

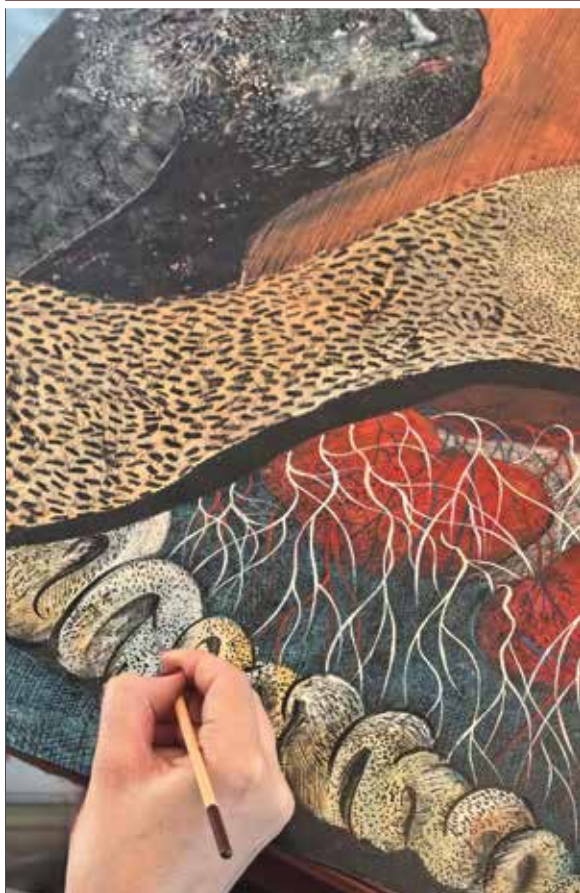
REVIJA ZA UMETNOST
ART MAGAZINE
11. V-UGLJE



MEDNARODNI
SIMPOZIJ
UMETNIŠKE
KERAMIKE
V-UGLJE
2025

20.

INTERNATIONAL
SYMPOSIUM OF
CERAMIC ART
V-UGLJE 2025



2006 - 2025



ALBERT MESNER 2025



20 LET MEDNARODNEGA SIMPOZIJA UMETNIŠKE KERAMIKE V-UGLJE Barba Štemberger Zupan

Ob 20. obletnici Mednarodnega simpozija umetniške keramike sem ponosna, hvaležna in ganjena. Začelo se je s preprosto, a močno željo – željo po novih znanjih, pogledih, širjenju obzorij in srečanjih z drugačnostjo. Želeli smo se učiti od najboljših, od tistih, ki v glino vnašajo znanje, srce in vizijo. Želeli smo tudi, da keramika dobi glas – kot umetniška zvrst, ki ji pritiče enakovredno mesto med drugimi v sodobni umetnosti.

Simpozij V-ogljje je v teh dveh desetletjih postal mnogo več kot le delavnica ali srečanje. Postal je prostor za srečevanja, učenje, prenose znanja in iskrive pogovore. Postal je dom umetniške radovednosti, izmenjave izkušenj, mnenj, tehnik in predvsem – radosti ustvarjanja.

Zahvaljujoč dobrim pogojem dela in viziji, so pri nas ustvarjali svetovno uveljavljeni umetniki, ki so niso le pustili sledi v glini, temveč tudi v naših srcih. Obogatili so nas s svojim znanjem in obogatili z znanjem in nasveti. Iz tega je nastala stalna zbirka umetniške keramike, ki nas predstavlja in tudi povezuje. Dvajset let. Žal pa nam po dvajsetih letih občina Šenčur odreka prostor za stalno zbirko. Vendar iščemo novo rešitev. Imamo tudi čudovito zbirko predstavitev umetnikov, ki je predvsem edukativne in dokumentarne narave.

Vsako leto nas je obogatila nova pregledna razstava novonastalih del in obsežen katalog z likovno kritiko, ki je hkrati tudi revija za umetnost. To je arhiv ustvarjalnih trenutkov, utripov časa in dialogov med ustvarjalci in gledalci. Za naju, Barbo in Nika, je simpozij V-ogljje postal nekaj več – postal je poslanstvo. Kot umetnika sva v njem našla prostor, kjer se lahko resnično poveževa in rasteva, kjer lahko znanje prejemava in deliva hkrati. Kot organizatorja pa sva skozi leta prejela neprecenljive darove: modrost, širino, prijateljstva in zavedanje, da umetnost

nima meja, če jo le delimo z odprtim srcem. Najino vloženo delo nikoli nisva dojemala kot delo, ampak kot način življenja, kot radost ustvarjanja, učenja in povezovanja.

Umetnost keramike ni le obrt. Je tehnologija in poezija. Je natančnost in tveganje. Je večina in duhovna pot. Vsaka osebna rešitev, vsaka forma, vsak dotik glazure, pripoveduje zgodbo umetnika – in nas vabi, da v njej odkrijemo nekaj lepega, zanimivega in tudi del svojega sveta. Je povabilo k ustvarjanju in pogledu preko znanih okvirjev.

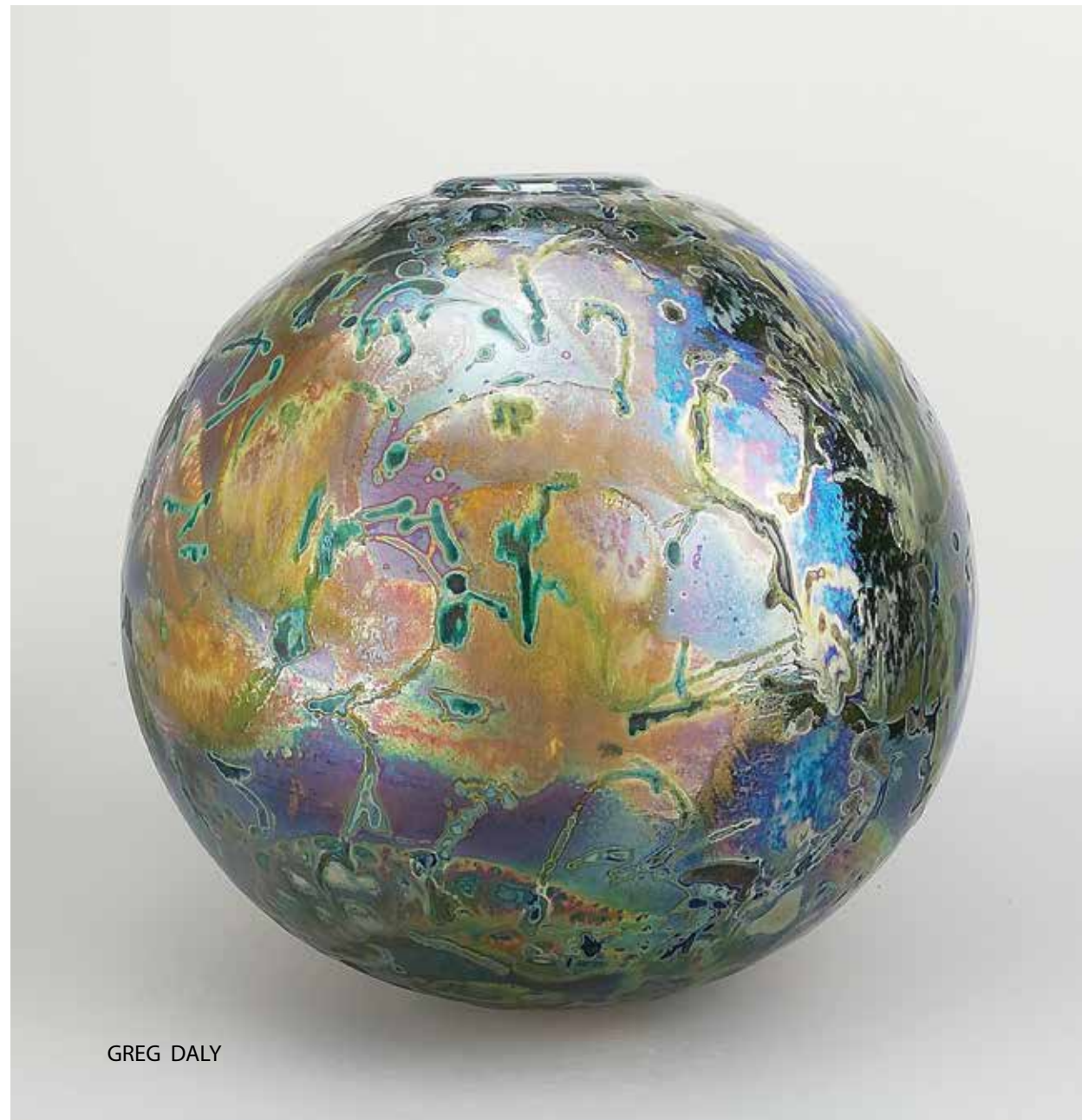
Sama sem se s keramiko srečala doma, z mojo mamo slikarko. Ustvarjam že več kot 35 let. Skupaj z Nikom, družino in prijatelji pa že dvajset let izvajamo simpozij, razstave, sejme, ustvarjamo, rastemo ter predstavljamo keramiko doma in v tujini. Dela s simpozija smo predstavili v Keramik muzeju Westerwald v Hohn Grenzhausnu, Keramik muzeju Berlin, v Cankarjevem domu na Vrhniki, v Muzeju občine Šenčur in v Blagnetovi hiši, v Gorenjskem muzeju v Kranju, v Šivčevi hiši v Radovljici... In Slovensko keramiko smo predstavili v San Pau de Modernista v Barceloni med kongresom IAC/AIC in v Keramik muzeju v Berlinu. Organizirali smo razstavo moderne nemške keramike v Radovljici in Varaždinu. Izvedli smo delavnico žganja anagame za slovenske umetnike in turške študente v turškem Olymposu, v sodelovanju s kolegom A. Cunejt Erom iz Univerze Anadolu. Z Nikom sva gostovala v vrtcih in številnih šolah ter delala s študenti. V samozaložbi in kot zavod V-ogljje smo izdali kar nekaj strokovne literature. In še in še ... Od leta 2011 pa je bil Zavod V-ogljje, kot center keramike, sprejet v International Academy of Ceramics, s sedežem v Ženevi.

Z umetnostjo brišemo prah vsakdanjosti z duše, kot je rekel Picasso. Naj ta prah nikoli ne prekrije naše radovednosti, strasti in želje po kreativnem ustvarjanju. Do sedaj smo na Mednarodnem simpoziju umetniške keramike V-ogljje gostili 307 umetnikov in likovnih kritikov iz 34 držav. Pri organizaciji so nam pomagali sorodniki, prijatelji, občina Šenčur in dragoceni sponzorji.

In ob vsem tem, koliko topline in moči prijateljstva smo doživeli skupaj... Koliko poti, ki so se križale prav tu, v glini, med pečmi, v tišini in v smehu smo doživeli. Kajti umetnost, prava umetnost, ne živi zgolj v ateljejih. Živi v srcu, v pogumu, v tem, da vsakdo doda svojo osebno rešitev, svoj pečat. In obenem prisluhne drugemu.

Lahko bi rekli, da je dvajset let dolgo obdobje, a hkrati dober začetek. Verjamem, da bo simpozij V-ogljje še naprej prostor, kjer se bo uresničevala lepota umetnosti, kjer bodo nastajala dela in dialogi, ki bogatijo našo družbo, kjer se bo keramika kot umetniška zvrst potrjevala kot dragocen izraz človeškega izražanja.

Ob letošnji obletnici nam je prva javno čestitala Tatjana Hlačer. Prav ona je davno nazaj organizirala lončarsko šolo, kjer sem se zaljubila v lončarstvo in pustila službo v banki. Učil me je žal že pokojni mojster Franc Kremžar in kasneje še mnogi drugi. Objavljamo tudi pisma kolegov iz sveta keramike. Vsem sva hvaležna za prijazne besede in vse lepe spomine, ki nas bogatijo in nama dajejo nov zagon. Mnoge bi lahko naštel, ki so nama pomagali, naju usmerjali in spodbujali. Spominov se je nabralo za debelo knjigo ... Hvaležna sva vsem, ki ste se naju tako ali drugače dotaknili in prispevali k skupni rasti. Naj keramika zveni kot univerzalen jezik umetniške govornice.



GREG DALY

20 YEARS OF THE INTERNATIONAL SYMPOSIUM OF CERAMIC ART V-UGLJE

by **Barba Štembergar Zupan**

On the 20th anniversary of the International Symposium of Ceramic Art, I feel proud, grateful, and deeply moved. It all began with a simple yet powerful desire, a desire for new knowledge, perspectives, expanded horizons, and encounters with diversity. We wanted to learn from the best, from those who bring knowledge, heart, and vision into clay. And we wanted ceramics to have a voice, as an art form deserving equal standing among others in contemporary art.

Over the past two decades, the V-ogljje Symposium has become much more than a workshop or gathering. It has grown into a space for meetings, learning, knowledge exchange, and spirited conversations. It has become a home for artistic curiosity, sharing of experiences, opinions, techniques, and above all, the joy of creation.

Thanks to excellent working conditions and a clear vision, internationally renowned artists have created with us, leaving traces not only in clay but in our hearts as well. They enriched us with their wisdom and advice. From this, a permanent collection of artistic ceramics emerged, representing and connecting us. Twenty years. And now, sadly, the Municipality of Šenčur is denying us space for permanent collection. But we are seeking new solutions. We also have a wonderful collection of artist presentations, primarily educational and documentary in nature.

Each year brought a new curated exhibition of freshly created works, a comprehensive catalogue with art criticism, which also served as an art magazine. It is an archive of creative moments, pulses of time, and dialogues between creators and viewers. For us, Barba and Niko, the V-ogljje Symposium became something more, it became a mission. As artists, we found a place where we could truly connect and grow, where we could receive and share knowledge simultaneously. As organizers, we received invaluable gifts over the years: wisdom, breadth, friendships, and the realization that art knows no boundaries when shared with an open heart. We never saw our work as labor, but as a way of life; a joy of creating, learning, and connecting.

Ceramic art is not just craft. It is technology and poetry. It is precision and risk. It is skill and a spiritual journey. Every personal solution, every form, every touch of glaze tells the artist's story, and invites us to discover something beautiful, intriguing, and even a part of our own world. It is an invitation to create, to look beyond familiar frames.

I first encountered ceramics at home, with my mother, who was a painter. I've been creating for over 35 years. Together with Niko, our family and friends, we've been running the symposium, exhibitions, fairs, creating, growing, and presenting ceramics at home and abroad for twenty years. We've showcased symposium works



BARBA ŠTEMBERGAR ZUPAN



BARBA ŠTEMBERGAR ZUPAN



at the Westerwald Ceramic Museum in Höhr-Grenzhausen, the Ceramic Museum in Berlin, Cankarjev dom in Vrhnika, the Šenčur Municipal Museum, and the Blagnet House, Gorenjska Museum in Kranj, At the Šivec House Gallery in Radovljica... We brought Slovenian ceramics to the Ceramic Museum in Berlin and to San Pau de Modernista in Barcelona during the IAC/AIC Congress. We organized an exhibition of modern German ceramics in Radovljica and Varaždin. We held an anagama firing workshop for Slovenian artists and Turkish students in Olympos, Turkey, in collaboration with our colleague A. Cuneyt Er from Anadolu University ... Niko and I visited kindergartens and numerous schools, worked with students. Through self-publishing and as the V-ogljje Institute, we've published several professional books. And more and more... Since 2011, the V-ogljje Institute, as a center for ceramics, has been accepted into the International Academy of Ceramics, based in Geneva.

