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MEDNARODNI SIMPOZIJ  
UMETNIŠKE KERAMIKE

INTERNATIONAL SYMPOSIUM  
OF CERAMIC ART

V-OGLJE 2018  
ŠENČUR SLOVENIJA





HEIDI PREUSS GREW



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BARBA ŠTEMEBERGAR ZUPAN



JON PACINI



IFIGENIJA SIMONOVIĆ



NIKO ZUPAN



## V-OGLJE 2018

Barba Štembergar Zupan

Mednarodni simpozij umetniške keramike V-oglje poteka tradicionalno, a ne tudi rutinsko. Čudovitost simpozija V-oglje je spoj več dejavnikov: vsako leto se trudimo, da umetnikom nudimo najboljše pogoje dela, da delo poteka v prijetnem vzdušju, da se učimo drug od drugega, si ob druženju ustvarjamo nove, lepe spomine in da gostom pokažemo tudi kar največ naših naravnih lepot in znamenitosti. Med tem pa se trudimo dotikati aktualnih tem v keramiki in umetnosti nasploh.

Pri usstvarjanju smo letos po dolgem času dali poudarek delu na lončarskem vretenu. Nastali so zanimivi umetniški kosi, ki skupaj z ročno modeliranimi skulpturami, stenskimi panoji in poslikanimi krožniki tvorijo celoto, ki doživi predstavitev na zaključnem delu simpozija, na pregledni razstavi v Muzeju občine Šenčur. Kot vsako leto bomo tudi letos obogatili stalno zbirko umetniške keramike v našem muzeju s po enim izdelkom vsakega na novo udeleženega umetnika.

Sledimo osnovnemu konceptu simpozija V-oglje: da dela nastajajo pri nas, dogodki so brezplačni in odprti za javnost. Saj spremiščati, kar je dobro, v nekaj, kar nekdo misli, da bi moralo biti, je nerazumno, saj nam ne gre za osebno korist. Zavedamo se širine »teme« keramike. Želimo dopustiti prepoznavnost materije ter spoštovanje tradicionalnih znanj; zavzemamo se za njihovo nadgradnjo, za sodobno oblikovanje, dizajn in drzne poskuse novih tehnik dela. Ne zavračamo resničnosti zaradi potrebe po uspehu, držimo se tistega, kjer smo učinkoviti. Keramika premore v svoji specifični neskončne širine oblikovanja in obdelovanja. Naklonjeni smo povezovanju in z veseljem pomagamo s priporočili posameznikom za dogodke v tujini ... Saj smo ne nazadnje do sedaj edini, ki smo slovensko keramiko (na podlagi razpisov) predstavili na odmevnih razstavah v tujini, v Nemčiji in Španiji.

Čudovito je bilo opazovati različne umetnike, kako sledijo svoji učinkovitosti in suverenosti v svojem načinu ustvarjanja. Nihče ni izpostavljal svoj prav pri uporabi tehnik dela, dekoraciji ali načinu žganja, da bi zagovarjal svoj pristop ali izražal svojo potrebo po uspehu. Ustvarjali smo drug ob drugem in učili drug drugega. Poleg aktivnega ustvarjanja v Vogljah smo izvedli predstavitve udeleženih umetnikov v Muzeju občine Šenčur in na sedežu Zavoda V-oglje ter na koncu še okroglo mizo na temo osebnega izražanja v keramiki.

Aktivni smo bili tudi v Volavljah, v Ljubljani, pri družini Kamšek. Tam so se naši letošnji udeleženci simpozija V-oglje srečali z oblikovanjem v vosku in vlivanjem v bron. Seveda so kot vsako leto tudi letos ustvarjali pod strokovnim vodstvom družine Kamšek. Borut je predstavil družinsko podjetje Livartis, Jure in Martina sta predstavila postopke dela, pomagala z odgovori na vprašanja, pomagala z nasveti in pri izvedbi postopkov dela do končnih izdelkov. Mira pa nas je, kot vsako leto, kulinarično razvajala.

Med dvodnevnim potepanjem po Sloveniji smo v Goriških Brdih, točneje na Golem Brdu, obiskali našega keramika (sicer tudi člena Zavoda V-oglje) Ivana Skubina. Z navdušenjem smo si ogledali njegovo galerijo, saj je Ivan eden tistih, ki s svojimi deli močno izstopajo iz slovenske keramične scene. V senci murve smo obnemeli za veliko mizo ob okušanju vegetarijanskih dobrot, odličnega vina in razgleda na italijanske ravnice ... Ivan in njegova Iva sta izjemna gostitelja.

Letos nas je že drugič na svoj vrt povabil Janez Jocif. Opazovali smo, kako za našimi Alpami zahaja sonce in bili v izjemni družbi glasbenih virtuoзов: Marta Močnik Pirc, Kristina Martinc ter Marjanca in Janez Jocif, skupaj so skupina Makalonca, izvajajo srednjeveške ljudske napeve. Doživeli smo čudovit glasben večer. Glasovi različnih instrumentov in izjemna solistka so zasedli posebno mesto v našem spominu.





Tradicionalni Martinov golaž smo letos nadomestili z indijskimi specialitetami. Pripravil jih je Mehtab Singh, ki sicer v Kranju prodaja čaje in brezalkoholno pijačo Hook. Je lastnik trgovine Indijakorandomdija, katere obisk priporočamo vsem ljubiteljem čajev in začimb. Mi si bomo sobotni večer zapomnili, saj smo uživali v drugačni hrani, v okusih drugačnih začimb. Uživali smo v dveh vegetarijanskih obrokih, ki kar kličejo po še ... Pivo ali vino pa smo tisti večer zamenjali za omamno dišeč in okusen čaj, tudi po izboru Mehtaba.

Da je bil simpozij tudi kulinarično doživetje, so poskrbeli naši zvesti prijatelji, sosedje in sorodniki, lahko bi že kar rekli sodelavci. Polnjene paprike in sardele v marinadi nam je iz Zagreba pripeljal Zeno Singer, ki je tudi naš prevajalec. Laura in Lojze Novak nam že od začetka simpozijev vsako leto pripravita

gobov golaž, iz gob, ki jih sveže nabereta v primorskih gozdovih. V Mojstrani nam vsako leto Frenk in Meta Kotnik pripravita staro slovensko jed, kuhanje krape. Sedeti na njihovem vrtu, ob kristalno čisti in rahlo žuboreči Bistrici, je pravi užitek. Sosedji Milena Galjot in Sonja Kalan nam vsako leto pripravita domače pecivo in potico. Prijateljica Barbara Nedog nas je obiskovala in razvajala kar pogosto, saj nam je pripravljala in nosila dobrote, narejene po starih receptih njene babice, pa tudi s pijačo nas je razvajala, saj se v vročih dneh res prileže kaj hladnega ...

In ne nazadnje, vsako leto gostom postrežemo blejske kremšnите podjetja Conditus, ki ga vodi Ema Pogačar. Radi se pohvalimo, da so bile njihove kremšnите na Expu v Milanu 2015 izbrane med deset sladic na svetu, ki jih nikakor ne smete zamuditi. Tradicionalno nam pomaga veliko prijateljev, sorodnikov in sosedov. Vsem smo zelo hvaležni, brez njih Simpozij V oglje ne bi pustil toliko lepih spominov našim umetnikom, ki jih gostimo v Šenčurju.



Vse, kar se nam v času Simpozija V oglje dogaja, je težko opisati. Vsako leto je veliko poučnega. Zanimivi so pogovori o tehnikah dela, dekoracijah, načinu žganja, o možnostih popravljanja napak, o odnosu do materiala, umetnosti, o mestu keramike v umetnosti, o sodelovanju z likovnimi kritiki, o trendih v keramiki in še čem ... Prav zato smo

naše letošnje druženje zaključili z okroglo mizo na temo Osebno izražanje v keramiki. Pogovor je vodila letošnja udeleženka simpozija, pesnica, pisateljica in lončarka Ifigenija Simonović (ki je tudi predsednica Pena Slovenije), ki je že davnega leta 1985 diplomirala iz keramike v Londonu. Zanimivo je bilo poslušati razmišljanja posameznikov. Ifigenija pa je poskrbela tudi za prevajanje angleščine v slovenščino in obratno. Zagotovo lahko ugotovimo, da se v keramiki pre malo ocenjujeta tehnologija in izvedba, prepogosto prevlada zgodba nad izdelkom, kar pa običajno za avtorja, ki stremi k lepemu in izpovednemu, ni cilj. Keramika je medij, ki zahteva vseživljenjsko učenje, je delo in radost, s katerima se spremojamo, rastemo kot ustvarjalci in osebe. Sami lahko vplivamo na razumevanje z nenehnim opazovanjem, učenjem in komunikacijo. Tako se vsak trenutek spreminja resnica, mar ne?

Heinz J. Theis, direktor Keramik muzeja Berlin, je bil največje presenečenje letošnjega mednarodnega simpozija umetniške keramike V oglje. Njegov nenapovedan obisk nam je bil veliko darilo in velika čast. Druženje z njim je bilo dragoceno in teme za pogovor z njim so neskončne. Bil je prisoten do konca simpozija, na zaključni okrogli mizi in še nekaj dni dlje.

Življenje delajo lepo prijetni trenutki, pa naj bo to dobra družba, pogled na naravne lepote, prijetna glasba, ogled muzejev ali umazane roke od ustvarjanja keramike ...



Simpozij sta za kratek čas obiskala tudi umetnica iz Madžarske: keramičarka Julija Nema in fotograf Akos Cigany.

## **13th INTERNATIONAL SYMPOSIUM OF CERAMIC ART V-OGLJE 2018**

Barba Štembergar Zupan

The International Symposium of artistic ceramics V-oglje passed traditionally, but not routinely. The magic of the V-oglje Symposium is a combination of several factors. Every year, we try to offer the best working conditions for artists, a pleasant atmosphere for them to work, the possibility to learn from each other, to create new, nice memories, and to show to our guests as much of our natural beauty and sights as possible. At the same time, we try to touch the actual topics of ceramics and art in general.

This year, after a long time, we emphasized the work of the potter's spindle. There were interesting art pieces, which, together with hand-made sculptures, wall panels, and painted plates, form a complete set of finished works that will be presented at the closing part of the symposium, at an open exhibition at the Museum of the



Umetniki v livarni Livartis d.o.o. z družino Kamšek in zaposlenimi: Borut Kamšek, Niko Zupan, Mira Kamšek, Marinka Bačič, Rok Malovrh, Martina Pavlič, Jure Kamšek, Heidi Preuss Grew, Andreja POgačar, Jon Pacini, T. Robert Pacini, Barba Štembergar Zupan

Municipality of Šenčur. Like every year, this year we will also enrich the permanent collection of art ceramics in our museum with one piece from each new artist involved.

We follow the basic concept of V-oglje Symposium: artistic items are created in our workshop, and events are free and open to the public. To change what is good to something else that someone thinks it should be is unreasonable because we do not have any personal benefit in it. We are aware of the wide range of "themes" in ceramics. We want to allow the recognition of working material, respect for traditional knowledge, and strive for the improvement of modern design and the bold experiments of new techniques of work. We do not reject reality because of the need for success, we stick to where we are effective. Ceramics as a specialty has an endless width of design and processing. We are in favor of connecting, and we are happy to help with recommendations to individuals on events abroad... We were, after all, the only ones who presented Slovenian ceramics (based on tenders) at high-profile exhibitions abroad in Germany and Spain.

It was wonderful to watch different artists and see how they follow their effectiveness and sovereignty in their way of creating. Nobody espouses himself as the only authority in the use of work techniques, decoration, or spirits in order to defend his approach or express his need for success. We created, side by side, and taught each other. In addition to the active creation in Voglje, we performed presentations of the participating artists at the Museum of the Municipality of Šenčur and at the headquarters of the Zavod V-oglje Institute and finally with a roundtable on the topic of personal expression in ceramics.

We were also active in Volavljah, in Ljubljana, and with the Kamšek family. There, our participants met with wax molding and bronze casting. Of course, this year, as with every year, they created their works under the professional guidance of the Kamšek family. Borut presented the family company, Livartis Ltd., Jure and Martina presented the work procedures, helped with the answers to questions, helped with advice and in the execution of work procedures to the final products. Mira, like every year, pampered us with her culinary expertise.

During our two-day trip around Slovenia, we visited our ceramist Ivan Skubin (who is also a member of V-oglje Institute) in the Goriška Brda hills, or more precisely, in Golo Brdo. We looked at his gallery with enthusiasm, because Ivan is one of those who strongly presents his works in the Slovenian ceramic scene. In the shade of the mulberry tree, we dug into the food on the large table, tasting prepared vegetarian delicacies and excellent wines with the view of the nearby Italian plains... Ivan and his Iva were exceptional hosts.

