

REVIJA ZA UMETNOST

ART MAGAZINE



14. MEDNARODNI SIMPOZIJ UMETNIŠKE KERAMIKE
INTERNATIONAL SYMPOSIUM OF CERAMIC ART

V-OTLJE 2019 ŠENČUR SLOVENIJA



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14. Mednarodni simpozij umetnike keramike V-ogljje je bil dogodek, ki nam je vsem udeležencem segel v srce. Zagotovo je bilo to eno tistih druženj, ki pušča dolge sence, mnogo lepih spominov. Bilo je prijetno in ustvarjalno druženje številnih umetnikov. Tokrat smo se simpozija V-ogljje udeležili: Greg Daly iz Avstralije, Robert Lawarre in Cat Traen iz ZDA, Wan Liya in Chen Huiping iz Kitajske ter Niko in Barba Štemberger Zupan ter gostje Ifigenija Simonović, Mirjam Kotar, Jasmina Verbič, Maja Lubi, Zlatica Becci, Klaudija Košenina, Vladimir Leben, Miroslav Pengal, Nikolaj Mašukov, Bojan Frantar ter Ivan Skubin.

V prijetnem vzdušju, druženju in z ustvarjalnim delom, so nastala raznolika dela, katerih se prepoznajo raznoliki tehnološki pristopi in zato zagotovo lahko zatrdimo, da imajo vsa dela, poleg vidne zunanosti, tudi mnogo tistega, kar ni vidno navzven. Med to spadajo uporaba različnih glin, tehnike dela, dekorativnih tehnik, izbrane osebne izpovedi, načinov žganja ...

Letošnji izbor umetnikov je vzrok, da so dela, nastala na Simpoziju V-ogljje 2019, zelo raznolika in lahko rečemo, da je nastala ena najbolj barvitih zbirk novo nastalih del, kar smo jih do sedaj izdelali v teh štirinajstih mednarodnih simpozijih umetniške keramike.

V času simpozija smo udeleženci tradicionalno obiskali livarsko delavnico družine Kamšek (Livartis d.o.o.) v Volavljah. Z zanimanjem smo si ogledali proizvodnjo, poslušali navodila Boruta Kamška, njegovega sina Jureta in snahe Martine. Udeleženci simpozija so z njihovo pomočjo izdelali čudovite male skulpture, ki jim bodo lep spomin na nove izkušnje in druženje s Kamškovi. Borutova žena Mira je poskrbela za odlično hrano in pozabila ni niti na izvrstne domače sladice.

Potepali smo se tudi drugod po Sloveniji. Obiskali smo Bled, Vintgar, slap Peričnik, dolino Vrat, Planinski muzej v Mojstrani in si vmes privoščili kosilo pri Kotnikovih v Mojstrani (Sobe in apartmaji Kotnik). Ogledali smo si nepozabno, nadvse lepo

razstavo Alana Hranitelja na Ljubljanskem gradu in razstavo keramike Zavoda V-ogljje v Domu Ivana Cankarja na Vrhniki. Nismo pozabili na ogled Postojnske jame, kopali smo se na Portoroški plaži, v Goriških Brdih smo obiskali Ivana Skubina. V njegovi galeriji smo si ogledali njegove čudovite skulpture. Ivan in njegova žena Iva sta nas pogostila z organsko pridelano hrano, pod mogočno murvo in ob čudovitem razgledu. Ustavili smo se ob slapu Boka, pogledali smo korita Soče, si privoščili pijačo na Vršiču in zaključili dan z večerjo v Kranjski Gori.

Ob jezercih na Češnjevku, kjer so nekoč kopali glino, danes pa je to čudovit park, pa je letos v sožitju jezer, dreves in gora, ustvarjala naše portrete fotografinja Lara Žitko. Čudovita izkušnja je slediti zamislim mlade fotografinke in postati objekt njenega dela. Priporočila Arneja Hodaliča vedno obrodijo dobre sadove.

In ne morem brez, da se iz srca zahvalim vsem sponzorjem, sorodnikom, prijateljem, znancem in sosedom, ki so nas v času simpozija razvajali z domačimi dobrotami in nam na različne načine pomagali, da je bil simpozij tako lep dogodek, kjer so se prepletali druženje, delo, predavanja, prikazi dela, filmi o keramiki, izleti, strokovni pogovori, dobra hrana in Blejske kremšnite ...

Tudi letos je naše delo pregledala in podala strokovno oceno likovna kritičarka, umetnostna zgodovinarica Polona Škodič. Za njeno pripravljenost sodelovanja z nami se ji srčno zahvaljujemo.

V letošnjem katalogu vam prikazujemo mnogo raznolikih del. Lahko si boste ustvarili lasten vtis, začutili naše osebne izrazne poti in prepoznali različna znanja, ki jih je pri ustvarjanju keramike potrebno imeti. Koliko nam je uspelo ustvariti presežkov, pa naj presodi vsak sam.

Bili smo dobra družba, ki je stkala nove prijateljske vezi, mnogo novih spominov



in novih znanj. Stalna zbirka umetniške keramike v muzeju občine Šenčur pa bo znova postala bogatejša. Letos v Reviji za umetnost V-ogljje predstavljamo štiri zanimive in izjemne umetnike.



Fotograf Arne Hodalič je priznan, večkrat nagrajen umetnik, predavatelj in urednik fotografije v reviji National Geographic Slovenije in dolgoletni sodelavec Zavoda V-ogljje. Pogovori z Arnejem so vedno zanimivi in bogati. Z njegovim sodelovanjem smo ustvarili izjemno zbirko umetniških portretov udeležencev simpozija V-ogljje. Modni kreator/oblikovalec Alan Hranitelj je tako izjemen avtor, da bi ga sama opisala, da je nadčlovek. Njegova letošnja razstava na Ljubljanskem gradu je bila nepopisno lepa. Mene je povsem prevzela neskončna kreativnost in perfekcionizem. Zaslužil bi si stalno razstavo, ki bi bila njemu priznanje, nam pa v opomin, kako majhni smo, koliko se lahko naučimo z resnim delom in kako pomembno se je učiti od najboljših. Ifigenijo Simonovič sem prosila, da Alana Hranitelja predstavi v naši reviji. Objavljamo tudi tri fotografije Hraniteljevih kreacij fotografa Boruta Peterlina. V Reviji za umetnost predstavljamo saksofonista Jana Kusa in njegovo glasbeno skupino Slavo Rican Assembly, s katero se je letos predstavil na turneji po Sloveniji. Sodelovali so tudi na Jazz festivalu Ljubljana. Jan je študiral v Haagu, magistrski študij pa je končal v New Yorku, kjer tudi živi in ustvarja. Kot zadnjega predstavljamo mladega glasbenika Jana Gorjanca. Je izjemno ustvarjalen in delaven glasbenik, dirigent in snovalec nevidnih lepot. Strmi po umetniškem in estetskem izražanju, po celostnih umetninah, v katerih so aktivno vključena vsa čutila.

14th INTERNATIONAL SYMPOSIUM OF CERAMIC ART V-OGIJE 2018

Barba Štemberger Zupan

The 14th International Symposium of Artistic Ceramic V-ogljje was an event that warmed the hearts of all the participants. Surely this was one of those gatherings that leaves long shadows with many fond memories. It was a pleasant and creative gathering of many artists. This time, the V-ogljje Symposium included: Greg Daly from Australia, Robert Lawarre and Cat Traen from the USA, Wan Liya and Chen Huiping from China, Niko and Barba Štemberger Zupan and guests Ifigenija Simonovič, Mirjam Kotar, Jasmina Verbič, Maja Lubi, Zlatica Becci, Klaudija Košenina, Vladimir Leben, Miroslav Pengal, Nikolaj Mašukov, Bojan Frantar and Ivan Skubin.

In a pleasant atmosphere, socializing, and in creative work, various artifacts have emerged, showing diverse technological approaches. It is therefore safe to say that all works, apart from their visible exteriors, have many things that are not visible from the outside. These include the use of different clays, work techniques, decorative techniques, selected personal approaches, and ways of burning.

This year's selection of artists is the reason why the works created at the V-ogljje Symposium 2019 are very diverse. We can say that this was one of the most colorful collections of newly created works that we have produced so far in these 14 consecutive International Symposiums of Artistic Ceramics.

During the symposium, the participants traditionally visited the foundry workshop of the Kamšek family (Livartis d.o.o.) in Volavljje. We watched the production with interest, listened to the instructions of Borut Kamšek, his son Jure, and daughter-in-law Martina. With their help, the symposium participants created beautiful small sculptures that will give them a nice reminder of new experiences and encounters with the Kamšek family. Borut's wife, Mira, provided excellent food and did not forget about the homemade desserts.



We also wandered around Slovenia a little. We visited Bled, Vintgar, Peričnik waterfall, the Vrata valley, the Alpine Museum in Mojstrana, and in the meantime enjoyed lunch at Kotnik's in Mojstrana (Rooms and Apartments Kotnik). We visited an unforgettable, extremely beautiful exhibition by Alan Hranitelj at the Ljubljana Castle and an exhibition of ceramics from the previous symposiums in V-ogljje at the Dom Ivan Cankar in Vrhnika. We did not forget to visit the Postojna Cave; we took a swim at the Portorož Beach; in Goriška Brda, we visited Ivan Skubin. We took a look at his beautiful sculptures in his gallery. Ivan and his wife, Iva Skubin, treated us to organically grown food under the mighty mulberry tree, with a magnificent view. We stopped at the Boka waterfall, looked at the Soča riverbeds, had a drink at Vršič, and ended the day with dinner in Kranjska Gora.

Photographer Lara Žitko created our portraits on the lakes on Češnjevka, where clay used to be dug, but today it is a beautiful park. It is a wonderful experience to follow the ideas of a young photographer and become the object of her work. Arne Hodalič's recommendations always bear fruit.



And I cannot thank with all my heart for all the sponsors, relatives, friends, acquaintances, and neighbors who pampered us with homemade delicacies during the symposium and helped us in many ways, so that the symposium was such a beautiful event where socializing, work, lectures, work presentations, films about ceramics, excursions, expert talks, good food, and also Bled "kremšnite" were nicely blend together.

Again this year, our work was reviewed and given a professional evaluation by art critic and historian Polona Škodič. We thank her heartily for her willingness to work with us.

In this year's catalog, we show you many different works. You will be able to make your own impression, feel our personal expression paths, and identify the different skills you need to make when creating ceramics. Did we manage to create something more, however, should be decided by everyone.

We were a good company that formed new friendships, many new memories, and

new skills. The permanent collection of ceramics at the Šenčur Municipality Museum will once again become richer.

This year, the V-ogljje Art Magazine features three interesting and outstanding artists. Photographer Arne Hodalič is a renowned multiple award-winning artist, lecturer, and editor of photography at National Geographic Slovenia, and a longtime associate of the V-ogljje Institute. Conversations with Arne are always interesting and rich. Through his collaboration, we have created a remarkable collection of artistic portraits of V-ogljje Symposium participants.

Fashion designer / creator Alan Hranitelj is such a remarkable artist that I would describe him as superhuman. His exhibition at Ljubljana Castle is indescribably beautiful. I was completely taken over by Alan Hranitelj's endless creativity and perfectionism. He deserves a permanent exhibition that would be a credit to him, reminding us how small we are, how much we can learn through serious work, and how important it is to learn from the best. I asked Ifigenija Simonovič to present Alan Hranitelj in our magazine. We also published three photographs of Hranitelj's creations by photographer Borut Peterlin.

At the V-ogljje Art Magazine we also present saxophonist Jan Kus and his band Slavo Rican Assembly, with whom he introduced himself on a Slovenia tour this year. They also participated in the Ljubljana Jazz Festival. Jan studied at The Hague Conservatory and completed his master's degree in New York, where he also lives and works.

The last one in the Art Magazine is the young musician, Jan Gorjanc. He is an extremely creative and hardworking musician, conductor, and creator of invisible beauties. He dedicates his life to creating, and after making music, is a harpist, composer, and conductor. He strives for artistic and aesthetic expression in integrated works of art in which all the senses are actively involved.





V-UGLJE 2019

Polona Škodič

univ. dipl. umet. zgod.