As Picasso said, "Art washes away from the soul the dust of everyday life." May that dust never cover our curiosity, passion, and desire for creative expression. So far, we've hosted 307 artists and art critics from 34 countries at the International Symposium of Ceramic Art V-ogljje. Relatives, friends, the Municipality of Šenčur, and precious sponsors have helped us organize it.

And through it all, how much warmth, how much strength in friendship we've experienced together ... How many paths have crossed right here, in clay, among kilns, in silence and laughter. Because art, true art, does not live only in studios. It lives in the heart. In courage. In the act of each person adding their own solution, their own mark. And at the same time, listening to others.

One might say twenty years is a long time, but also a good beginning. I believe the V-ogljje Symposium will continue to be a space where the beauty of art is realized, where works and dialogues emerge that enrich our society, and where ceramics as an art form will continue to be affirmed as a precious expression of human creativity.

This year, the first public congratulations came from Tatjana Hlačer. Long ago, she organized a pottery school where I fell in love with ceramics and left my job at the bank. I was taught by the late master Franc Kremžar and later by many others. We are also publishing letters from colleagues in the ceramics world. We are grateful for their kind words and all the beautiful memories that enrich us and give us new momentum. I could name many who helped, guided, and encouraged us. The memories could fill a thick book ... We are thankful to all who have touched us in one way or another and contributed to our shared growth. May ceramics resonate as a universal language of artistic expression.



JANE JERMYN



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V-OGLJE 2006

JOHANNA FESSL
ANTJE WILLER
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
NIKOLAJ MAŠUKOV
DRAGOLJUB VARAJIČ
KOSTA BOGDANOVIČ
SOFIJA BUNARDŽIČ
MARK STARR
IFIGENIJA SIMONOVIČ
PAULA KASINEN
BRANISLAV STAJEVIČ
MARTIN CIGLER
UM. KRITIK: PETRA VENCELJ

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ATANAS GADJEV
KEIKO HARADA
NIKOLA SMILKOV
DANIELA POLZ
JEROEN MEIJER
BONI ČEH
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
DRAGOLJUB VARAJIČ
TATJANA DEJANOVIČ
SOFIJA BUNARDŽIČ
LIDIJA ZDEŠAR
ŽIVA IVAČIČ
NEŽIKA AGNES NOVAK
UM. KRITIK: METKA LOKAR

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V-OGLJE 2008

ASTRID SÄNGER
OTAKAR SLIVA
MARJANA A. KOCHORAPOVA
MIRYANA MIHAYLOVA
INES KOVAČIČ
NEŽIKA AGNES NOVAK
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
VELIMIR VUKIČEVIČ
JENS BALKERT
ŠUZY BALKERT
LILJANA BENIČ DROBAC
UM. KRITIK: ANAMARIJA
STIBIL ŠAJN

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TOMAŠ PROLL
JOERGEN HANSEN
HAYASHI KAKU
KATINKA DIETZ
BARBA ŠTEMBERGAR ZUPAN
DRAGAN MILOŠEVIČ
AHMET CUNEYT ER
CIGDEM ONDER ER
JAROSLAV HRUSTALENKO
SALLY ARNUP
UM. KRITIK: ANAMARIJA
STIBIL ŠAJN

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VEL. BRITANIJA
SLOVENIJA

V-OGLJE 2010

DANIELA ILIEVSKA
MARKO POTOČNIK
MARTIN CIGLER
MOJCA BARBIČ
IVAN SKUBIN
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
JASMINA PEJČIČ
EDITA RYDHAG
JENNY MENDES
DANI ŽBONTAR
KLAVDIJ TUTTA
IVA SKUBIN
JURIJ LOZIČ
UM. KRITIK: DAMIR GLOBOČNIK

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HRVOJE DUMANČIČ
GABRIELLA KUZSEL
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
DANKA PEROVIČ
ENSAR TACYILDIZ
STEVE MATTISON
KLAVDIJ TUTTA
MITJA KLANČAR
JOŽE STRAŽAR KIYOHARA
UM. KRITIK: DAMIR GLOBOČNIK

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SLOVENIJA

V-OGLJE 2009

V-OGLJE 2011

V-OGLJE 2012

RISTO HÄMÄLÄINEN
JANE JERMYN
PETERIS MARTINSONS
DANI ŽBONTAR
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
LJUBICA JOCIĆ KNEŽEVIČ
MELANIE BROWN
RUTHANNE TUDBALL
LUČKA ŠPAROVEC
BISERKA KOMAC
AN MISJAK
UM. KRITIK: MONIKA GASS
UM. KRITIK: DAMIR GLOBOČNIK
FOTO: MITJA LIČAR

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V-OGLJE 2014

JINDRA VIKOVA
THEODORA CHORAFAS
DORIS BECKER
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
LUČKA ŠIČAROV
AZIZ BAHAR ORKEN
ROLANDO GIOVANNINI
LENČA BELEHAR
MAJDA JAGER SCHLOSSER
ROMAN PLANKO
URŠKA ALJANČIČ
IVAN SKUBIN
BISERKA KOMAC
ZLATICA BECCI
VLADIMIR LEBEN
UM. KRITIK: DAMIR GLOBOČNIK
FOTO: ARNE HODALIČ IN
KATJA BIDOVEC

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V-OGLJE 2016

TJOK DESSAUVAGE
DANIELLE HENAFF
MARTIN MINDERMAN
NIKOLAJ MAŠUKOV
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
JASMINKA ČIŠIČ
KRISTINA RUTAR

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KHALED SIRAG
GRAINNE WATTS
SIMCHA EVEN-CHEN
ANNA MALICKA ZAMORSKA
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
LALE DEMIR ORANSAY
EVA PETERSON LENASSI
IRENA RADEJ
ZLATICA BECCI
UM. KRITIK: DAMIR GLOBOČNIK
UM. KRITIK: OLGA ŠRAM
FOTO: BORUT SLUGA

MARTIN McWILLIAM
NIKOLAJ MAŠUKOV
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
SOFIJA BUNARDŽIČ
EDITA RYDHAG
SEVIM CIZER
RUTH HAZI
DAMJANA ŠKANTAR
ERIKA ŽELEZNIK
KAREL HRUZA
IRENA GAYATRI HORVAT
LOJZE KALINŠEK
NORA DE SAINT PICMAN
SLAVICA BENKO
UM. KRITIK: DAMIR GLOBOČNIK
FOTO: ANŽE VRABL

NIKA STUPICA
PETRA BOLE
TAJA LOJK
IVAN SKUBIN
ANDREJA GREGORIČ
UM. KRITIK: HEINZ J. THEIS
FOTO: TILYEN MUCIK

V-OGLJE 2013

V-OGLJE 2015

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V-UGLJE 2017

KIRSI KIVIVIRTA
SHAMAI SAM GIBSH
ANNETTE SCHWARTE
HEIDE NONNEMACHER
SAPANA GANDHARB
STEVE HILTON
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
ALENKA GOLOLIČIČ
HUBERTO ŠIROKA
KIKI KLIMT
NIKOLAJ MAŠUKOV
ANDREJA GREGORIČ
KLAUDIJA KOŠENINA
UM. KRITIK: POLONA ŠKODIČ
FOTO: CLAUDI SOVRE MIKELJ

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V-UGLJE 2019

GREG DALY
CHEN HIUPING
WAN LIYA
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
CAT TRAEEN
ROBERT LAWARRE
NIKOLAJ MAŠUKOV
KLAUDIJA KOŠENINA
IFIGENIJA SIMONVIČ
BOJAN FRANTAR
JASMINA VERBIČ
MAJA LUBI
MIRJAM KOTAR
MIROSLAV PENGAL
IVAN SKUBIN
ZLATICA BECCI
VLADIMIR LEBEN
UM. KRITIK: POLONA ŠKODIČ
FOTO: LARA ŽITKO

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V-UGLJE 2021

MARWA ZAKARIA
LISE ZAMBELI
KARIN PUTSCH GRASSI
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
GREGOR MAVER
JADRANKA FERJANČIČ
JOSEPHINE WORTELBOER
SATYA PENE

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IFIGENIJA SIMONVIČ
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NIKO ZUPAN
HEIDI PREUS GREW
JON PACINI
TERESA EILEEN ROGERS ROB-
ERT-PACINI
ROK OBLAK
VAL KOŠČAK MITROVIČ
DARJA LOVŠIN
NIKOLAJ MAŠUKOV
ANDREJA POGAČAR
DARINKA LAPAJNE
LUČKA KOŠČAK
MATIC LOVŠIN
MILENA KAFOL
UM. KRITIK: POLONA ŠKODIČ
FOTO: AJDA ZUPAN

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V-UGLJE 2020

ANA HANZEL
TOMAŽ ŠEBREK
BARBA ŠTEMBERGAR ZUPAN
IVAN SKUBIN
IFIGENIJA SIMONVIČ
NIKO ZUPAN
IVANA PETAN
NIKOLAJ MAŠUKOV
MARUŠA MAZEJ
NATAŠA DRUŠKOVIČ
JASMINA VERBIČ
VERONIKA LAH
BARBARA JEMEC
PETRA KOSTEVC
UM. KRITIK: POLONA ŠKODIČ
FOTO: ANŽE GRABELJŠEK

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LANA PASTIRK
NIKOLAJ MAŠUKOV
DAŠA SIMČIČ
ZLATICA BECCI
IFIGENIJA SIMONVIČ
IVAN SKUBIN
UM. KRITIK: POLONA ŠKODIČ
FOTO: IZA ŠTRUMBELJ OBLAK

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V-UGLJE 2022

ANATOLIJ BORODKIN
BARBA ŠTEMBERGAR ZUPAN
CIGDEM ONDER ER
A. CUNEYT ER
EUGENIJA LOGINOVA
NIKO ZUPAN
NINA MRĐENOVIC
ANJA KRANJC
MILJANKA SIMŠIČ
NIKOLAJ MAŠUKOV
ANA URBIHA
ANDREJA SRNA
NEŽA URBIHA
AURI ČUČNIK
JOŠT BUKOVEC
IVAN SKUBIN
TRISTAN AŽMAN
UM. KRITIK: CIGDEM ONDER ER
FOTO: NINA ŽNIDERŠIČ

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V-UGLJE 2024

ANNIKA TEDER
HELENE KIRCHMIR
BARBA ŠTEMBERGAR ZUPAN
GREG DALY
NIKO ZUPAN
GAL TIČ
VASJA NANUT
AURI ČUČNIK
ZVONE IVANOVIČ
NIKOLAJ MAŠUKOV
KLAUDIJA KOŠENINA
UM. KRITIK: IFIGENIJA SIMONVIČ
FOTO: ELA ZDEŠAR

ESTONIJA
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ANNA MALICKA ZAMORSKA

V-UGLJE 2023

LIDIA KUPCZNSKA JANKO-
WIAK
DANIJELA PIČULJAN
VERONIKA DIETZ
SNJEŽANA POKOS VUJEC
NIKOLAJ MAŠUKOV
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
BOJANA RISTEVSKI MLAKER
GAL TIČ
HANA KARIM
VELJKO ZEJAK
SILVA KARIM
ZLATICA BECCI
UM. KRITIK: A. CUNEYT ER;
BARBA ŠTEMBERGAR ZUPAN
FOTO: GREGA STAMENOVIC

POLJSKA
HRVAŠKA
NEMČIJA
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V-UGLJE 2025

LIA BAGRATIONI
MARIA GESZLER GRAZULY
JOHN DALY
ALBERT MESNER
BARBA ŠTEMBERGAR ZUPAN
NIKO ZUPAN
GAL TIČ
ANDREJA SRNA
NIKOLAJ MAŠUKOV
KLAUDIJA KOŠENINA
URŠKA ALJANČIČ
IVAN SKUBIN
JELENA GLOGOVAC SAVIČ
UM. KRITIK: BARBA ŠTEMBERGAR
ZUPAN, NIKO ZUPAN, IFIGENIJA
SIMONVIČ
FOTO: JURE HORVAT

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ČESTITKE–KUDOS–„20LETMEDNARODNEGA SIMPOZIJA UMETNIŠKE KERAMIKE V-UGLJE“

Monika Gass

Umetnica / Pisateljica / Umetnostna zgodovinarica
Podpredsednica IAC - International Academy of Ceramic,
Ženeva

Spominjam se svojega prvega simpozija, ki je potekal v Zavodu V-ogljje v Sloveniji. Potovanje v Voglje, blizu Šenčurja, mi je razkrilo čudovito slovensko pokrajino, z mogočnimi gorami, cvetočim kmetijstvom, prijazne ljudi in skoraj nostalgичnim vzdušjem. Regija, kjer je potekal simpozij, me je globoko ganila in poudarila vsebinsko izhodišče Barbe in Nika Štemberger Zupan. Sta srce in jedro, gonilna sila vseh dejavnosti v V-ogljju, od prve kolonije keramične umetnosti v njenem ateljeju leta 2006 do letošnjega, že 20. Mednarodnega simpozija umetniške keramike leta 2025.

Na vsakem simpoziju sta skupaj s kolegi, sosedi, prijatelji in povabljenimi umetniki negovala izmenjavo znanja, občutek skupnosti, simbiozo z naravo ter individualne misli in namene. Vsak udeleženeec je z drugimi delil navdihujoče ideje, izpopolnjene tehnike, medkulturne pomena ter najgloblje misli pravih umetnikov.

Do danes je bilo povabljenih 307 izjemnih umetnikov iz 34 držav z vsega sveta – poleg številnih lokalnih umetnikov, ki so prihajali na obisk. Na ta način sta Barba in Niko umetnikom na edinstven način podarila »svetlobo in razumevanje« – pot ustvarjanja ter vse številne, raznolike pristope h keramični umetnosti.

Zgodovina človeštva je globoko povezana z glino – naravnim materialom, ki je lahko dostopen, uporaben za vsakdanje življenje, pa tudi za izražanje idej ter dolžnosti v kultu in osebnem izrazu. Ogenj in zemlja, voda in veter – vsi štirje elementi se združujejo v tem občutljivem, mehkem materialu, ki se v vročini strdi. Zgodovina je dolga – od figuric, loncev, tehnične keramike – vse do visoke tehnologije. Vsak korak ponuja nove priložnosti za premislek o materialu in procesu uporabe gline ali njenih kompozitov. Tako so keramiki po vsem svetu v vsakem obdobju našli navdihujoče trenutke za ustvarjanje umetnosti – tudi iz razbitih črepinj, v osupljivo preprostih ali izjemno sofisticiranih oblikah. To je ustvarjalni potencial umetnikov in znanstvenikov: videti, povezovati in zaznati iskričo moč nečesa novega – neznanega, obetavnega, spodbudnega.