This year, for the second time, Janez Jocif invited us to his garden. We watched how the sun goes down behind our beautiful Alps, and we spent the evening in the exceptional company of musical virtuosos. Marta Močnik Pirc, Kristina Martinc, and Marjanca and Janez Jocif, together with the group of Makalonca, performed medieval folk songs. The voices of the various instruments and the outstanding soloists occupy a special place in our memory.

This year, Martin's traditional goulash was replaced with Indian specialties. It was prepared by Mehtab Singh, who sells tea and non-alcoholic drinks in Kranj. He is the owner of Indykoromandia trade, which we recommend to all tea lovers. We will remember Saturday night, because we enjoyed the different foods and the tastes of different spices. We enjoyed two vegetarian meals, which called for more... That evening, we replaced beer and wine with stunning aromatic and delicious tea, according to Mehtab's choice.

We could already say that our Symposium was a culinary experience, with provisions by our faithful friends, neighbors, relatives, and colleagues. Stuffed peppers and sardines in marinade were brought to us from Zagreb by Zeno Singer, who is also our translator. Laura and Lojze Novak, every year since the beginning of the symposium have prepared mushroom goulash from mushrooms brought fresh from the coastal forests. In Mojstrana, each year, Frank and Meta Kotnik prepare an old Slovenian dish, cooked carp. To sit in their garden, with the small, crystal-clear, gurgling river Bistrica, was a real pleasure. Every year, neighbors Milena Galjot and Sonja Kalan



prepare homemade cakes and potica. Our friend Barbara Nedog, who often visits and pampers us, always prepares and carries delicacies made according to her grandmother's old recipes, but she also spoiled us with a drink, because in the hot days, something cool is really welcome... And as every year, we serve to our artists the famous Bled Cream Cake prepared in Conditus Ltd. run by Ema Pogačar. We would like to express our admiration for their cakes, which were selected at the Expo in Milan in 2015 among ten desserts in the world that you should not miss. Traditionally, a lot of friends, relatives, and neighbors help us. We are grateful to all of them. Without their help, the Symposium V-Oglje would not leave so many beautiful memories in the hearts of all participants.

Heinz J. Theis, Director of the Ceramic Museum in Berlin, was the biggest surprise of this year's International Symposium of Artistic Ceramics V-oglje. His unannounced visit was a great gift and a great honor to us. Socializing with him was valuable, and the topics for conversation with him were endless. He was present until the end of the Symposium, at the closing Roundtable and a few days longer.

All that happened to us during the Symposium V-oglje is difficult to describe. Every year there is a lot of teaching. There are interesting discussions about the techniques of work, decoration, ways of burning, about the possibilities of correcting mistakes, about the relation of material and art, about the place of ceramics in art, about cooperation with art critics, about trends in ceramics, and more. That is why this year's gathering concluded with a Roundtable on the topic of personal expression in ceramics. This year's participant of the symposium, poet, writer, and potter Ifigenija Simonović (who is also the President of the Pen of Slovenia), who has already graduated ceramics in London in 1985, led the discussion. It was interesting to listen to the thoughts of individuals. Ifigenia also took care of translating English into Slovene and vice versa. We can definitely conclude that in ceramics, technology and performance are underestimated; too often the story prevails over the product, which is usually not the goal of an artist who strives for beauty and personality. Ceramics is a medium that requires lifelong learning, work, and joy, with which we change and grow as creators and persons. We can influence understanding with constant observation, learning, and communication. That's how the truth changes every moment, right?

Life consists of nice moments, whether this is good company, a look into the beauties of nature, pleasant music, a tour of the museums, or a dirty hand from the creation of ceramics ...



Ivan Skubin



## V-OGLJE 2018

Polona Škodič, univ. dipl. umet.  
zgod.

### IFIGENIJA SIMONOVIC

Ifigenija je po izobrazbi komparativistka, sicer pa tudi pesnica in lončarka, ki je leta 1985 diplomirala iz keramike v Londonu. Po dolgih letih je sedla za lončarsko vreteno in je za to priložnost izdelala dokaj obsežno serijo manjših in večjih vrčev. Izoblikovala jih je v estetsko celoto in jih v svojem značilnem slogu poslikala z obrazi in besedami. Enkrat žgane izdelke je glazirala in na še vlažno glazuro risala z oksidi in pigmenti, in sicer v tehniki majolika.

Majolika je sicer poznana in priljubljena vrsta italijanske keramike, katere zgodovina sega v 13. stoletje. Zanjo je značilno, da je prekrita s kositrno belo glazuro. Je neprozorna, barve so nanjo nanesene v več tankih slojih, kar omogoča bogato, tudi večbarvno dekoracijo. Enako ime pa smo na slovenskem prevzeli tudi za različne vrče, ki so bili značilno poslikani (npr. kamniška majolika).

Avtorica je v svojih izdelkih tako združila tradicijo s sodobnimi izpeljavami, a se je omejila na odtenke ene barve, ki se preliva v temno sivkasto-modrih tonih. Ifigenija ima močno prepoznavno risbo, ki jo je vdelala tudi v posamezne relieve. Nežnost bolj ali manj stiliziranih obrazov in poetičnost na površini zapisanih besed, kratkih stavkov in misli na majolikah je kot dotik lepega sporočila in prijeten nagovor. Vrč, ki je zgoraj odprt, pa hkrati napeljuje na simbolično posodo, posvečeno obredju. Lahko je namenjena vodi, vinu, ali pa je kot prazna sprejemljiva za nebeške ali nebesne vplive.

### BARBA ŠEMBERGAR ZUPAN

Kot idejna pobudnica in organizacijska voditeljica vsakoletnega mednaravnega simpozija V oglje je Barba Šembergar Zupan pridala tako slovenskemu kot mednarodnemu prostoru izjemno pomemben delež in pomenljiv pečat na kulturno-likovnem področju v ustvarjalnosti ter prezentaciji umetniške keramike.

Tudi sama ima za seboj bogato pot v razvoju in oblikovanju najrazličnejših keramičnih izdelkov v raznih tehnikah. Iz bele gline je tokrat izdelala valjane plošče. Narezala jih je na manjše kose ostrih, ekspresivnih oblik in jih s sestavljanjem (kot puzzle) oblikovala v stiliziran gozd. Drevo ob drevesu, tihota in mir, harmonija oblik, gozd kot svetišče, lomi svetlobe in oblik, abstrahiranje in minimalizem, raziskovanje ploskovnosti. Uporabila je turkizno glazuro in svoja dela poimenovala Smaragdni gozd. Vsaka kompozicija ima svoj zven, ritem, dinamiko, vibracijo in barvno tonaliteto. Abstraktna geometrijska igra ploskev in vzorcev je do potankosti izbrušena celota. Zaključena dela v keramiki so lepljena na kovinsko ploščo in s tem postanejo stenske reliefne slike (triptych).

Avtorica se še vedno, predvsem v zadnjem ustvarjalnem obdobju, ukvarja tudi z drugimi oblikami izdelkov. Njena priljubljena stalnica so namreč trinožniki, ki jih razvija v vedno svežih različicah. Najnovejše trinožnike s pticami je žgala v raku tehniki in jim z dodajanjem čipke kot okrasja okoli nog vdahnila še več prefinjenosti in ženstvenosti.

### HEIDI PREUSS GREW

Za figuralno ustvarjalnost v keramiki je pri Heidi značilno ročno modeliranje iz različnih vrst gline in žganje na visoki temperaturi. Figure in podobe so sanjske in pravljične, pol človeške, pol živalske narave, malce porogljivih nasmehov. So pravzaprav močna metafora, ki predstavlja svojstveno vez med tostran in onkraj, med realnim in duhovnim. Svoje izdelke in domišljije skulpture postavlja na podstavke, kot bi jih želeta povzdigniti na piedestal.

Pogled na njen figuralni domišljiski svet izvira še iz otroštva in zdi se, da v svojo kreativnost prikliče starodavne naravne in magične sile. Figura s krili deluje kot angel, figura z otrokom kot materinstvo in tista z loncem predstavlja lončarja. Stik tradicije s sodobnostjo se tako odraža v dosledno izpeljanih idejah, ki zaslužijo vso



pohvalo. S pretanjem oblikovanjem slehernega detajla kot tudi celotne podobe je dosegla spontano prehajanje ostrine v mehkobo in liričnosti v dramatičnost. Svoje okolje pojmuje kot neprestano prepletanje naravnih in kulturnih vrednot. Je svojevrstna čuvajka ognjišča, pripovedovalka mitov in zgodb, ki domujejo v skritih kotičkih spominov; treba jih je le odkriti. Interpretira, kar opaža in čuti, skulpturam izbira poslanstvo in jim vdahne zgodbo. Sicer pa veliko ustvarja tudi na drugih področjih. Stik tradicije s sodobnostjo se pri njej zato odraža v dosledno izpeljanih idejah.

### NIKOLAJ ZUPAN

Nikolaj nadaljuje svojo priljubljeno izpoved v značilnih »kamnih«. Ti so izjemno gladki, izdelani v tehniki golega rakuja, kjer glazura odpade. Kamne tokrat simbolično postavlja v keramične roke, ki so narejene iz bele, šamotirane gline. V nasprotju z najfinejšo mehkobo in gladkostjo črno-belih kamnov, ki imajo značilne oblike, so (rdeče) roke grobe in delujejo popolnoma kontrastno. Ravno prostorske postavitve teh enkratnih keramičnih kompozicij pa so ključnega pomena, ker je v njih težišče celotnega vizualno-likovnega sporočila. Okrogli zvotljeni kamni različnih velikosti, ki jih lahko žlahtnijo fragmenti, razne črte ali zlate žile, so kot nekakšni staroverski obredni simboli. Pravzaprav spominjajo na prodnike, ki jih je skozi dolga tisočletja moč vode izbrusila do izpopolnjenih form in najbolj gladkih površin.

V njegovih delih ni moč določiti neke časovne determinacije ali meja med preteklostjo, sedanostjo in prihodnostjo. Vse bolj poglobljeno poznavanje keramike in tehnik oblikovanja mu je odprlo veliko novih možnosti in ponudilo številne izzive v izvirnih rešitvah. Nagovarja nas s senzibilno in izbrušeno izpovedjo, ki pod obodom časovnega loka tako zaobjema dolga tisočletja in en sam trenutek, trenutek večnosti ... Nikolaj Zupan je tudi letos nepogrešljiv aktivni soorganizator Mednarodnega simpozij keramike V-oglje.

### JON PACINI

Jon je virtuoz oblikovanja keramike na lončarskem vretenu. S svojim specifičnim razpoznavnim slogom, sodobnim pristopom in izrazom presega v več pogledih. Tokrat je izdelal zbirkо valjastih vaz, skled in skledic, kar bi lahko v prisподobi

predstavljalo obilje vsega dobrega, pa tudi simboliko moškega in ženskega principa. Tehnološko popolne izdelke je glaziral v pretežno treh barvnih odtenkih – bela, peščena in turkizna; žgani so kot kamenina. Ti mehkobno položeni valujoči naravni toni oziroma fragmenti slikajo abstraktne impresivne



pokrajine, po drugi strani pa na dnu skled uporabi reliefne spiralaste oblike in na obodih površin kot dekor rjavo (kvadratkasto) geometrijsko vzorčenje.

Njegovo ustvarjalnost odlikujeta minimalizem in visoka estetika; tradicijo spaja z avtorskim pristopom. Običajno žge v peči na drva, saj se je tega prvobitnega načina žganja učil od svojih vzornikov, jim sledil in hkrati izoblikoval svoj slog. Svoje bogato znanje z veseljem predaja in ga deli z drugimi. Sicer pa je Jonu keramika tudi poklic; v njem se pretežno posveča glazuram ter raznim sodobnim tehnologijam. Širina njegove likovne pripovedi, ki bi jo lahko opisali kot 'v manj je več', ter bogastvo keramične dediščine, v kateri združuje preteklost in sodobnost, se odraža tudi v teh finih, posebno subtilno izoblikovanih posodah in umetniških predmetih.

### TEREZA ROBERT PACINI

Tereza je izdelala tehnološko zahtevne skulpture, ki na prvi pogled delujejo kot svojevrstni skeleti in arhitekturne uganke. Za osnovo teh nenavadnih konstrukcij je pripravila različne glinene cevi, jih žgala in jih nato s pomočjo sveže gline in glazure sestavljalav celoto. Izdelala je tudi dve masivni večji skulpturi dreves. Pri gradnji le-teh je uporabila debelejše, nesimetrično narezane kose gline, ki jih je sestavljalaa na cilindričnem podstavku, tega pa zvrta na lončarskem vretenu. Odžgane dele je znova združila.



