse je drugače - pogoji za delo, tuje orodje, drugačna glina. »Mislil sem narediti« se spremeni v »naredil bom nekaj drugega«. Sproščenost se pritihotapi že prvi večer. Zgodi se, da umetnik v ogledalu, ki mu ga nastavijo udeleženci simpozija, samega sebe ugleda v novi luči. Tisti hip se ukreše iskra novega navdiha.

Nekaj svečanega se dogaja. V Vogljah. V živo.

VESSELS OF OUR NAMES

Ifigenija Simonović

At least once a week I drive from Ljubljana to Kranj, passing Voglje, I stop at Barba and Niko perhaps five times a year. We drink tea, we pick apples and we speak about ups and downs of everyday life. We are old friends, aren't we!

Every year, at the beginning of July, my car wants to swerve towards Voglje. I have to give in. Of course, even my car knows there is an International Symposium of Ceramics. It won't let me miss it.

This is how Voglje becomes my regular July destination. Leaning on the apple tree in the garden of the studios I observe the artists at work. Suddenly something lights up inside me. It is as strong as my will to live and it makes me more determined than ever to persevere. The following summer is approaching - there I go again: swerving towards Voglje. Looking for generosity of participants is most reliable. Being welcome. Becoming one of them.

At Voglje time stops. I pick up a small ball of clay, the smallest - just to be on a safe side, just not to give in to the temptation fully. I used to be a potter. I used to sell my pots at Covent Garden, London. I made thousands, sold thousands. Where are they now? They dwell in my memory, in the not forgotten feeling of clay surrendering to my fingertips...

I listen to presentations, I observe artists at work. I wish to speak to all of them.

After the end of Symposium my wish to work with clay subsides. I say to myself: you had enough, remember how hard potting is, the World will rotate without your pots, you don't even need the money! But then these thoughts are replaced: perhaps I shall join in next year! And so inspired I dress better on the second day, I put on my pearls on the third, I bring some books on the forth, I stay for supper from then on. I have no time is what I say each day I come. Every day I say goodbye and the day after I come to greet everybody again. Are they all gone, I say a day when it feels it was over all too soon.

Every year I am most impressed by the exhibition at the end of the

Symposium. The collection of works in the collection is constantly growing. We can speak of a truly grand collection of ceramics of the 21st century. No museum can boast with such a varied and contemporary collection. It is due to this collection and to the work of the Symposium that Zavod V-oglje became a member of IAC, the International Academy of Ceramics. Some centres of ceramics (mainly industrial) in Italy, Netherlands, Britain, Germany, and France for instance are very popular. But these centres are based on ceramics of previous centuries and are mainly attached to industrial sites. Voglje with the Museum of Šenčur is fresh, new, still growing. It is actually overgrowing. New museum will have to be built in the near future.

Considering ceramics of the 20th century I can use the same adjectives as are used to describe art in general: art-deco, minimalism, romanticism, neoclassicism, symbolism etc. In times past we looked at decoration, at technical execution, colour etc. Types of firings. We spoke of functional and decorative ceramics. Ceramic figures were not mistaken for sculptures. I can think of Picasso as the most appreciated artist-potter-ceramicist all in one. He defined the borders of ceramics and at the same time opened them wide. He was one of very few who showed possibilities for all and then he left as to fend for ourselves.

Nowadays (the first quarter of the 21st century is almost gone!) I can notice a difference: individual approach, individual expression (technics and content). New technologies, new materials ... everything is accepted and permitted. But how are contemporary ceramicists using all this traditional knowledge? To make something unimaginable? To make reliefs out of jugs, to make dragons out of clumps of clay, to make pots look like they were made of wood or iron? What is the point? The artist is in constant danger to fall pray to fashion and consumerism. There is no path to follow. One has to make a choice and persevere. No looking sideways! Leaning backwards, but not clinging to any old school. Relying on oneself only! Accepting solitude as the basic mode of making. And yet speaking out, conveying deeper meanings, aiming higher, offering more than a finished object... there comes a possibility to transform the viewer's understanding of Nature and Humankind.