Ta Mednarodni simpozij umetniške keramike blizu Šenčurja, ki ponuja miren prostor za delo, je pravi HOTSPOT sodobne keramike. Ponuja sodelovanje med umetniki, in hkrati spodbuja razumevanje osebnosti, ki stojijo za umetniškimi deli in njihovimi ustvarjalnimi potmi. V V-ogljju so umetniki na odru, kjer razlagajo svoje ustvarjalne pristope in so odprti za vprašanja ter razprave. S tem bogatijo umetniško izobraževanje, saj dodajajo širok spekter ustvarjalnih možnosti, priložnosti in metod za promocijo keramične umetnosti na visoki ravni.

Zato „kudos“ Barbi in Niku za njuno močno podporo keramiki in hvala za vsa naša sodelovanja!

Naučila sem se: »V slovenščini 'V' pomeni predlog 'v', 'ogljje' pa je 'ogljje', ki daje temperaturo, potrebno za preoblikovanje gline v keramiko.«

Naj ogenj in ogljje gorita še mnogo let – in naj se slavi umetniški inštitut keramike V-ogljje.



V-UGLJE 2012



PETERIS MARTINSONS
V-ogljje 2012
Foto: Mitja Ličar

CONGRATULATIONS - KUDOS - "20 YEARS INTERNATIONAL SYMPOSIUM OF CERAMIC ART V-UGLJE"

by **Monika Gass**

Artist/Writer/Art Historian/Vice President of AIC/IAC Geneva

I remember coming to my first symposium at the Institute V-ogljje in Slovenia: Traveling to V-ogljje, near Šenčur, showed me the beautiful landscape of Slovenia, huge mountains, flowering agriculture, friendly people and an almost nostalgic atmosphere. The region, the place for this Symposium touched me deeply and underlined the theme of Barba and Niko Stembergar Zupan. They are the heart and core, the driving power in all activities in V-ogljje, from the first colony of ceramic art at their studio in 2006 to the now 20iest International Symposium of Ceramic Art V-ogljje 2025.

They founded and fostered in each symposium, with colleagues, neighbors, friends and the invited artists, the sharing of knowledge and togetherness, the symbiosis with nature, individual thoughts and intentions. Everyone of the participants was sharing inspiring ideas, elaborate techniques, intercultural meanings and the most inner thoughts of true artists with the others.

Till today 307 outstanding artists from all over the world were invited, from 34 countries - plus the many local artist coming for a visit. In that way Barba and Niko gave and give „shine and understanding“ in a unique way to artists, the way of „making“ and all the many and differing approaches to ceramics art.

The history of mankind is deeply connected to clay, as an easy to get natural material, used for all day living - but also to express ideas and duties in cult and personal

expression. Fire and earth, water and wind - all 4 elements combine in this touchy, soft material which hardens in heat. It has been a long history from figurines, to pots, to technical ceramics - even to high tech. And every step offers new chances to re-think the material, the process of using clay or its composites. So ceramicists all over the world found at any time inspiring moments to make art: even from broken shards, even in stunning, most simple or most sophisticated ways. This is the creative potential of artists and scientists: to see, to connect, to spot the sparkling potency of something new unknown promising, encouraging.

This International Symposium of Ceramic Art near Šenčur offers a calm place to work, is a true HOTSPOT in Ceramics of our days. It offers the cooperation between artists but also promotes the idea of increasing the understanding of the persons behind their art pieces and their way to work. In V-ogljje artists are on stage, they explain their ways of creating, are open to answers and discussions. By doing so, they enrich art education - adding a wide spectrum of creative options, chances and methods to promote ceramics art at a high level.

So „kudos“ to Barba and Nico for their strong support in ceramics and many thanks for all our cooperations!

I learned:

„In Slovenian “V” means the preposition “in”, “ogljje” is “charcoal”: It gives the temperature needed to turn clay into ceramic“.

May the fire, the charcoal, burn many years longer, - and celebrate the Ceramic Art Institute V-ogljje.



KARIN PUTSCH- GRASSI





V-UGLJE 2006



VELIMIR VUKIČEVIĆ



SOFIJA BUNARDŽIĆ



BRANISLAV STAJEVIĆ



HAYASHI KAKU IN SALLY ARNOUP



MARJANA A. KOCHORAPOVA



DRAGOLJUB VARAJIĆ



KOSTA BOGDANOVIĆ in sosed MARKO PUŠAVEC



V-UGLJE 2007



ANJA KRANJC



DRAGAN MILOŠEVIĆ



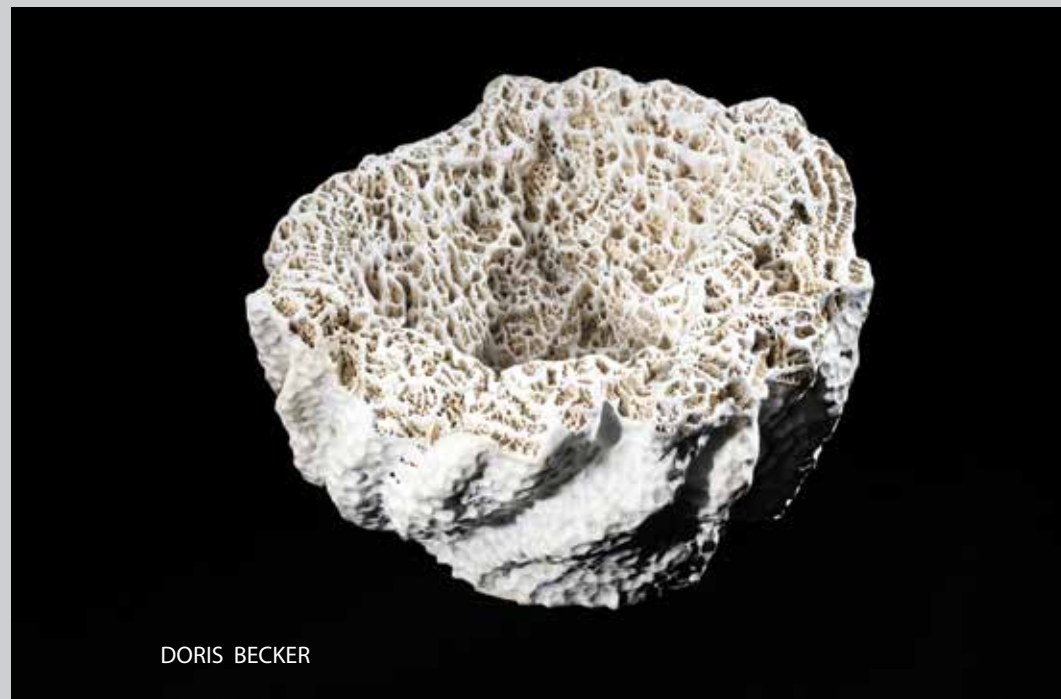
SHAMAI SAM GIBSH



HEIDI PREUSS GREW



AZIZ BAHÄ ORKEN



DORIS BECKER



WAN LIYA

Član upravnega odbora
Mednarodne akademije za keramiko
predstavnik Kitajske

Najprej iskrene čestitke Mednarodnemu simpoziju umetniške keramike V-ogljje, ob njegovi 20. obletnici. To je izjemen dosežek. Organizacija takšnega mednarodnega dogodka umetniške keramike, ki neprekinjeno poteka že dvajset let, ni enostavna naloga.

Imel sem srečo, da sem bil leta 2019 povabljen k sodelovanju na ta dogodek in izkušnja mi je bila resnično v veselje.

Za razliko od drugih mednarodnih simpozijev umetniške keramike, na katerih sem sodeloval, je Mednarodni simpozij umetniške keramike V-ogljje modro izbral organizacijski model manjšega obsega, ki pa je izjemno učinkovit. Pri povabilu umetnikov niso le nadzorovali števila udeležencev, temveč so tudi skrbno upoštevali države in geografsko raznolikost umetnikov, kar v celoti odraža mednarodni duh dogodka. Organizatorji so premišljeno oblikovali uravnotežen urnik in program. Zagotovili so obilo ustvarjalnih materialov, opreme in udobne delovne pogoje, obenem pa ponudili lokalno kulinariko in vino. Tako je nastalo vzdušje, ki je bilo hkrati akademsko zahtevno in prijetno sproščeno. Udeleženi umetniki so lahko svobodno ustvarjali v veselem in udobnem okolju, odprto komunicirali z lokalnimi umetniki in javnostjo ter v prostem času uživali v edinstveni naravni pokrajini in kulturni dediščini regije.

Globoko sem hvaležen Barbi in Niku, organizatorjema Mednarodnega simpozija umetniške keramike V-ogljje, da nam je omogočil tako edinstven model in dragoceno izkušnjo mednarodne izmenjave na področju umetniške keramike. Želim, da ta dogodek še dolga leta uspešno poteka, in upam, da bom imel priložnost ponovno sodelovati.

Hvala.
Wan Liya

WAN LIYA

Council Member of the
International Academy of Ceramics
Representative of China

First of all, congratulations to the International Symposium of Ceramic Art V-ogljje on its 20th anniversary. It is by no means an easy achievement to continuously hold such an international ceramic art event for twenty editions worldwide.

I was fortunate to be invited to participate in this event in 2019, and I truly enjoyed the experience.

Unlike other international ceramic art symposia I have attended, International Symposium of Ceramic Art V-ogljje has wisely chosen a small-scale yet highly efficient organizational model. In inviting artists, they not only controlled the number of participants but also carefully considered the artists' countries and geographic distribution, fully reflecting the international spirit of the event. Barba and Niko thoughtfully designed a well-balanced schedule and program. They provided ample creative materials, equipment, and convenient working conditions, while also offering local cuisine and wine. This created an atmosphere that was both academically rigorous and pleasantly relaxed. The participating artists were able to freely create in a joyful and comfortable environment, communicate openly with local artists and the public, and, in their leisure time, appreciate the region's unique natural scenery and cultural heritage.

I am deeply grateful to the organizer of International Symposium of Ceramic Art V-ogljje for providing us with such a unique model and valuable experience in international ceramic art exchange.

I wish this event continued success for many years to come, and I hope to have the opportunity to participate in it again.

Thank you.
Wan Liya

WAN LIYA, exhibition
V-ogljje 2019, Šenčur





V-OGLJE 2008



EDITA RYDHAG



DANIELA POLZ



NEŽIKA AGNES NOVAK



V-OGLJE 2009



JOERGEN HANSEN



TOMAŠ PROLL





NIKOLAJ MAŠUKOV



ANNA MALICKA ZAMOSKA



IVAN SKUBIN



GÜNTER PRASCHAK



MEDKULTURNI TRENUTKI

V-OGLJE 2017

Kirsi Kivivirta

Profesorica umetnosti, keramičarka
Članica IAC

Julija 2017 sem imela priložnost sodelovati na dvotedenskem Mednarodnem simpoziju umetniške keramike V-ogljje, kot ena izmed povabljenih umetnic. Program vsakoletnega simpozija temelji na delu v dobro opremljenem keramičnem ateljeju, predstavitev umetnikov, izmenjavi strokovnega znanja, razpravah, ekskurzijah in končni predstavitvi nastalih del v obliki razstave. Umetniška dela se dodajo stalni zbirki umetniške keramike Muzeja Šenčur.

Iz svojega domačega mesta Helsinki sem potovala brez težav, z direktnim letom do Ljubljane. Barbo in Nika sem spoznala že prej preko Mednarodne akademije za keramiko (IAC), katere člani in organizacije se vsaki dve leti srečajo na kongresu. Zavod V-ogljje si prizadeva izboljšati ugled keramike v Sloveniji, ozaveščati o pomenu izobraževanja in kakovosti umetniških del, povezovati keramične umetnike ter promovirati njihovo prepoznavnost doma in v tujini. Ti cilji se odlično ujemajo z načeli kulturne izmenjave znotraj mednarodne mreže. Sodelovanje na simpoziju odpira nove priložnosti za umetnike in v marsičem spominja na delo umetnikov v rezidenci. Umetniki se lahko intenzivno in dolgotrajno posvetijo svojemu delu ter poglobijo odnos do vsebine svoje umetnosti. Po drugi strani, pa jim novo okolje omogoča, da se odmaknejo od ustaljenih rutin, stopijo s poznanih poti in si upajo osvežiti pogled na svojo umetnost. Umetnik spozna lokalno kulturno okolje, običaje in tradicijo. Okolje spodbuja nove ideje in vplive. Zame je čista in raznolika narava Slovenije predstavljala priložnost za delo na prostem, sprostitvev in osredotočenost. Posebej me je navdihnili veličastna gorska pokrajina, s katero smo se srečali na ekskurzijah, ter slap Peričnik, ki sem ga želela ujeti v svojem delu.

Interakcijo z drugimi umetniki štejem za enako pomembno. Vsak izmed nas deluje kot član strokovne skupnosti, ki spodbuja in deli skupno dobro. Skupinski duh pomeni mreženje z drugimi umetniki in lokalno skupnostjo. Umetniki lahko razvijajo svoje umetniško delo, preizkušajo nove tehnike in koncepte, ustvarjajo skupna dela ter prejema povratne informacije od drugih. Imela sem priložnost

sodelovati z Izraelskim umetnikom Shamai Sam Gibshom. Tudi njega so navdušile okoliške gore, skupaj pa sva ustvarila serijo krajinskih slik na glinenih ploščicah. Večina umetnikov ima svojo osebno tehniko, ki jo razvijajo več let za dosego svojih umetniških ciljev. Deljenje tihega znanja in učenje novih stvari, se dogaja skozi srečanja. Zahvala gre organizatorjem, ki skrbijo za vsakodnevne rutine. Sproščeno vzdušje je pravi luksuz.

Dejavnosti Zavoda V-ogljje izhajajo iz izjemnega navdušenja in goreče želje dveh ljudi, Barbe in Nika, da promovirata raznolikost keramike v Sloveniji. V letih delovanja sta ustvarila edinstven in živahen model delovanja, ki je znan po vsem svetu. Program temelji na njihovi aktivni vključenosti. Izjemno je, da sta ljudem omogočila delo v svojem intimnem domačem okolju. Uspelo jima je ustvariti trajnostno osnovo in pridobiti podporo lokalnih partnerjev, ki igrajo pomembno vlogo pri njihovem uspehu. Verjamem, da so vsi udeleženci in vključeni posamezniki iskreno hvaležni Barbi in Niku za njuno strast in predanost v teh 20 letih ter za njuno zvestobo poslanstvu centra.

Želim vam veliko uspeha.

CROSS CULTURAL MOMENTS V-OGLJE 2017

by Kirsi Kivivirta

Artist professor, ceramic artist
Member of IAC

In July 2017, I had the opportunity to participate in a two-week International symposium of Ceramic Art V-ogljje as one of the invited artists. The program of the annual symposium is based on working in well-equipped ceramic studio, artist presentations, professional knowledge exchange, discussions, excursions, and finally, the presentation of the resulting works in the form of an exhibition. The artworks are added to the Šenčur Museum collection.



KIRSI KIVIVIRTA

From my hometown of Helsinki, the journey went smoothly with a direct flight to Ljubljana. I had previously met Barba and Niko through the International Academy of Ceramics (IAC), whose members and member organizations meet every two years at a congress. The V-ogljje Institute aims to improve the reputation of ceramics in Slovenia, raise awareness of the importance of education and the quality of artworks, bring together ceramic artists, and promote their recognition at home and abroad. These goals fit very well with the principles of cultural exchange within the international network.