Vsi njeni predmeti in eksponati so žgani na visoki temperaturi kot kamenina. Odlikujejo jih čiste linije, eleganca in tenkočutna stilizacija tako detajlov kot celote. Skulpture nastajajo po tehnološko zahtevnih postopkih, saj je odlično poznavanje keramike avtorici odprlo veliko novih možnosti. Duh klasičnega modeliranja je nadgradila z izrazno močjo sodobnih invencij. Poudarjeni lomi ravnih linij ustvarjajo dinamično abstraktno celoto v elegantni igri prepletanja oblik. V zanimivih kompozicijskih postavitvah značilnih objektov na svojstven način združuje realne in imaginarnne elemente, ohranja skeletno lahketnost ali se spopade z rastočo težo arhitektonike. Je raziskovalka prostorskih učinkov, umetnica eksperimenta in detajla. Vsaka nastajajoča skulptura je izziv z nepredvidenim zaključkom.

**Rok Oblak** je na simpoziju izdelal male glinene štedilnike (izdeluje jih že 15 let), kakršne je sicer oblikoval za nerazvite dežele. Štedilniki so tehnološko dodelani, so zanimiv in praktični izdelek, zasnovan tako, da ga lahko izdelajo tudi otroci iz lokalne gline.

**Matic Lovšin** je na lončarskem vretenu oblikoval cilindre različnih velikosti. Njemu lasten je dekor z lesom. V glineno cilindrasto formo naredi utor, v katerega vstavlja različne vrste lesa. Tako z minimalističnim dodatkom doseže končno podobo, kakršne ne uporablja še nihče drug.

**Darja Lovšin** predstavlja svoje vrtenine iz bele gline. Sklop svojih del je žgala kot kamenino, za dekor pa je izdelala utore, v katere je vnesla črn oksid. Za skledo s pokrovom je uporabila belo mat glazuro in jo z odločnimi potezami poslikala s črnim oksidom.

**Milena Kafol** je svoje slikarsko znanje odlično prenesla na bele keramične krožnike pravokotnih oblik. Ustvarila je barvite keramične slike v svojem prepoznavnem slogu. Prevzamejo nas lahko kot posamezne enote ali pa kot skupinska postavitev, kot uporabni ali dekorativni stenski predmeti.

**Lučka Koščak** je uveljavljena kiparka in je tudi tokrat ostala zvesta svojemu kiparskemu pristopu. Izdelala je serijo manjših moških in ženskih glavic iz bele gline, ki jih poimenuje Angeli. Iz lokalne gline pa je izdelala večjo glavo, ki pomenljivo in blaženo zre v nebo.

**Andreja Pogačar** se sicer posveča oblikovanju embalaž. Tokrat se je prvič srečala z oblikovanjem gline. Izdelala je dva večja cvetova, ki ju je žgala v različnih tehnikah. Pri obeh je uporabila oblike v oblikah (vrtnica) in rdečo barvo, s katero je izrazila svoj notranji žar kot ogenj strasti.

**Darinka Lapajne** se očitno ne boji tehničnih izzivov. Njena kocka je narejena iz bele egipčanske gline, simbolizira materialni svet in vse štiri elemente, v svoji notranjosti pa nosi barvno kroglo iz posebne gline, v kateri se v procesu žganja stopijo kristali in seobarva turkizno. Na površino svojih del pa je Darinka Lapajne ročno napikala oziroma izrisala čipko svoje domišljije.

**Val Koščak Mitrovič** je bil na simpozij V-oglje k sodelovanju povabljen kot mladi avtor. Oblikoval je dve manjši skulpturi iz bele gline, v katerih se zvito prepletajo obrazi z različnimi izrazi. Kot bi vsakodnevna srečanja z neznanci upodobil v skrivnostne podobe, ki se med seboj dotikajo.

**Nikolaj Mašukov** je slikar in kipar izjemnih razsežnosti. Tokrat nam je omogočil vpogled v rojstvo morskega ježka kot razgibano, ekspresivno naglašeno skulpturo. Delo z globokim sporočilom zgoščenega življenja – prvobitnega jajca, je izdelal iz bele gline, uporabil belo in rdečo glazuro ter žgal v raku tehniki.

## VOGLJE 2018

Polona Škodič, art historian

### IFIGENIJA SIMONOVIC

By education, she studied comparative literature, but she is also a poet and a potter who graduated from ceramics in London (1985). After many years, she sat again beside a pottery wheel and made a fairly large series of small and large jugs for this occasion. She shaped them into an aesthetic whole and painted them in her characteristic style with faces and words. Once-burned, she glazed and painted her products with wet glaze with oxides and pigments in the majolica technique. Majolica is a well-known and popular type of Italian ceramics, the history of which dates back to the 13th century. It is characteristically covered with a white glaze made of tin. It is opaque; paints are applied to it in several thin layers, which makes it rich in multi-colored decoration. In Slovenia, the same name was taken for various types of mugs, which were typically painted (e.g. majolica from Kamnik). Therefore, in her artifacts, the artist combined the traditional with the modern versions, but she limited herself to the shades of one color, which overflow in dark grayish-blue tones. Ifigenia has a highly recognizable drawing style, which she also embedded into individual reliefs. The tenderness of more or less stylized faces and poetry on the surface of written words, short sentences, and thoughts on majolica is like the touch of a nice message and a pleasant talk. The jug, which is open on top, at the same time, invokes a symbolic vessel dedicated to a ritual. It can be used for water, wine, or as an empty receptacle for heavenly influences.



### BARBA ŠTEMBERGAR ZUPAN

As initiator and organizer of the annual international Symposium V-oglje, she gave an extremely important share and meaningful stamp in the cultural and artistic field in the creativity and presentation of art ceramics, not only in Slovenia, but also internationally. She herself has a rich path in the development and design of a wide variety of ceramic products in various techniques. This time, she made sheets of white clay and cut them into smaller pieces of sharp, expressive shapes and shaped them (as a puzzle) into a stylized forest. Tree standing next to the tree, silence, and peace, harmony of shapes, forest as a sanctuary, break of light and shapes, abstraction and minimalism, and exploration of flatness. She used a turquoise glaze and named her work Emerald Forest. Each composition has its own sound, rhythm, dynamics, vibration, and color tonality. The abstract geometric play of the surfaces and patterns

*is perfected to the smallest detail. The finished works in ceramics are glued to the metal plate and thus become wall relief images (triptych). Still, in the last creative period, the artist also deals with other forms of products. Her favorite constants are the tripods which she develops in ever-fresh versions. She burned the newest tripods with birds in the raku technique, adding to them even more sophistication and femininity by adding lace, like an ornament around their legs.*

#### **HEIDI PREUSS GREW**

*Her figurative creativity in ceramics is characterized by manual modeling from different types of clay and high-temperature burning. Figures and images are dreamlike and fairy, half human and half animal, with slightly sneering smiles. They are, in fact, a powerful metaphor which represents a distinctive link between this and the other side, between the real and the spiritual. She places her products and imaginative sculptures on platforms - as if she wanted to elevate them on a pedestal. A look at her imaginative figural world dates back to childhood, and it seems that her creativity recalls the ancient natural and magical powers. For example, a very interesting figure with wings like an angel, a figure with a child symbolizing motherhood, and one with a pot that represents a potter. The connection between tradition and modernity is thus reflected in consistently-derived ideas that deserve all praise. With the refined design of every detail, as well as the overall image, she achieves a spontaneous transition from sharpness into softness and from lyricism to dramatics. She sees her environment as a continuous interweaving of natural and cultural values. She is a kind of fireplace guard, a narrator of myths and stories that reside in hidden corners of memories - they need only be discovered. She interprets what she sees and hears, she chooses a mission and a breathtaking story for her sculptures. Otherwise, she also creates and produces in other areas. The connection between tradition and modernity is thus reflected in consistently-derived ideas.*

#### **NIKOLAJ ZUPAN**

*He continues with his favorite testimony in significant "stones." They are extremely smooth, made in the technique of naked raku, where the glaze fails. He symbolically places his stones in ceramic hands made of white chamotte clay. In contrast to the fine softness and smoothness of the black-and-white stones, which have characteristic shapes, the red hands are coarse and look totally contrasting. Therefore, presentation in the open space of these unique ceramic compositions is of key importance because they are the focus of the entire visual, artistic message. Round, hollow stones of different sizes, which could be decorated with precious fragments, various lines, or golden veins, are some kind of old-fashioned ritual symbols. In fact, they are reminiscent of the pebbles that have been shredded by the power of water over the long millennium to sophisticated forms and the smoothest surfaces. In his works, it is not possible to determine some temporal determinations or the boundary between*

*the past, the present, and the future. An in-depth knowledge of ceramics and design techniques has opened up many new possibilities and offered many challenges to the original solutions. He talks to us with a sensible and polished testimony, which under the circumference of the time arch covers the length of the millennia and a single moment, the moment of eternity... Niko Zupan is also an indispensable active co-organizer of the International Symposium of Ceramics V-oglie.*

#### **JON PACINI**

*He is the virtuoso of ceramic design on the potter's spindle. With his specific identifiable style, modern approaches and expressions, he excels in many aspects. This time, he made a collection of cylindrical vases, bowls, and small bowls, which in a parable could represent the abundance of all good, as well as the symbolism of the male and female principle. Technologically perfect products were glazed in predominantly three color shades: white, sandy, and turquoise and burnt like a stone. These softly laid, wavy natural tones or fragments depict abstract impressive landscapes. On the other hand, he uses relief spiral forms on the bottom of the bowl and, on the periphery of surfaces, as decor brown (square) geometric sampling. His creativity is distinguished by minimalism and high aesthetics, where tradition combines with the artistic approach. Usually, he burns in a wood-burning oven, since this is the original burning method he learned from his role models. He followed them and, at the same time, shaped his own style. He shares his rich knowledge with others with happiness. Jon's ceramics are also his profession, where he mainly focuses on glazes and various modern technologies. The breadth of his artistic narrative, which could be described as "less is more" and, in general, the richness of the ceramic heritage in which the past and modernity combine, is also reflected in these fine, especially subtly constructed vases and art objects.*

#### **TERESA ROBERT PACINI**

*She has produced technologically demanding sculptures, which at first glance act as peculiar skeletons and architectural puzzles. As a basis for these unusual constructions, she prepared various clay pipes, burned them, and then with fresh clay and glazes, assembled them. She also made two massive large sculptures of trees. When constructing them, she used thicker, asymmetrically sliced pieces of clay, put together on a cylindrical base, which she made on a potter's spindle. The burned parts were rejoined again. All items and exhibits are burned at high temperatures like a stone. They are distinguished by clean lines, stylish elegance, and stylization of detail and a whole. Sculptures are created according to technologically demanding*



procedures because her excellent knowledge of ceramics has opened up many new possibilities for the artist. The spirit of classical modeling is upgraded by the expressive power of modern inventions. Highlights of straight lines create a dynamically abstract whole in an elegant interplay of shapes. In the interesting compositional layout of characteristic objects, it combines real and imaginary elements in a unique way, preserving skeletal ease or dealing with the growing weight of the architectonics. She is a spatial effects researcher; an artist of experiments and details. Every emerging sculpture is a challenge with an unforeseen conclusion.

Artists who came to our Symposium for a short time to find their inspiration in a creative atmosphere and get acquainted with various techniques in ceramics.

**Rok Oblak** made small clay cookers at the symposium (he has been producing them for 15 years), which he designed for the underdeveloped countries. Cookers are technologically finished, an interesting and practical product, designed to be made by children from local clay.

**Matic Lovšin** designed cylinders of various sizes on the potter's spindle. His characteristic decor is with wood. He makes a groove in the clay cylindrical form, into which various types of wood are inserted. Thus, with a minimalistic addition, he reaches the final image, which no one else uses.

**Darja Lovšin** presents her pottery made from white clay. She burned her set pieces like a stone, and for decor, she created grooves, into which she applied black oxide. For a bowl with a lid, she used a white matte glaze painted with black oxide in decisive moves.

**Milena Kafol** perfectly transferred her painting skills to white ceramic plates of rectangular shapes. She created colorful ceramic pictures in her recognizable style. We can admire them as individual units or as a group layout or as useful or decorative wall objects.