This is exactly where the importance of the Symposium at Voglje comes to light. Working in company. Listening to each-other. Sharing experience, knowledge. Some participants have never spoken about their work. It was down to critics, art historians, art theoreticians to do the guess work - what is ceramics about, where is it leading to? Here, at the Symposium, in the company of other ceramicists one can hope to be understood. And appreciated for more than the work, but for her or his personality, too. The work by ceramicist is a vessel holding her or his whole being. At the Symposium it happens that artists see themselves from a new perspective. And this is where new inspiration comes from: from those around us and yet directly from within.

SIMPOZIJ V VOGLJAH (1. DO 14. JULIJ 2017)

Heide Nonnenmacher in Shami Sam Gibsh

Shami Sam Gibsh (Izrael), Steve Hilton (ZDA), Kirsi Kivivirta (Finska), Heide Nonnenmacher in Annette Schwarte (Nemčija), smo bili s strani Barbe Štembergar Zupan in Nika Zupana povabljeni k sodelovanju na 12. Mednarodni simpozij umetniške keramike, katerega organizirata.

Prispeli smo v slikovito majhno vasico blizu Ljubljane, kjer smo našli odlično opremljen atelje, s čudovitim vrtom in delovnimi mizami pod lepimi drevesi. Tam smo ustvarjali dva neverjetna tedna.

Po otvoritvi simpozija v muzeju v Šenčurju, kjer se je vsak izmed nas predstavil in imel predavanje o svoji umetnosti, smo pričeli z delom na naših lastnih projektih.

Ob delu na naših projektih smo se zaradi zelo toplega in čarobnega ozračja pričeli pogovarjati drug z drugim, si izmenjavati tehnične izkušnje, in sodelovati na projektih, kar je privedlo do zelo tesne povezanosti in prijateljstva. Barba in Niko, oba keramična umetnika, sta pripravila vse, kar smo potrebovali, zato se je lahko delo pričelo takoj in smo tako imeli dovolj časa za sušenje izdelkov ter pripravo različnih načinov žganja.

Atelje Barbe Štembergar Zupan je zelo dobro opremljen s kar petimi električnimi pečmi, lončarskimi vreteni, mizo za valjanje gline ter tremi pečmi za redukcijo in raku.

Prihajalo je veliko domačinov, nekateri so bili umetnik, drugi navdušenci, novinarji in tudi ekipa nacionalne televizije. Prinašali so odlično hrano in darila za vsakega izmed nas. Bilo je presenetljivo, koliko ljubezni, spoštovanja in razumevanja sta deležna Barba in Niko za vse, kar delata za umetnost. Poleg tega so bili večeri in poseben dan odprtih vrat, namenjeni pogovorom z ljudmi, katerim smo lahko predstavili naša dela in celo učili druge keramike naših tehnik in jih vključevali pri nekaterih načinu žganja izdelkov.

Ifigenija Simonović nas je spraševala o avtobiografskih vidikih našega dela. Običajno govorimo o tem, ko se opravlajo analize slik, redkeje pa to uspe pri razpravah o keramični umetnosti. Vprašanja, "Zakaj počnete to na tak način in ne na drugačen", so nas spodbudila, da smo pričeli globje razmišljati o svojem delu. Vedno obstaja veliko različnih možnosti, kako se stvari lotiti.

Poleg tega smo bili zelo srečni, da smo spoznali Ljubljano, z organiziranimi izleti pa tudi ostale dele Slovenije, ter tako spoznali to zelo čudovito državo in njene ljudi.

Zahvaljujemo se Niku in Barbi za tako edinstveno in bogato izkušnjo.



SHAMI SAM GIBSH

SYMPOSIUM IN VOGLJE (1ST TO 14TH OF JULY 2017)

Heide Nonnenmacher & Shamai Sam Gibsh

Shamai Sam Gibsh (Israel), Steve Hilton (USA), Kirsi Kivivirta (Finland), Heide Nonnenmacher and Annette Schwarte (Germany) were invited by Barba and Niko Štembergar Zupan to participate in the 12th symposium they organized. We all arrived into a picturesque small village close to Ljubljana, and found a supper-equipped studio with wonderful garden and working tables under some beautiful trees. We worked there for two amazing weeks.

After our opening party in the museum in Sencur, where each one of us gave a short introduction and a lecture of his art, we started to work on our own project.

In addition to working on our own projects, due to a very warm and magical atmosphere, we all found ourselves talking to each other and sharing our techniques, collaborating on several projects, which led to very close relationship and friendship with each other.