GREG DALY

Avstralski umetnik, ki sodi vsam vrh na mednarodnem prizorišču umetniške keramike, je dejaven že polna štiri desetletja. Njegove mojstrovine se nahajajo v največjih svetovnih stalnih zbirkah. Svoje delo je, med drugim, posvetil t. i. »listrom«- kovinskim glazuram z žganjem v redukciji, kjer sta pomembna in odločujoča tako dovod kisika kot tudi temperatura ter način ohlajanja. Na tem specifičnem področju ima veliko znanja in izkušenj, saj je kot eden največjih poznavalcev, napisal tudi knjigo o tej tehniki in postopkih. Ta posebna tehnologija namreč z uporabo kemikalij omogoča neverjetne površinske in strukturne učinke. Keramiko žlahtnijo čudovita mavrična prelivanja in presevanja, ki vplivajo vzajemno na vibracijo barve, oziroma je padec svetlobe tisti, ki ustvarja to magičnost, ista glazura lahko postane mat ali sijaj. Večina njegovih umetniških posod je značilno okroglih, torej polno krožnih oblik, kar je reminiscenca na davno preteklost in njenih prvih izvornih lončarskih oblik. Kot sam poudarja je takšno njegovo videnje sveta, ki ga izraža na svoj način. To je pravzaprav naša narava, ves kozmos; - voda, oblaki, veter, zemlja, gozdovi in travniki, morje in reke, je mavrica in je magija spreminjajočih se površinskih struktur in intenzivnih svetlikajočih barv (od bronastih tonov v modro zelena prelivanja in površine refleksij posebnih učinkov). Ti mehkovalnu valujoče sijoči toni, oziroma fragmenti, slikajo abstraktne impresivne pokrajine. Vsaka nastajajoča posoda je torej izziv z nepredvidenim zaključkom. Avtor se s pretanjenim uvidom in občutjem s svojimi podobami vrača v misterij geneze, k izvoru vsega; - v pradavnino, ki ji vdihuje plemenitost in prvobitnost. Vsaka od posod je zgodba zase, je čista esenca, sinteza in je ustvarjalna pot, ki ga vselej pripelje do novih rešitev in spoznanj. Vse njegove



kreacije nam dajo pravzaprav vedeti, da to niso samo posode ali vaze, temveč umetniška dela, do potankosti izoblikovani unikatni izdelki, kjer se v magiji gline poraja nov svet.

ROBERT LAWARRE

Je prišel iz ZDA in je avtor teh nenavadnih keramičnih del. V magičnem prepletanju mnogih figurativnih elementov nam tako odpira pogled v svoj edinstven, igrivo bogat imaginarij, v katerem združuje realnost in domišljijo. V tem barvitom fantazijskem svetu domujejo nenavadna bitja. Osnove izdeluje iz valjanih plošč, kjer nadaljuje svojo domiselno kreativnost v oblikovanju določenega predmeta. V povezovanju živalske in človeške figuralike ter številnih detajlov v mehkovalnih oblikah tako zaživijo zgodbe v raznih skodelicah, reliefih, čajnikih in drugih predmetih. Z vso natančnostjo se posveča ustvarjanju pravljirnega sveta, kjer priključuje vse naravne in magične sile, da oživijo te nastajajoče podobe. Številne nenavadne nadrobnosti poudarjajo izraznost tekstur in površinskih struktur. Lahko uporablja, na primer, odtise (idrijske) čipke, lesa, malih predmetov, ki jih igrivo in barvito odtisne in vkomponira v celoto. Vse je polno vzorcev, elementov, emblemov, drobnih barvnih poudarkov in različnih nadrobnosti. V teh nenavadnih in privlačnih eksponatih tako ugledamo obraze, sokola, orla in druge fantazijske forme, kjer je vse natančno izdelano do zadnjega detajla. Njegova likovna govorica je zgovorna in polna živahnih presenečenj, kjer zavestno ohranja svoj prepoznavni slog, ob tem pa z vsem zanosom odkriva vedno nove izzive in ustvarjalne možnosti. Ikonografsko slikovita izpoved je razpeta med bajeslovno in mitološko simboliko, med človekom, rastlinami in živalmi, med resničnim in imaginarnim svetom. Zato je srečanje z njegovimi deli svojevrstno doživetje, polno zgodb, kjer vsakdo lahko poišče in najde tudi sebe, delček svojega otroštva in čisto resnega sveta v katerem nikoli ne zmanjka navdiha. Avtor tako v svojem snovanju prefinjeno združuje dekorativno, uporabno in umetniško noto.



CAT TRAEEN

Je ameriška avtorica, ki se ukvarja prvenstveno s človeško figuraliko oziroma z malo plastiko in tematiko ženskih figur v gibanju. Pravzaprav so to brezglava telesa v razgibanih formah z več rokami in nogami v črnih in belih variacijah. Ideja, ki jo avtorica razvija, je težnja k izražanju sozvočja, v katerem poskuša vzpostaviti skladnost telesa in gibanja v prostoru. Je kot nek časovni in slikovni



niz zamikov ali bolje rečeno eksperiment, v katerem zabrisuje meje, sestavlja in razstavlja gibe, gibanje in položaje. Odlično poznavanje keramike in drugih navezujočih materialov, ji je kot kiparsko poseganje v prostor odprlo veliko novih možnosti in ponudilo številne izzive v izvirnih rešitvah. Skulpture namreč nastajajo po tehnološko zahtevnih postopkih. V svojim miniaturnih raziskuje in povezuje oblike in tehnike kot je, na primer tudi kombinacija črnega porcelana in bele glazure. Vsakega od eksponatov odlikujejo čiste linije, izbrušenost, eleganca in tenkočutna stilizacija tako detajlov kot celote. Poudarjeni lomi ravnih linij ustvarjajo dinamično abstraktno celoto v plešoči igri prepletanja oblik. Vsaka okončina, vsak detajl je dobro premišljen in do potankosti izdelan. V zanimivih kompozicijskih postavitvah tako avtorica na svojstven način subtilno združuje realne in imaginarne elemente, ohranja skeletno lahkotnost in se sočasno spopade z dinamičnim volumnom arhitektonike telesa. Je raziskovalka, ki jo zanimajo tudi druga področja, kjer z ekspresivno poetiko razgrajuje realnost in ji vnaša poseben značaj. V črni porcelanski tehniki so nastale tudi male skodelice s pokrovčki in unikatnimi odtisi štampiljk. Tu se poslužuje tudi uporabe drugih tehnik, razvija različno oblikovano malo posodo, ki bi jo lahko umestili tako med uporabno keramiko kot med umetniške izdelke.

WAN LIYA

Je kitajski umetnik, ki je za izdelavo svoje edinstvene kolekcije najprej odšel po navdih v prazgodovino, v elementarne oblike stare bronaste posode naših prednikov ter jo izčistil in nadgradil v duhu sodobnega dizajna. Svojim do zadnjega detajla, v čistih krožnih formah in linijah, izoblikovanim posodam je dodal podstavke in jih edinstveno obarval. Njegova umetniška keramika najprej nastaja na lončarskem vretenu, ki ji sledijo tehnološko



zahtevni postopki za doseganje intenzivnih živih barv s kovinskimi pigmenti in mat (shino) glazurami (slednje velja za kolekcijo svetlih malih, na površini ekspresivno razpokanih skledic). Vsak eksponat oziroma posodo odlikuje brezhibnost izdelave, kontrastnost sijočih čistih večinoma dvobarvnih površin (rumena, ultramarin, zelena, siva, oranžna) in grobih struktur, kjer se žlahtno spajata preteklost in sodobnost. Je pravi virtuoz sodobnega oblikovanja, ki zna sočasno ohranjati spomin na izjemno bogastvo kitajske keramične dediščine. Širino njegove likovne in umetniške ustvarjalnosti bi tako lahko opisali kot »v manj je več«, ki se nasploh odraža tudi v teh izjemno lepih in posebno subtilno izdelanih posodah oziroma vrhunsko izoblikovanih delih. Tokrat predstavlja zbirko malih posodic in šestih različno velikih valjastih vaz, oziroma posod, njihovo izrazno moč pa nadgrajuje slikovita prostorska postavitve. Je mojster keramike, ki jo s pigmenti in oblikami spreminja v tehnološko in vizualno popolne izdelke. S svojim specifičnim

razpoznavnim slogom, sodobnim pristopom in izrazom presega v več pogledih. Njegovo ustvarjalnost odlikujeta minimalizem in visoka estetika, v kateri se spajata tradicija z aktualnimi tokovi v izvirnih avtorskih rešitvah.

CHEN HUIPING

Je prav tako oblikovalka keramike iz Kitajske, ki se je udeležencem letošnjega simpozija pridružila z malimi, a nekoliko drugačnimi ter zanimivimi izdelki. Svoje likovne talente in nasploh oblikovanje z glino je že v preteklosti uresničevala tudi kot vzgojiteljica na raznih likovnih ustvarjalnih področjih z otroki, kjer tudi sicer pridobila veliko najrazličnejših izkušenj. Tokrat je nastala kolekcija raznih posodic, skledic in miniaturnih pladnjev s poenostavljenimi, stiliziranimi formami. V njih prepoznavamo živalsko figuraliko, kot na primer podobe rib, mačk ali drugih domišljenih likov v igri vzorcev, barv in dekorativnih površinskih poudarkov. Vsak od izdelkov odraža dodelanost, saj se je avtorica do detajla natančno poglobila v vsako figurativno nadrobnost. Poleg barvne zgovornosti nam postreže tudi z zanimivo strukturalno igro in s platenji, razgibanimi površinami, kjer se prepletajo mnogi dekorativni elementi, vzorci in razne forme malih rož z umetelnimi odtisi čipk.



NIKO ZUPAN

Je tudi letos nepogrešljiv aktivni soorganizator Mednarodnega simpozija umetniške keramike V-ogljje in hkrati kot zvesti udeleženec še vedno razvija idejo in nadaljuje svojo priljubljeno temo v značilnih »kamnih«. Ti so izjemno gladki, izdelani v tehniki golega rakuja. Izpoved v keramiki nadaljuje v svoji viziji in venomer raziskuje tudi spremembe v tehnologiji žganja. V njegovem snovanju imajo okrogli - večinoma črni, beli in sivi kamni različnih velikosti poseben pomen. Lahko bi rekli, da so na nek način nastali po navdihu izročila naših davnih starovercev. S postavitvijo v različne prostorske kompozicije oziroma instalacije postanejo nekakšni obredni naravni simboli. Pravzaprav spominjajo na prodnike, ki jih je skozi doga tisočletja voda izbrusila do najmehkejših oblik in najbolj gladkih finih površin. Kamne, katerih značilnost je tudi ta, da so zvotljeni, postavlja zdaj v vertikalne kompozicije (kot nekakšni kamniti možici) v stiku keramične roke. Tokrat pa je izdelal še formo diska, ki ga kot poznamo že iz antičnih časov (slovit Mironov kip Metalec diska) in predstavlja določen simbol popolnosti in povezane celote tako v



naravi kot v lepoti letenja, v gibanju človeškega telesa in v dramatičnem trenutku kot iskanje skladnosti v ustvarjanju ravnotežja. Ravno prostorske postavitev teh enkratnih keramičnih kamnov pa so ključnega pomena, ker je v njih težišče celotnega vizualnega in likovnega sporočila. Avtor v svojih keramičnih stvaritvah, ki zadobivajo že značaj skulpture, izraža sublimen pogled na zunanji svet in svet lastnih doživetij ... So kot dotik resničnega in metafizičnega sveta ujetega v prostor in čas med zemljo in nebom, svetlobo in senco, težo in lahkotnostjo. Veliko naklonjenost goji do tradicije in z nenavadnimi vsebinami, ki so plod velike ustvarjalne domišljije, odpira nove, aktualne poglede in izrazne razsežnosti. Zato v njegovih delih ni moč določiti neke časovne determinacije.

BARBA ŠTEMBERGAR ZUPAN

Je kot idejna pobudnica in organizacijska vodja vsakoletnega Mednarodnega simpozija umetniške keramike V-ogljje pridala tako slovenskemu kot mednarodnemu prostoru izjemno pomemben delež in pomenljiv 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. Njena priljubljena stalnica so namreč trinožniki, ki jih v zadnjih letih razvija kot navdihujočo vsebino



ter prepoznavno tematiko in formo. V njenem ateljeju tako nastajajo trinožniki v različnih izpeljavah, formah, barvnih variacijah in kombinacijah. Trinožnik velja za sveti predmet še iz antičnih časov. Pomemben je bil v raznih obredih čaščenja kot kulturna 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 seriji najnovejših trinožnikov je avtorica stopila še korak dlje v izmojstrenem tehničnem postopku - v združevanju izrazito grobih in gladkih površin oziroma struktur in drznejših form. Značilne so puhasto lavaste in grafitno črno-sive glazure, ki nastanejo v prvem žganju. Gladke bele površine, ki so prej simbolizirale predvsem prefinjenost, nečimrnost in ženstvenost (npr. beli trinožniki okitani z zlatimi čevlji), se zdaj srečujejo s kontrastnimi grobimi amorfnimi oblikami in površinami ter s poudarjenimi ekspresivnejšimi fragmenti (karikirano dolge noge). Tehnologija, debelina plasti in kemična sestava ob žganju tako ustvarja te nenavadne mehurjaste strukturne površine. Lahko nas spominjajo na rojstvo vulkanov in lave, ki jo ohlaja in ji dokončno obliko vtisne morje. V njegovih globinah se poraja življenje čarnega podvodnega sveta in lepota koral. Avtorica v svojih stvaritvah izvorno združuje tako motivne, vsebinske in tehnične elemente in si na ta način ves čas zastavlja nove izzive, preizkušnje in izrazne razsežnosti.