**Lučka Koščak** is a well-known sculptor and has remained faithful to her sculptural approach. She produced a series of small men's and women's white clay heads and named them "Angels." From the local clay, however, she made a bigger head that significantly and blissfully looks at the sky.

**Andreja Pogačar** is otherwise focused on packaging design. This was her first time attempting clay molding. She made two larger flowers and burned them using different techniques. For both of them, she used shapes in the form of a rose and red color, expressing her inner zeal as a fire of passion.

**Darinka Lapajne** is clearly not afraid of technical challenges. Her cube is made of white Egyptian clay, symbolizing the material world and all four elements. In its interior, it carries a colored ball made of special clay, in which the crystals have melted in the process of burning and have turned turquoise. She manually tapped or painted the lace of her imagination on the surface of her work.

**Val Koščak Mitrović** was invited to participate in the symposium V-oglje as a young artist. He designed two smaller white clay sculptures in which faces with different expressions are twisted, like a day-to-day encounter with strangers. He then presented these as mysterious images that intertwine with each other.

**Nikolaj Mashukov** is a painter and sculptor of exceptional proportions. This time, he gave us the insight into the birth of a sea urchin in a fascinating, expressively accentuated, sculpture. He works with a deep message of concentrated life - the original egg, made from white clay with white and red glaze and burned in the raku technique.





## P O R T R E T N A FOTOGRAFIJA

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

Tokrat se je portretiranja udeležencev trinajstega mednarodnega simpozija umetniške keramike V-oglje 2018, ki ga organizirata Barba in Niko Štembergar Zupan, lotila mlada fotografinja in multimedijska ustvarjalka, komaj dvajsetletna Ajda Zupan. Obenem je tudi najmlajša od vseh mojih študentov, ki že nekaj let s svojim talentom in zagnanostjo prispevajo k malo drugačni podobi zadnjih simpozijev. Barbina in Nikova zamisel, da se združi ustvarjalna energija zrelih in uveljavljenih umetnikov s področja keramike, z mladostno zagnanostjo najmlajše generacije fotografov, se je spet izkazala za odlično. A treba se je zavedati, da fotografiranje, pravzaprav portretiranje, umetnikov keramike na simpozijih iz leta v leto zahteva boljše ideje in predvsem inovativnost v pristopu ter konceptu, saj se je v zadnjih sedmih letih v tej vlogi zvrstilo že veliko dobrih fotografov z zelo zanimivimi in ustvarjalnimi rešitvami. Če se lahko tako izrazim; konkurenca je iz leto v leto hujša. In ravno zato sem se letos odločil za Ajdo Zupan ...

Njeno delo namreč spremjam že iz zadnjih letnikov srednje šole, saj je že takrat pokazala veliko zanimalje za fotografijo in še posebej za kombinirane tehnike ter animacijo. Skratka, zdelo se mi je, da se bo zdaj, kot študentka drugega letnika ALUO v Ljubljani, tega dela lotila veliko drugače od prejšnjih, bolj strogo profiliranih, študentov fotografije. In se je res ... Na zanimiv način računalniško obdelane fotografije kolažev je nadgradila s subtilnimi, ročno dodanimi potezami, ki z blagimi konturami in v maniri slikarskih tehnik poudarijo nekatere od elementov na fotografijah. Glino, ta najosnovnejši material za keramiko, okrog katerega se pravzaprav vrti vse, je uporabila kot rahločutno prispodobo na številnih rokah, ki »gnetejo« in obenem uokvirjajo vsak portret posebej. Prav gole roke so tiste, ki v keramiki dokončno udejanjijo kreativnost, ki se porodi v ustvarjalčevi glavi in Ajda jih je uporabila kot svojevrstno vizualno avro, ki nekako trepetajoča obdaja obraze umetnikov letošnjega simpozija. Bravo!

Za konec pa si bom izposodil ker nekaj Ajdinim besed: »Ustvarjati pomeni čutiti. Imeti sposobnost odklopiti se in prepustiti. Zaupati sebi in temu, kar delaš.« V to, da bo Ajda v svojem življenju z delom dosegla še veliko ne dvomim in lahko le dodam, da Ajda ni edina, ki zaupa sama sebi ... V tem ji zaupam tudi jaz!

## PORTRAITS OF THE PARTICIPANTS

Prof. Arne Hodalič  
Editor of Photography at National Geographic Slovenia

*This time, the task of portraying the participants of the 13th International Symposium of Artistic ceramics V-oglje 2018, organized by Barba and Niko Štembergar Zupan, was undertaken by a young photographer and multimedia artist, barely twenty years old, Ajda Zupan. At the same time, she is also the youngest of all my students, who, with their talent and enthusiasm, have contributed to a slightly different image for each of the previous symposiums. Barba and Niko's idea to combine the creative energy of mature and established artists in the field of ceramics with the youthful enthusiasm of the youngest generation of photographers, again proved to be excellent. But you should be aware that photography, in fact, the portrayal of artists of ceramics at the Symposium year after year always requires new and better ideas. And above all, it requires innovation in the approach and concept, because over the past seven years, many good photographers have created very interesting and creative solutions in this role. If I can say so, the competition is more serious every year. And that's why this year I choose Ajda Zupan ...*

*I have been monitoring her work since her last years in high school, where she already showed great interest in photography and especially in combined techniques and animation. In short, it seemed to me that now, as a student of the second year of ALUO in Ljubljana, she will take this work a lot differently from previous, more rigorously-profiled students of photography. And she did! She upgraded computer-processed photos in an interesting way, with subtle, hand-added strokes which emphasized some of the elements in the photographs with mild contours and in the manner of painting techniques. Clay, this most basic material for ceramics around which everything revolves, was used as a mysterious picture with many hands that "pound," and at the same time, frame each portrait. The bare hands are those which make the creativity born in the creator's head a reality in the end. Ajda used them as a kind of visual aura, which somehow trembles and surrounds the faces of the artists. Bravo!*

*Finally, I will borrow some of Ajda's words: "Creating means to feel. Have the ability to disconnect and to let go. To trust yourself and to what you are doing" I have no doubts that Ajda will achieve a lot in her life and work. And I can only add that Ajda is not the only one who trusts herself... I trust her too!*



## O FOTOGRAFIJI

Ajda Zupan

Včasih, če me je nekdo vprašal, če slikam, sem ga takoj popravila. Ne, jaz fotografiram.

Danes me ta izraz več ne moti. Ja, slikam. Slikam svetlobo, slikam fotografije. Ustvarjam jih. Vzamem tubo z barvo jo stisnem na paleto, včasih tudi kar na površino in ustvarjam. Ponavadi ne vem kaj bo nastalo. Eksperiment. Spontano, hkrati odločno in prepričano.

Slikam.

Slikam svetlobo.

Ustvarjati pomeni čutiti. Imeti sposobnost odklopiti se in prepustiti. Zaupati sebi in temu, kar delaš. Povezati se z vsem znanjem in poznavanjem, ki si si ga ustvaril skozi leta.

Doma imamo veliko leseno omaro. Polna je pripomočkov za ustvarjanje. Kot majhna sem stala pred njo in ven vlekla stvari. Barve, čopiče, lepilo, papir, ... si nadela svoj prepasnik, si mizo pokrila s časopisnim papirjem in začela. Ustvarjati. Delala sem po občutku, vodila me je domišljija in nisem točno vedela, kaj bo nastalo. Vem, da sem v tem neznansko uživala. Občutek, ki mi je risal nasmeh na obraz.

Osnove. Vedno se vračam k osnovam. K primarnemu, h koreninam. To se mi zdi pomembno. Začнем z barvami, vrнем se v čas otroštosti, domišljije brez meja. Velikokrat me poskuša potlačiti moja "odraslost", meje, ki ti jih svet postavi.

Podobno sem ustvarjalala tokratšnje portrete. Rada si vzamem čas. Prvi dan, ko sem prišla v Voglje sem samo opazovala. Vso lepoto lokacije, umetnosti, ki me je obdajala, ustvarjalcev, ... uživala v trenutkih. Nikamor se mi ni mudilo. Naredila sem si podlago, osnovno zamisel in jo potem prekreirala. Poskušala, ustvarjala. Privlačile so me sivine, tekture rok, obraza, poteze. Prekrivanje, kolažiranje, ...

Všeč mi je umetnost, ki v meni naredi premik, me naježi, mi vzbudi čustva v otopelem svetu. Rada imam lepo, še raje dobro. Všeč mi je, ko skozi delo čutim avtorja. Dela, ki moje telo obligejo z mravljinici.

Fotografija verjetno ne bo moj poklic. Nočem, da fotografiranje postane nekaj samoumevnega. Nočem izgubiti tega feelinga. Občutka, ki ti ga da ustvarjanje in eksperimentiranje. Ko si v neznanem prostoru, na poznanem terenu. Svet doživljjam intenzivno, rada imam neznano. Ne zanima me občutek otopelosti in avtomatizma, ki je danes tako pogost.

## PHOTOGRAPHY

Ajda Zupan

*Sometimes, if someone asks me if I am painting, I immediately correct them. No, I'm photographing.*

*Today, this question does not bother me anymore. Yeah, I'm painting. I paint the light, I take photos. I create them. I take the tube with the color, I squeeze it on the palette, sometimes even on the surface, and I create. I usually do not know what will happen. Experiment. Spontaneous, but firmly and convincingly.*

*I paint.*

*I paint the light.*

*Creating means to feel. To have the ability to disconnect and to go with the flow. To trust yourself and what you are doing. To connect with all the knowledge you have accumulated over the years.*

*At home, we have a large wooden cabinet. It's full of gadgets to create. As a little girl, I stood in front of it and pulled things out. Paints, brushes, glue, paper... I put on my apron, covered the table with newspapers, and started. Created. I worked on the feeling. I was guided by the imagination, and I did not know exactly what would happen. But I knew that I enjoyed this immensely. That feeling put the smile on my face.*

*Basics. I'm always returning to the basics. To the primary, to the roots. This seems important to me. I start with colors. I return to the time of my childhood, imagination without borders. Often, my "adulthood" tries to undermine me with the boundaries that the world places on us all.*

*I created these portraits similarly. I like to take my time. The first day I came to Voglje, I just watched. All the beauty of the site, the art that surrounded me, the creators... I just enjoyed the moments. I was in no hurry. I made the basis, the basic idea, and then I reshaped it. Trying, creating. I was attracted by gray colors, textures of hands, faces, and movements. Covering, collating...*

*I like the art that moves me. It makes me shiver, and it stimulates my emotions in a dull world. I love having something nice, even better, something good. I like it when I feel the artist through the work. Works that flood my body with shivers.*

*Photography probably will not be my profession. I do not want photography to become something self-evident. I do not want to lose this feeling. The feeling that gets you creating and experimenting when you're in an unknown place or in a familiar environment. I see the world intensely, and I like the unknown. I do not care about the feeling of numbness and automatism that is so common today.*