Barba and Niko, both ceramic artists were preparing everything we needed, so work could start immediately and we had time for drying and preparing for the different firing processes.

The Štembergar Zupan studio is very well equipped with five electric kilns, wheels, slab roller, three reduction and Raku kilns.

Many local people constantly came by, some were artists and some were enthusiasts, journalists and the local tv crew, each brought some great food and gifts to each one of us. It was overwhelming to get so much love and appreciation from all these people and to understand how much Barba and Niko is loved and appreciated for all they do for art.

In addition, in the evenings and on one open day for everybody, we could speak to people and show them our work and even teach the local ceramic artists our techniques and have them participate in some firings.

Ifigenija Simonović was asking us about autobiographical aspects in our work. Usually, you speak about that, when you are making an analysis of paintings, but not very often we managed to go to discuss it in ceramic artwork.

Questions, "why you are doing that in this way and not in an other way" were bringing us to think more deeply of our own work. You have always a lot of possibilities to do things in one or the other way.

In addition we were very lucky to get to know Ljubljana and were taken for several days tour around Slovenia, and got to know this very beautiful country and its people.

Thanks to Niko and Barba for such a very unique and enriching experience.



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KULTURA – NATURA SLOVENIJA že sedem let podeljuje priznanja NAŠA SLOVENIJA za izjemne dosežke na temeljnih področjih svojega delovanja. Doslej se je nabralo več kot 280 nominacij, podelili pa smo 81 priznanj v štirih ikategorijah. Sedež gibanja je v Kropi, historičnem kovaškem in kulturnem središču na Gorenjskem.

Pridružite se nam. Ob vašem obisku Krope vam bomo rade volje povedali še več.



Keramične skulpture "Ptice vrhov" avtorice Barbe Štembergar Zupan so prejeli nagrajenci KULTURA - NATURA 2017

KULTURA – NATURA SLOVENIJA is successful, recognizable and respected NGO supporting and connecting interested people, groups, civil initiatives and projects trying to research, presentate, preserve, revitalise and promote Slovenian cultural and natural heritage / landscape all over Slovenia, in four neighbouring countries / regions (with slovene minorities) and wider (more on www.kultura-natura.si).

KULTURA – NATURA SLOVENIJA established the NAŠA SLOVENIJA heritage awards eight years ago. There has been around 280 nominations and 81 award laureats in four categories so far. They are the basic network of our heritage movement.

The headquarters of our NGO is in Kropa, a picturesque historical and cultural village, widely known because of more than 500 years of forging blacksmiths tradition.

We are inviting you to visit and join us as heritage friends and partners. We'll be glad and honoured to answer your questions or initiatives.

Naši izstopajoči projekti so / Our outstanding projects are:

- (Ne)znan zamejstvo / The Un-known Neighbourhood
 - Slovenski kozolec / The Slovene Hay-rack
 - Po bečelah se vižej / Make it like bees do!
 - Ringaringaraja (old and todays children games)
 - Mojstri pevci / Mastersingers Kropa
 - Kulturna hiša / Culture House Kropa (a globally open cultural cooperation / partnership)
- in nabor projektov iz mreže sodelavcev ter laureatov / and much more, including also all projects of already mentioned laureats.

Slavko Mežek, predsednik/president



KATJA BIDOVEC

Mlada fotografija, Katja Bidovec, nas s svojo fotografijo pogosto odpelje daleč stan, v skrite kotičke našega planeta, kjer s pomočjo fotoaparata izraža svoj pogled na svet. Družboslovne tematike se pogosto skrivajo v ozadju njenih podob, kot pove tudi sama: »že od nekaj me fascinirajo najrazličnejše družbeno kritične problematike. Vsak dan se ljudje spopadamo s številnimi strahovi sveta, ki nam jih na tak ali drugačen način prikazujejo mediji, mi pa se ne ozremo naokoli, da bi videli, da na tem planetu nismo sami«. Spoštovanje drugačnosti je zagotovo tematika, ki si jo želi predstaviti skozi svoje fotografjsko delo. »Tukaj ne mislim zgolj na vizualne raznolikosti. Težko sprejemam, da želimo vse nam tuje zatrepi in uničiti. Ne razumem zakaj ljudje ne vidijo lepote v multikulturalnosti, saj na koncu smo vsi enaki, vsi se rodimo in umremo«. S fotografijo vernikov na jugu Šrilanke, je Katja, kot prva Slovenka, osvojila drugo mesto na prestižnem Nikonovem natečaju, kjer je bilo prijavljenih več kot sedeminšestdeset tisoč del. Ob fotografiji pa pove: »Mene že od nekdaj privlači fotografiranje različnih religij, čeprav se obenem dobro zavedam absurdnosti teh. Ne maram ljudi, ki izkorisčajo moč religije, da soljudi naredijo pohlevne in ponižne. Ta fotografija prikazuje prav to – ob ogromnemu kipu Bude so ljudje res le majhne figurice, ki brezglavo sledijo verskih doktrinam.«