MIRJAM KOTAR se s keramiko ukvarja ljubiteljsko, a zelo predano in zelo dolgo. Njena dela so oblikovana na lončarskem vretenu iz porcelana. Za dekor je izbrala tehniko vodnega spiranja. Načrtovano risbo je zaščitila z medijem, nato pa previdno spirala porcelan z mokro gobico. Tako je simbolno prikazala pokrajino lokacije simpozija. Nastale so tenkočutno izdelane, na svetlobi prosojne skledice iz porcelana.

IFIGENIJA SIMONVIČ je ostala zvesta njej lastni in prepoznavni poslikavi. Njene poteze na keramiki so hitre in odločne, brez popravljanja, saj ga tehnika poslikave z oksidi na surovo glazuro ne dopušča. Izdelala je serijo krožnikov in kavniških skodelic. Njeni obrazi se dotikajo opazovalca in jih nagovarjajo z dodanimi besedami.

IVAN SKUBIN nas vedno navdušuje s svojimi deli, ki jih skrbno načrtuje. Njegovo poznavanje lastnosti gline, vedno rodi odlične sadove. Letos je izdelal visoko figuro ženskega lika v svojem prefinjenem stiliziranem stilu in stenske plošče, kjer je uporabil dve vrsti glin in se je poigral s kontrastom svetlo – temno.

NIKOLAJ MAŠUKOV je akademski slikar, kipar in keramik, res vsestranski umetnik z najvišjo mero tenkočutnosti pri izražanju. Njegova dela nas vedno nagovarjajo k razmišljanju, v keramiki mu je zelo blizu tehnika raku, ki jo je uporabil tudi pri žganju svoje skulpture.

VLADIMIR LEBEN je akademski slikar, ki je pred leti že sodeloval na simpoziju V-ogljje. Poslikal je serijo pravokotnih krožnikov iz bele glinice z različnimi živalskimi motivi (gorila, pingvin, gos...). Uporabil je le tri barve in tako dosegel večji kontrast. Njegov podpis je del kompozicije, ki da delu hudomušno noto.

ZLATICA BECCI je bila po dolgih letih ponovno gostija simpozija V-ogljje. Poslikala je krožnike s cvetličnimi motivi in enim abstraktnim motivom. Tako je izrazila svoja notranja občutja, videnja in se tokrat posvetila fragmentom v rdečem.

BOJAN FRANTAR se sicer ukvarja z različnimi zvrstmi umetnosti že vse svoje življenje. Tokrat pa je uporabil zgolj naravno glino. Izdelal je sončni uri, po katerih je najbolj prepoznaven v našem kulturnem prostoru. Sestavlil jih je iz valjanih plošč z dodatnimi številčnicami. Za zaključek je uporabil še prozorno glazuro.

MAJA LUBI, mlada po letih, a kot ilustratorica že prepoznavna in uveljavljena umetnica, se je tokrat prvič srečala s poslikavo keramičnih krožnikov in barvami za keramiko- engobami. Njene ilustracije so čudovito zaživele tudi kot slike na keramiki v obliki slik drobnih živalic, ki jih tako ljubko nariše, da se nam še bolj prikupijo.

JASMINA VERBIČ je uveljavljena lončarka, ki deluje že dvajset let. Njeno vztrajno delo za lončarskim vretenom je preraslo v rutino, ki pa jo Jasmina Verbič spretno

preoblikuje v njenem prepoznavnem stilu. Ta pa je barvit, s preprosto risbo na posodah, ki imajo rahlo deformirane linije. Njene posode so po videzu vesele in asociirajo na otroško radost, ki nam je vsem blizu.

MIROSLAV PENGAL je slikar iz Radovljice. Ustvarjanja z glino lotil prvič. Z navodili mu je pomagal Nikolaj Mašukov. Sicer slikarska roka Miroslava Pengala je spretno sledila glini, tako je oblikoval, lepil in odtiskoval kose gline v načrtovano celoto. Nastali sta dve skulpturi dreves, ki jih je avtor končal v raku tehniki.

KLAUDIJA KOŠENINA, profesorica razrednega pouka in ilustratorica, je na tokratnem simpoziju V-ogljje z engobami poslikala tri vrče iz bele gline v stilu svojih ilustracij iz njene knjige Deklica z balonom. Risba s pastelnimi barvami in okroglostjo vrča izraža svojo čutnost ter nagovarja uporabnika k domišljiji.

V-UGLJE 2019

Polona Škodič, art historian

GREG DALY

This Australian artist, who is at the very top of the international scene of artistic ceramics, has been active for four decades. His masterpieces are in the world's largest permanent collections. He devoted his work, among other things, to so-called "Lister" - metal glaze with reduction firing, where both oxygen supply and temperature and cooling mode are important and decisive. He has a wealth of knowledge and experience in this specific area, as he has written a book on these techniques and procedures as one of its greatest connoisseurs. This special technology, through the use of chemicals, provides incredible surface and structural effects. Ceramics are marred by beautiful rainbow overflows and translucencies that interact with the vibration of color, or the drop of light is what creates this magic, the same glaze can become matte or shine. Most of his art vessels are typically circular, thus full of circular shapes, a reminiscence of the ancient past and its earliest original pottery forms. As he points out, this is his vision of the world, which he expresses in his own way. This is actually our nature, the whole cosmos; - water, clouds, wind, earth, forests and meadows, seas and rivers, is a rainbow and is the magic of changing surface structures and intense shimmering colors, from bronze tones to blue-green overflows and reflective surfaces of special effects. These softly rippling shiny tones or fragments paint abstract, impressive landscapes. Each emerging container is, therefore, a challenge with an unanticipated conclusion. The author returns to the mystery of genesis, to the origin of everything with exaggerated insight and feeling with his images; to the ancient times, which breathes nobility



and primacy. Each of the vessels is a story in itself, a pure essence, a synthesis and a creative path that always leads to new solutions and insights. All of his creations let us know that these are not only vessels or vases, but works of art, uniquely crafted unique products where a new world is emerging in the magic of clay.

ROBERT LAWARRE

He came from the USA and is an artist of unusual ceramic works. The magical interweaving of many figurative elements thus opens us to a glimpse into his unique, playfully rich imagination, in which he combines reality and imagination. This colorful fantasy world is home to strange creatures. He makes the basics from rolling boards where he continues his imaginative creativity in designing a particular object. In bringing together animal and human figurines and many soft-touch details, stories come to life in various cups, reliefs, teapots, and other objects. He devotes himself with all his precision to create a fairytale world where he summons natural and magical forces to bring to life these emerging images. Many unusual details emphasize the expressiveness of textures and surface structures. It can, for example, use prints of (Idrija) lace, wood, and small objects, which he playfully and colorfully prints and integrates as a whole. Everything is full of patterns, elements, emblems, tiny color accents, and all kinds of intricacies. In these unusual and attractive exhibits, we thus see faces, falcons, eagles, and other fantasy forms, where everything is meticulously crafted to the last detail. His artistic talk is eloquent and full of lively surprises, where he consciously maintains his distinctive style while discovering new challenges and creative possibilities with all enthusiasm. The iconographically picturesque confession is made between the fabulous and mythological symbolism between man, plants, and animals, between the real and the imaginary world. Therefore, meeting with his work is a kind of experience full of stories where everyone can find themselves, a part of their childhood, and a truly serious world in which they never lack inspiration. The author thus sophisticatedly combines decorative, useful, and artistic note in his design.



CAT TRÆN

She is an American artist who deals primarily with human figurines with a little plasticity and the subject of female figures in motion. In fact, these are headless bodies in multifaceted forms with multiple arms and legs in black and white variations. The idea the author develops is the tendency to express a harmony in which she tries to establish the harmony of the body and movement in space. It is like some kind of time and image set of delays, or rather an experiment in which it blurs boundaries, assembles and exhibits movements and positions. Her excellent knowledge of ceramics and other binding materials, as a sculptural interference with



space, has opened up many new possibilities and offered many challenges in original solutions. The sculptures are made according to technologically demanding procedures. In her miniatures, she explores and integrates forms and techniques such as the combination of black porcelain and white glaze. Each of the exhibits is distinguished by its clean lines, cuteness, elegance, and subtle styling, both in detail

and as a whole. Highlighted straight lines break create a dynamic, abstract whole in a bald game of shapeshifting. Every limb, every detail, is well thought out and elaborate. In intriguing compositional settings, the artist subtly combines real and imaginary elements, maintains skeletal lightness, and simultaneously copes with the dynamic volume of body architecture. She is a researcher who is also interested in other fields, where she expresses her reality and her special character with expressive poetics. Black porcelain technology also created small cups with caps and unique prints of stamps. Here, she also uses other techniques and develops a differently shaped small container that can be placed between useful ceramics and artistic products.

WAN LIYA

He is a Chinese artist, who, to create his unique collection, first took inspiration from prehistoric times into the elemental forms of an old bronze vessel of our ancestors and refined and upgraded it in the spirit of contemporary design. To the last detail, in pure circular shapes and lines, he designed the containers and molded them with unique shapes. His artistic ceramics are first made on a pottery spindle, followed by technologically demanding procedures



to achieve intense, vibrant colors with metallic pigments and matte (shino) glazes. The latter is considered a collection of light, small, expressively cracked bowls on the surface. Each artifact or container is characterized by impeccable workmanship, the contrast of shiny, clean, mostly two-tone surfaces (yellow, ultramarine, green, gray, orange) and rough structures where the past and the present merge. He is a true virtuoso of contemporary design who is able to preserve at the same time the memory of the tremendous wealth of Chinese ceramic heritage. The breadth of his artistic creativity could thus be described as "less is more," which is generally reflected in these exceptionally beautiful and especially subtly crafted vessels and exquisitely crafted pieces. This time, it represents a collection of small containers and six different cylindrical vases or vessels, and their expressive power is further enhanced by the picturesque spatial layout. He is a master of ceramics, which transforms pigments and shapes into technologically and visually perfect products. With its distinctive style, contemporary approach, and expression, it transcends in many ways. His creativity is characterized by minimalism and high aesthetics in which tradition blends with current trends in original artistic solutions.

CHEN HUIPING

She is also a ceramics designer from China, who joined this year's symposium with small but slightly different and interesting products. In the past, she has used her artistic talents in general clay design as an educator in various artistic creative fields with children, where she has also gained many different experiences. This time, a collection of various containers, bowls, and miniature trays was created with simplified, stylized shapes. They recognize animal figurines, such as images of fish, cats, or other imaginative characters in patterns, colors, and decorative surface accents. Each of the products reflects sophistication as the author has delicately delved into every figurative detail. In addition to color eloquence, it also offers an interesting structural game and layering, vibrant surfaces, where many decorative elements, patterns, and various forms of small flowers are interwoven with artificial lace prints.



NIKO ZUPAN

He is also an indispensable active co-organizer of the International Symposium of Artistic Ceramics V-ogljje this year and at the same time, as a loyal participant, he continues to develop ideas and continue his popular theme in typical "stones." These are extremely smooth, made with the bare raku technique. Confession in ceramics continues in its vision and is always exploring changes in firing technology. In his design, round, mostly black, white, and gray stones of different sizes have a special meaning. We could say that they were in some way inspired by the tradition of our ancient believers. By placing them in different spatial compositions or installations, they become a kind of ceremonial natural symbol. In fact, they are reminiscent of pebbles, which have been wiped out by millennia through the water to the softest shapes and the smoothest fine surfaces. The stones, also characterized by the fact that they are twisted, are now placed in vertical compositions (like a kind of stone mortar) in contact with a ceramic arm. This time, however, he also created a disc form, which we have known since ancient times (the famous Miron statue of the Discobolos), and represents a certain symbol of perfection and connected whole in nature and in the beauty of flying, in the movement of the human body and in the dramatic moment as the search for harmony. In creating balance, it is precisely the spatial layouts of these unique ceramic stones that are at the heart of the overall visual message. In his ceramic creations, which have already acquired the character of sculpture, he expresses a sublime view of the outside world and the world of his own experiences... They are like a touch of the real and



metaphysical world trapped in the space and time between earth and sky, light and shadow, day and night. He has a great fondness for tradition, and with his unusual contents, which are the result of great creative imagination, he opens up new, current views and expressive dimensions. Therefore, it is not possible to determine some temporal determination in his works.