**JON PACINI** zDA / USA



35 x 35 x 4



**IFIGENIJA SIMONOVIĆ**  
SLOVENIJA / SLOVENIA



35 x 35 x 4



**HEIDI PREUSS GREW, ZDA /USA**



35 x 35 x 4



## BARBA ŠTEMBERGAR ZUPAN

SLOVENIJA / SLOVENIA



35 x 35 x 4





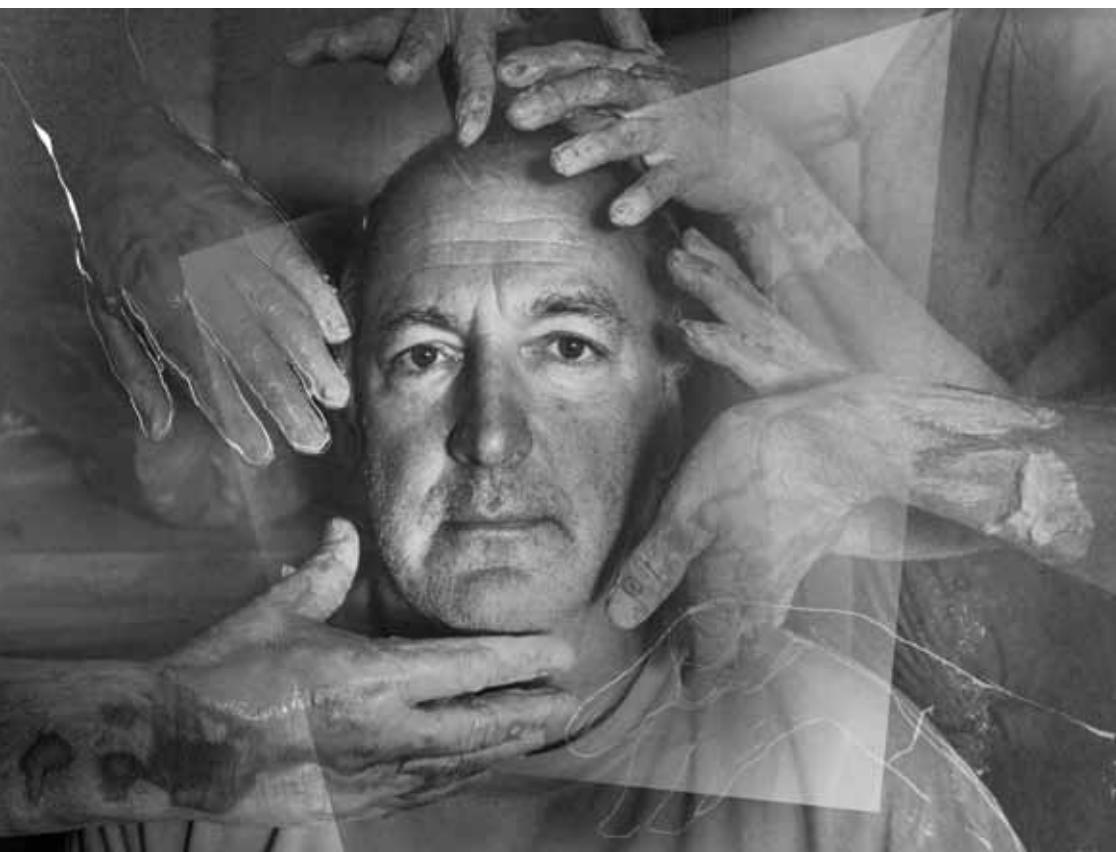
**T. ROBERT PACINI, ZDA / USA**



35 x 35 x 4



**NIKO ZUPAN**  
**SLOVENIJA / SLOVENIA**



35 x 35 x 4



LUČKA KOŠČAK



NIKOLAJ MAŠUKOV



MATIC LOVŠIN



DARJA LOVŠIN



ANDREJA POGAČAR



ROK OBLAK





DARINKA LAPAJNE



VAL KOŠČAK MITROVIĆ



MILENA KAFOL

## KUHALNIKI IZ GLINE

Rok Oblak

Na pobudo organizacije za varovanje okolja WWF (World Wildlife Fund) sem leta 2004 postal član ekipe, ki se je odpravila v sub-saharsko Afriško državo Malawi, da bi izboljšala situacijo deforestacije, ki usodno vpliva na zelo krhko ravnovesje v okolju, predvsem na zmanjšanje števila endemičnih vrst rib v jezeru Malawi. Razlog za takšno stanje je prekomerna raba lesa za kuhanje na zelo potratnih odprtih ognjih – brez učinkovitih kuhalnikov. Kuhanje v večini ruralnih in nerazvitih delih sveta namreč ostaja nespremenjeno že od pradavnine – gospodinje razvrstijo tri velike kamne v krog in nanje postavijo svojo posodo. To je 'pra-izdelek', ki je obdržal svojo obliko vso človeško zgodovino. Potreba po spremembami tako temeljne kulturne dediščine je velik izviv, vendar je zaradi posledic ogromne porabe lesa nujna. V vasi Chembe so les tako iztrebili, da so ženske (predvsem mlade deklice) primorane iskat gorivo vsaj 4 ure daleč v gozd.

WWF je kot alternativno gorivo že uvajala ročno stiskane biomasne brikete, ki so se dobro izkazali že v nekaterih drugih delih sveta, vendar pa so jih domačini uporabljali na tradicionalnem odprtem ognju ali improviziranih kuhalnikih iz cementa. Vse skupaj je povzročalo tako velike količine dima, da je bilo zadrževanje v neposredni bližini praktično nemogoče in zelo škodljivo. Briketi so namreč gorivo s kalorično veliko slabšo vrednostjo kot les ali oglje in potrebno je bilo oblikovati učinkovit sistem, ki bi bil lesu in oglju vsaj konkurenčen, če ne celo bolj atraktiven, da bi se domačini zanj sploh odločili.

Glede na ruralno okolje revnih prebivalcev vasi Chembe, je bila moja ideja, da bi kuhalnike izdelovali kar iz blata, oz. gline, saj material domačini dobro poznajo, v okolju pa ga je na pretek. V vsaki vasi je bilo opaziti ostanke improviziranih peči za žganje zidakov, iz katerih so bile narejene njihove hiške. Družine bi si lahko kuhalnike izdelovale kar same - doma, brezplačno, s pomočjo nekakšnega lesenega kalupa, ki bi si ga lahko med seboj izposojali, glino pa bi žgali pri vaškem izdelovalcu zidakov, oz. še bolje – lončarju, saj je za izdelavo bolj sofisticiranih oblik posode potrebna višja temperatura kar podaljša obstojnost končnega izdelka.

Največ interesa za sodelovanje pri projektu v vasi so pokazali otroci, ki so pri 13. letih že povsem seznanjeni z lokalnimi nahajališči gline, prav tako s postopki čiščenja in vrsto peska za šamotiranje. V glino smo vmešali tudi žaganje lokalnega mizarja, saj le-ta med žganjem izgori in tako nastanejo mehurčki, ki poleg lažjega izdelka poskrbijo tudi za

boljšo izolacijo. Bistvo učinkovitega kuhalnika je namreč visoka temperatura, ki jo izgorevalna komora doseže, da izgorijo vsi škodljivi plini in se kar največ topote prenese na posodo. Šokanten podatek je, da zaradi strupenega ogljikovega monoksida (CO) in drugih škodljivih plinov vsako leto umre okrog 3.8 milijone ljudi, ki še vedno kuhajo na tradicionalne načine (statistika World Health Organisation, 2018) Z mizarjem smo naredili preproste kalupe, kamor se natlači glina in izdelala stranice za kuhalnik, ki ga potem sušimo najprej v senci in kasneje na soncu, da glina ne razpoka.

Sami moduli so bili namreč debeli okrog štiri do pet centimetrov, zato je sušenje trajalo kar nekaj časa. Na stranice smo vrezali podobe zdravih lokalnih pridelkov in tako spodbujali zdravo prehranjevanje, kar je bil tudi velik problem lokalne skupnosti, ki ni poznala dobre izobrazbe in koristi raznovrstne prehrane. Razlog za to je bila tudi koruza, ki so jo Portugalci prinesli med kolonizacijo in je zaradi svoje trdoživosti in posledično ekonomije prerasla skoraj vse ostale kulture, ki so prej uspevale na istih tleh.

Preizkusili smo, če lahko glineni kuhalnik 'žgemo' kar med samim kuhanjem, vendar se je izkazalo, da pravo žganje občutno podaljša življenjsko dobo kuhalnika. S temperaturo okrog 600 stopinj, kolikor smo lahko dosegli s kuhanjem, so se stene kuhalnika dodobra strdile, vendar se je s časom glina vseeno začela krušiti. Treba je vedeti, da gospodinje kuhajo tudi po 6 ur na dan, ob konstantnem, dokaj agresivnem mešanju polente, zato je trdnost kuhalnika bistvena.

Malawi smo zapustili po treh tednih, zato sem bil primoran s projektom nadaljevati v Sloveniji, kjer sem spremenil način izdelave kuhalnika, da sem module 'zlepil' še predno so se posušili, tako da je postal bolj trden in hkrati mobilen. Ženske namreč v sušni dobi večino časa kuhajo zunaj, v primeru dežja pa se premaknejo pod streho. Nastali so tudi stranski ročaji za prenašanje vročega kuhalnika, ki se hkrati uporabljajo tudi za sušenje in pred-ogrevanje briketov. Kuhalnik pa je dobil svoj karakter z 'rogovi'.

Kasneje med študijem v Kanadi sem spoznal Richarda Stanleya, ki je zaslужen za široko uporabo ročno stisnjениh biomasnih briketov na vseh celinah in pa Dr.Larry Winiarskega, tako imenovanega inovatorja 'rocket-stove' tehnologije izgorevanja lesa. Na simpoziju izdelovalcev kuhalnikov iz vsega sveta, ki se je zgodil v Ashlandu (zvezna država Oregon) smo prišli na idejo, da se bistvo briketa skriva v svoji luknji, ki deluje kot sama izgorevalna komora kuhalnika. Ogenj se v tem primeru sploh ne dotika sten kuhalnika. Tako je nastal Holey Roket, keramični kuhalnik v obliki komolca, ki optimalno izkoristi obliko briketa in poskrbi, da kuhanje poteka praktično brez dima. Stransko polnjenje briketov tudi olajša delo gospodinjam,



saj posode med kuhanjem ni potrebno premikati.

Z večkratnim obiskom centra za testiranje izgorevanja Aprovecho (Ashland, OR) sem zelo natančno določil dimenzijsko celotnega sistema. Da sem prišel do optimalne oblike, sem s posebnimi napravami testiral vsaj 10 oblik keramičnih kuhalnikov. Glini sem po volumnu dodajal 4-kratno oz. tudi 6-kratno vsebnost žaganja, da je keramika postala zelo porozna, lahka in izolativna. V nekaterih primerih sem dodal še šamot, vendar ne preveč, saj zaradi velikih temperaturnih razlik, ki nastajajo pri kuhanju, telo kuhalnika hitro poči. Težavo sem kasneje rešil tudi s pomočjo gospoda Francija Šterna, ki tradicionalno keramične posode veže s pletenjem žice. Tako tudi po razpokanju posoda oz. kuhalnik ne razpade in občutno podaljša življenjsko dobo izdelka. Ker je kuhalnik tako porozen, ga lahko tudi takoj po žganju prežagamo na tri dele kar z žago za les, tako da razpoke niso nepredvidljive. Poleg žice lahko telo ojačimo tudi s kovinskim obročem, ali pa kuhalnik preprosto zakopljemo v luknjo v tleh. Ob takem eksperimentiranju je nastala že lepa zbirka oblik in materialov kuhalnikov.

Glede na to, da ima vsaka dežela svoje lokalne specifike in načine dela z glino, sem ugotovil, da bi bilo najbolje rešitev kot 'odprt-kodno' (open-source) idejo ponuditi na internetni strani. Tako bi vsakdo lahko prekopiral posamezne elemente in iz različnih oblik in materialov kuhalnika priredil končni izdelek za svoje potrebe in lokalne značilnosti okolja iz katerega prihaja. Nekaj podjetnikov iz različnih dežel mi je tudi pisalo in nastali so zanimivi rezultati. V Ugandi so na primer krasili kuhalnike z lokalnimi dekorativnimi vzorci, na Filipinih pa so jih celo oblikovali v oblike rib, tovornjakov ali celo obrazov in naredili kuhalnik za kuhanje žganja. Pomembno je bilo le, da je bistvo ostalo isto – notranjost kuhalnika in njegove dimenzijske, ki poskrbijo za učinkovito izgorevanje biomasnih briketov. Nekaj rezultatov je objavljenih na strani [www.briquettestoves.com](http://www.briquettestoves.com).

V Kanadi sem projekt zaključil z magistrsko nalogo, v kateri sem raziskoval alternativne principe odprt-kodnega oblikovanja, kjer sem za osnovo uporabil princip 'ljudskega izročila'. Tako kot pri pripovedovalcu pravljic, kot vaškemu arhitektu, je znanje obrtnika prehajalo iz generacije v generacijo, medtem ko se je pri vsaki gradnji (ali pripovedovanju), nekaj pozabljenih stvari priredilo po svoje. Tako je prišlo do različnih anomalij in malih 'inovacij', ki so bile odvisne od trenutnega razpoloženja, karakterja in improvizacije - nastale so iz subjektivne interpretacije, ki pa so bolj značilne za umetniško ustvarjanje. Prav to pa se mi zdi ena najbolj zanimivih perspektiv pri ustvarjanju iz gline, saj nas zaradi svoje izjemno kompleksne narave naravnost sili, da jo vsakdo odkriva po svoje.



## COOKING STOVES MADE OF CLAY

Rok Oblak

In 2004, I was part of the WWF (World Wildlife Fund) initiative to improve the situation of deforestation in the Lake Malawi National Park with devastating effects on the local cichlid population (endemic fish species in the lake Malawi). The reason was an excessive collecting and burning of firewood, using inefficient cooking stoves – simple arrangement of 3 stones, a cooking method that has not changed since ancient times. It was an ambitious endeavour, but we aimed to improve this primeval and most wide-spread product in world's most rural areas. Besides the negative impact on the environment, where the forest is so deserted that girls need to fetch firewood 4 hours away from the village, this has a catastrophic impact on people's health as well: globally 3,8 million people die of indoor air pollution annually (World Health Organisation, 2018).