The collaboration during the symposium opens new opportunities for artists and is in many ways reminiscent of working as an artist-in-residence. Artists can focus on their own work intensively and for long periods of time, thereby deepening their relationship with the content of their art. On the other hand, in a new environment, they can break away from familiar routines, stray off the beaten track, and dare to renew their perspective on their art. The artist gets to know the local cultural environment, customs, and traditions. The environment also generates new ideas and influences. For me Slovenia's clean and diverse nature provided an opportunity to work outdoors, relax, and concentrate. I was particularly inspired by the lofty mountain scenery we encountered on our excursions and the Peričnik waterfall, which I wanted to capture in my work.

I consider interaction with other artists to be equally important. Each of us acts as a member of our professional community, promoting and sharing the common good. Community spirit means networking with other artists and with the local community. Artists can develop their own artistic work, try out new techniques and concepts, create joint works, and receive feedback from others. I had the opportunity to work with Shamai Sam Gibsh. He was also impressed by the surrounding mountains, and together we created a series of landscape paintings on clay tiles. Most artists have their own personal technique, which they have developed over many years to serve their artistic goals. Sharing tacit knowledge and learning new things happen through encounters. Thanks go to the organizers who take care of the daily routines. A relaxed atmosphere is a luxury.

V-ogljje's activities stem from the enormous enthusiasm and burning desire of two people, Barba and Niko, to promote the diversity of ceramics in Slovenia. Over the years, they have created a unique and vibrant operating model that is known around the world. The program is based on their active involvement. What is exceptional is that they have allowed people to come and work in their own intimate home environments. They have succeeded in creating a sustainable foundation and have gained the support of local partners, who play an important role in their success. I believe all participants and people involved so far are truly grateful to Barba and Niko for their passion and commitment throughout these 20 years, and for their dedication to the center's mission.

Wishing you success
Kirsi Kivivirta



KIRSI KIVIVIRTA



ANNETTE SCHWARTE



KLAVDIJ TUTTA



JENNY MENDES



JON PACINI



THEODORA CHORAFAS



NIKOLAJ MAŠUKOV



ENSAR TACYILDIZ



DANI ŽBONTAR
Foto: MITJA LIČAR



PETERIS MARTINSONS
Foto: MITJA LIČAR



V-OGLJE 2012



HRVOJE DUMANČIĆ



RUTHANNE TUDBALL



BISERKA KOMAC



LJUBICA KNEŽEVIĆ
Foto: MITJA LIČAR

V-OGLJE – KO GLINA POSTANE UNIVERZALNI DISKURZ UMETNOSTI

Dr. um. Ljubica Knežević,

redna profesorica, Oddelek za keramiko, Fakulteta za uporabne umetnosti, Univerza umetnosti v Beogradu, Srbija; Štipeđistka japonske vlade, Tajimi City Pottery Design and Technical Center (Ishoken); Članica Mednarodne akademije za keramiko (IAC/AIC) od leta 2011



Imela sem privilegij sodelovati na tem izjemnem simpoziju in z velikim občudovanjem spremljam njegov razvoj. Kar naredi Zavod V-ogljje resnično izjemno, je dejstvo, da je nastal iz nesebičnega dela, predanosti in ustvarjalne vizije dveh umetnikov – Barbe in Nika Štembergar Zupan. Njuna preudarna izbira vodilnih umetnikov z vsega sveta je ustvarila dogodek, ki presega tradicionalna umetniška srečanja in ga spreminja v strokovno institucijo.

Posebej izstopa skrbno oblikovana zbirka, ki danes predstavlja eno najpomembnejših pričevanj sodobne keramične umetnosti. Prepoznavnost Zavoda V-ogljje, potrjena z njegovim članstvom v IAC-AIC in povezavo z Muzejem Ariana v Ženevi, je rezultat večletnega predanega dela, profesionalnosti in globoke zavezanosti umetnosti.

Barba in Niko neprestano delujeta v smeri promocije in popularizacije keramike, organizirata potujoče razstave ter predstavljata simpozij v prestižnih galerijah in muzejih. Zahvaljujoč njunim prizadevanjem in platformi, ki sta jo ustvarila, je sodobna slovenska keramika pridobila vidno mesto ob institucijah, kot sta ALUO in UNICUM, ter si zagotovila pomembno vlogo na mednarodnem prizorišču.

Zame Zavod V-ogljje predstavlja mnogo več kot simpozij – je prostor srečevanj, odprtega dialoga in ustvarjalne energije. Vsaka delavnica, vsaka peč, napolnjena z novimi oblikami, vsak pogovor pušča neizbrisen pečat v umetniški praksi. Lahko s ponosom rečem, da je V-ogljje postal simbol odličnosti, skupnosti in pristne ljubezni do keramične umetnosti.

Iskreno jim čestitam ob 20-letnem neprecenljivem prispevku k svetu keramične umetnosti in želim Zavodu V-ogljje nadaljnji navdih za generacije umetnikov po vsem svetu.

V-OGLJE – WHEN CLAY BECOMES THE UNIVERSAL DISCOURSE OF ART

by Ljubica Knežević

DA Ljubica Knežević, Full Professor

Department of Ceramics, Faculty of Applied Arts, University of Arts in Belgrade, Serbia; Bunka-cho Trainee, Tajimi City Pottery Design and Technical Center (Ishoken); Japanese Government Scholarship holder; Member of the International Academy of Ceramics (IAC/AIC) since 2011

I had the privilege of participating in this extraordinary symposium, and I follow its development with great admiration. What makes V-ogljje truly exceptional is that it was born out of the selfless work, dedication, and creative vision of two artists – Barba and Niko Štembergar Zupan. Their discerning selection of leading artists from around the world has created an event that transcends traditional artistic gatherings, transforming it into a professional institution.

What is particularly striking is the carefully built collection, which today stands as one of the most significant testimonies of contemporary ceramic art. V-ogljje's recognition, confirmed by its membership in IAC-AIC and its connection with the Ariana Museum in Geneva, is the result of years of dedicated work, professionalism, and a profound commitment to art.

Barba and Niko continuously work to promote and popularize ceramics, organizing traveling exhibitions and presenting the symposium in prestigious galleries and museums. Thanks to their efforts and the platform they have created, contemporary Slovenian ceramics has secured a visible position alongside institutions such as ALUO and UNICUM, gaining a prominent place on the international stage.

For me, V-ogljje is much more than a symposium – it is a space for encounters, open dialogue, and creative energy. Every workshop, every kiln filled with new forms, every discussion, leaves an indelible mark on artistic practice. I can proudly say that V-ogljje has become a symbol of excellence, community, and genuine love for the art of ceramics.

I congratulate them on 20 years of invaluable contribution to the world of ceramic art and wish V-ogljje continued inspiration for generations of artists worldwide.

LJUBICA KNEŽEVIĆ
V-OGLJE 2012





ANNA MALICKA ZAMORSKA & GUNTHER PRASCHAK



STEVE MATTISON, FRED OLSON, NIKO ZUPAN



ROLANDO GIOVANNINI



VLADIMIR LEBEN

Foto: KATJA BIDOVEC & ARNE HODALIČ



THEODORA CHORAFAS

Foto: KATJA BIDOVEC & ARNE HODALIČ



ANNA MALICKA ZAMORSKA



V-UGLJE 2014



GRAINNE WATTS



V-UGLJE 2013



NIKO ZUPAN
Foto: BORUT SLUGA





EDITA RYDHAG



WAN LIYA



HAYASHI KAKU



DANI ŽBONTAR
keramičarka, članica IAC

Niko Zupan in Barba Štemberger Zupan sta v letošnjem letu organizirala jubilejni, 20. Mednarodni simpozij umetniške keramike V- oglje. Zaradi njunega dela je bila keramika v Sloveniji postavljena ob bok drugim umetniškim disciplinam, pridobila je širše občinstvo ter spoštovanje stroke doma in v tujini. Njuno delo ni bilo usmerjeno le v lastno ustvarjanje, temveč predvsem v skupno dobrobit keramične skupnosti; v izmenjavo idej in spodbujanje mladih umetnikov. Tudi sama sta posredno pridobila izjemno znanje in izkušnje ter ustvarila mostove med različnimi generacijami ustvarjalcev. V vseh teh dvajsetih letih simpozijev sta z izjemnim izborom svetovno uveljavljenih keramikov njihovo znanje predstavila slovenskim keramikom. S svojo predanostjo sta omogočila, da je Slovenija postala še bolj prepoznavna na mednarodnem zemljevidu sodobne keramike. V prizadevanju za uresničevanje njune vizije nista mislila le nase, temveč na prihodnost in napredek keramike. Njuna pot je navdih vsem, ki se zavedamo, da umetnost presega meje posameznika in da je prava vrednost v sodelovanju, v skupnosti ter v prenašanju znanja na prihodnje rodove.

Zato jima ob tej obletnici izrekam iskrene čestitke in globoko zahvalo za vse, kar sta naredila za slovensko keramiko.



DANI ŽBONTAR

DANI ŽBONTAR

Ceramic artist, IAC member

Niko Zupan and Barba Štemberger Zupan organized the 20th anniversary edition of the International Symposium of Ceramic Art V-ogljje this year. Thanks to their work, ceramics in Slovenia has been elevated alongside other artistic disciplines, gaining a broader audience and earning respect both at home and abroad. Their efforts were not focused solely on their own artistic creation, but primarily on the collective well-being of the ceramic community, on the exchange of ideas and the encouragement of young artists. Through this, they themselves gained exceptional knowledge and experience, and built bridges between different generations of creators. Over the past twenty years of symposiums, they have introduced Slovenian ceramicists to the expertise of internationally renowned artists through their outstanding selection. Their dedication has helped Slovenia become more visible on the international map of contemporary ceramics.

In striving to realize their vision, they did not think only of themselves, but of the future and progress of ceramics. Their journey is an inspiration to all of us who understand that art transcends the boundaries of the individual, and that its true value lies in collaboration, community, and the transmission of knowledge to future generations. On this anniversary, I extend my heartfelt congratulations and deep gratitude for all they have done for Slovenian ceramics.



DANI ŽBONTAR



BARBA ŠTEMBERGAR ZUPAN



MARTIN McWILLIAM
Foto: ANŽE VRABL



SEVIM CIZER



SLAVICA BENKO



SOFIJA BUNARDŽIĆ



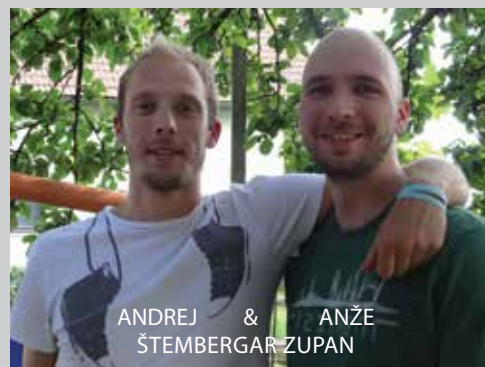
MARTIN McWILLIAM



V-UGLJE 2013



LAURA NOVAK



ANDREJ & ANŽE
ŠTEMBERGAR ZUPAN





STEVE HILTON



ROBERT LAWARRE



NIKOLAJ MAŠUKOV



GREG DALY



**MEDNARODNI SIMPOZIJ UMETNIŠKE
KERAMIKE V-OGLJE
GLOBOKA IZKUŠNJA V SLOVENIJI
Jon Pacini in T. Robert Pacini**

Mednarodni simpozij umetniške keramike V-ogljje, ki poteka v Šenčurju v Sloveniji, ostaja ena najbolj vplivnih in izpolnjujočih umetniških izkušenj, v kateri sva imela čast sodelovati.

Leta 2018 sva bila Jon in jaz povabljeni kot gostujoča umetnika, da se udeleživa tega mednarodno priznanega projekta. Že ob prihodu naju je očarala osupljiva lepota slovenske pokrajine, velikodušnost najinih gostiteljev in organizatorjev Nika in Barbe Štemberger Zupan ter topla gostoljubnost vseh, ki sva jih srečala.

V mirni vasici blizu Kranja je okolje nudilo navdihujoč prostor za ustvarjalno raziskovanje. Popolnoma sva se posvetila delu z glino, obkrožena z umetniki z vsega sveta. Organizatorji so nas popeljali na ogled lokalnih zgodovinskih in slikovitih krajev, kjer smo okušali tradicionalno kulinariko in preizkušali okuse iz Slovenije ter tudi iz sosednje Avstrije in Italije. Med nepozabnimi izleti sta bila obisk ikoničnega Blejskega jezera in osupljive Postojnske jame.

Najina nastanitev v očarljivem lokalnem penzionu je bila udobna in mirna, kar je še dodatno prispevalo k občutku spokojnosti in navdiha, ki je zaznamoval celotno izkušnjo. Studijski prostori so bili odlični – popolnoma opremljeni z obilico gline, orodij in peči, kar nama je omogočilo, da sva se osredotočila na svoje delo. Imela sva priložnost spoznati tradicionalne slovenske keramične tehnike od Barbe, medtem ko nama je Niko strokovno svetoval glede opreme in peči. Spodbujalo se je deljenje znanja in metod med umetniki, kar je okrepilo pomen simpozija V-ogljje kot pomembnega prispevka k svetovni keramični skupnosti.

Vsak umetnik, ki ima srečo, da je izbran in povabljen na mednarodni simpozij V-ogljje, naj to šteje kot privilegij. Kombinacija aktivnega vključevanja v lokalno kulturo, umetniške izmenjave in naravne lepote, naredi ta simpozij ne le pomembno strokovno priložnost, temveč tudi globoko obogatitev na osebni ravni.

Globoko naju je ganila ta izkušnja in se veseliva ponovnega obiska ter preživljanja časa v Sloveniji.

**INTERNATIONAL SYMPOSIUM OF CERAMIC
ART V-OGLJE
A PROFOUND EXPERIENCE IN SLOVENIA
by Jon Pacini and T. Robert Pacini**

V-ogljje, the International Symposium of Ceramic Art held in Šenčur, Slovenia, remains one of the most impactful and fulfilling artistic endeavors we've ever had the honor to participate in.

In 2018, Jon and I were invited as visiting artists to take part in this internationally recognized program. From the moment we arrived, we were struck by the breathtaking beauty of the Slovenian landscape, the generosity of our hosts and organizers Niko and Barba Štemberger Zupan and the warm hospitality extended to us by everyone we met.

Nestled in a quiet village near Kranj, the setting provided an inspiring environment for creative exploration. We immersed ourselves in our clay work, surrounded by artists from around the world. The organizers took us on tours of local historic and scenic sites, where we tasted traditional cuisine and sampled flavors from Slovenia and also from neighboring Austria and Italy. Memorable excursions included visits to the iconic Lake Bled and the awe-inspiring Postojna Cave.

Our accommodations at a charming local bed and breakfast were both comfortable and peaceful, adding to the overall sense of calm and inspiration that defined the experience. The studio facilities were excellent, fully equipped with an abundance of clay, tools, and kilns, making it easy to focus on our craft. We had the opportunity to learn about traditional Slovenian ceramic techniques from Barba and Niko provided expert guidance with equipment and kilns. Sharing and exchange of knowledge and methods with fellow artists was encouraged. This spirit of collaboration helped reinforce the importance of V-ogljje as a meaningful contributor to the global ceramic's community.