BARBA ŠTEMBERGAR ZUPAN

As the initiator and organizer of the annual International Symposium on Art Ceramics, V-ogljje, she has given both the Slovenian and international ceramic world an extremely important share and a significant mark on the cultural and artistic field in the creative work and presentation of artistic ceramics. She also has a rich path in the development and design of various ceramic products in various techniques. Her favorite feature is the three-legged vessel, which she has been developing in recent years as inspiring content and recognizable subject matter and form. Her studio thus produces three-legged stalls in various derivations, forms, color variations, and combinations.



The tripod has been considered a sacred object since ancient times. They were instrumental in various rituals of worship as a cult vessel associated with food, often adorned with animal paws on their feet and other artificial ornaments. The design was adapted to the hearth as well as for usability. In the series of the latest tripods, the artist went a step further in the sophisticated technical process: in combining extremely rough and smooth surfaces or structures and bolder forms. The fluffy lava and graphite black-gray glazes that occur in the first firing are characteristic. Smooth white surfaces, which previously symbolized sophistication, vanity, and femininity (e.g. white tripods encrusted with gold boots), now face contrasting rough amorphous shapes and surfaces, and more pronounced, more fragile fragments (caricatured long legs). The technology, the thickness of the layers, and the chemical composition upon firing thus create these unusual bubble structural surfaces. They can remind us of the birth of volcanoes and lava, which cools it and gives the sea its final shape. In its depths, the life of the charming underwater world and the beauty of coral are rising. In her creations, the author combines such motivational, substantive, and technical elements, and thus constantly sets new challenges and expressive dimensions.



MIRJAM KOTAR deals with ceramics as an amateur, but she is very devoted and has been for a very long time. Her works are molded in porcelain on the spindle. She chose the water flushing technique for the decor. She protected the planned drawing with medium, then carefully washed the porcelain with a wet sponge. It thus symbolically depicts the landscape of the symposium's location. They are made of delicately made porcelain bowls transparent in the light.

IFIGENIJA SIMONVIČ remains true to her own and recognizable painting. Her strokes on ceramics are fast and decisive, without repair, as the technique of painting with oxides on the raw glaze does not allow it. She produced a series of plates and coffee cups. Her faces touch the observer and accentuate them with added words.

IVAN SKUBIN always impresses us with his carefully planned works. His knowledge of the properties of clay always bears great fruit. This year, he made a tall figure of a female character in his sophisticated style, as well as wall panels, where he used two types of clay and played with the contrast of light and dark.

NIKOLAJ MAŠUKOV is an academic painter, sculptor, and ceramic artist, a truly versatile artist with the highest degree of sensitivity in expression. His works always encourage us to think in ceramics. He is very close to the raku technique that he used in burning his sculpture.

VLADIMIR LEBEN is an academic painter who has participated in the V-ogljje symposium years ago. He painted a series of rectangular plates made of white clay with different animal motifs (gorillas, penguins, geese...). It used only three colors to achieve greater contrast. His signature is part of a composition that gives a haunting note.

ZLATICA BECCI participated in V-ogljje Symposium after many years. She painted plates with floral motifs and one abstract motif. Thus, she expressed her inner feelings, visions, and this time, devoted herself to fragments in red.

BOJAN FRANTAR has been involved in various types of art all his life. This time, however, he used only natural clay. He has designed sundials that make him most recognizable in our cultural space. It consists of rolling plates with extra dials. He also used a transparent glaze to finish his work.

MAJA LUBI is young by her years, but as an illustrator, already recognizable and a well-known artist, for the first time meeting with painting ceramic plates and colors for ceramics. Her illustrations have come to life wonderfully as ceramic paintings in the form of pictures of tiny animals that she so lovingly draws that they catch us even more.

JASMINA VERBIČ is an established potter who has been active for 20 years. Her persistent work behind the potter's spindle has grown into a routine, which Jasmina

Verbič skillfully transforms into her distinctive style. This one is colorful, with a simple drawing on containers that have slightly deformed lines. Her vessels are cheerful in appearance and are associated with the childlike joy that is close to us all.

MIROSLAV PENGAL is a painter from Radovljica. He started making clay for the first time. His instructions were assisted by Nikolai Mašukov. Otherwise, the painting arm of Miroslav Pengal skillfully followed the clay, thus forming, gluing, and printing pieces of clay into the intended whole. Two sculptures of trees were created, which the artist completed in raku technique.

KLAUDIA KOŠENINA, a class teacher and illustrator, painted two jugs of white clay in the style of her illustrations from her book, *Girl With the Balloon*. Drawings with pastel colors and roundness of the mug expresses its sensuality and encourages the user to imagine.

Greg Daly



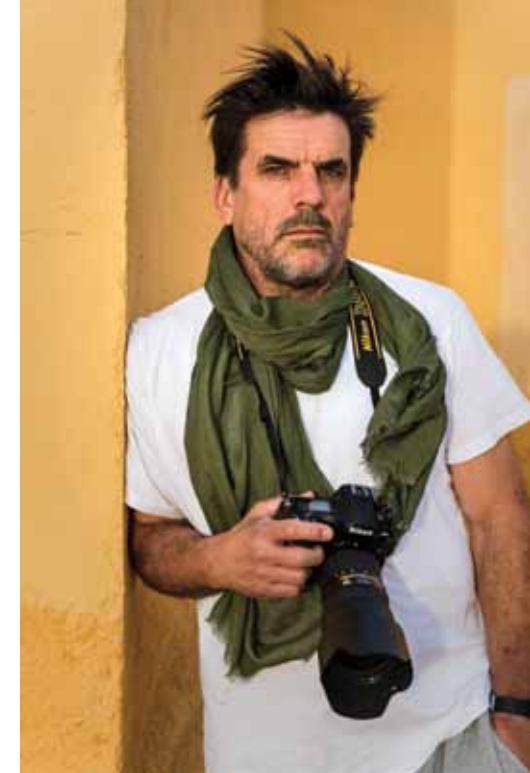
Robert Lawarre



PORTRETNA FOTOGRAFIJA

izr.prof. Arne Hodalič
Urednik fotografije pri reviji
National Geographic Slovenija

Za obdobje sedmih let imamo Slovenci kar nekaj prislovičnih izrekov, ki mogoče včasih celo držijo ... Na primer: »Čez dolgih sedem let«, pa »Čez sedem let vse prav pride«, pa tisti, ki govori o tem kako je polž sedem let lezel na plot, v osmem pa je padel dol, potem pa rekel »Kdo lahko hitremu kaj očita?«, pa še marsikaj podobnega. No, nas pa se še najbolj tiče tista ljudska modrost, ki pravi, da če zakonska zveza preživi prvih sedem let, jih bo preživela še veliko več ...



In tako smo lani brez kakršnekoli težave preživeli sedemletnico našega druženja, letos pa vstopamo v novo, osmo leto dela pod okriljem simpozija umetniške keramike V-ogljje 2019. In glede na naše odlično sodelovanje je vsem jasno, da se bo uspešno druženje nadaljevalo še zelo dolgo. Kljub temu, da vsako leto znova poudarjam princip tega našega dolgoročnega projekta, mislim, da ga je vseeno treba, vsaj na hitro, omeniti. Barba in Niko Štemberger Zupan sta pred osmimi leti predlagala, da gostujoče umetnike na simpoziju fotografsko portretirajo nadarjeni mladi fotografi, študenti upodabljaljajočih umetnosti, ki jih predlagam jaz, saj imam v svojem pedagoškem delu kar dober pregled nad fotografsko ustvarjalnostjo mladih. Tako smo v teh letih stkali res dragoceno navezo med uveljavljenimi umetniki s področja keramike in avtorji, ki so bolj ali manj na začetku svoje ustvarjalne poti. Že lani sem zapisal, da je izziv za fotografe vsako leto težji, saj so se do sedaj na simpoziju zvrstili nekateri zares odlični avtorji s svojimi idejami, vizijami in seveda z izvrstnimi fotografijami. A vsako leto znova smo bili presenečeni kako sveže in neobremenjeno inovativne pristope ubirajo mladi fotografi, ki se spopadejo s to zanimivo »nalogo«.

Letos je bila to fotografinja Lara Žitko, moja bivša študentka z Visoke šole za storitve (VIST), z oddelka za fotografijo, ki pa je diplomirala tudi na ALUO (Akademiji za likovno umetnost in oblikovanje). Moj nasvet, ali bolje rečeno namig, je vsako leto za vse fotografe zelo podoben. Namreč, naj dajo svoji domišljiji povsem prosto pot in naredijo nekaj, kar je blizu predvsem njim in naj se popolnoma nič ne ozirajo na fotografske avtorje in njihove tehnike s prejšnjih simpozijev – pravzaprav, naj se ne ozirajo na nikogar, razen na svojo ustvarjalnost. In ta recept se je še vedno izkazal za uspešnega. Tudi Lara se je lotila portretiranja letošnjih udeležencev V-ogljje

2019 na svoj način. S posebno tehniko združevanje več fotografij je ustvarila portrete s prav posebno energijo. Že izbrana lokacija odsluženega glinokopa podzavestno asociira na ustvarjalnost povezano s keramiko in prepričan sem, da se (čeprav mogoče le v subtilnejših odtenkih počutja portretirancev?) to vizualno odraža tudi v odnosu umetnik/keramik – fotograf. Skozi to zanimivo tehniko »zlaganja« fotografij je še posebej poudarjena nekakšna vibracija umetniške energije in kreativne aure vsakega od portretiranih. Izrazi, kot so: dinamika, zabrisanost, zračnost in nestalnost, ki jih je v svoji razlagi tega projekta izbrala Lara, zares izvrstno opišejo njen pristop do tega dela in tu bi bilo zelo težko dodati še kaj več ...

In če sem že začel s slovenski pregovori in izreki, pa naj z enim od njih tudi končam: »Mladost je norost, čez vodo skače kjer je most!« In prav ta ustvarjalna norost mladih je tisto, kar nas dolgoročno povezuje v tem zanimivem projektu, kjer mladi fotografi že osem let postavljajo visoke standarde foto portretiranja. Letos se je prejšnji sedmerici pridružila tudi Lara s svojimi izjemnimi fotografijami, ki bodo, tako kot vse do sedaj, postavljale najvišje standarde za vse bodoče fotografe – sodelavce na simpoziju V-ogljje. A kakor sem zapisal že prej, me prav nič ne skrbi in vem, da bomo tudi drugo leto spet presenečeni, kam vse nas lahko popelje zagnanost ustvarjalne energije.

PORTRAIT PHOTOGRAPHY

Assoc. Prof. Arne Hodalič

A photo editor at National Geographic Slovenia

Slovenes have quite a few proverbs concerning periods of seven years, and can sometimes even hold true. For example: "After seven years," and "After seven years, everything is coming," and many more. Well, what we are most concerned with is the wisdom of the people that says that if a marriage survives the first seven years, it will survive many more ...

And so last year, we spent the seven years of our fellowship without any problems, and this year we are entering a new, eighth year of work under the auspices of the V-ogljje International Ceramics Art Symposium 2019. And given our excellent cooperation, it is clear to all that successful socializing will continue for a very long time. Even though I reiterate every year the principle behind this long-term project of mine, I think it should be mentioned, at least briefly.

Eight years ago, Barba and Niko Štembergar Zupan suggested that guest artists at the symposium be photographed by talented young photographers, students of the visual arts, which I proposed since I have a good overview of young people's photographic creativity in my teaching work. Thus, over the years, we have established

a truly valuable connection between established artists in the field of ceramics and creators who are more or less at the beginning of their creative path. I wrote last year that the challenge for photographers is harder each year, as so far some of the really great ones with their ideas, visions, and, of course, great photographs, have come to the symposium. And every year, we were surprised by how fresh and unburdened innovative approaches are taken by young photographers who tackle this exciting "task."