WWF has already started introducing the biomass briquettes as an alternative fuel, but the locals used them on simple open fires or cement stoves, which caused enormous amounts of smoke and very low power-output. Briquettes made of local organic material have much lower calorific value comparing to firewood or charcoal.

To be competitive on the market and interesting for the families to switch the fuels, the combustion process of cooking with briquettes would need to be significantly improved. The key element of a 'holey' briquette is its hole, which acts as a combustion chamber by itself. After observing its burning properties, I figured out it is best if the flame only stays within the briquette hole and focuses on the centre of the pot. But to make the switch of the fuel easier, I still wanted to keep the option of pushing the wooden sticks in the stove for regulating the flame power. The locals liked the idea, so I wanted to proceed with the realisation in Chembe. We named the stove Mbaula – a modular Mbaula (local name for a cooking stove). (photo) For the rural setting of Chembe village and surrounding households, my idea was to make the stoves out of local clay material, abundant in the area and familiar to the local people. Families could make their own stoves borrowing a simple wooden mould, free of expenses. The dry product could then be fired at the local brick-maker or pottery craftsman.

Village kids turned up as the most enthusiastic about the project, while they also possessed good knowledge of sourcing and mixing clay with various

materials – grog, ashes and sawdust. We used sawdust to make the clay porous and insulate the fire heat - an essential property of any cooking stove: to get as much hot air as possible to the cooking and burn harmful emissions (a shocking fact is that cooking on traditional fireplaces causes more black carbon emissions than all global transport combined). I engaged the local carpenter to make simple wooden moulds for clay stove walls. The kids stuff the mould with clay and extrude it like a cake. We also proposed to decorate the walls with nutritious vegetables that can be grown in the local environment.

During the project we found out the locals mainly eat 'nsima' (corn porridge) and lack nutrient variety to keep themselves resistant to numerous local diseases. Portuguese brought the corn during the colonisation, which kicked out other crops in the area due to its fast, insect resistant and economic growth. After a week or two of drying, we tried to fire the stove just by intensive cooking. The walls got pretty hard, but were still prone to crack and grind. Some local recipes demand physically intensive cooking, even for couple of hours, so the stove must be durable if we want them to accept the design.

We left Malawi after 3 weeks, so I continued the project in Slovenia, where I improved the stove design to make it more mobile and durable by sticking the walls together before the clay got dry. I also added little 'horns' at the side, to pre-heat the briquettes and lift up the stove while hot in case it starts to rain during cooking.

Mdula got its character with the 'horns' and got awarded with the Gold Medal award on the Biennial of Industrial design in 2004.

Few years later, while studying in Canada, I met Richard Stanley – the originator of low density biomass briquettes and Dr. Larry Winiarski, the godfather of so called rocket-stove technology, the most efficient simple stove design. During the annual Stoves camp in Aprovecho research centre (Cottage Grove, Oregon), we experimented with various designs and found out if we push the briquette in the stove from the side and enlarge the combustion chamber with the chimney, the harmful emissions burn out more efficiently, with practically no smoke. It is also more convenient to feed the briquette from the side and remain the visibility with the flame in the stove. We named the stove Holey Rocket, as its borrowing the rocket stoves technology for the 'holey' briquettes. I sophisticated the dimensions of the briquette and stove system in Aprovecho emission testing laboratory with more than 10 different designs. To be really efficient, also the clay mixture needed to change – a good test of clay porosity is the material needs to float on water when fired. Ratio of clay vs. sawdust

needs to be up to 1:4. If we add too much chamott to this mixture, we loose the clay plasticity, so I needed to drop it out altogether. Stove body is exposed to very different temperatures while cooking and so it will always crack in some parts, but this is not the end of the stove. To prolong its life-time, the stove body can be wrapped by wire, inserted in the metal bucket or even covered with mud.

After all the experiments that took place in the stove evolution, I thought it might be best to show the results as an open-source product solution – on a website. Every local environment comes with its own intrinsic characteristics and if the product is shown with multiple ideas of execution, it will be easier for local entrepreneurs to find something appropriate for their local area. I already got some interesting responses, for example in Uganda, they decorated the stoves with interesting patterns, in Chad they have introduced additional briquette feeds and Joshua Guinto from Philippines made stoves in shapes of fish, trucks, faces and used the Holey Roket technology for wine distillation. Some results can be seen on the website [www.briquettestoves.com](http://www.briquettestoves.com).

Final findings were recorded in a master's thesis at Emily Carr University in Vancouver (BC, Canada) for which I received the Governor General of Canada award for special academic achievement. I expanded the theory of the open-source design strategy to vernacular architect and story-telling methods, inherited from generation to generation. Every time a new story is told, its 'new author' improvises adding a forgotten information by her or his own imagination, according to a current local milieu. That's how the product (in this case) gets many small innovations or anomalies that might come handy for another author in another environment. This, more subjective interpretation of the design is more characteristic of artistic expression. Ceramics with its immense complexity of the material property offers unlimited options, which directly forces every individual to think about it in her or his own way.



Rok Oblak, MAA Design  
**Ceramic cooking stoves**  
using organic biomass briquettes



**MARTA MOČNIK / sopran, strunski tamburin**

**MARJANCA JOCIF / kljunaste flavte**

**KRISTINA MARTINC / kljunaste flavte**

**JANEZ JOCIF / portativ, oprekelj, dude, piščali, strunska lajna, umetniški vodja**

Franc Saleški Finžgar je med drugo svetovno vojno izdal pravljico z naslovom Makalonca (likovno jo je opremil njegov trnovski sosed in priatelj arhitekt Jože Plečnik). V njej nam predstavi pripoved, ki jo je kot mladenič slišal in zapisal med pastirji v osrčju rodne Gorenjske in temelji na v Evropi dobro znani zgodbi o sinu, ki odide iskat srečo po svetu. Makalonca je ena redkih pri nas znanih pripovedi, ki motivno in duhovno neposredno izhaja iz tradicij srednjega veka. Ali lahko srednjeveške prvine prepoznamo tudi v naši ljudski glasbi, ali jo je popolnoma prekrila romantično čitalniška preobleka 19. stoletja? Se je tisti majhen del naše ljudske glasbe, za katerega se zdi, da je živ in opravlja svojo prvotno poslanstvo, še sposoben povezati tudi s starejšimi plastmi izročila?

Glasbeni skupini Makalonca so najpomembnejši vir za poustvarjanje zgodnji zapisi naše ljudske glasbe. Datirajo v prvo polovico 19. stoletja. Med njimi najdemo tudi srednjeveške, na modalno tradicijo vezane glasbene drobce, ki so se ohranili predvsem v slovenskih obrobnih pokrajinh, kot so Prekmurje, Bela krajina, Rezija, Koroška in Istra. Na drugi strani pa so ansamblu dragocene izkušnje iz sveta t.i. stare glasbe, s katero se sicer člani ansambla aktivno ukvarjajo. S pomočjo poznavanja ohranjenih oziroma rekonstruiranih zgodnejših glasbenih izvajalskih praks in uporabe kopij glasbenih instrumentov upodobljenih na naših srednjeveških freskah, poskušajo obuditi pozabljeni srednjeveški zvočni svet našega prostora. Gre torej za nekakšen glasbeno - arheološki pristop, ki lahko pomembno razširja našo identifikacijo v času in prostoru, obenem pa je lahko tudi vzpodbuda za sodobno glasbeno ustvarjalnost.

Želja ansambla je tudi razširitev dejavnosti v obliki študijske skupine, ki bi pod okriljem Javnega sklada RS za kulturne dejavnosti združevala aktivne raziskovalce in poustvarjalce naše ljudske glasbe. Cilj študijske skupine bi bil s pomočjo ustvarjalnih delavnic najti ustrezeno, strokovno utemeljeno praktično predstavitev naše ljudske glasbene dediščine na izjemno pomembnem mednarodnem simpoziju Europa Cantat, ki bo v Sloveniji potekal v letu 2021.

Koncertni program ansambla Makalonca predstavlja poizkus rekonstrukcije zvočnega sveta, ki bi lahko bil del realne izvajalske prakse našega prostora v času od poznegra srednjega veka preko renesanse do zgodnjega baroka. Seveda pa se vplivom 21. stoletja ne moremo in tudi nočemo izogniti. Makalonca bo doseglj svoj cilj, če se bodo njene izvedbe dotaknile tudi skritih plasti spomina tistih, ki so jim pripravljeni prisluhniti in se jim odpreti.





**MARTA MOČNIK / soprano, string tambourine**  
**MARJANCA JOCIF / bubble flute**  
**KRISTINA MARTINC / bubble flute**  
**JANEZ JOCIF / portable fiddle, dude, flute, strings,  
artistic leader**

*During the Second World War, Franc Saleški Finžgar issued a fairy tale entitled Makalonca (decorated by his neighbor and friend Jože Plečnik). In it, he wrote down a narrative that he heard from shepherds in the heart of his native Gorenjska region as a young man. The fairy tale is based on a well-known European story about a son who goes into the world to look for happiness. Makalonca is one of the rare narratives known to us in Slovenia, that springs, by motives and spirituality, directly from the traditions of the Middle Ages. Can we recognize those medieval elements in our folk music, or is it completely covered by the romantic makeup of the 19th century? Is that small part of our folk music that seems to be alive and fulfilling its original mission still able to connect with older layers of tradition?*

*For the Makalonca musical group, the most important sources for inspiration are early records of our folk music. They date back to the first half of the 19th century. Among them are also medieval musical fragments in modal tradition, preserved mainly in Slovenian peripheral regions such as Prekmurje, Bela Krajina, Rezija, Koroška, and Istra. On the other hand, the ensemble has very valuable experience from the world of old music, with which members of the ensemble are actively engaged. Through the knowledge of the preserved or reconstructed earlier music practices and the use of copies of musical instruments depicted on our medieval frescoes, they try to rebuild the forgotten medieval world of sound from our area. It is, therefore, a kind of musical-archaeological approach, which can significantly extend our identification in time and space, and at the same time, it can also be an incentive for contemporary musical creativity.*

*The wish of the ensemble is also the extension of activities in the form of a Study group, which would combine active researchers and performers of our folk music under the auspices of the Public Fund of the Republic of Slovenia for Cultural Activities. With the help of creative workshops, the aim of the study group would be to find an appropriate, professionally-based practical presentation of our folk music heritage at the extremely important international symposium Europa Cantat, which will be held in Slovenia in 2021.*

*The concert program of the ensemble Makalonca is an attempt at the reconstruction of the sound world, which could be part of the real implementation practice in our area from the late medieval period through the Renaissance to the early Baroque. Of course, we can not and must not avoid the influences of the 21st century. Makalonca will achieve its goal if its performances manage to touch the hidden layers of memory of those who are willing to listen and open to them.*



## PRESNEČENJE JE BILO POPOLNO

Heinz J. Theis  
direktor Keramik Muzeja Berlin

Moj poletni dopust v letu 2018 se je pričel na Štajerskem v južni Avstriji. Teden dni sem preživel v prečudovitem termalnem zdravilišču, okrašenem z barvito zasnovanimi keramičnimi stenami in pravljično arhitekturo slavnega umetnika Friedensreicha Hundertwasserja. Ne preveč daleč od Slovenije in vedoč, da se bo 13. Mednarodni simpozij umetniške keramike V-oglje 2018 pravkar pričel, sem si želel obiskati prijatelje Barbo in Nika Štembergar Zupana. Pred dvema letoma so me povabili k sodelovanju na simpoziju kot kustosa in umetniškega kritika, kjer sem preživel čudovitih štirinajst dni in kjer so me obkrožali čudoviti, topli in srčni gostitelji ter zanimivi umetniki iz Slovenije in iz tujine.

Letos sem jih želel presenetiti s kratkim obiskom, zato nisem najavlil svojega prihoda. Z vlakom sem se odpravil v Ljubljano, kjer sem najel avto ter rezerviral sobo v gostišču v bližini Vogelj. Zavedal sem se, da bodo naslednji večer gostujoči umetniki predstavili svoja dela. Prispel sem v pravem trenutku in bil deležen veselih dobrodošlice s strani Barbe in Nika, ki sta bila očitno presenečena mojega obiska. Tako sem imel izjemno priložnost spoznavati nove prijatelje in srečati "stare". Zavod V-oglje je s svojim simpozijem dragocena institucija, ki povezuje umetnike po vsem svetu, izmenjuje načine dela in izkušnje življenja.