Magistrica komunikologije na Fakulteti za družbene vede se s fotografijo resneje ukvarja zadnjih sedem let. Katja je sodelovala že pri številnih skupinskih razstavah, imela pa je tudi pet samostojnih fotografiskih razstav. Na podlagi svojih dosežkov je prejela komunikološko nagrado Hanna Hardta za izstopajoče dosežke študentk in študentov medijskih in komunikacijskih študij, ki ga podeljujeta Katedra za medijske in komunikacijske študije in Slovensko komunikološko društvo. Njene fotografije so bile objavljene v večini slovenskih medijev in nekaj tujih. Zase pravi, da je ljubiteljica ulične fotografije, čeprav, ko je doma, veliko fotografira tudi v studiu. »Brezciljno sprehajanje po ulicah, opazovanje novih dražljajev, ki te obdajajo in fotografiranje hipnih ter neponovljivih trenutkov življenja mimoidočih, to je zame tisto v čimer res neizmerno uživam. To je tista prava ulična fotografija.« Njeno delo izraža zanimivo mešanico klasične kompozicije in inovativnih pogledov mlajše generacije. Najraje zahaja v dežele na vzhodu, saj so po njenem mnenju bolj fotogenične in zanimive, predvsem pa so drugačne od tistega, kar smo vajeni doma. Kot pove avtorica: »zagotovo me tematika, kot je islam, intrigira tudi



zaradi sovraštva in strahu pred njim, ki je v Evropi zelo prisoten. Vznemirja me dejstvo, da jim delamo krivico, ko neko izkriviljeno doktrino, ki obvladuje kos sveta, tako nevedno povezujemo z izvorno muslimansko religijo in grozna dejanja posameznih islamistov posplošujemo na celotno islamsko kulturo.« Katjine fotografije velikokrat prikazujejo prav življenje najrazličnejših kultur po svetu, predvsem iz revnejšega, vzhodnega dela našega sveta. Na fotografijah lahko opazimo motive iz Jemna, Irana, Turčije, Indije, Etiopije, Namibije, Tajske itd. Avtorica na svojih fotografija velikokrat prikazuje ženski svet, predvsem svet muslimanskih žensk, svet ki je moškim popolnoma prepovedan in v katerega nikoli ne bodo vstopili - svet v katerem prebivajo le ženske.

Družbeno kritičen pa je tudi obširen fotografsko-antropološki projekt z naslovom »Izginjajoče kulture«, ki ga je Katja pričela skupaj s priznanim fotografom Arnejem Hodaličem. Serija portretov iz Etiopije, Indije in Namibije prikazuje posamezničke številnih etničnih skupin, ki so zaradi različnih razlogov, po mnenju antropologov, na robu izumrtja. »Sodelovanje v takšnem projektu je res velika čast, vedno rečem, da me je Arne naučil kako živeti s fotografijo, tukaj pa lahko s skupnimi močmi – njegovim znanjem in izkušnjami ter mojim bolj mladostnim pogledom na fotografijo - skupaj ustvarjava lep fotografski projekt, ki upam in verjamem, da večino gledalcev ne pusti hladnih.«



NAGRAJENA FOTOGRAFIJA/AWARDED PHOTOGRAPHY

KATJA BDOVEC

With her photographs, the young photographer, Katja Bidovec, led us far away, into the hidden corners of our planet, where, with the help of her camera, she can expresss her view of the world. Social Science themes have often been hidden in the background of her images. As she says: "For a long time I have been fascinated with some of the most critical social issues. Even today, we are fighting with many fears in this world, presented to us in the media. Yet, we are not turning around to see that we are not alone on the planet."