This year, it was photographer Lara Žitko, a former student of mine from the College of Applied Arts (VIST), from the photography department, who also graduated from ALUO (Academy of Fine Arts and Design). My advice, or rather a hint, is very similar for every photographer every year. Namely, to give their imagination a completely free path and do something that is close to them, and to completely ignore the photographers and their techniques from previous symposia - in fact, not to look at anyone but their own creativity. And this recipe still proved to be a success. Lara also set out to portray this year's 2019 V-ogljje participants in her own way. Using a special technique of combining multiple photographs, she created portraits with a very special energy. The location of the old clay mine already subconsciously associates with the creativity associated with ceramics, and I am sure that (although perhaps only in the subtler shades of the portrayed artist's feelings) that this is also visually reflected in the artist - ceramist - photographer relationship. Through this interesting technique of "stacking" photographs, the kind of vibration of the artistic energy and creative aura of each of the portraits is particularly emphasized. Terms such as: dynamic, blurred, airy and volatile, chosen by Lara in her interpretation of this project, truly describe her approach to this work, and it would be very difficult to add anything more...

And if I have already started with Slovene proverbs and sayings, let me also end with one of them: "Youth is madness, they are jumping into the water where there is a bridge!" Here, young photographers have been setting high standards for photo portraiture for eight years. This year, the previous seven also joined Lara with her extraordinary photographs, which, as before, will set the highest standards for all future photographers - contributors to the V-ogljje symposium. But as I wrote earlier, I don't really care, and I know that next year, we will be surprised again where the enthusiasm and creative energy can take us all.



Wan Liya

PORTRETNA FOTOGRAFIJA

Lara Žitko

Z veseljem sem se odzvala povabilu Arneta Hodaliča za fotografiranje portretov letošnjega simpozija. Uživala sem v vsakem trenutku druženja z Niko, Barbo in sodelujočimi, ki so bili zelo pripravljeni soustvarjati z mano. Portretiranje je bistven del mojega fotografskega dela in v tako odprtem okolju se je bilo zelo lahko sprostiti in eksperimentirati z upodabljanjem vizualne podobe človeka.

Lokacija fotografiranja je bila bližnje jezero Češnjevok, ki je nastalo zaradi glinokopa, kar mi je dalo dodaten navdih za temo portretov. Portret se namreč spreminja z vsakim človekom, ki sede pred kamero, kot se spreminja tudi oblika gline med procesom ustvarjanja. Iskala sem občutek dinamike, gibanja in hkrati nestalnosti, nekakšne zračnosti in zabrisanosti, kar mi je uspelo upodobiti z združenjem več fotografij v eno. Sodelujoči so se postavili v pozo po lastni izbiri - tako že način sedenja in pogled v objektiv prikazeta njihovo osebnost ter individualnost.

Biti del te izkušnje mi je bilo v največje zadovoljstvo in zahvaljujem se Niku in Barbi za prijateljski sprejem. Iskrena zahvala gre tudi Teu za zanesljivost pri asistiranju.

PORTRAIT PHOTOGRAPHY

Lara Žitko

I was pleased to respond to an invitation by Arne Hodalič to photograph portraits of this year's Symposium. I enjoyed every moment of hanging out with Niko, Barba, and the co-workers who were very willing to co-create with me. Portraiture is an essential part of my photographic work, and in such an open environment it was very easy to relax and experiment with rendering a visual image of a person.

The location of the photo shooting was the nearby Lake Češnjevok, which was created by digging clay, which gave me additional inspiration for the subject of portraits. The portrait changes with each person seated in front of the camera, as does the shape of the clay during the process of creation. I was looking for a sense of dynamism, movement, and at the same time, impermanence, a kind of airiness and blurriness, which I managed to portray by combining several photos into one. The participants posed in a pose of their choice - so the way they sit and look at the lens shows their personality and individuality.

To be a part of this experience has been my greatest pleasure and I thank to Niko and Barba for their friendly reception. Sincere thanks also go to Teo for his assurance of assistance.



GREG DALY

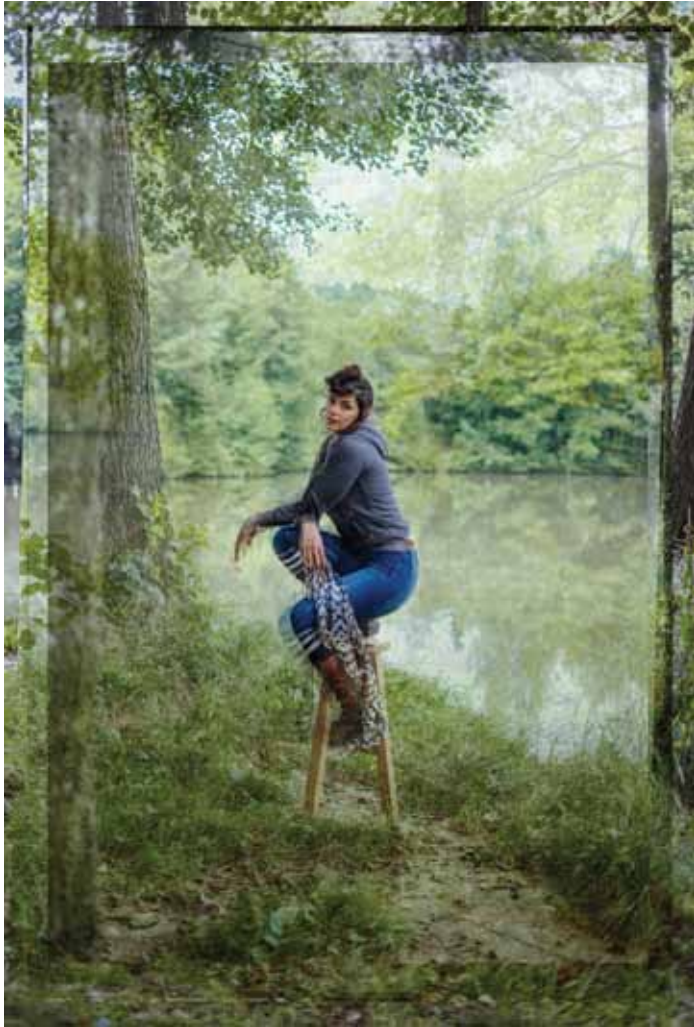
AVSTRALIJA/AUSTRALIA



Ø27, h 31

CAT TRAEN

ZDA/USA



19 x 30 x 24

WAN LIYA

KITAJSKA/CHINA



Ø22, h 14

BARBA ŠTEMBERGAR

ZUPAN

SLOVENIJA/SLOVENIA



Ø24, h 38

ROBERT LAWARRE

ZDA/USA



28x22x17

CHEN HUIPING

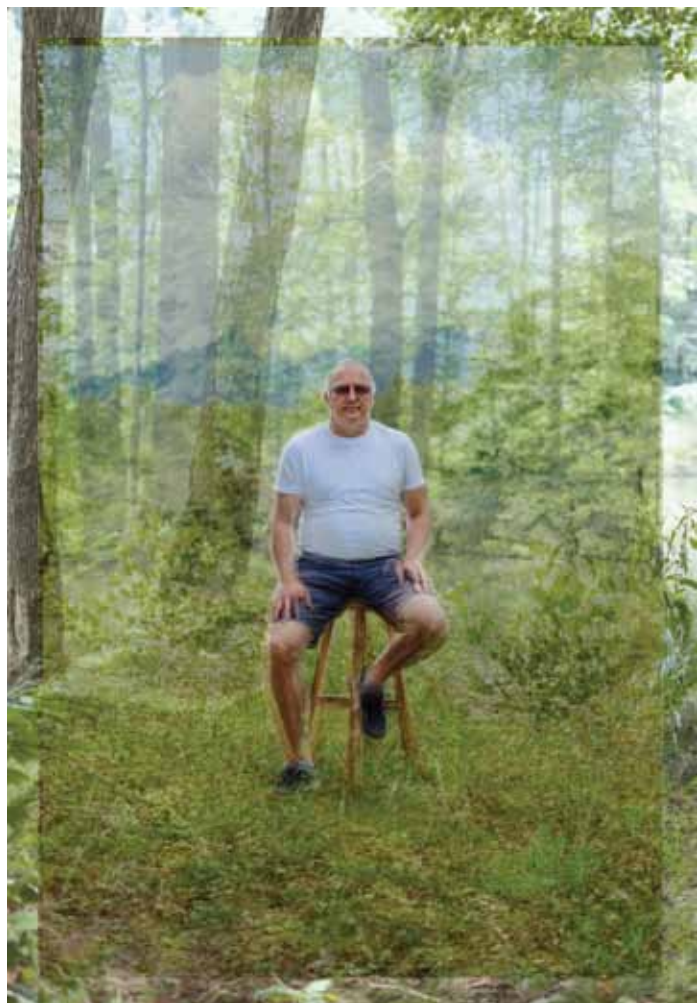
KITAJSKA/CHINA



12x12x5

NIKO ZUPAN

SLOVENIJA/SLOVENIA



Ø16, h 38



MIRAN PENGAL



JASMINA VERBIČ



NIKOLAJ MAŠUKOV



IFIGENIJA SIMONOVIĆ



BOJAN FRANTAR



MIRJAM KOTAR





MAJA LUBI



VLADIMIR LEBEN



ZLATICA BECCI



IVAN SKUBIN



KLAUDIJA KOŠENINA



JASMINA VERBIČ



ZLATICA BECCI

VLADIMIR LEBEN



FIGENJA SIMONČIČ



MIRAN PENGAL



MAJA LUBI

ARNE HODALIČ

Katja Bidovec

BREZ SAMOCENZURE

V Sloveniji bi težko našli nekoga, ki se zanima za fotografijo, da ne bi poznal fotografa Arneja Hodaliča. Na fotografski sceni je prisoten že več kot trideset let in nič ne bi bilo narobe, če rečem, da je bil v teh letih vzor mnogim mladim fotografom. Vključno z mano! Ne poznajo pa ga samo fotografi, pač pa tudi širša javnost, predvsem zaradi odmevnih intervjujev in zanimivih prispevkov na radiu ali televiziji. Obstaja pa seveda tudi njegova bolj skrita plat in ravno o tej bi želela spregovoriti v tem prispevku. Arne je znan po pisanih reportažah, zanimivih in adrenalinskih potovanjih, v zadnjem času pa tudi kot predavatelj in organizator številnih fototečajev ali delavnic. A zdi se mi prav, da ga predstavim še z malo drugačnega zornega kota in obenem pokažem nekaj njegovih netipičnih fotografij ... Takih namreč, ki jih površni poznavalec njegovega dela vidi le redko. Po njegovih besedah so to fotografije, ki jih je posnel brez samocenzure. Meni namreč, da je prav ta velik sovražnik poklicnih fotografov, ki so velikokrat pod pritiskom, saj sami od sebe ali pa njihovi naročniki o njih, pričakujejo fotografije, ki naj bi ustrezale določenemu »assignmentu«, kot takim naročilom rečemo fotografi. O tem sem se z njim pogovarjala za Revijo za umetnost V-ogljje:

Katja: Kaj je zate pravzaprav samocenzura?

Arne: Vsaka foto zgodba ali reportaža zahteva določeno število različnih sklopov fotografij in včasih se je treba zares potruditi, da jih posnameš. A ker si ponavadi preveč fokusiran v kakšno prav posebno tematiko, se ti lahko veliko potencialno dobrih fotografij kar nekako izmuzne ali pa jih sploh ne opaziš skozi zožani filter tistega, kar v tistem trenutku tako intenzivno iščeš.

Katja: In kako se lahko temu izogneš?

Arne: Težko ... Intenzivno iskanje fotografij, ki so najprimernejše za reportaže in foto-zgodbe ti zagotovo zmanjša vidno polje, po drugi strani pa se skozi leta na tak način dela navadiš in pravzaprav ne čutiš nobene potrebe, da bi fotografiral še kaj drugega, predvsem pa ne na drugačen način. In to je kar zahrbtna past za kreativnost in osebno fotografsko rast.

Katja: In kako ti zaobideš to past?

Arne: Govorim seveda predvsem v svojem imenu, saj ne vem, če se tudi drugi fotografi spopadajo s podobnimi težavami. Predvsem potrebujem kar nekaj časa in duševnega miru, da lahko zavestno izklopim tisti standardni vzorec dela, ki me spremlja večino časa. Začnem gledati druge stvari, predvsem pa poskušam biti neobremenjen s tehnično perfekcijo fotografij, s katero sem v svojem običajnem delu še kar obseden.