Čeprav sem načrtoval, da bom ostal v Sloveniji le nekaj dni, sem si premislil in tako ostal tam zadnje tri tedne svojega dopusta ob odkrivanju novih znamenitosti te čudovite dežele ter nekaterim skupnim aktivnostim in okušanju slovenske hrane z Barbo in Nikom.

## KMB KERAMIK-MUZEJ BERLIN

Muzej se nahaja blizu cerkve Sv. Luise v okrožju Charlottenburg, znotraj stare mestne hiše, zgrajene leta 1712. S svojo neoklasično fasado in idiličnim dvoriščem, v katerem se nahaja vrt, je slikovito mesto za počitek sredi stavb iz 19. stoletja .

## RAZSTAVE

Keramik-muzej Berlin je bil ustanovljen leta 1990 in na svojih razstavah prikazuje keramiko umetniške in tradicionalne obrti. Razstavlja se predmeti, ki izvirajo iz nemško govorečih dežel in segajo od sredine 19. stoletja do danes. Kdo in kaj je dalo nov zagon in obogatilo razvoj keramike, predstavlja glavno temo delovanja muzeja. Zgodovina umetnosti, tehnike in načini oblikovanja, tako oživijo na nov in poseben način. Poleg tega pa Združenje prijateljev Keramik-Museum Berlin organizira dogodke, kot so literarna branja, razne predstavitev in keramično tržnico.

## ZBIRKA

Motiv zbirke je fascinanten svet keramike, ki vključuje : fajanso, majoliko, lončenino, kamenino in porcelan. V izjemni zbirki je zbranih več kot 8000 predmetov, ki izčrpno predstavljajo najelitejše proizvajalce, industrijske oblikovalce in keramične umetnike, ter impresivno ilustrirajo različne zgodovinske sloge: Jugendstil, ekspresionizem, Bauhaus in funkcionalizem. Hrbtenica zbirke je velikodušna donacija zbiralca Karlheinz Fetzer-ja (1923-1998) iz Berlina. Heinz-J. Theis, priznani lastnik galerije in keramični raziskovalec, je ustanovil fundacijo za razvoj zbirke in od leta 1990 tudi vodi muzej.



## RAZISKAVE

V muzeju je knjižnica učbenikov in dokumentov. Kot raziskovalni inštitut si želijo kmalu odpreti knjižnico in arhiv vsem, ki jih zanima njihovo delo. Zbiralcem, znanstvenikom in keramičnim umetnikom bodo tako ponudili prostor in forum za srečanja in razprave.

## PUBLIKACIJE

Od pred nekaj leti je muzej že občasno objavljal kataloge in brošure; na primer: "Berlin in Brandenburg – Keramika v 20ih in 30ih letih" ter knjižice o umetnikih in izdelovalcih, med drugim: Hedwig Bollhagen, Paul Dresler, Hermann Gretsch.

## ZDRUŽENJE PRIJATELJI MUZEJA

Združenje »Prijatelji KMB« deluje od leta 1990 in podpira razvoj ter zbiranje keramičnih eksponatov za deželo Berlin. Delujejo na prostovoljni osnovi kar tudi omogoča delovanje v javnosti. Letna članarina znaša 40 €. KMB je finančno samostojna institucija, ki jo spremlja uprava senata v Berlinu.

Keramik-muzej Berlin

in Združenje Prijatelji KMB (Förderverein KMB, e.V.)

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## SURPRISE ACHIEVED

Heinz J. Theis, director Keramik Museum Berlin

*My 2018 summer vacation started in Steiermark/southern Austria. For one week I checked in at a nice thermal spa, decorated with colorful ceramic wall design and fairytale-like architecture from the famous artist Friedensreich Hundertwasser.*

*Not being too far away from Slovenia and knowing that the 2018 Int. Ceramic Symposium in Voglje had just started, I felt a keen drive to visit my friends Barba and Niko. Only two years ago I was invited by them to take part of the 2016 event as a curator and art critic and I spent a great fortnight surrounded by wonderful and warmhearted hosts and interesting artists as well from Slovenia and from abroad. This year I wanted to surprise them with a short visit, so I didn't announce my intentions. I took a train to Ljubljana where I rented a car and booked a room in a guesthouse nearby. I was aware, that the following evening there would be a presentation by the guest artists introducing their work. Just in time I dropped by and got a hilarious welcome by Barba and Niko who were obviously amazed by my visit. I had a great time making new friends and meeting "old" ones.*

*The V-oglje symposium is a precious institution to connect artists around the globe, interchanging ways of working and experiences of life.*

*Even though I had planned to stay in Slovenia only for a couple of days I changed my mind and stayed the last three weeks of my vacation moving around discovering new sights of that beautiful country and sharing some activities and delicious Slovenian food with Barba and Niko.*

## KMB KERAMIK-MUSEUM BERLIN

*The museum is located close to the Luisen church in the district of Charlottenburg inside a listed burgher house built in 1712. With its neoclassical facade and its idyllic court and garden, it is a picturesque place of repose in the midst of the neighboring 19th century housing.*

## EXHIBITIONS

*The Keramik-Museum Berlin was founded in 1990 and displays ceramics of artistic as well as traditional craftsmanship in temporary exhibitions. The objects originate from German-speaking countries and date from the mid 19th century to the present day. Who and what gave new impetus and enriched the development of ceramics since, is the museum's main field of activity. The history of art, technique and design becomes alive in a new and special way. Additionally, the friends' association of the Keramik-Museum Berlin arrange on-topic events like readings, presentations and markets.*

## **COLLECTION**

Object of interest is the fascinating world of ceramics which includes: faience, majolica, earthenware, stoneware and porcelain. Over the course of time the outstanding collection has accumulated more than 8000 objects which exhaustively represent the finest manufactures, industry designers and ceramic artists and impressively illustrate the different style epochs of historicism, Jugendstil, expressionism, Bauhaus and functionalism.



The collection's backbone is a generous donation of the collector Karlheinz Fetzer (1923-1998) from Berlin.

Heinz-J. Theis, a renowned Berlin gallery owner and ceramic researcher, initiated the collection's foundation and development and has curated the museum since 1990.

## **RESEARCH**

The museum houses a library of textbooks and documents. As an institute of research we hope to open our library and archive soon to all those interested in our work. We offer collectors, scientists and ceramicists a forum to meet and debate.

## **PUBLICATIONS**

Since several years ago the museum has published catalogues and brochures intermittently; for example: „Berlin und Brandenburg – Keramik der 20er und 30er Jahre“ and booklets about artists and manufactures; among others: Hedwig Bollhagen, Paul Dresler, Hermann Gretsch.

## **FRIENDS' ASSOCIATION**

Since 1990 the Friends of the KMB have supported the collection's development for the Land of Berlin on an honorary basis and the members enable the opening hours to the public. The KMB is a financially autonomous institution monitored by the Berlin Senate Administration. Donations are much appreciated.

Keramik-Museum Berlin and Friends' Association of the KMB (Förderverein KMB, e.V.)  
Schustehrusstraße 13-15 10585 Berlin-Charlottenburg.

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## 48. KONGRES INTERNATIONAL ACADEMY OF CERAMICS, TAIPEI 2018



Zavod V oglje je član International Academy of Ceramics od leta 2011. Na letošnjem 48. Kongresu IAC v Taipeiu nas je zastopala naša priznana keramičarka in članica Zavoda V oglje Sapana Gandharb.

Letošnji kongres IAC (Mednarodna akademija za keramiko) je potekal od 30. septembra do 4. oktobra na Tajskem v mestu New Taipei. Ta bienalni dogodek je namenjen srečanju članov in organizacij, ki so vključene v to združenje. Kongres je potekal pod naslovom »New Orientalia – funkcionalnost, duhovnost in raznolikost« in je nagovarjal člane k ohranjanju odnosa do tradicionalnih keramičnih tradicij. V sodelovanju z Muzejem keramike New Taipei Yingge so organizirali niz kulturnih prireditev, kot so konference, okrogle mize in tudi razstave keramikov. Pomemben dogodek je bil tudi simpozij, oz. razprava o ključni temi kongresa.

Vsa predavanja in tudi kongres so se je odvijali v novi mestni hiši mesta Taipei, v dvorani, katera je bila izgrajena leta 2002 in se nahaja v 33 nadstropni stavbi, kjer se v 32. nadstropju nahaja gledališče, v 33. nadstropju pa restavracija s čudovitim pogledom na mesto.

Organizatorji so poskrbeli za pestro dogajanje in tudi za izlete pred in po kongresu. Tudi Sapana se je udeležila izletov. Obiskali so Samostan Nung Chan, Muzej ljudskih umetnosti Tajvana, ki se nahaja v dvonadstropni leseni hiši (imenovani tudi zgodovinsko mesto Taipei) s izjemno površino 2.645 kvadratnih metrov. Obiskali so tudi muzej National Palace, ki vsebuje okoli 620.000 eksponatov iz 5000 letne zgodovine od neolitika do dinastije Chin. Je tudi eden izmed štirih najstarejših muzejev na svetu.

Sapana nam je poročala o odlični organizaciji dogodkov, o obilici čudovite keramike, o spoštljivem odnosu do zgodovine keramike, o zanimivih pogovorih, novih znanstvih in izjemno prijetnih združenjih. Naslednji, 49. Kongres IAC pa bo potekal leta 2020 v mestu Posio na Finskem.



## 48. CONGRESS OF INTERNATIONAL ACADEMY OF CERAMICS, TAIPEI 2018

Institute V oglje has been a member of the International Academy of Ceramics since 2011. This year at the 48th IAC Congress in Taipei we were represented by our recognized ceramist and member of Institute V oglje, Sapana Gandharb. The IAC Congress took place from 30th September to 4th October in New Taipei, Thailand. The purpose of this biennial event is to bring together members and organisations that are part of the association. The title of the event was "New Orientalia: Functionality, Spirituality, Diversity" and appealed to the artists to preserve the attitude towards traditional ceramic art. In cooperation with the Ceramics Museum New Taipei Yingge, they organized a series of cultural events, such as conferences, round table discussions and exhibitions. A symposium and discussion of the main topic was also an important event.

All lectures as well as the congress itself happened in the new town hall of Taipei; built in 2002, the 33 story building has a theater on the 32nd floor and a restaurant on the 33rd floor with a spectacular view of the city.

Organizers also took care of various events and trips before and after the congress. Sapana was happy to take part in them. They've visited the Nung Chan monastery, the Taiwan Museum of Folk Arts that is located in a two story wooden house (also called the Historic City of Taipei) with an astonishing surface of 2,645 square meters. They've also visited the National Palace museum that houses around 620,000 pieces from the 5000 year history from the neolithic period to the Chin dynasty. It is one of the four oldest museums in the world.

Sapana told us of the great organization of events, all the wonderful ceramics, the respectful attitude towards the history of ceramics, the interesting discussions, new acquaintances and pleasant time spent together. The next, 49th IAC Congres will take place in 2020 in Posio, Finland.





## LAGUNA CLAY

T. Robert Pacini

Glina je najbolj trajnosten in obnovljiv material na planetu Zemlja.

Podjetje Laguna Clay je ponosno, da je globalni ponudnik keramični skupnosti. Cilj je razvijati odnose na lokalni, nacionalni in mednarodni ravni z delitvijo znanja, kakovostnih izdelkov in zanesljivega distributer tega čudovitega materiala.

Podjetje Laguna Clay je zavezano izobraževanju, ambicioznim umetnikom in napredku v keramični umetnosti. Vidi in podpira razvoj gline kot dediščino prihodnjim generacijam pri vseh prizadevanjih v učenju, rasti in uspehu na področju keramike.

Podjetje Laguna Clay je največji ponudnik keramičnih izdelkov v Ameriki, ki od leta 1932 zagotavlja glino, glazuro, orodje, surovine in opremo. S svojimi podjetji v Kaliforniji, Ohiu in na Floridi, proizvodnja vključuje izdelovanje lončarskih vreten, stojal za izdelke, škropilne kabine, ognjevarne plošče, stebričke in tulci za opremo peči, kot tudi plinskih peči, peči za raku in sedaj tudi električnih peči. Poleg tega, lahko v obratu v Kaliforniji zagotovi tudi storitve izdelovanja različnih mavčnih kalupov. S 120 distributerji, ki se nahajajo po vsej Združenih državah in desetih državah po svetu, so izdelki Laguna dostopni posameznim umetnikom, umetniškim studiem, lončarjem, keramikom, učiteljem in industriji. Tovarna v Kaliforniji, kjer se nahaja tudi sedež podjetja, proizvaja 50 ton gline na dan, kar zagotovijo s štirimi industrijskimi mešalniki in mlini, ki delujejo po 2 izmeni vsak dan.