Respect of diversity is a puzzling theme that she wants to present in her photos. "I do not think only about visual diversity. I can hardly understand why we want to destroy everything that is different. I do not understand why people cannot see the beauty of multiculturalism, because in the end, we are all the same: we are all born and we shall all die."

With the pictures of believers in the South of Sri Lanka, Katja is the first Slovenenian to win the second place on the prestigious Nikon's Tender, among 67,000 contestants.

She will say about her photography, "I have always been attracted to photographing different religions, but at the same time I can clearly see their absurdity. I don't like people who use the power of religion to push the people into greed and humiliation. One of my photographs depicts just that, the huge statue of Buddha and the people like small figurines, who blindly follow religious doctrines."

With the M.Sc. in Communication Studies at the Faculty of Social Sciences, she has been dealing more seriously with photography for the past seven years. Katja has participated in many group exhibitions, and she also has had five independent photo exhibitions. On the basis of her achievements, she received the Hanna Hardt Communication Award for the Outstanding Achievements of Students and Students of Media and Communication Studies, awarded by the Department of Media and Communication Studies and the Slovenian Communication Society.

Her photos were published in most Slovenian media and in some foreign. She says that she is a fan of street photography. When she is at home, she also takes a lot of pictures in the studio. "A simple walk in the streets, observing new stimuli surrounding you and taking pictures of quickly passing and unrepeatable moments, is for me something in which I immensely enjoy. This is the true street photography."

Her work expresses an interesting mixture of classical composition and innovative views of the younger generation. She likes going into the Far East countries, because they are considered more photogenic and interesting, but above all different from what we are used to at home. As the author says: "Certainly the theme, like Islam, intrigues me because the hatred and fear of them, which is very present in Europe. I am disturbed by the fact that we are doing them wrong, when a distorted doctrine that controls that part of the world is so ignorantly connected with the original Muslim religion. The terrible acts of individual Islamists are now generalized on the whole Islamic culture."

Katya's photographs often depict the lives of a wide variety of cultures around the poorer, eastern part of our world. In her pictures, we can see motifs from Yemen, Iran, Turkey, India, Ethiopia, Namibia, Thailand, etc. The author often presents the women's world in her photographs, especially the world of Muslim women, a world that is completely prohibited to men and into which they will never enter - a world in which only women live.

Another socially critical, extensive photographic and anthropological project is titled "The Expiring Cultures," which Katja started together with the recognized photographer Arnej Hodalič. The series of portraits from Ethiopia, India, and Namibia depicts individuals of many ethnic groups, who, for various reasons, according to anthropologists, are on the brink of extinction. "Participation in such a project is truly a great honor. I always say that Arne has taught me how to live with photography. Here, with joined forces - his knowledge and experience and my youthful view of photography - we are together creating a beautiful photographic project that I hope and believe will not leave most of the viewers untouched".



ALEKSANDER ARSOV (glasbenik)

Vsakič, ko pridemo na odprtje kakšne razstave, rahlo odsotno poslušamo uvodno glasbeno točko, se prebijemo skozi razne govore in komaj čakamo, da si bomo lahko ogledali umetnine in poklepali s prijatelji, z umetniki, znanci in somišljeniki.

Zame pa je ustvarjanje glasbe za otvoritev prav poseben izviv. Ko ustvarjam avtorsko glasbo, uglasbimo tisto zgodbo, ki že dolgo vre v nas in želi na plano. Je izviv, a je obenem tudi osebna nuja, ki bi vsekakor naplavila to glasbo na površje. Najlažje je slediti sebi. Filmska glasba ima neke druge zakonitosti, sledimo zgodbi režiserja in se izogibamo glasbi tam, kjer je že s sliko in z besedo vse povedano, ter jo dodajamo le tam, kjer se pokaže kakšna majhna razpoka v času in zgodbi. Ali pa le malo poudarimo tista dejanja, ki hrepenijo po večji teži, izraznosti ali pa čustvovanju. Ko pa ustvarjam glasbo za otvoritev razstave, se vedno soočimo s tišino in statiko, saj razstavljeni dela komunicirajo z nami na en poseben način, tu ni nobenih pravil ali namigov. Je le nema izraznost del, krik, do katerega se moramo sami dokopati, kjer se umetnik s svojim delom dotika nečesa, kar je v nas in kar nam je skupnega, ter nam poskuša podati svoje dojemanje sveta. Kot rečeno, kar precejšen kos izizza to spraviti v glasbo. V takem primeru se vedno prepustim intuiciji in pustim, da se ta dela sama uglasbijo v moji glavi.