Any artist fortunate enough to be selected for International Symposium of Ceramic Art V-ogljje should consider it a privilege. The combination of cultural immersion, artistic exchange, and natural beauty makes this symposium not only a significant professional opportunity but also a deeply enriching personal journey.

We were deeply moved by our experience and look forward to returning and spending time in Slovenia.





TJOK DESSAUGE



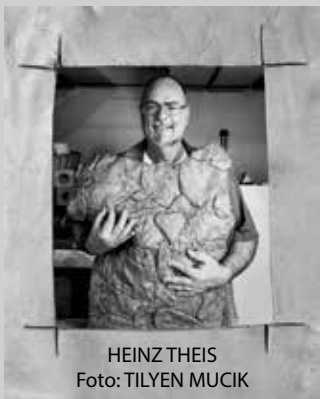
NIKA STUPICA



LJUBICA KNEŽEVIĆ



T. ROBERT PACINI



HEINZ THEIS
Foto: TILYEN MUCIK



KIRSI KIVIVITRA
Foto: CLAUDI SOVRE MIKELJ



STEVE MATTISON



V-OGLJE 2016



PETRA BOLE



ALEŠ PERIČ MOČNIK



BARBA ŠTEMBERGAR ZUPAN



MARTIN MINDERMANN





PETERIS MARTINSONS



A. CUNEYTER



ČESTITKE, ČESTITKE, ČESTITKE!

Eugenia Loginova, Akademija za umetnost Latvije

Ta simpozij je bil nedvomno ena najlepših umetniških pustolovščin v najinem življenju! Leta 2022 sva se ga udeležila z možem Anatolijem Borodkinom in zelo sva hvaležna veselju za to čudovito priložnost.

Zdi se nama, da se veliko življenjskih dogodkov zgodi po naključju. Vendar pa so nekateri filozofi potrdili, da se nič ne zgodi po naključju in da se vse odvija po določenih zakonitostih, ki jih morda ne poznamo.

Z velikim veseljem sva odkrila Center keramike V-ogljje in njihov takratni projekt izdelave dekorativnih keramičnih plošč v objavi na Facebooku, ki ga je delila Monika Gass, cenjena nemška umetnostna zgodovinarica. Bila sva navdušena nad možnostjo sodelovanja! Naslednji korak je bilo povabilo k udeležbi na tem simpoziju! Ta nepozaben dogodek sta organizirala Niko in Barba Štemberger Zupan, družina nadarjenih keramikov in člana Mednarodne akademije za keramiko (IAC).

Sta srce in duša simpozija, saj sta z nami delila svojo toplino in prijaznost ter nas napolnila z emocionalno in intelektualno energijo. Že od prvega dne smo v tej majhni, prijazni skupini občutili družinsko vzdušje. Program je bil raznolik in poln dogodkov, vključno z delavnicami, razpravami, konferencami, razstavami, koncerti in izleti. S skupnim delom in sproščanjem smo stkali nova prijateljstva in spoznali čudovito Slovenijo, ki je bila za naju pravo odkritje in je prinesla nove pozitivne občutke in vtise.

Z več kot 20-letnimi izkušnjami pri organizaciji simpozijev in več kot 300 udeleženci lahko z gotovostjo rečemo, da je ta simpozij kot mednarodna univerza keramike, kjer umetniki delijo svoje izkušnje in pridobivajo novo znanje. Zahvaljujoč pobudi Nika in Barbe je bila zbrana impresivna mednarodna zbirka keramike, ustanovljen pa je bil tudi prvi in edini Muzej keramike v Sloveniji.

Ko pogledamo nazaj, je jasno, da je bilo opravljeno izjemno delo, ki se mora vsekakor nadaljevati!

Kot je Gaj Julij Cezar lepo povedal: »Stvari se zdijo veliko večje od daleč kot od blizu!«



EUGENIA LOGINOVA

CONGRATULATIONS, CONGRATULATIONS, CONGRATULATIONS!

by **Eugenia Loginova**

Art Academy of Latvia

This symposium has undoubtedly been one of the most beautiful artistic adventures of our lives! In 2022, my husband, Anatoli Borodkin, and I participated in it, and we are very grateful to the universe for this wonderful opportunity.

It seems to us that many of life's events occur by chance. However, some philosophers have suggested that nothing happens by chance, and that everything happens according to certain laws of which we may not be aware.

We were delighted to discover the V-ogljje Art Centre and the V-ogljje Decorative Ceramic Tile Project in a Facebook post by Monika Gass, a respected German art historian. We were so excited to get involved! The next step was an invitation to participate in this symposium! This unforgettable event was organised by Niko and Barba Štemberger Zupan, a family of talented ceramists and members of the IAC (International Academy of Ceramics).

They are the heart and soul of the symposium, sharing their warmth and friendliness and energising us all with emotional and intellectual energy. From the very first day, we felt a familial atmosphere within this small, friendly group. The programme was diverse and packed with events, including workshops, discussions, conferences, exhibitions, concerts and excursions. By working and relaxing together, we made new friends and got to know beautiful Slovenia, which was a real discovery for us and brought new positive emotions and impressions.



ANATOLIY BORODKIN

With more than 20 years' experience of organising symposiums and hosting over 300 participants, it is fair to say that this symposium is as an international university of ceramics where artists share their experience and gain new knowledge. Thanks to Niko and Barba's initiative, an impressive international collection of ceramics has been gathered, and the first and only Museum of Ceramics in Slovenia has been established.

Looking back, it is clear that a tremendous amount of work has been accomplished, and this must definitely continue!

As Gaius Julius Caesar aptly said: 'Things seem much bigger from a distance than they do up close!'



BARBA ŠTEMBERGAR ZUPAN
Foto: AJDA ZUPAN



ROBERT LAWARRE III.



V-OGLJE 2019



DARIJA LOVŠIN



LUČKA KOŠČAK



LIVARTIS



CAT TRAEEN



MAJA LUBI



IFIGENIJA SIMONVIĆ



KLAUDIJA KOŠENINA



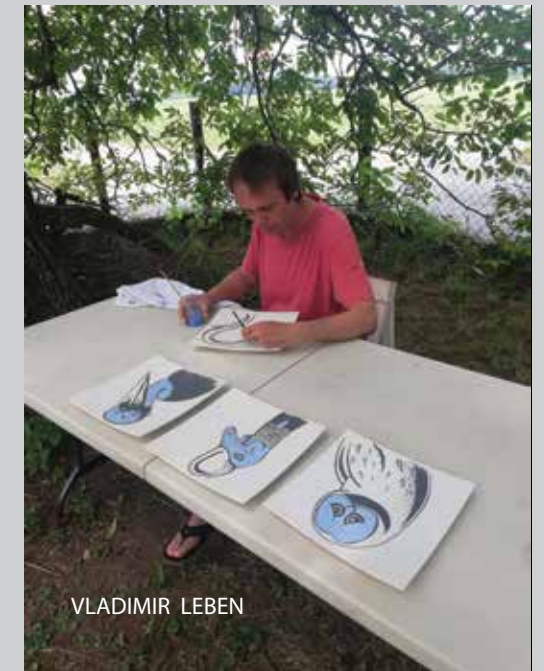
MIRAN PENGAL



V-OGLJE 2018



WAN LIYA
Foto: LARA ŽITKO



VLADIMIR LEBEN



TJOK DESSAUVAGE



WAN LIYA



MARTIN MINDERMANN



MARTIN McWILLIAM



MARWA ZAKARIA

Dr. keramičnega oblikovanja
Fakulteta za uporabne umetnosti
Univerza Helwan, Kairo, Egipt

Izjemno sem počaščena, da lahko prispevam svoje razmišljanje ob izdaji kataloga ob 20. obletnici Mednarodnega simpozija umetniške keramike V-ogljje. Imela sem privilegij sodelovati na tem izjemnem simpoziju v zahtevnem obdobju pandemije, ko organizacija takšnega dogodka ni bila niti najmanj enostavna.

Kljub izzivom, ki jih je prinesla pandemija, je bil simpozij organiziran z izjemno predanostjo in toplino, kar je ustvarilo vzdušje, ki je bilo navdihujoče in globoko človeško.

Mednarodni Simpozij umetniške keramike V-ogljje je po mojem mnenju eden najpomembnejših mednarodnih dogodkov na področju keramike in sodobne umetnosti. Njegova moč ne izvira le iz umetniške odličnosti, ki jo spodbuja, temveč tudi iz edinstvenega duha skupnosti in skrbi, ki ga obdaja. To je zasluga neomajnega truda Barbe in Nika, katerih vizija in predanost poskrbita, da se vsak udeleženec počuti resnično kot doma. Zame nista le čudovita organizatorja, temveč prava prijatelja in sorodnika po duši.

Hvaležna sem, da sem bila del te čudovite izkušnje, in iskreno si želim, da bi simpozij še naprej uspešno živel in trajal. Upam, da se bom lahko v prihodnosti znova vrnila ter ponovno delila njegov duh in ustvarjalnost.

MARWA ZAKARIA

PhD in Ceramic Design, Faculty of Applied Arts
Helwan University, Cairo, Egypt

I am deeply honored to contribute my reflections on the occasion of the publication of the catalogue marking the 20th anniversary of the International Symposium of Ceramic Art V-ogljje. I had the privilege of participating in this remarkable symposium during the challenging time of the pandemic, when organizing such an event was not easy at all. Despite the challenges of the pandemic, the symposium was organized with remarkable dedication and warmth, creating an atmosphere that was both inspiring and deeply human.

V-ogljje is, in my view, one of the most important international events in the field of ceramics and contemporary art. Its strength lies not only in the artistic excellence it fosters but also in the unique spirit of community and care that surrounds it. This is thanks to the tireless efforts of Barbara and Niko, whose vision and devotion make every participant feel truly at home. For me, they are not just wonderful organizers but true friends and siblings.

I am grateful to have been part of this beautiful experience, and I sincerely wish for the symposium's continued success and longevity. I hope to return again in the future to share in its spirit and creativity once more.



IVANA PETAN



V-UGLJE 2020



TOMAŽ ŠEBREK
Foto: ANŽE GRABELJŠEK



MARUŠA MAZEJ





LISE ZABELLI



MARWA ZAKARIA
Foto: IZA ŠTRUMBELJ OBLAK



LISE ZABELLI



V-OGLJE 2021



MARWA ZAKARIA



DANIJELA PIČULJAN
keramičarka, članica IAC/AIC

Zame je simpozij V-ogljje veliko več kot zgolj strokovno srečanje keramikov – je prostor, kjer sem začutila toplino, skrb in pristno ljubezen do keramike. Barba in Niko Štemberger Zupan sta ustvarila okolje, v katerem je družinsko vzdušje prisotno v vsakem pogovoru, vsakem skupnem trenutku in vsaki gesti gostoljubja. Še posebej sem cenila srečanje z lokalno skupnostjo in izmenjavo izkušenj z drugimi umetniki, saj so mi ta srečanja poglobila umetniško perspektivo in odprla nove obzorja. Povabilo na simpozij je bilo zame čast in osebno veselje – priložnost, da sodelujem v Barbini viziji povezovanja keramikov z vsega sveta.

Dvajset let simpozija priča o predanosti, skupnosti in ustvarjalni energiji, ki navdihuje vse udeležence. Biti del te zgodbe je darilo in privilegij, prijateljstva, ki so se oblikovala, pa ostajajo dragocen zaklad, ki bogati tako mojo umetniško kot osebno pot.

DANIJELA PIČULJAN
Ceramic artist, IAC/AIC member

For me, the V-ogljje Symposium has been much more than a professional gathering of ceramists – it is a place where I felt warmth, care, and a true love for ceramics. Barba and Niko Zupan have created an environment where a family-like atmosphere is present in every conversation, every shared moment, and every gesture of hospitality. I especially valued meeting the local community and sharing experiences with fellow artists, as these encounters deepened my own artistic perspective and opened new horizons. Being invited to the symposium was both an honor and a personal joy – an opportunity to take part in Barba's vision of bringing together ceramists from around the world.

Twenty years of the symposium bear witness to dedication, community, and the creative energy that inspires everyone who participates. Being part of this story feels like a gift and a privilege, and the friendships that have formed remain forever a great treasure, enriching both my artistic and personal journey.

DANIJELA PIČULJAN
V-OGLJE 2023



A. CUNEYT ER
Foto: NINA ŽNIDERŠIČ



V-OGLJE 2022



BOJANA RISTEVSKI MLAKER



VERONIKA DIETZ



ZENO SINGER



GREG DALY
Foto: ELA ZDEŠAR



NIKOLAJ MAŠUKOV
Foto: GREGA STAMENOVIC



HANA KARIM



SNJEŽANA POKOS VUJEC



V-OGLJE 2023



V-OGLJE 2024





NIKO ZUPAN



NIKO ZUPAN



BARBA ŠTEMBERGAR ZUPAN



NIKO ZUPAN

MEDNARODNI
SIMPOZIJ
UMETNIŠKE
KERAMIKE
V-UGLJE
2025

20.

INTERNATIONAL
SYMPOSIUM OF
CERAMIC ART
V-UGLJE 2025



20. MEDNARODNI SIMPOZIJ
UMETNIŠKE KERAMIKE V-UGLJE 2025
Barba Štemberger Zupan

Mednarodni simpozij umetniške keramike V-uglje je postal prepoznaven prostor umetniškega ustvarjanja, ki se razteza v široko polje osebnih, strokovnih in prijateljskih vezi. Mislim, da lahko s ponosom zapišem, da je simpozij nama z Nikom pomagal pri osebni rasti in preko njega širila zavest, da je keramika polnovredna umetniška zvrst, krepila sva njeno prepoznavnost in pomen v družbi.

Umetnost je dragocenost, ki presega materialno. V sebi nosi moč, da odpira pogled, prebuja čut za lepoto, gradi mostove med ljudmi in hrani duha s svojo lepoto. V času, ko se soočamo z mnogimi izzivi, je prav umetnost tista, ki nas uči poslušati tišino, spoštovati različnost in prepoznavati bogastvo ustvarjalnosti, ki se skriva v rokah in mislih ljudi. Simpozij je bil in ostaja prostor, kjer se to uresničuje v praksi. Udeleženci prihajajo iz različnih kulturnih in geografskih okolij, kar omogoča bogat preplet izkušenj, tehnik dela in estetik. V štirinajstih dneh ustvarjanja umetniki uporabljajo različne glin, različne tehnike dela, izražanja, ustvarjajo pa se tudi zanimivi dialogi. Dragoceni so tudi trenutki izven ateljeja. Podjetje Livartis družine Kamšek nam omogoča, da ustvarimo manjše delo v bronu. Opravimo tudi dva celodnevna izleta po Sloveniji, ob skupni mizi uživamo različne dobrote, spomine pa si napolnimo z osebnimi predstavitvami udeležencev in gostov simpozija... Obiščejo nas kolegi keramiki, ljubitelji umetnosti, sosedge. Klepeti se pretakajo v nova prijateljstva in sodelovanja.