Podjetje Laguna ima največji izbor gline in glazur. Ponuja 178 različnih lončarskih glin, 33 vrst različnih tekočih glin za vlivanje in 18 specialnih glin, ter 3800 enkratno pripravljenih glin za posamezne umetnike in industrijo. Kot največji proizvajalec pripravljenih glazur podjetje Laguna ponuja na stotine različnih glazur iz svoje zaloge. Gline in glazure prilagajajo uporabi; od lončenine, kamenine do porcelana. 12.000 kvadratnih metrov pod streho, zagotavlja prostor za proizvodnjo, izdelavo in skladiščenje surovin, gline in glazur ter industrijskih izdelkov. S približno 110 zaposlenimi podjetje Laguna ponuja celovite servisne in laboratorijske storitve, tehnično podporo in distribucijo po vsem svetu.

V okviru novega lastništva in upravljanja podjetja Laguna, si prizadevajo zagotoviti edinstvene storitve v podporo keramični skupnosti.

## LAGUNA CLAY

T. Robert Pacini

*CLAY is the most sustainable and renewable material on the planet earth.*

*Laguna Clay Company is proud to be a provider to the global ceramic community. The goal is to cultivate relationships on a local, national and international level by sharing our knowledge, quality products and dependable support of this marvelous material.*

*Laguna Clay is committed to education, aspiring artists and the advancement of ceramic arts. We view and support clay as a legacy to future generations in all endeavors of learning, growing and succeeding in the field of ceramics.*

*Laguna Clay company is Americas Largest ceramic supplier, providing clay, glazes, tools, raw materials, and equipment since 1932. With 3 plants, California, Ohio and Florida, Laguna manufacturing includes Pottery Wheels, ware racks, spray booths, refractory shelves, posts and silts as well as Gas kilns, Raku kilns and now Electric kilns. In addition, the CA plant can also provide Master Mold making services. With 120 distributors located throughout the United states and 10 countries worldwide, Laguna products are accessible to individual studio artists, potters, Teachers and industry.*

*The California plant as head quarters for the company, produces 50 tons of clay per day. With 4 industrial mixers and pug mills operating 2 shifts daily.*

*Laguna has the largest selection of clays and glazes, offering 178 stock pottery clays, 33 slip casting clays and 18 specialty clays, plus 3800 uniquely formulated clays for individual artists and industry. As the largest manufacturer of stock prepared glazes Laguna has hundreds of glazes to choose from. Both clays and glazes accommodate earthenware to stoneware to high fire porcelains.*

*12,000 square meters under roof, provides space for manufacturing, fabrication and storage of raw materials, clays and glazes and manufactured goods. With approximately 110 employees, Laguna offers full service labs, Technical support and shipping services worldwide.*

*Under new ownership and management Laguna strives to provide unparalleled service to support the Ceramic community.*





## 1. EVROPSKI SIMPOZIJ KERAMIKE RHEINSBERG

Keramika v Rheinsbergu – Rheinsberg v keramiki  
Barba Štembergar Zupan

Visoko na severu Nemčije leži malo zgodovinsko mesto Rheisberg, s prečudovitim gradom, kjer je štiri leta živel tudi Pruski kralj Friderich. Mesto je poznano po 250 let dolgi tradiciji izdelovanja uporabne keramike. Najbolj prepoznavno pa je mesto Rheinsberg po proizvodnji čajnikov Teekanne. V preteklosti, ko so bile tovarne keramike v polnem teku, jih je en delavec izdelal tudi šeststo na dan. Prodali so čisto vse. Ti čajniki so zagotovo najbolj prodajan nemški izdelek. Sedaj v mestu delujeta še dve manufakturi: Carsten – keramik Rhenisberg in Keramik manufaktur Dornbusch GmbH. Noben keramik ali turist, ki pride v Rheinsberg, pa ne more prezreti muzeja keramike, ki se nahaja tik ob glavnem trgu. V njem je kljub malem prostoru, z izjemno postavitvijo razstavnih predmetov, moč spoznati 250 letno zgodovino keramike v Rheinsbergu, hkrati pa se naužiti lepot v izdelkih sodobnih avtorjev in njihovega sodobnega dizajna.

Tretedensko ustvarjanje devetih avtorjev iz Evrope: Heinke Binder, Magdalene Dzewit, Jana Herzoga, Barbe Štembergar Zupan, Pauline Ullrich, Marie Volokhova, Andreasa Vormayr, Marlies Wiekling, Nika Zupana in dveh strokovnih sodelavcev Karla Fulleja in Hendrika Schinka, je obrodilo številna dela. Ustvarjalno druženje umetnikov, ki lahko brezskrbno ustvarjajo, izmenjujejo mnjenja in izkušnje, ki imajo čas preizkušanja materialov, učenje in opazovanja drug drugega, tke prijateljske vezi, bogati posameznika in posredno z njihovimi deli tudi lokalno okolje.

Zavzetost organizatorjev, da je vse potekalo brezhibno, brezskrbno, z odlično hrano in nastanitvijo, z možnostjo izbiranja različnih materialov, je prispevalo k čudovitemu vzdušju. Organiziran ogled gradu in grajskega parka, je bil za vse

sodelujoče umetnike zelo navdihujoč. V končnih izdelkih se tako prepletajo detajli lokalne zgodovine, sodoben dizajn in osebno izražanje doživetega. Zelo raznoliki avtorji so izdelali številna dela, skulpture, nekaj uporabne in okrasne keramike. Za delo so uporabljali različne vrste glin, engob, oksidov, glazur, odločali so se za različne načine žganja; oksidacijsko ali redukcijsko peko. Končana dela so predstavili na zaključni razstavi ob koncu simpozija.

V času tradicionalnega, že 24. sejma keramike in lončarstva, ki je potekal 13. in 14. oktobra 2018 v Rhenisbergu, pa so bila vsa dela razstavljena v Galeriji Remiza v gradu Rheinsberg.

V kraju, s tako dolgo, prepoznavno tradicijo izdelovanja keramike, je smiselno izvajati simpozije, kakršen je bil letošnji. S tradicionalno organizacijo simpozijev lahko pridobijo zbirko sodobne keramike evropskih avtorjev in tako lahko na svojstven način dopolnijo svojo bogato tradicijo izdelovanja keramike. S tem bi lokalno zgodovino povezali s sedanjostjo in pridobili bi nov krog turistov v ta čudovit okoliš ter razvili tudi umetniški turizem.



## 1st EUROPEAN SYMPOSIUM OF CERAMICS RHEINSBERG

Ceramics in Rheinsberg - Rheinsberg in ceramics  
Barba Štembergar Zupan

*High in the north of Germany lies a small historical town, Rheisberg, with a beautiful castle, where Prussian King Friderich lived for four years. The city is famous for its 250-year tradition of producing useful ceramics. Rheinsberg is the most recognizable for their production of Teekanne teapots. In the past, when the ceramic factories were in full swing, one worker made six hundred teapots a day. And they sold everything. These teapots are certainly their best-selling German product. Only two factories now operate in the city: Carsten - ceramics Rhenisberg and Keramik manufaktur Dornbusch GmbH. No ceramist or tourist who comes to Rheinsberg can ignore the Museum of ceramics, which is located right next to the main square. In spite of the small space, with the exceptional layout of exhibition objects it is possible to learn about the 250-year history of ceramics in Rheinsberg, while also enjoying beauty in the products of contemporary authors and their contemporary design.*

*The three-week activity of nine authors from Europe: Heinke Binder, Magdalena Dzewit, Jan Herzog, Barba Štembergar Zupan, Pauline Ullrich, Maria Volokhova,*

*Andreas Vormayr, Marlies Wiekling, Niko Zupan, and two expert associates, Karl Fulle and Hendrik Schink, produced numerous artifacts. The creative gathering of artists, who can carefreely create, exchange opinions and experiences, and have time for testing materials, learning and observing each other, forming friendly ties, and enriching every individual. Indirectly, with their artifacts, they also enrich the local environment.*

*The organizers' commitment that everything goes smoothly and carefree, with excellent food and accommodation, with the possibility of choosing different materials, contributed to the wonderful atmosphere. An organized tour of the castle and the castle park was very inspiring for all participating artists. In the finished products, the details of local history, modern design, and personal expression of the experience are intertwined. Very diverse artists have produced numerous works, sculptures, and some useful and decorative ceramics. Different types of clay, engobe, oxide, and glaze were used in their work. They chose various methods of burning: oxidation or reduction baking. The final work was presented at the closing exhibition at the end of the symposium.*

*During the already traditional, 24th Ceramics and Pottery Fair, which took place on October 13 and 14 in Rheinsberg, all works were exhibited at the Remise Gallery in the Rheinsberg castle.*

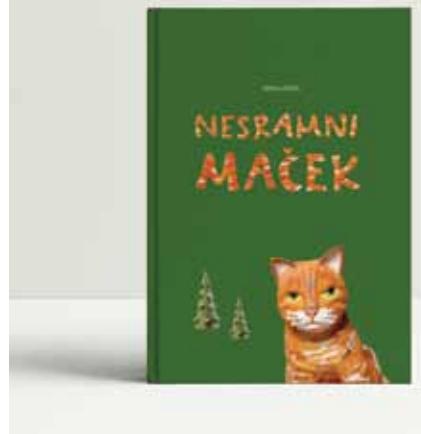
*In a place with such a long, recognizable tradition of making ceramics, it makes sense to conduct symposiums such as was held this year. With the traditional organization of symposiums, they can acquire a collection of contemporary ceramics by European artists, and thus they can, in their own way, supplement their rich tradition of ceramic-making. By doing so, we would connect local history with the present and acquire a new circle of tourists in this wonderful environment.*



## TALES LOVŠIN D.O.O.

Darja Lovšin

Kaj vse se lahko dogodi, če pride babi Darja s pritlikavo šnavcerko Meri za nekaj dni v hiško ob gozdu? Narava skupaj z medvedi še spi, a njun prihod spremljajo vedno budne mačje oči ... Počitek na deželi se spremeni v pravo tekmo, kdo bo koga. Posebno pozornost si v tej nenavadni slikanici zasluži likovna oprema, saj so like, poleg avtorice, prispevale ustvarjalke iz gline, ki so ustvarile kar neverjetno čaroben, prikupen in verističen svet, v katerega se lahko potopi naša domišljija. Koliko dela je v vsaki figurici, pa barvanje in žganje, ni čudno, da je priprava trajala skoraj dve leti.



Slikanica Darje Lovšin NESRAMNI MAČEK je novost na našem knjižnem trgu, v kateri poleg hudomušne zgodbe spregovori v svojem pradavnem 3D jeziku tudi žgana glina.

## RUDE CAT

Darja Lovšin

*It was the end of March when grandma came to the country hut with her little schnautzer Mery. She was so tired with grandpa whose most likable preoccupations were singing, skiing and watching footbal. Their arrival was a great knews for a neighbour cat, really. So in only three days many things went wrong ...*

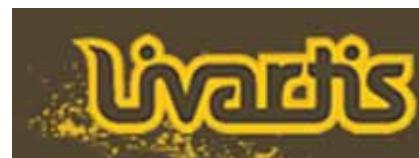
*This is a funny storry about friendship between man and his dog, which sometimes can solve even a marriage.*

*Very special are illustrations which are in fact cheramic sculptures made by author Daria Lovšin and her friends. We don't see a lot of books where clay and fairy teiljoin together in such a charming way.*

*Issued by KUD Strela, Ljubljana, 2018*



Š E N Č U R



Kiparstvu vlivamo večnost!



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PISATELJ/WRITER  
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(anecdotes from the Life of a Pilot)  
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[amazon.com](http://amazon.com)

KERAMIKA IN LONČARSTVO  
BARBA ŠTEMBERGAR ZUPAN S.P.

Iz srca se zahvaljujeva najinima sinovoma Anžetu s Klaudijo in Andreju s Karin ter najinim prijateljem in sorodnikom: Nadji Bostić, Meti in Frenku Kotniku, Margareti Mlinar, Mehtabu Singh, Ifigeniji Slmonović, Emi Pogačar, Lauri in Lojzetu Novak, Ivi in Ivanu Skubinu, Lidiji in Borisu Zdešar, Barbari Nedog, Urški Aljančič in Robertu Možini, Sonji Klan, Milene Galjot, KUD Visoko, Dragici Markun in Ljudskim pevcem "Hiša čez cesto" ter vsem, ki ste nama kakorkoli pomagali.  
Barba in Nikolaj Štembergar Zupan

Institut/Ceramic Centre V-oglje, Member of International Academy of Ceramics

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