Katja: Kaj to pomeni?

Arne: Velikokrat vidim zanimive motive, a z leti sem si nabral že toliko izkušenj, da vem, da fotografija v danih pogojih pač ne bo dovolj dobra ... Mogoče je pretemno, mogoče geometrijo kadra pokvari kašen moteč element, mogoče svetloba ni dovolj zanimiva, pa še kaj bi se našlo. In v večini primerov imam prav, zato s takimi fotografijami ne izgubljam časa. A včasih pa le ni tako in kakšna, na prvi pogled nemogoča, fotografija se kasneje izkaže za zelo posebno. A zato se moraš otresti obrtniških stereotipov in stopiti malo vstran.

Katja: Kaj razumeš kot »posebno«?

Arne: Tu gre predvsem za emocionalni občutek, ki ti ga da pogled na neko fotografijo in ne pogled na to, kakšno je njeno vizualno ali pomensko sporočilo. In ta občutek je včasih tako poseben, da te kakšna nedodelana tehnična podrobnost sploh ne zmoti. Je sicer zelo redko, a se mi vseeno lahko zgodi. Seveda pa je to zelo subjektivno in nikoli nisem prepričan, če bo to »posebnost« opazil še kdo drug razen mene. Zato veliko teh ne-samocenzuriranih fotografij sploh ne kažem in so večinoma samo zame.

Katja: Bi še kaj dodal k temu izboru, ki sem ga za objavo pripravila iz tvojega širšega nabora ne-samocenzuriranih fotografij?

Arne: Pravzaprav nič, saj menim, da so to fotografije, mi jih moraš začutiti na drugačen način kot večino mojih fotografij, ki so predvsem take, da nekaj opisujejo, razlagajo ali pojasnjujejo. Če bo kdo ob kakšni od teh fotografij začutil tisto »nekaj« bom zelo zadovoljen in ta podoba bo s tem dosegla svoj namen!





ARNE HODALIČ

Interview by Katja Bidovec

NO SELF-CENSORSHIP

In Slovenia, it would be difficult to find someone who is interested in photography without knowing the photographer Arne Hodalič. He has been present in the photography scene for over thirty years, and there is nothing wrong with saying that he was a role model for many young photographers during those years— including me! He is not only known to photographers, but also to the general public, mainly for his high-profile interviews and interesting contributions on radio and television.

But there is, of course, a hidden side to it, and that's exactly what I would like to talk about in this post. Arne is known for written reportage, interesting adrenaline trips, and lately, as a lecturer and organizer of many photo courses or workshops. But it seems right for me to present him from a slightly different angle and at the same time to show some of his atypical photographs... Namely, such that is rarely seen by a superior expert on his work. According to him, these are photos he took without self-censorship. He believes that this is the great enemy of professional photographers, who are often under pressure because they themselves or their subscribers expect them to take photos that are supposed to fit a certain "assignment." I talked to him for Art magazine V-OGIJE.

Katja: What exactly is self-censorship for you?

Arne: Each photo story or reportage requires a certain number of different sets of photos, and sometimes it takes a lot of effort to capture them. But because you're usually too focused on any particular subject, many potentially good photos may just slip away, or you might not even see them through the narrow filter of what you're so intensely looking for at the moment.

Katja: And how can you avoid this?

Arne: Hard ... The intense search for photos that are best for reportage and photo stories certainly reduces your field of view, but on the other hand, you get used to doing this over the years and don't really feel the need to take anything else, especially not in any other way. And this is quite a vicious trap for creativity and personal photographic growth.

Katja: And how do you get around this trap?

Arne: Of course, I speak mainly on my own behalf, as I do not know if other photographers are facing similar problems. Above all, it takes quite some time and peace of mind to be able to consciously switch off that standard pattern of work that accompanies me most of the time. I start looking at other things, but most of all I try not to be overwhelmed by the technical perfection of photographs, with which I am quite obsessed in my usual work.

Katja: What does that mean?

Arne: Many times, I see interesting motifs, but over the years I have gained so much experience that I know that photography will not be good enough in the given conditions... It may be too dark, maybe the geometry of the frame is corrupted by some disturbing element, maybe the light is not interesting enough, and yet what would be found. And in most cases, I'm right, so I don't waste time with photos like this. But sometimes it just isn't so, and at first glance, impossible photography later turns out to be very special. But that is why you have to get rid of the artisanal stereotypes and step aside.

Katja: What do you mean by "special?"

Arne: This is primarily about the emotional feeling that a photo gives you, not a look at what its visual or semantic message is. And this feeling is sometimes so special that any incomplete technical detail doesn't bother you at all. It is very rare, but it can still happen to me. Of course, this is very subjective, and I'm never sure if anyone other than myself will notice this "specialty." That's why a lot of these self-censored photos I don't even show and are mostly just for me.

Katja: Is there anything else you would like to add to this selection that I made for publication from your wider range of non-self-censored photographs?

Arne: Actually nothing, because I think these are photos, you have to feel them in a different way to me than most of my photos, which are primarily such as to describe or explain something. If any of these photos feel that "something," I will be very pleased, and this image will achieve its purpose!



UMETNIŠKI POTRES

Ifigenija Simonović

Letošnji gosti Simpozija umetniške keramike V-ogljje smo se odločili, da si gremo ogledat najzanimivejšo razstavo na Slovenskem: retrospektivo zadnjih deset let del Alana Hranitelja na Ljubljanskem gradu. Težko smo si vzeli čas, saj je simpozij namenjen delu, predvsem z glino, pa tudi z bronom, čisto malo tudi spoznavanju Slovenije (Postojnska jama, Kras, morje, Alpe - vse v enem dnevu!). V Vogljah pravzaprav pričakujemo, da bojo prišli umetniki k nam, da jih bo zanimalo, kaj delamo, kako delamo, da bojo izvedeli, kakšen odnos do keramike imajo na drugih koncih sveta, na akademijah umetnosti, od koder naši gostje, svetovno znani profesorji keramike prihajajo. Pa naša "umetniška srenja", naj bojo to profesorji keramike ali njihovi študentje, ne kaže pretiranega zanimanja za ustvarjalnost drugih. Nemara mislijo, da že vse znajo in da navdih prihaja kot skrivni angel, morda muza Gabriela.

Že v prvi grajski sobani smo se ustavili. Mislili smo, da je bilo to vse. Bilo bi čisto dovolj! Potem so sledile še štiri sobane. Če rečem, da smo bili pretreseni, ne pretiram. Česa takega še nismo videli niti v Avstraliji niti v Ameriki in niti na Kitajskem! Tudi pri nas ne.

Razstava del Alana Hranitelja (nepreseženega kostumografa-kiparja-pesnika-filozofa) nam je spodnesla tla pod nogami - v najžlahtnejšem pomenu besede. Ničesar več ne bomo mogli doživljati tako kot doslej. Zlepa nas ne bo nič več presenetilo in presvetlilo. Kaj je kostum, kaj je kip, kaj je prostor, kaj je ozadje, kaj je bistvo? Ali je kostum močnejši od dramskega besedila? Kaj je umetnost, kaj je rokodelstvo? Kaj je umetniška vizija, kaj je uresničitev ideje? Pa materiali?! Blago, usnje, plastika, penasta goba. Pa mojstrstvo izdelave! Šivi, robovi, našitki, gube, podloge, blazinjenje, dodatki. Kaj je klobuk, kakšno vlogo igra broška, gumb, pero. Podrla se nam je predstava o "samoposebiumevnosti".

V prvi galeriji, kjer nas v poltemi spremlja klasična glasba, klavir, morda harfa, so razstavljeni kostumi, ki so samostojna umetniška dela. Razstavljeni so samo trije, štirje kostumi iz vsake od kakšnih dvajsetih predstav (seveda vemo, da je Alan Hranitelj v zadnjem desetletju sodeloval še pri mnogih drugih!). Predstava ima lahko tudi dvajset dramskih oseb, opera še zbor in baletni ansambel! Nekaj igralcev se v vsaki sceni preobleče, nekaj plesalcev mora imeti kostum v rezervi, če se kaj strga med plesom. Kakšno delo! Koliko kostumov! Če pomislimo, da imajo gledališniki za določeno predstavo na voljo samo nekaj mesecev za priprave, je nepojmljivo, kako veliko breme nosi kostumograf! In ne more delati sam, zaprt v ateljeju, dela s sodelavci, mojstri krojači, šiviljami, srečati mora tiste, ki bojo nosili določen kostum, narediti jih mora po meri, upoštevati gibčnost, celo





karakter igralca kot človeka in igralca kot človeka v vlogi dramskega, opernega ali baletnega lika. In upoštevati mora režiserjevo zamisel o izvedbi določenega gledališkega dela. Kdaj sploh lahko tak umetnik v miru razmišlja? Kdaj tak umetnik sploh ničesar ne dela? Ali kdaj za hip preneha misliti, sanjariti, ustvarjati?

Naj se ustavim samo pred kostumi za Črne maske, 2012, opero Marija Kogoja, ki so jo uprizorili leta 2012 ob otvoritvi Maribora kot evropskega mesta kulture. Na razstavi so kostumi, ki so posebjena "ustnica", "par ušes", "oko". Tudi brez človeka v teh skulpturalnih opravah so kostumi polnopomenski in "samostoječi". Postavljeni so tako, da obstopijo "belo obleko", kar pričara trenutek nadzora nad pristnostjo, nedolžnostjo, spontanostjo, tudi nad resnico in resnicoljubnostjo - mar niso to ravno tisti odtenki bivanja, ki najhitreje odmirajo! Postajamo marionete! Postajamo brezosebne drobtinice množic! Uho, oko, usta lahko simbolizirajo "splošno mnenje", ki ga oblikujejo prisluškovalci, opazovalci, tudi pristranski poročevalci. Ti nas obkrožajo, tudi ko mislimo, da smo sami in samostojni.

V naslednjih dveh sobanah smo ugledali čudežne "kreature/kreacije" (nebivajoča bitja, ki pa bivajo v nas vseh). Razstavljeni so ekspresionistična in nadrealistična bitja, ki so stopila iz podzavesti in sanj. Prividi in sanje so iz istega testa kakor realnost. Česa nas je strah, pred čim bežimo, kaj je močnejše od nas? V teh sobanah nas spremlja zvok neviht, zvok, ki prebuja predstave o globini veselja, zvok teme in mraza.

V sobani s skicami za predstavo Cirque du soleil (2011) smo lahko zaslužili vrvež klovnov, akrobatov in plesalcev, ki na skicah dobijo tudi obraze (kar ni značilno za skice costumografov), zaradi česar postanejo realistično pripovedni. Klovn je najpopolnejša karikatura človeka, saj ima na obrazu zarisano žalost in veselje, bolečino in dobroto. Klovn igra človeka, ki vedno, po svoji naravi vzbuja sočutje. Klovn ni nikoli krut, hudoben, zato je pravzaprav idealen človek.

Na podoben način pa je idealen tudi "nori klobučar", ki poseblja umetnika, verjetno tudi Alana Hranitelja samega. Tako kot umetnik, je tudi "nori klobučar" odsoten, a vseprisoten hkrati. Klobučarja-umetnika prepoznamo v sobani kreacij klobukov, ki so jim dodane srajce, srajcam telovniki, telovnikom najrazličnejši dodatki. Tu slišimo zvoke gozda, ptičje petje, vseprisotnost narave. Veliko vlogo igrajo tekstilni vzorci, barve, ki se kot drobci v kalejdoskopu razmnožijo, prekrijejo, dopolnijo in dobijo odsev v ogledalu. Najpreprostejše oblačilo, takorekoč "navadna srajca", v umetnikovih - klobučarjevih rokah dobi kraljevski status. Pri vsem, kar počnemo, pri vsaki besedi, ki jo izrečemo, bi morali biti popolnoma osredotočeni na vsako podrobnost - samo kot delavni mojstri rokodelci morda lahko postanemo tudi vrhunski umetniki. Biti moramo pogumni, vztrajni, drzni. Vrhunskost pa je na robu norosti, zlasti če norost pojmuje kot drugačnost, posebnost, edinstvenost.

Nori klobučar, torej pravi umetnik mora biti svoboden. Samo svoboden človek si lahko umisli še nezamisljivo in (s pomočjo znanja in izkušnje) skuša svojo "noro" zamisel tudi realizirati. To velja tudi za ustvarjalce gline. Zato se nam je zdelo, da nas je Alan Hranitelj navdihnil, nam nastavil ogledalo, da smo izprašali same sebe in svoje delo, pokazal pa nam je tudi odsev sveta, v katerem živimo. Naslov razstave je Vzporedni svetovi - popolnoma utemeljeno.