Sodelovanje s fotografom Arnejem Hodaličem in z njegovim izborom mladih fotografov je izjemno. Ustvarili so izjemen opus umetniških portretnih fotografij, ki bogati zbirko keramike, in z njimi se je oblikovala nova celota. To je dokaz, kako pomembno je sodelovanje, povezovanje in prepletanje umetniških zvrsti, pri čemer vsaka spoštuje svojo stroko. Če uporabim eno svojo staro misel: »Če smo skupaj, je celota večja.«

Letošnji udeleženci in gostje simpozija V-ogljje smo bili: MARIA GESZLER GRAZULY iz Madžarske, LIA BAGRATIONI iz Gruzije, JOHN DALY iz Avstralije, ALBERT MESNER iz Avstrije, GAL TIČ, BARBA ŠTEMBERGAR ZUPAN in NIKO ZUPAN. Kot gostje pa so sodelovali ANDREJA SRNA, NIKOLAJ MAŠUKOV, KLAUDIJA KOŠENINA, URŠKA ALJANČIČ ter IVAN SKUBIN, vsi iz Slovenije, slikarka JELENA GLOGOVAC SAVIČ iz Bosne in Hercegovine ter fotograf JURE HORVAT. Likovno kritiko smo pripravili Ifigenija Simonovič, Barba in Niko Štembergar Zupan.

Želimo, da bi v katalogu začutili utrip simpozija in uživali v končnih delih sodelujočih avtorjev.

**20TH INTERNATIONAL SYMPOSIUM
OF CERAMIC ART V-UGLJE, 2025**
by **Barba Štembergar Zupan**

The International Symposium of Ceramic Art V-ogljje has become a recognized space of artistic creation, including a broad field of personal, professional, and friendly connections. I can proudly say that the symposium has helped Niko and me grow personally, and through it, we have spread awareness that ceramics is a fully-fledged art form, strengthening its recognition and importance in society.

Art is a treasure that transcends the material. It carries within it the power to open minds, awaken a sense of beauty, build bridges between people, and nourish the spirit through its grace. In times when we face many challenges, it is art that teaches us to listen to silence, respect diversity, and recognize the richness of creativity that lies in the hands and minds of people. The symposium has been (and remains) a space where this is realized in practice. Participants come from diverse cultural and geographical backgrounds, enabling a rich interweaving of experiences, working techniques, and aesthetics. During the fourteen days of creation, artists use various clays, methods of work, and forms of expression, sparking fascinating dialogues ... Precious are also the moments beyond the studio. The Livartis company, run by the Kamšek family, enables us to create small bronze works. We take two full-day excursions around Slovenia, enjoy delicious meals together, and fill our memories with personal presentations by participants and guests of the symposium. We are visited by fellow ceramicists, art lovers, neighbors ... Conversations flow into new friendships and collaborations.

The collaboration with photographer Arne Hodalič and his selection of young photographers is exceptional. They have created an outstanding body of artistic portrait photography that enriches the ceramics collection and forms a new whole. This is proof of how important collaboration, connection, and the intertwining of artistic disciplines are, each respecting its own craft.

To borrow one of my old thoughts: "Together, the whole is greater."

This year's participants and guests of the V-ogljje Symposium are: MARIA GESZLER GRAZULY from Hungary, LIA BAGRATIONI from Georgia, JOHN DALY from Australia, ALBERT MESNER from Austria, GAL TIČ, BARBA ŠTEMBERGAR ZUPAN, and NIKO ZUPAN. Guest contributors include ANDREJA SRNA, NIKOLAJ MAŠUKOV, KLAUDIJA KOŠENINA, URŠKA ALJANČIČ, and IVAN SKUBIN, all from Slovenia, painter JELENA GLOGOVAC SAVIČ from Bosnia and Herzegovina and photographer JURE HORVAT. The art critique was prepared by Ifigenija Simonovič, Barba and Niko Štembergar Zupan.

We hope that the catalogue captures the spirit of the symposium and that you enjoy the final works of the participating artists.



GAL TIČ



ALBERT MESNER



GAL TIČ



MARIA GESZLER GRAZULY

Maria Geszler Grazuly je ena najvidnejših ustvarjalk v svetu keramike. Trdno se je uveljavila v svetovnem prostoru sodobne, umetniške keramike. Njena umetniška pot temelji na neomajni predanosti delu, sistematičnemu raziskovanju in subtilni občutljivosti za material in simbolno sporočilnost. V svojih delih razkriva globoko razumevanje keramičnega medija, od tehnične zahtevnosti porcelana in visoko žgane gline, do njihove simbolne in zgodovinske razsežnosti. Posebna odlika njenega opusa je sitotisk na keramiko, pri katerem vztrajno razvija lasten izraz. Sama izdeluje sita, pripravlja barvne mešanice in oblikuje motive, ki jih tiska na surove površine, ki jih kasneje sestavlja v celoto. V teh odtisih se srečujejo cvetni elementi, notni zapisi in fragmenti industrijskih

objektov, kar ustvarja presenetljive kombinacije med liriko in spominom na industrijsko krajino. Vzorci niso zgolj dekorativni, postanejo pisava avtorice, ki vnaša pripoved v vsako njeno delo.

Na simpoziju V-ogljje je ustvarila serijo keramičnih čolnov. Ti so subtilne metafore poti, spomina in prehajanja. Njihove elegantne podolgovate oblike delujejo kot prostori za zgodbe in premišljevanja. Površine čolnov, obogatene s sitotiskanimi vzorci ustvarjajo razpoloženje, ki združuje osebno poetiko in širše kulturne reference. Ta dela pričajo o njeni sposobnosti, da tehnično zahtevne postopke izvede do popolnosti.

Drugi tematski sklop njenega tokratnega ustvarjanja so keramične stenske tapete. Gre za prostorske kompozicije, ki tapeto spremenijo v površino, prepojeno s pomenom. Saj re-interpretirajo tradicionalni ornament kot sodoben likovni zapis. Cvetovi se preobrazijo v subtilne sledove narave, note v zvočne odmeve, industrijski drobci pa v spomine delavnega okolja. Zasnova teh kompozicij ustvarja dialog med redom in variacijo, med otipljivo strukturo materiala in mentalnimi podobami, ki jih vzorci prikličejo.

Marija v svojem opusu razkriva občutljivo ravnovesje med materialom in vzorcem. S svojo odprtostjo do procesa gradi most med ustvarjalcem in gledalcem, keramiko pa uveljavlja kot sodoben likoven jezik. V njenih delih se zrcalijo poti, spomini in razmerje človeka do materialnega in kulturnega sveta.

ALBERT MESNER

Umetnikovo delo v keramičnih ploščah izšamotirane gline predstavlja izjemen primer premišljenega, konceptualnega pristopa k sodobni keramiki, kjer se tehnična dovršenost prepleta z globoko čustveno in družbeno vsebino. Plošče, s silhuetami množic človeških figur, navidezno anonimnih in brez obrazov, delujejo hkrati kot intimna in kolektivna pričevanja o človeškem stanju. Barvna paleta, pridobljena z žganjem v raku tehniki, je zamolkla, a izrazito sugestivna- vsak odtenek nosi težo zgodovine trpljenja in tihe introspektivne refleksije.

Ena od značilnosti umetnikovega opusa je upodobitev stavb, mestnih prizorov in arhitekturnih fragmentov, prikazanih kot ruševine ali opustošena okolja. Te prizore oblikuje odsotnost ljudi ali drugih naravnih simbolov življenja. Ruševine postanejo metafora kolektivne izgube, ranljivosti človeških skupnosti in prehodnosti civilizacij. V tem okviru se gledalec sooča s tiho pripovedjo o zgodovinskih in družbenih pretresih.

Posebno poglavje v umetnikovem ustvarjanju predstavljajo človeške figure v manjšem formatu. Te so upodobljene s sklonjenimi glavami, brez izraza na obrazu, z malim kovčkom v roki ali z otrokom v naročju, kar vzbuja neposreden občutek begunstva, pregnanstva in hrepenenja po varnosti. Žganje v tehniki obvara obarva površino v zemeljskih tonih, ki poudarja ranljivost. Figurativni sklop tako simbolizira iskanje pripadnosti, zaščite in duhovne varnosti v svetu, ki je vse pogosteje nepredvidljiv, krut in brez zgodovinskega spomina.

Umetnikova dela odlikuje izjemna natančnost in premišljena kompozicija. Plošče niso le vizualni artefakti, temveč delujejo kot aktivni mediatorji med gledalcem in človeškimi temami. Delujejo hkrati kot dokument časa in prostor za refleksijo, kjer se prepletata zgodovinska travma in upanje po boljši prihodnosti.

Umetnik skozi keramiko izrazi občutke, ki jih besede težko ujamejo- empatijo, sočutje, skrb za skupnost in željo po medsebojnem razumevanju. Čeprav so prizori prepojeni z motivi opustošenja, begunstva in izgube, se v figurah skriva tudi tiho upanje in vizija zdrave, povezane skupnosti. Ambivalenca med izgubo in upanjem daje njegovemu delu posebno moč in čustveno resonanco.



LIA BAGRATIONI

Umetnica v svojem ustvarjanju posega po raznolikih vrstah gline, ki jih pogosto kombinira, da bi dosegla kontraste in prehode. Njene skulpture učinkujejo kot fosilizirani ostanki časa- kot da so nekoč živi predmeti, ki so se zaradi nekega pretresa zrušili in otrpnili. Ustvarja prehode med različnimi strukturami in teksturami ter daje skulpturam plastovit značaj. Končni rezultat je vedno žgan na visoki temperaturi, kar objektom podeljuje lastnosti kamenine- trdnost, dokončnost in trajnost, ki pa se ob nenavadnemu dogodku ali pretresu lahko sesuje.



Skulpture so formalno zasnovane kot ustvarjalni fragmenti: porušeni objekti in nakopičene cevi se prepletajo v hibridne oblike, ki nihajo med organskim in umetnim. Ta dvojnost odpira polje interpretacij: na eni strani lahko zaznamo strukture, ki spominjajo na skeletne ostanke, fosile in ruševine, na drugi pa simbole sodobnega časa, zaznamovanega s prepletenostjo tehnologije, industrije in narave.

Predstavlja tudi motiv sfinge, ki je v umetniški interpretaciji reinterpretiran

kot opozorilo, ne več kot simbol moči in večnosti. Sfinga tukaj postane krhka, poškodovana figura- prispodobna zgodovine, ki nas opominja na grozote časa.

Oblikovani kupi cevastih skulptur delujejo kot prepletene niti, kot materializiran simbol povezanosti in hkrati ujetosti. V tem prepletu je slutiti organsko mrežo, ki jo narava sama ustvarja, a tudi industrijski odtis človeškega posega. Delo gledalca usmerja v razmislek o krhkosti sveta, ki ga vse pogosteje pretresajo naravne nesreče. Vsaka forma nosi dvojno plast: lahko jo beremo kot skelet- ostanek življenja, a hkrati tudi kot simbolno opozorilo, da je prihodnost zapečaten v razpokah, v brazgotinah, ki jih pušča narava in človek.

Skulpture torej učinkujejo kot materializirani opomniki. Prav uporaba gline, ki se v žganju preobrazi v kamenino, umetnica poudarja kontrast med začasnim in trajnim, med življenjem in njegovo fosilizacijo. Avtoričina dela kličejo po kritičnem premisleku.

JOHN DALY

John je avstralski keramik, ki svojo ustvarjalno pot temelji na izjemnem tehničnem znanju in zavestnemu odnosu do okolja. Razvil je svoj opus, v katerem se stikajo tradicionalne lončarske spretnosti, inovativni pristopi in raziskovalnost. Svoja dela je ustvaril na lončarskem vretenu, kjer je mojstrsko oblikoval forme, hkrati pa raziskoval meje, ki jih material in tehnologija omogočata.

Posebna značilnost njegovega dela je premišljen odnos do surovin in zavestna uporaba recikliranih materialov. Gline, pepel, drobci stekla in ostanki drugih snovi, postanejo izhodišče za novo življenje v njegovih keramičnih oblikah. Zunanost njegovih izdelkov je pogosto groba, z bogato, skoraj arhaično strukturo, notranost pa izčiščena in gladka. To je kontrast, ki poudarja dialog med naravo in nadzorom, med surovostjo in subtilnostjo.

Njegovo poglobljeno poznavanje kemičnih sestav glazur mu omogoča, da sam sestavlja recepte in s tem barve, ki jih prilagaja videzu posameznega dela. Pri končnem žganju uporablja plinski raku, tehniko, s katero doseže nepričakovane, a do določene mere nadzorovane učinke. Prelivanje barv, kovinski leski in površinski vzorci so rezultat natančnega eksperimentiranja, s katerim razkriva svoje razumevanje kemijskih procesov in izraža svoj občutek za estetiko.

Del njegovega opusa predstavlja inovativno oblikovanje namiznih luči, pri katerih združuje keramiko in steklo. Steklo sam reciklira in ko ga doda končnemu delu, postane enakovreden element kompozicije. V teh delih John združuje robustnost keramike in krhkost stekla v celoto, ki govori o preobrazbi, svetlobi in prosojnosti.

Posebna dimenzija njegovega ustvarjanja je trajnostjo razmišljanje. Recikliranje stekla in drugih ostankov ni le praktična rešitev, temveč zavestna odločitev, kako oblikovalske postopke povezati z odgovornim odnosom do naravnih virov. V tem smislu njegova praksa odpira vprašanja o prihodnosti keramike in oblikovanja na sploh: kako lahko umetnik s premišljenim pristopom zmanjša ostanke, ponovno uporabi materiale in hkrati razvija vrhunske estetske standarde. Njegova dela so dokaz, da okoljska zavest in vrhunska umetniška kvaliteta nista v nasprotju, temveč se lahko dopolnjujeta v ustvarjalnem dialogu.



NIKO ZUPAN

Keramični cikel treh večjih form, oblikovanih kot cvetni popki, je avtor ročno modeliral in pri delu raziskoval meje med kiparskim objektom in simbolno pripovedjo. Izbral je belo glino, žgano na visoki temperaturi, kar zagotavlja trdnost in postavitev na prostem.

Formalno so popki zaprti, njihove površine pa razkrivajo subtilno dinamiko. Mehko modelirani volumni nosijo vtis napetosti, kot bi se cvet pripravljal na razprtje, glazirana površina rdeče roza do sivo bele barve, pa nakazuje toplino in nostalgичno noto. Barvna paleta se ujema z ploščatimi, rahlo valovitimi listi iz črne, visoko žgane, neglazirane gline.



Stanje med zaprtostjo in razcvetom odpira bogat simbolni register: pričakovanje, rojstvo, spomin, možnost. Avtor z načinom oblikovanja gradi zgodbo o cvetu, ki ni zgolj dekorativni motiv, temveč nosilec spomina in projekcija prihodnosti. V zaprtosti popka je zgoščena celotna pot rastline. Od skritih sokov do možnosti razcveta in zorenju semena. To delo naredi introspektivno in optimistično. Tak pristop ima korenine v modernističnem pojmovanju kiparskega objekta kot nosilca arhetipskih pomenov, a ostaja zvest čutni naravi keramike.

Skulpture so namenjene postavitvi na prostem, kjer pa lahko delujejo v dialogu z okoljem in v najboljši obliki izrazijo poetično govornico forme.