Ko sem prvič ugledal dela, ki so jih na letošnjem simpoziju umetniške keramike ustvarili vsi povabljeni ustvarjalci, me je presunila igrivost in domišljija, ki so jo izražala vsa ta dela. Z nasmehom na ustnicah sem se sprehajal med razstavnimi policami in že slišal glasbo, glasbo z nasmeškom.

Hvala, Barba in Niko, za povabilo. Vajina toplina in domišljija ter neuničljiva energija, s katero ustvarjata že vsa ta leta, me navdajata s ponosom, da sem lahko letos tudi sam del vajinega simpozija V-oglje. Želim si le, da bi sodobna glasba tudi imela toliko barv, raznolikosti in karakterja, kot jih premorejo razstavljeni dela letošnjega simpozija.

Vabim vas, da obiščete mojo domačo stran, in na veselo poslušanje!

www.arsov.net

ALEKSANDER ARSOV (musician)

Every time we attend an art exhibition opening, we barely take time to listen to a musical introduction. Instead we try to find our way around an inevitable opening speech and we are impatient for the moment when we can finally get in touch with the works in the exhibition, and after that being able to chat with artists, our friends and with other visitors that share the same interests. But for me, it is no small challenge to create music for an art exhibition.

Creating one's own songs is quite easy. One just needs to go with the flow, trying to express some story that invokes emotions, a story that will probably find

expression one way or another. This is because songwriting is a personal need. Working on music for movie is a somewhat similar story – we just need to take care not to break any rules that should not be broken. One just needs to support the director's vision. We must try to avoid interfering in any way where picture and words already tell the whole story. Instead we must fill only those small cracks in the story where something's missing, or add music to a scene for stressing some emotion, or add weight to some dramatic happening that needs just a small extra push.

Working on music for an exhibition, however, is totally different matter. We stand in direct view of the piece of art. For those silent, static pieces that communicate with us in a quite unique way, there are no common musical rules that we can follow. All those works contain a captured statement that we should hear just by looking at them. We must be open enough to understand and hear that silence, to find that common emotion that the artist wove inside that work, a message for better understanding of the world in which we live. This makes for quite a challenge in expressing those various emotions in a musical form. I always follow my intuition, waiting to hear the music captured within those works.

Walking through this exhibit with all the works on display made me smile, being impressed by the playfulness and imagination of all the artists involved. It elevated my mood and, right away, I started to hear some music in my head – music with a smile. Thank you, Barba and Niko, for inviting me to being a part of your V-oglje symposium. Your warmth, imagination and unmeasurable creative energy make me proud to have been chosen for that mission. I really wish that contemporary music could have as much character, colorfulness and diversity as the objects in this year's exhibition have.

Welcome to my site to hear my other music!

www.arsov.net



PONUDBA ZAVODA V-OGLJE

Barba ŠEMBERGAR ZUPAN

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

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Iz srca se zahvaljujeva najinima sinovoma Anžetu s Klaudijo in Andreju s Karin ter najinim prijateljem in sorodnikom: Nadji Bostić, Meti in Frenku Kotniku, Margareti Mlinar, Martini Ciglerju, Ifigeniji Simonović, Emi Pogačar, Lauri in Lojzetu Novak, Ivi in Ivanu Skubinu, Lidiji in Borisu Zdešar, Ivanki Lipar, Barbari Nedog, Dani Žbontar, Miranu Kumpu, Urški Aljančič in Robertu Možini, Sonji Klan, Mileni Galjot, Zofiji Grmek, Tatjani Maslovar, KUD Visoko, Dragici Markun in Ljudskim pevcom "Hiša čez cesto" ter vsem, ki ste nama kakorkoli pomagali.

Barba in Nikolaj Šembergar Zupan