Mnogi menijo, da je umetnost nepotrebna, a kakšen bi bil svet brez umetnikov? To vprašanje nas je navdalo s hvaležnostjo Alanu Hranitelju, ki se posveča okraševanju in razkazovanju našega in svojega sveta kakor tudi svetov, ki si jih ne še moremo zamisliti. Z Ljubljanskega gradu smo odhajali nekako privzdignjeni, lahkotni in obremenjeni hkrati. Lahkotnost je izhajala iz sreče, da smo videli tako vrhunsko razstavo, obremenjeni pa smo bili z neučakanostjo, da bomo spet v ateljeju, da bomo še naprej poskušali ustvarjati nekaj najlepšega, najnenavadnejšega, najbolj vrhunskega - seveda po svojih sposobnostih in močeh.

ARTISTIC EARTHQUAKE

Ifigenija Simonović

As participants of this year's Symposium of Ceramics V-ogljje, we decided to go and see the retrospective exhibition of the works by Alan Hranitelj. We didn't have much time. We were working day in and day out with clay, one day was spent for casting in bronze and one day for a trip to Postojna, Kras, to the Alpine region and to Primorska.

But Ljubljana is not so far, and Alan Hranitelj exhibits less than every ten years, so we had to see the exhibition!

We stopped in the first room, thinking this was all there was to see. We would have been totally satisfied. We were shattered - in the best possible way. Nothing like this has ever been seen in Australia, not in America, not in China, or not in Slovenia, either.

Alan Hranitelj is an unsurpassable world-known and respected costume-creator/sculptor/poet/philosopher. He shook our perception of what is possible and what is unimaginable. What is a costume? What is a sculpture? What is space, what is behind, what is visible or only presumed? What is unimaginable? What makes sense and what is essential? Can a costume be more meaningful than the words the actors are pronouncing, the sounds the singers are singing, the moves the dancers are performing? What is the artist's vision, and what is the actual realization of an idea? And how important are the materials: textile, leather, plastic, foam? And the skill of the seamstresses and tailors! What is a hat? What roles do buttons, brooches, feathers have?

Everything that had seemed self-evident to us had to be questioned again.

In the first gallery, we heard classical music, a piano, perhaps a harp. Here, theatre costumes were exhibited as if they were works of art in their own right. There were three or four costumes from each chosen performance, perhaps from twenty or so, but obviously, the artist created costumes for many more than that. We had to take into account that in every performance, there might be more than ten characters. In the opera performance, there is a choir, which can consist of fifty or more singers. In ballet, there are many dancers besides the members of the leading cast. And some actors and dancers and singers have to change a few times, they need different costumes for different scenes. Sometimes, a costume gets damaged, and it has to be replaced. Costumes have to fit every actor and dancer. And the creator of the costumes is not working alone. He has to know every actor, his or her shape, size, and character, not just personally, but also as a character in a play, opera, or ballet. He has to follow the director's idea of performance. He has to be ready to learn and teach new skills, to invent new solutions to new challenges presented by the materials, by the size of a performance and so on.

It is hard to imagine all the work of the costume-creator!

Let me linger over the costumes for the opera Black Mask written by a Slovene composer, Marij Kogoj. It was performed as an opening act of the celebrations of Maribor-European City of Art, 2012. At the exhibition, there were costumes which could be individual sculptures standing in a group. They literarily personified "a lip," "ears," and "an eye." One of them was a white gorgeous (wedding?) dress, perhaps symbolizing youth and innocence.

What came to my mind? Lips, ears, and eyes can symbolize control over spontaneity, genuineness, truthfulness - are these perhaps not the very shades of our existence, which are gradually and obviously becoming extinct? We are becoming marionettes! We are only impersonal crumbs in the multitude of indistinctive individuals. We are too ready to succumb to "general opinion," which is formed by eavesdroppers, observers (undercover or unconcealed), telephone-tappers, journalists, opinion-makers, etc. We are never alone and independent, even when we think we are.

In the following two rooms, we were able to see magic "creatures/creations" - unearthly creatures which live in all of us. These creations were expressional and surreal. They stepped out of dreams and sub-consciousness, but they were nevertheless part of our real world.

What are we afraid of? What are we running away from? What is overpowering us? In these rooms, we could hear the sounds of tempest, of the depth of the universe, the sounds of darkness and cold.

In one of the rooms, Alan Hranitelj was showing studies for costumes for Cirque du Soleil (2011). We were able to sense the hustle and bustle of the clowns, acrobats, and dancers, who all got expressive faces, which is unusual in drawings of any costume-creator. A clown is the most total and thorough caricature of a human being. In the clown's face and gestures, we can see both sadness and joy, pain, and goodness. A clown is never cruel or malicious. A clown is, in fact, an ideal human being.

Similarly ideal was the "crazy hat-maker." He personified an artist; almost for sure Alan Hranitelj made this absent artist as an autobiographical comment. Absent, because the hat-maker was present only by the hats, by his creations, just like Alan Hranitelj! He, as a costume-creator, is an assistant to the hat-maker - as an assistant to something higher - to the ART itself. He was the artisan, who made shirts and waistcoats for the hats and all sorts of other amazing accessories: brooches, ties, and buttons. All three together, the worker and the master under the wing of artistic inspiration, created all the pieces in the exhibition. The patterns of the textile, colors, and everything was put into a harmonious whole; only harmony, in this case, was not achieved by comfortable monotony or predictability. Nothing was as it could be expected.

What thought prevailed at our departure from the exhibition? Everything we do has to be done as well as we can possibly do it. We have to be masters of the craft to be able to step on the path of truly artistic creation. We have to be brave, persevering, daring. If we wish to be anything like "the crazy hat-maker," we have to be entirely free. Only freedom enables us to create something which hasn't been created before. It goes for every art and every craft. Alan Hranitelj inspired us: he held a mirror, so we could see ourselves as we really are, and he showed us a glimpse of the world we live in and which he, himself, has created. The title of the exhibition was: Parallel Worlds. How very appropriate!

Many people think that art is superfluous. But what would the world be like without art? Such questions made us even more grateful to Alan Hranitelj. We left in a hurry, inspired and impatient to continue working.





SLAVO RICAN ASSEMBLY

Zasedba Slavo Rican Assembly je nastala konec leta 2016, kot spontana združitev glasbenikov, s katerimi sem takrat že sodeloval v nekaj zasedbah.

Kratka zgodovina samega novo-skovanega izraza je takšna, da sta v moji predhodni zasedbi, Jan Kus Quartet, bas in bobne igrala Dan Martínez in Joel Mateo, oba Portoričana, vplivi naših glasbenih korenin pa so bili ves čas prisotni v našem igranju in tako smo se občasno na koncertih šalili, da smo mi nekakšna slavorikanska zasedba.

Dosti poslušalcem se je beseda zdela zabavna in zanimiva in tako sem sčasoma začel resneje razmišljati o tej skovanki in o tem, kako bi zvenela v glasbi.

Od leta 2015 dalje sem tudi veliko koncertiral z zasedbo drugega portoričanskega bobnarja, imenovano Fernando García Sextet, s katero smo v letu 2018 posneli enega petih najboljših Latin Jazz albumov leta 2018 po izboru glasila New York City Jazz Record, enega najboljših albumov leta po izboru slovite revije Downbeat in enega najboljših 20 albumov v vseh žanrih po izboru portoričanske glasbene akademije. Omenjeni album nosi naslov Guasábara Puerto Rico in smo ga v lanskem predstavili med drugim tudi v slovitem newyorškem jazz klubu, Birdland Jazz Club, na koncertni seriji saksofonista Miguela Zenóna v gledališki dvorani Teatro Latea ter na dvotedenski turneji po Portoriku v oktobru.

Izkušnja igranja s Fernandovo zasedbo, za katero sem zelo hvaležen, je neverjetno poglobila moje poznavanje in razumevanje karibske in Latin Jazz glasbene tradicije in še vedno se vsakič, ko igramo skupaj, naučim kaj novega. Šala v zasedbi je, da sem po toliko dolgem času druženja z njimi, preko osmoze, do zdaj že približno 25% Portoričan in kot takemu mi tudi pripada status "častnega Portoričana".

Res sem hvaležen fantom iz zasedbe in še posebej Fernandu, za njihovo glasbeno in ljudsko odprtost, ker so me res vzeli za svojega, vse male razlike, ki obstajajo med nami, pa naše skupno ustvarjanje kvečjemu plemenitijo.

Tako sem v sestavo svoje zasedbe, Slavo Rican Assembly, povabil nekaj portoričanskih glasbenikov, s katerimi igramo skupaj v Fernandovi zasedbi, slavoričansko enačbo sta (poleg mene) s slovanske strani uravnotežila še srbska vokalistka, Aleksandra Denda, in slovenski bobnar, Žan Tetičkovič, pred približno pa se nam je pridružil tudi novi pianist, Kubanec Ahmed Alom Vega.

Glasba naše zasedbe se ukvarja z raziskovanjem sorodnosti in različnosti med portoričansko (in širše, karibsko) ter slovansko-balkansko glasbeno tradicijo, s katero sem odraščal (prek svojih mladostnih bivanj v Sarajevu pri naši širši družini sem se поблиže spoznal tudi z balkansko glasbo) in ju spaja v svežo, emotivno in ritmično nabito glasbeno mešanico!

Naš repertoar poslušalce vodi na edinstvena glasbena popotovanja: od melanholičnih prekmurskih balad pa vse do temperamentnega vzdušja karibskih uličnih jam sessionov, kar se včasih zgodi celo v isti skladbi!

Vedno pogostejša uporaba elektronike v našem repertoarju pa glasbeno krmilo usmerja tudi v neke popolnoma nove, še neraziskane oddaljene zvočne galaksije in niti sami še ne vemo, kam vse nas bo to odpeljalo.

Pri našem spoju mi je predvsem zanimivo, kako pristno ti dve, na prvi pogled popolnoma različni glasbeni kulturi, zazvenita skupaj.

Mislím, da je catch v tem, da sta slovanska (in balkanska) ter latino kultura obe nadvse čustveni in srčni, medtem ko v glasbenem smislu premoreta močne ritme.

V latino glasbi je ta energičen in udaren, nadvse razvit, z več plastmi, ki se medsebojno prepletajo, kar izvira v afriški tradiciji, na Balkanu pa prevladujejo neparni, razgibani, kompleksni ritmi, medtem ko tako slovanska kot tudi karibska glasba v sebi nosita neko specifično, neoprijemljivo melanholijo, ki jo je težko zaslediti v morda bolj "zahodni" glasbi.«



Glasbena misija naše zasedbe je, da s svojim multikulturnim zvokom osvetlimo univerzalnost človeških življenjskih izkušenj, ki presegajo nacionalne, politične ali kulturne razlike ter prikazati človeško zmožnost sklepanja novih "plemenskih" vezi, ki pa tokrat temeljijo bolj na duhovnem, kot pa na krvnem sorodstvu.

Na moje veliko veselje je bilo naše "novo pleme" do zdaj deležno izjemno pozitivnih odzivov, tako od občinstva, kot od kolegov glasbenikov in s strani strokovne javnosti.

Imeli smo tudi izjemno čast nastopiti na kar nekaj slovitih newyorških prizoriščih, med drugim v slovitom Carnegie Hall-u (sicer ne, kot zvezde večera, za to bo treba še malo delat haha), LeFrak Concert Hallu in v Louis Armstrong House Museumu, domačemu občinstvu pa smo se predstavili na letošnji poletni turneji, v sklopu katere smo nastopili med drugim tudi na Jazz Festivalu Ljubljana, SaxGo 19 festivalu v Novi Gorici, v sklopu koncertov Jazz Ravne, Jazz Festivalu Piran ter Mozzajik Jazz Festivalu v Velenju.

V Ameriki smo pred kratkim sklenili krajšo serijo nastopov po New Jerseyu, koncertiranje pa nadaljujemo 10. Septembra z nastopom na koncertni seriji Live at The Gantries, ki se vsako leto odvija v Gantry Plaza State Parku v organizaciji Kupferbeger Center for the Arts.

Konec septembra bo izšel naš prvi single, v novembru pa se nam obeta snemanje albuma, ki ga nameravamo predstaviti na poletni turneji po Evropi v letu 2020.

Za vse dodatne informacije pa bi bralce rad povabil, da sledijo našim aktivnostim na našem Facebook in Instagram profilu, kot tudi na naši spletni strani (www.jankusmusic.com/slavorican).