BARBA ŠTEMBERGAR ZUPAN

Cvetovi večjega formata so zamišljeni za postavitev na grajskem dvorišču. Ponujajo izvirno prepletanje materialne trdnosti in igrive simbolike. Avtorica je z domišljijско zasnovano cvetovom vdihnala poetičnost.

Trije jasno razmejeni sklopi cvetov nosijo vsak svojo zgodbo in ikonografsko plast. »Lunine niti« v rumenem odtenku, s tankimi, svedrastimi listi, nakazujejo gibanje, niti in krhkost nočnih vizij. Njihova forma presega naravno botaniko in prestopa v simbolno polje preobrazbe in rasti. »Graščakove čaše«, modro zeleni cvetovi, stavljeni iz čaš, postavljenih v obliko zvončnic, s svojo kompozicijo nagovarjajo na dvorni ritual, na pitje, na družabnost in ob enem na skrivnostno globino. Tu umetnica prepleta asociacije na arhitekturno dediščino graščine s

simboliko plodnosti in hrepenenja. Tretja skupina »Okamenele grajske vile«, v bakreno – zlatih tonih in z oker ploščatimi listi, daje najmočnejši občutek monumentalnosti. Ti cvetovi ne učinkujejo več kot organski organizmi, temveč kot fosilizirani sledovi, ki so obstali v času. S tem umetnica subtilno razpre temo spomina, zgodovine in mitične pripovedi.

Vsa tri dela skupaj se predstavljajo kot sredstvo za igrivost, simboliko in domišljijo. Igrivost se kaže v nenavadnih oblikah in domiselni barvni paleti, simbolika v navezavah na luno, grajsko življenje in mistične like, domišljija pa v možnosti gledalca, da si ob srečanju s temi cvetovi izgradi lastne zgodbe.



Pomemben vidik je dejstvo, da so cvetovi barviti tudi pozimi. S tem ne nastopajo kot posnemanje narave, temveč kot njeno trajno dopolnilo – umetniški organizmi, ki kljubujejo sezonskemu ciklu in ponujajo vizualno bogastvo tudi v času, ko narava počiva. Celotna postavitev na grajskem dvorišču bi s svojo prostorsko in vsebinsko zasnovo delovala kot umetniški most med zgodovinsko arhitekturo in sodobno interpretacijo narave. Avtorica s tem ne le nadaljuje tradicijo keramike kot skulpturalnega medija, temveč jo odpira proti dialogu z javnim prostorom in kolektivno domišljijo.

GAL TIČ

Nakit iz porcelana, ustvarjen v kombinaciji s kobaltovim oksidom, se na prvi pogled izmika klasični predstavi dragocenosti. Porcelan, krhek, a hkrati čist v svoji belini, v kontrastu z temno modrim oksidom, razkriva bogat spekter pomenov- od tradicije orientalske keramike do sodobne redukcije forme. Uporaba odtiskovanja in utora v materialu, nakitu vdahne taktilnost; površina ni več le gladka, temveč nosi sledi procesa, je skoraj zapis časa, domišljije in potez ustvarjalca.

Risba, ki jo avtor z oksidom zariše v porcelan, deluje kot subtilna grafika- fragmentirana, organska, ne da bi strmela k popolnosti. Prav nesimetričnost kosov je tista, ki nakitu daje vitalnost, razgibanost. Vsaka oblika nosi svoj značaj, a se kljub temu povezuje v celoto, kjer posamezni elementi tvorijo ritmično, a nepravilno harmonijo.



Tak nait se svojo materialno in vizualno govorico umešča v polje med kiparstvom in intimnim objektom. Na telesu ostane dialog med krhkostjo in močjo, med tradicijo in sodobnim eksperimentom. Njegov pomen ni le v estetskem užitku, temveč v vprašanju, kako nositi umetnost- kot razširitev osebne identitete, kot tihi upor simetriji in popolnosti ter kot znak povezanosti med materialom, telesom in prostorom.

Umetnik se nam predstavlja tudi s skulpturo, oziroma tridimenzionalno vazo. Ta nosi tri obraze, ki so stilizirani v osebem grafičnamu izražanju avtorja. Predmet ima uporaben volumen, hkrati pa izraža močno likovno izražanje v podobi obrazov in praznih oči.

JELENA GLOGOVAC SAVIĆ

Akademska slikarka Jelena Glogovac Savić je svojo slikarsko senzibilnost domiselno prenesla v keramiko ter ustvarila izviren preplet dveh umetniških disciplin. Z bogatim slikarskim znanjem, pridobljenim na platnu, je poslikala serijo keramičnih kosov: dva krožnika in večjo skledo. Za poslikavo je uporabila engobe in keramične paste. To ji je omogočilo, da je na keramični površini ohranila značilno mehko potez in subtilnost barvnih prehodov, značilnih za njen slikarski opus. Na poslikanih predmetih so oživele figure, znane iz njenih slik na platnu, predvsem motivi nežne ženske in rib. Njen pristop je premišljen prenos slikarske poetike v nov material, ki hkrati ohranja prvotno ikonografijo.

Poleg poslikanih krožnikov in sklede je ustvarila tudi tridimenzionalno delo, ovno glavo. Odpovedala se je barvi in se osredotočila na golo obliko. Razprti rogovi, ki jih je zasnovala kot del kompozicije, ob osvetlitvi mečejo izrazite sence, s čimer objekt pridobi dinamiko. Gre za subtilno raziskovanje razmerja med kiparsko maso, svetlobo in simbolnim nabojem.

Njeni motivi povezujejo elemente človeškega in živalskega sveta, arhetipske energije in osebne izpovedi. Umetnica s svojimi deli razširja svoj opus v nov medij, pri čemer ohranja temeljno likovno govorico in izkazuje raziskovalno drznost. Novonastala dela v keramiki niso le aplikacija slikarskega znanja, temveč prispevek, ki povezuje slikarstvo, keramiko in kiparsko dožemanje prostora.

KLAUDIJA KOŠENINA

Umetnica se v svojem opusu posveča raziskovanju simbolike glave, kot nosilke identitete, spomina in introspekcije. Njena dela, oblikovana kot sklede, združujejo uporabno obliko z izrazito simbolno dimenzijo. Na zunanji strani teh glav se pojavlja le droben obraz- reducirane poteze z nosom in usti, kar gledalcu vzbuja občutek minimalistične čistosti in poudarja univerzalnost človeškega obraza. Takšna stilizacija vodi k abstrakciji.



Vsaka glava deluje kot samostojen kos, a v skupinski postavitvi se med njimi vzpostavlja dialog z drugimi ali s svojo notranjostjo. Kot sklede, ki so odprte in votle, so te glave metafora notranjega prostora človeka- prostora misli, čustev in spomina. Njihova praznina je odprtost za sprejemanje in odsev zunanjega sveta. Dolg, ozek vrat, dodan kot zvit tulec brez dna, dodatno poudarja krhkost in ranljivost, hkrati pa daje objektu navpično dinamiko in prefinjeno eleganco. Minimalizem, ki ga umetnica dosledno uveljavlja, ni zgolj formalna odločitev, temveč način njenega izražanja. Z reduciranim obrazom, omejenim le na nekaj potez, in s formo sklede, glava postane simbol človeške izkušnje. Delo je na meji med uporabnim in skulpturalnim.

ANDREJA SRNA ŽIBERT

Je slikarka, ki vse pogosteje posega v svet keramike. Za svoja keramična dela uporablja tekoči porcelan. Ko v naravi nabere navdihujoče kose lesa naravnih oblik, zanje sama izdelava mavčne kalupe. Vaze Andreje Srna Žibert svojo identiteto gradijo na neposredni povezavi z naravo. Umetnica je na njihovo površino ujela sledove lubadarja- drobne brazde, ki so del naravnega procesa. Vzorci delujejo kot znamenje propadanja, a na vazi postanejo estetski in močan simbolni zapis. Umetniško delo tako odpira vprašanja okoljevarstvene problematike, posega človeka v naravo in hkrati krhkost naravnega ekosistema.

Rahel dotik bakrovega oksida obogati površino vaze z drobnimi detajli, ki kot subtilne akcentne točke poudarjajo organsko teksturo porcelana. Vsaka vaza nosi dvojnost: eleganco oblike in hkrati zaskrbljujočo sled razkroja v naravi. Delo s tem preseže zgolj oblikovno lepoto in postane kritična refleksija časa, v katerem je človek neizbežno prepleten z naravnimi procesi- tako kot lubadar, ki svojo sled zareže v drevo, umetnica svojo zgodbo vtisne v porcelan.





IVAN SKUBIN

Skulptura Ivana Skubina predstavlja impresivno združitev človeške figure in ptice, ki skupaj tvorita vizualno in simbolno kompozicijo. Izdelana iz črne glin v velikem formatu. Delo izžareva tako monumentalnost kot intimno subtilnost, kar zahteva izjemno tehnično preciznost in dovršenost.

Človeška figura je podana v ozki, dolgi formi, ki poudarja eleganco, izraznost in minimalistično stilizacijo telesa.

Takšna oblika omogoča, da simbolni pomen figure pride do izraza. Ptica je del kompozicije in je nameščena v skulpturo. Nosi večplastno simboliko – je znak svobode, transcendence ali duhovnega hrepenenja, je vez med zemljo in nebom. V interakciji s človeško figuro, ptica postane nosilka metafore povezanosti med človekom in naravo, telesnim in duhovnim, zemeljskim in transcendentnim.

Uporaba črne glin podarja monumentalnost skulpture. Delo izraža umetnikovo mojstrstvo pri oblikovanju in je izraz osebnega umetniškega jezika, kjer simbolika in forma sobivata.

NIKOLAJ MAŠUKOV

Keramično delo Nikolaja Mašukova temelji na konceptu dialoga in soočenja. Sestavljeno je iz dveh kosov, obrnjenih eden proti drugemu, pri čemer so površine obogatene z bodicami, ki ustvarjajo napeto vizualno in simbolno interakcijo. Tako avtor vstopa v področje metaforičnega govora o odnosih, konfliktih in hkrati o možnostih povezovanja.

Dve deli se med seboj ne izključujeta, temveč tvorita sestavljeno celoto, v kateri se nasprotja preoblikujejo v dialog. Bodice so običajno simbol zaščite, odbojnosti ali nevarnosti, so tu uporabljene kot povezovalni element – namesto da bi izključevale, ustvarjajo prostor komunikacije ali nakazujejo mejo med bližino in distanco. Vizualni efekt je močan. Masivno telo dveh kosov kontrastira z ostrino bodic, kar ustvarja dinamično napetost. Premišljena uporaba barve in teksture združuje formalno strogost oblike z estetsko občutljivostjo, kar daje delu posebno moč.



Celotno skulpturo lahko razumemo kot metaforo človeških odnosov – napetost, bližina, odbojnost, a hkrati nujnost dialoga in skupnega obstoja. Ponuja nam razmišljanje o sobivanju, o ranljivosti in hkrati o moči, ki jo v sebi nosi dialog.

URŠKA ALJANČIČ

Umetnično delo, kjer je osnova skleda, predstavlja prefinjeno kombinacijo tehnične dovršenosti in konceptualne globine. Skleda kot osnovni volumen je nadgrajena v smislu dvojne stene, kar daje objektu posebno prostorsko in vizualno dimenzijo. Ta nadgradnja običajne skleda ne deluje zgolj kot formalni element, temveč kot premišljena interpretacija notranje strukture in skrite kompleksnosti vsakdanjih predmetov.

Na zgornjem robu skleda so dodani obročki, ki spominjajo na utrjene, prepletene zanke, niti. Ta element je hkrati dekorativen in simbolen, zanke vizualizirajo prepletanje življenj, povezovanje izkušenj in kontinuirano gibanje časa. Zanke, ki jih umetnica tako vključuje, nosijo pomen povezanosti, vzdržnosti in prehajanja energije med notranjim in zunanjim prostorom.

Simbolika skleda kot ritualnega objekta, se prepleta s simboliko zank, kar ustvarja delo, ki je hkrati osebno in univerzalno. Gre za idejno nadgradnjo, ki odpira prostor za refleksijo povezanosti. Osebni izraz umetnice se kaže v vsakem detajlu – od oblike do igre barv. Zemeljski toni dajejo toplino končnemu izgledu.



MARIA GESZLER GRAZULY



MARIA GESZLER GRAZULY

Maria Geszler Grazuly is one of the most prominent creators in the world of ceramics. She has firmly established herself in the global sphere of contemporary artistic ceramics. Her artistic journey is grounded in unwavering dedication, systematic research, and a subtle sensitivity to material and symbolic expression. Her works reveal a deep understanding of the ceramic medium, from the technical demands of porcelain and high-fired clay to their symbolic and historical dimensions.

A distinctive feature of her oeuvre is silkscreen printing on ceramics, through which she persistently develops her unique expression. She creates her own screens, prepares color mixtures, and designs motifs that she prints onto raw surfaces, later assembling them into cohesive compositions. These prints combine floral elements, musical notations, and fragments of industrial objects, creating surprising juxtapositions of lyricism and industrial memory. The patterns are not merely decorative, they become the artist's script, embedding narrative into each piece.

At the V-ogljje Symposium, she created a series of ceramic boats, subtle metaphors of journey, memory, and transition. Their elegant elongated forms serve as vessels for stories and contemplation. The boat surfaces, enriched with silkscreen patterns, evoke moods that blend personal poetics with broader cultural references. These works testify to her ability to execute technically demanding processes to perfection. Another thematic focus of her current work includes ceramic wall tapestries, spatial compositions that transform wallpaper into a surface imbued with meaning. They reinterpret traditional ornamentation as contemporary visual language. Flowers become subtle traces of nature, notes turn into sonic echoes, and industrial fragments evoke memories of working environments. The design of these compositions creates a dialogue between order and variation, between the tangible structure of material and the mental imagery evoked by the patterns.

Maria's work reveals a delicate balance between material and pattern. Through her openness to process, she builds a bridge between creator and viewer, establishing ceramics as a contemporary visual language. Her pieces reflect journeys, memories, and the relationship between humans and the material-cultural world.

ALBERT MESNER

The artist's work in ceramic panels made of chamotte clay represents an exceptional example of a thoughtful, conceptual approach to contemporary ceramics, where technical mastery intertwines with deep emotional and social content. The panels, featuring silhouettes of crowds of human figures, seemingly anonymous and faceless, serve as both intimate and collective testimonies to the human condition. The color palette, achieved through raku firing, is muted yet highly evocative, each shade carries the weight of suffering and quiet introspective reflection.



A distinctive element of the artist's oeuvre is the depiction of buildings, urban scenes, and architectural fragments shown as ruins or desolate environments. These scenes are marked by the absence of people or natural symbols of life. The ruins become metaphors for collective loss, the fragility of human communities, and the transience of civilizations. Within this framework, the viewer is confronted with a silent narrative of historical and social upheaval.

A special chapter in the artist's work features small-format human figures. These are portrayed with bowed heads, expressionless faces, holding small suitcases or cradling children, evoking a direct sense of displacement, exile, and longing for safety. The firing technique colors the surface in earthy tones, emphasizing vulnerability. This figurative ensemble symbolizes the search for belonging, protection, and spiritual security in a world increasingly unpredictable, harsh, and devoid of historical memory.