Najlepša hvala za branje in upam, da se vidimo na kakšnem koncertu.

Jan Kus
(Master of Music Arts, Aaron
Copland School of Music at
Queens College, '13)



Foto: Yu-Chen Fiona Chiu



SLAVO RICAN ASSEMBLY

The Slavo Rican Assembly was formed at the end of 2016 as a spontaneous reunion of musicians with whom I had already collaborated in several bands at that time.

The brief history of the newly minted term itself is such that in my previous band, Jan Kus Quartet, bass and drums were played by Dan Martínez and Joel Mateo, both Puerto Ricans, and the influences of our musical roots were constantly present in our playing, and so we occasionally joked at concerts that we were a kind of Slavic band. To many listeners, the word seemed fun and interesting, and over time, I began to think more seriously about this coinage and how it would sound in music.

From 2015, I also did a lot of concerts with the second Puerto Rican drummer, Fernando García Sextet, who recorded one of the top five Latin Jazz albums of 2018 by the New York City Jazz Record, one of the best albums of the year according to Downbeat Magazine and one of the top 20 albums in all genres by the Puerto Rican Academy of Music. The album is titled Guasábara Puerto Rico and was featured last year at the renowned New York jazz club, the Birdland Jazz Club, in the saxophonist Miguel Zenón's concert series at the Teatro Latea Theater, and on a two-week tour of Puerto Rico in October.

The experience of playing with Fernand's band, which I'm very grateful for, has incredibly deepened my knowledge and understanding of the Caribbean and Latin Jazz music traditions, and I still learn something new every time we play together. The joke in the band is that after so much time hanging out with them, through osmosis, I am already about twenty-five-percent Puerto Rican, and as such, I also belong to the status of "Honorary Puerto Rican."

I am really grateful to the guys from the band, and especially Fernand, for their musical and folk openness, because they really took me for their own, and all the little differences that exist between us make our common creation nobler.

So, I invited some Puerto Rican musicians to play in Fernando's band, Slavic Equation (besides me) from the Slavic side was balanced by Serbian vocalist, Aleksandra Denda and Slovenian drummer, Jan Tetičkovič, before we were also joined by a new pianist, Cuban Ahmed Alom Vega.

The music of our band is about exploring the similarities and differences between Puerto Rican (and wider Caribbean) and Slavic-Balkan music traditions I grew up with (through my youthful stay in Sarajevo with my wider family, I became more familiar with Balkan music) and brings them together in a fresh, emotionally, and rhythmically charged music mix!

Our repertoire leads listeners on unique musical journeys: from melancholic Prekmurje ballads all the way to the temperamental atmosphere of Caribbean street jam sessions, which sometimes even happens in the same song!

The increasing use of electronics in our repertoire also directs the steering wheel to some brand new, yet unexplored, distant sound galaxies, and we don't even know ourselves where this will take us all.

What is interesting to us about our relationship is how authentically these two, at first glance, completely different musical cultures sound together.

I think the catch is that Slavic (and Balkan) and Latino cultures are both overwhelmingly emotional and heartwarming while having strong rhythms in music.

In Latin music, this energetic and percussive, over-developed, multi-layer, interconnected layer originates in the African tradition, with odd, vibrant, complex rhythms in the Balkans, while both Slavic and Caribbean music carry some specific, intangible melancholy that is difficult to see in perhaps more "Western" music.



Foto: Branislav Bala

The musical mission of our band is to shed light on the universality of human life experiences that transcend national, political, or cultural differences, and to show the human ability to form new "tribal" ties, this time based on spiritual rather than blood kinship.

To my great delight, our "new tribe" has so far received tremendously positive responses from both the audience, fellow musicians, and the professional public. We also had the great honor of appearing in quite a few famous New York venues, including the famous Carnegie Hall (otherwise, as the stars of the evening, it'll take a while to work), LeFrak Concert Hall, and the Louis Armstrong House Museum. We introduced ourselves to the audience on this year's summer tour, including performances at the Ljubljana Jazz Festival, the SaxGo 19 Festival in Nova Gorica, as part of the Jazz Ravne concerts, the Piran Jazz Festival, and the Velenje Jazz Festival.

In America, we recently made a short series of appearances across New Jersey, and the most recent on September 10 with a live appearance at the Live at The Gantries concert series, which takes place annually at the Gantry Plaza State Park hosted by the Kupferbeger Center for the Arts.

At the end of September, our first single will be released, and in November, we are set to record an album that we intend to present on our 2020 summer tour of Europe. For any additional information, I would like to invite readers to follow our activities on our Facebook and Instagram profile as well as our website (www.jankusmusic.com/slavorican).

*Thank you so much for reading, and I hope to see you at some concert.
All the best,*

*Jan Kus
(Master of Music Arts, Aaron Copland School of Music at Queens College, '13)*



JAN GORJANC

Aleksander Arsov

Jan Gorjanc, ustvarjalec nevidnega, neotipljivega in breztežnega svoje življenje posveča ustvarjanju in poustvarjanju glasbe kot dirigent, harfist in skladatelj. A njegov umetniški izraz je nedavno našel pot na površje skozi še en neotipljiv in breztežen medij, ki v sebi ravno tako združuje nevidne note, harmonije in akorde.

Svoje glasebeno popotovanje je pričel s harfo pred petnajstimi leti, vendar ga je glasba privlačila že od otroških let. Po šestih letih učnih ur, vaj, nastopov in koncertov je bil sprejet na Konservatorij za glasbo Jurija Slatkonje, kjer se je še nprej šolal pri prof. Bronislavi Prinčič. Poleg konservatorija je obiskoval tudi Škofjsko klasično gimnazijo, od koder se je po končani maturi iz latinščine in umetnostne zgodovine odpravil študirat v London.

V Londonu je nadaljeval z izpopolnjevanjem igranja harfe pri prof. Rachel Masters ter pričel z izobraževanjem v umetnosti skladanja pri prof. Harisu Kittosu na Royal College of Music. V štirih letih je napisal dve operi, večje komorne in manjše solistične skladbe. Že v drugem letniku je bila premierno uprizorjena njegova komorna opera APAXNH v Cadogan Hall, pri kateri je bil navzoč kot organizator, režiser in celo izdelovalec kostumov. Nadziral je potek vaj in kljub temu, da so 48 ur pred predstavo izgubili glavnega solista, je bila predstava po dveh neprespanih nočeh odlično izvedena. Naslednje leto je bil v istem večeru izvedel solistični harfistični recital skupaj z izvedbo njegovih kompozicij, med katerimi je bila tudi skladba za klavir in parfum - Ode to Oud (Oda udu). Takrat je namreč začel počasi odkrivati novi svet nevidne umetnosti, a se ji vendarle ni povsem posvetil posvetil še nekaj let.

V zadnjem letniku je sodeloval na kar nekaj pomembnih nastopih. Prvi med njimi je bil nastop v Gallusovi dvorani Cankarjevega doma, kjer je kot solist z orkestrom RTV Slovenija predstavil Koncert za harfo in orkester C. Saint-Saensa. Kmalu za tem

je s komornim opernim orkestrom Royal College of Music igral v buckinghamski palači, kjer so skupaj s pevci avstralske opere nastopil pred princem Charlesom in drugimi ključnimi podporniki RCM. Proti koncu študijskega leta je prvič javno nastopil kot dirigent v premieri lastne skladbe Waves (Valovi), ki je bila napisana posebej za dobrodelni dogodek Piece to Peace (Skladba za mir), kjer so se zbrana sredstva namenila za pomoč sirijским beguncem.

Proti koncu študija je prejel naročilo za novo opero iz Slovenskega narodnega gledališča opere in baleta Ljubljana. Nemudoma je pričel s pisanjem, saj je bila premiera razpisana čez manj kot leto dni. Libreto za opero je napisala dr. Svetlana Slapšak, s katero je, skupaj z režiserjem in člani SNG opere Ljubljana, sodeloval v izvedbi enkratnega projekta, ki je po njegovi pobudi dobil dodatno, olfaktorično dimenzijo. Zgodbo se je tako lahko spremlalo preko glasbe, besed, giba in vonja, saj opero spremlajo tri različne vonjave v različnih sosledjih.

Poleg mnogih projektov je vztrajno pridobival izkušnje in znanje na dirigentskem področju. Številne poletne dirigentske akademije so ga leta 2018 pripeljale do



mesta zborovodje Mešanega pevskega zbora Musica Viva, ki v Kranju prepeva že več kot 70 let. Skupaj sedaj odkrivajo širine in globine raznolikih zborovskih skladb, ki jih predstavljajo tako na koncertih, kot tudi na tekmovanjih.

Kljub pestremu umetniškemu življenju se njegovo zanimanje za nevidne stvaritve ni ustavilo. Že več let združuje glasbeno in olfaktorično umetnost, a šele pred nekaj leti je tudi sam začel aktivno pridobivati znanje s tega področja. Tako je do danes opravil že nekaj poletnih akademij s priznanimi nosovi, pri katerih se je spoznaval z umetnostjo kreiranja in izdelovanja vonjav ter olfaktoričnih kompozicij. S tem se približuje osebnim umetniškim in estetskim težnjam po celostnih umetninah, v katerih so aktivno vključena vsa čutila.

JAN GORJANC

Aleksander Arsov

Jan Gorjanc is a creator of the invisible and the weightless. He has dedicated his life to the art of music as a conductor, harpist, and a composer. His artistic expression has recently found a new way to manifest itself, through yet another intangible medium, which is also comprised of notes, harmonies, and accords.

He began his musical journey with the harp fifteen years ago, even though music has fascinated him since his youth. After six years of lessons, rehearsals, performances, and concerts, he was admitted to the Music Conservatory Jurij Slatkonja, where he continued to learn from his professor, Bronislava Prinčič. Alongside the Conservatory, he was attending Diocesan Classical Gymnasium in Ljubljana, where he passed final exams in Latin and Art History.

He continued with his musical studies in London at the Royal College of Music, where he was taught harp by Prof. Rachel Masters and composition by Prof. Haris Kittos. In his four years there, he wrote two operas, larger chamber pieces, and smaller compositions for solo instruments. He premiered his first opera APAXNH at Cadogan Hall in his second year. He was acting as a director, producer, and even as costume maker; he oversaw the rehearsals, and even though the leading singer cancelled his performance 48 hours before the premiere, the show was still successfully put on the stage after two sleepless nights.

The following year, he presented himself as a harpist and a composer in a single event, where he combined a solo harp recital with a few of his compositions, one of which



was written for a piano and perfume - Ode to Oud. It was around that time that he started exploring the world of another invisible art, though he has not committed to studying it for a while longer.

In his final year, he participated at several prominent concerts, the first being at Cankar Hall with Slovenian Radio and TV orchestra, where he performed as a soloist in Saint-Saenes' Concerto for Harp and Orchestra. Shortly after, he played at Buckingham Palace with the fellow members of RCM Chamber Orchestra and the soloists from the Australian opera. The concert was organized for Prince Charles and other major sponsors of the College. At the end of the academic year, he publicly appeared as a conductor for the first time, directing the premiere of his composition Waves, written especially for the charity event Piece to Peace, organized to raise funds for Syrian refugees.

The time of graduation brought a new commission for the opera from Slovenian National Theatre for Opera and Ballet in Ljubljana, which was an exciting task since the premiere was to take place in less than a year. Dr. Svetlana Slapšak wrote the libretto, which has, together with the producer and the team from the opera, contributed to a splendid pan-artistic experience, enriched through the olfactory dimension. Gorjanc realised his idea where one could follow the story through the music, words, movement, and scent, since the opera was paired with three different scents in various successions.





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BARBA ŠTEMBERGAR ZUPAN S.P.

Iz srca se zahvaljujeva najinima sinovoma Anžetu s Klaudijo in Andreju s Karin ter najinim prijateljem in sorodnikom: Alenki Žibert, Barbari Nedog, Margareti Mlinar, Ifigeniji Simonovič, Ivi in Ivanu Skubinu, Lidiji in Borisu Zdešar, Urški Aljančič in Robertu Možini, Ireni Taler, Zofiji Roblek, Tjaši Zavodnik, Gašperju Kordežu, Mirjam Kotar, Maji Smolej, Ivanki, Lipar, Dani Žbontar, Mileni Galjot, Gregu Dalju, Emi Pogačar, Meti in Frenku Kotniku, Lauri in Lojzetu Novak, KUD Visoko ter vsem, ki ste nama kakorkoli pomagali.

Barba in Nikolaj Štemberger Zupan

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