Mesner's works are marked by exceptional precision and deliberate composition. The panels are not merely visual artifacts but act as active mediators between the viewer and human themes. They function as both documents of time and spaces for reflection, where historical trauma and hope for a better future intertwine.

Through ceramics, the artist expresses emotions that words struggle to capture, empathy, compassion, concern for community, and a desire for mutual understanding. Though the scenes are steeped in motifs of devastation, exile, and loss, the figures also contain a quiet hope and vision of a healthy, connected community. The tension between loss and hope gives his work a unique power and emotional resonance.

LIA BAGRATIONI



In her work, the artist uses various types of clay, often combining them to achieve contrasts and transitions. Her sculptures resemble fossilized remnants of time, as if once-living objects collapsed and froze due to some upheaval. She creates transitions between different structures and textures, giving the sculptures a layered character. The final result is always fired at high temperatures, granting the objects the qualities of stone, strength, finality, and durability, which can nonetheless collapse under unusual events or shocks.

Formally, the sculptures are conceived as creative fragments: collapsed objects and clustered tubes intertwine into hybrid forms that oscillate between organic and artificial. This duality opens a field of interpretation: on one hand, we perceive skeletal remains, fossils, and ruins; on the other, symbols of the modern age, marked by the entanglement of technology, industry, and nature.

She also presents the motif of the sphinx, reinterpreted in her vision as a warning, no longer a symbol of power and eternity. Here, the sphinx becomes a fragile, damaged figure, a metaphor of history reminding us of the horrors of time. The sculpted piles of tubular forms act as intertwined threads, materialized symbols of connection and entrapment. Within this tangle, one senses an organic network created by nature itself, yet also the industrial imprint of human intervention. Her work directs the viewer to reflect on the fragility of a world increasingly shaken by natural disasters. Each form carries a dual layer: it can be read as a skeleton, a remnant of life and simultaneously as a symbolic warning that the future is sealed in cracks and scars left by nature and humanity.

The sculptures thus function as materialized reminders. Through the use of clay, which transforms into stone through firing, the artist emphasizes the contrast between the temporary and the permanent, between life and its fossilization. Her works call for critical reflection.

JOHN DALY



John is an Australian ceramicist whose creative path is rooted in exceptional technical knowledge and a conscious relationship with the environment. He has developed a body of work that merges traditional pottery skills, innovative approaches, and exploratory spirit. His pieces are crafted on the potter's wheel, where he masterfully shapes forms while probing the limits of material and technology.

A distinctive trait of his work is a thoughtful approach to raw materials and the deliberate use of recycled substances. Clay, ash, glass fragments, and other remnants become the starting point for new life in his ceramic forms. The exterior of his pieces is often rough, with a rich, almost archaic texture, while the interior is refined and smooth. This contrast highlights the dialogue between nature and control, between rawness and subtlety. His deep understanding of glaze chemistry allows him to create his own recipes and tailor colors to the appearance of each piece. For final firing, he uses gas-fired raku, a technique that yields unexpected yet partially controlled effects. Color gradients, metallic sheens, and surface patterns result from precise experimentation, revealing his grasp of chemical processes and aesthetic sensibility.

Part of his oeuvre includes innovative table lamp designs that combine ceramics and glass. He recycles the glass himself, and when added to the final piece, it becomes an equal element of the composition. In these works, John merges the robustness of ceramics with the fragility of glass into a whole that speaks of transformation, light, and translucency.

A special dimension of his practice is sustainability. Recycling glass and other remnants is not just a practical solution but a conscious decision to align design processes with responsible resource use. In this sense, his work raises questions about the future of ceramics and design: how can an artist, through thoughtful practice, reduce waste, reuse materials, and still achieve high aesthetic standards? His works prove that environmental awareness and top-tier artistic quality are not opposites but can complement each other in creative dialogue.



NIKO ZUPAN

The ceramic cycle of three large forms, shaped as flower buds, is hand-modeled by the artist, who explores the boundaries between sculptural object and symbolic narrative. He chose white clay, fired at high temperatures, ensuring durability and suitability for outdoor installation.

Formally, the buds are closed, with surfaces revealing subtle dynamics: softly modeled volumes carry a sense of tension, as if the flower is preparing to bloom. The glazed surface ranges from red-pink to gray-white, suggesting warmth and a nostalgic tone. The color palette harmonizes with flat, slightly

wavy leaves made of black, high-fired, unglazed clay.

The state between closure and blossoming opens a rich symbolic register: anticipation, birth, memory, possibility... Through his modeling approach, the artist builds a story of the flower, not merely a decorative motif, but a bearer of memory and a projection of the future. In the closed bud lies the condensed journey of the plant, from hidden juices to the potential of blooming and seed maturation. This work becomes introspective and optimistic. The approach is rooted in modernist conceptions of sculpture as a carrier of archetypal meanings, yet remains faithful to the tactile nature of ceramics.

The sculptures are intended for outdoor placement, where they can engage in dialogue with the environment and best express the poetic language of form.

BARBA ŠTEMBERGAR ZUPAN

Large-format flowers are designed for installation in a castle courtyard, offering a unique interplay between material solidity and playful symbolism. Through imaginative design, the artist has infused the flowers with poetic character.

Three clearly defined groups of flowers each carry their own narrative and iconographic layer. "Moon Threads", in yellow tones with thin, spiral-shaped petals, suggest movement, threads, and the fragility of nocturnal visions. Their form transcends natural botany and enters the symbolic realm of transformation and growth. "Nobleman's Goblets", blue-green flowers composed of cup-like forms arranged like bellflowers, evoke courtly rituals, drinking, sociability, and mysterious depth. Here, the artist blends associations with architectural heritage and symbols of

fertility and longing. The third group, "Petrified Castle Fairies", in copper-gold tones with ochre flat leaves, conveys the strongest sense of monumentality.

These flowers no longer appear as organic organisms but as fossilized traces frozen in time. Through this, the artist subtly opens themes of memory, history, and mythical storytelling. Together, the three works serve as vehicles for playfulness, symbolism, and imagination. Playfulness is expressed through unusual shapes and inventive color palettes; symbolism through references to the moon, castle life, and mystical figures; imagination through the viewer's opportunity to build personal stories upon encountering these flowers.

A significant aspect is that the flowers remain colorful even in winter. They do not imitate nature but act as its permanent complement, artistic organisms that defy seasonal cycles and offer visual richness even when nature rests. The entire installation in the castle courtyard, with its spatial and thematic design, would function as an artistic bridge between historical architecture and contemporary interpretations of nature. With this, the artist not only continues the tradition of ceramics as a sculptural medium but opens it to dialogue with public space and collective imagination.



GAL TIČ

Jewelry made from porcelain, combined with cobalt oxide, initially defies the classical notion of preciousness. Porcelain, fragile yet pure in its whiteness, contrasts with deep blue oxide to reveal a rich spectrum of meanings, from the tradition of Oriental ceramics to contemporary form reduction. The use of imprinting and grooves in the material gives the jewelry a tactile quality; the surface is no longer merely smooth but bears traces of the process, becoming almost a record of time, imagination, and the artist's gestures.



The drawings etched into the porcelain with oxide act as subtle graphics, fragmented, organic, and unconcerned with perfection. It is precisely the asymmetry of the pieces that gives the jewelry vitality and dynamism. Each shape carries its own character, yet they connect into a whole where individual elements form a rhythmic, irregular harmony. This jewelry, through its material and visual language, positions itself between sculpture and intimate object. On the body, it maintains a dialogue between fragility and strength, tradition and contemporary experimentation. Its

significance lies not only in aesthetic pleasure but in the question of how to wear art, as an extension of personal identity, a quiet rebellion against symmetry and perfection, and a sign of connection between material, body, and space.

The artist also presents a sculpture, a three-dimensional vase. It features three faces, stylized in the artist's personal graphic expression. The object has functional volume while also conveying strong artistic expression through the depiction of faces and empty eyes.

JELENA GLOGOVAC SAVIĆ

Academic painter Jelena Glogovac Savić has skillfully transferred her painterly sensitivity into ceramics, creating an original fusion of two artistic disciplines. Drawing on her rich experience with painting on canvas, she decorated a series of ceramic pieces, two plates and a large bowl, using engobes and ceramic pastels. This technique allowed her to preserve the softness of brushstrokes and the subtle color transitions characteristic of her painterly style. The painted objects bring to life figures familiar from her canvas works, especially motifs of gentle female forms and fish. Her approach is a thoughtful translation of painterly poetics into a new material, while maintaining her original iconography.



In addition to the painted plates and bowl, she created a three-dimensional piece, a ram's head. She abandoned color and focused on pure form. The spread horns, designed as part of the composition, cast dramatic shadows when illuminated, giving the object a dynamic presence. This is a subtle exploration of the relationship between sculptural mass, light, and symbolic charge.

Her motifs connect elements of the human and animal world, archetypal energies, and personal expression. Through these works, the artist expands her oeuvre into a new medium, preserving her fundamental visual language and demonstrating bold artistic inquiry. The newly created ceramic pieces are not merely applications of painting knowledge, but contributions that unite painting, ceramics, and sculptural perception of space.

KLAUDIJA KOŠENINA

The artist's oeuvre focuses on exploring the symbolism of the head as a bearer of identity, memory, and introspection. Her works, shaped like bowls, combine functional form with a strong symbolic dimension. On the outer surface of these heads appears a small face, reduced features with only a nose and mouth, evoking a sense of minimalist purity and emphasizing the universality of the human visage. This stylization leads toward abstraction.

Each head functions as an independent piece, yet in group installations, a dialogue emerges, either with others or with its own interior. As bowls, open and hollow, these heads become metaphors for the inner space of a person, the space of thoughts, emotions, and memory. Their emptiness is an openness to receiving and reflecting the external world. A long, narrow neck, added as a twisted, bottomless tube, further emphasizes fragility and vulnerability, while giving the object vertical dynamism and refined elegance.



The minimalism that the artist consistently applies is not merely a formal choice but a mode of expression. With a reduced face, limited to a few features, and the bowl form, the head becomes a symbol of human experience. Her work lies at the intersection of utility and sculpture.

ANDREJA SRNA ŽIBERT

A painter who increasingly ventures into the world of ceramics, Andreja Srna Žibert uses liquid porcelain for her ceramic works. When she collects inspiring pieces of naturally shaped wood in nature, she creates plaster molds for them herself. Her vases build their identity on a direct connection with nature. The artist captures traces of bark beetles on their surface, tiny grooves that are part of a natural process. These patterns act as signs of decay, but on the vase they become aesthetic and powerful



symbolic imprints. The artwork thus raises questions about environmental issues, human impact on nature, and the fragility of natural ecosystems.

A gentle touch of copper oxide enriches the vase's surface with fine details that, as subtle accent points, highlight the organic texture of the porcelain. Each vase carries duality: the elegance of form and the troubling trace of natural decomposition. The work transcends mere formal beauty and becomes a critical reflection of our time, in which humanity is inevitably intertwined with natural processes, just as the bark beetle carves its mark into the tree, the artist imprints her story into porcelain.

IVAN SKUBIN

Ivan Skubin's sculpture presents an impressive fusion of human figure and bird, forming a visual and symbolic composition. Made from black clay in large format, the work radiates both monumentality and intimate subtlety, requiring exceptional technical precision and refinement.

The human figure is rendered in a narrow, elongated form that emphasizes elegance, expressiveness, and minimalist stylization. This shape allows the symbolic meaning of the figure to emerge. The bird, integrated into the sculpture, carries layered symbolism, it represents freedom, transcendence, or spiritual longing, serving as a link between earth and sky. In interaction with the human figure, the bird becomes a metaphor for the connection between humanity and nature, the physical and the spiritual, the earthly and the transcendent.

The use of black clay lends the sculpture its monumental quality. The work reflects the artist's mastery of form and is an expression of a personal artistic language where symbolism and form coexist.

NIKOLAJ MAŠUKOV

Nikolaj Mašukov's ceramic work is based on the concept of dialogue and confrontation. It consists of two pieces facing each other, with surfaces enriched by spikes that create a tense visual and symbolic interaction. In this way, the artist enters the realm of metaphorical discourse on relationships, conflicts, and the potential for

connection. The two parts do not exclude each other but form a composite whole in which opposites transform into dialogue. Spikes, typically symbols of protection, repulsion, or danger, are used here as connecting elements, rather than excluding, they create space for communication or suggest boundaries between closeness and distance. The visual effect is powerful. The massive bodies of the two pieces contrast with the sharpness of the spikes, creating dynamic tension. Thoughtful use of color and texture merges formal rigor with aesthetic sensitivity, giving the work its distinctive strength.

The entire sculpture can be understood as a metaphor for human relationships, tension, proximity, repulsion, and the necessity of dialogue and coexistence. It invites reflection on living together, on vulnerability, and on the strength that dialogue inherently carries.

URŠKA ALJANČIČ

The artist's work, based on the bowl form, presents a refined combination of technical mastery and conceptual depth. The bowl, as a basic volume, is enhanced with a double wall structure, giving the object a unique spatial and visual dimension. This enhancement is not merely a formal element but a thoughtful interpretation of inner structure and the hidden complexity of everyday objects.

On the upper rim of the bowl, rings are added that resemble hardened, intertwined loops or threads. This element serves both a decorative and symbolic purpose; the loops visualize the interweaving of lives, the connection of experiences, and the continuous flow of time. Through these loops, the artist conveys a sense of interconnectedness, resilience, and the transfer of energy between the inner and outer space.

The symbolism of the bowl as a ritual object intertwines with the symbolism of the loops, creating a work that is both deeply personal and universally resonant. It represents a conceptual elevation that opens space for reflection on connection and interrelation. The artist's personal expression is evident in every detail from the form itself to the interplay of colors. Earthy tones lend warmth to the final appearance, enhancing its tactile and emotional presence.





LIVARTIS Jurij Kamšek

Vsak kip, vsak spomenik in vsak detajl, ki zapusti našo livarno, nosi v sebi več kot zgolj obliko. Nosi zgodbo. V njem se zrcalijo roke mojstrov, ki so pripravljene prisluhniti, si vzeti čas in skupaj z naročnikom iskati pot do popolnega izraza. Verjamemo, da je prava vrednost ustvarjalnega procesa v odnosu, v spoštovanju med avtorjem in izvajalcem, v zaupanju med idejo in njeno uresničitvijo.

Livarna Livartis je zrasla iz družinske tradicije, ki sega v leto 1973. V teh desetletjih se je spreminjala tehnologija, spreminjale so se navade in materiali, a bistvo je ostalo enako: ljubezen do bronu in predanost umetnosti. To je znanje, ki ga prenašamo iz roda v rod – kot dediščino, ki je preveč dragocena, da bi utonila v pozabo. Zato vztrajamo, da vsakemu naročniku namenimo dovolj časa, da se lahko ideja v miru razvije in dozori.

V svojem delu združujemo različne postopke litja. Za manjše in srednje velike skulpture uporabljamo ceramic shell tehnologijo, ki omogoča izjemno natančnost. Pri večjih spomenikih pa uporabljamo klasični postopek litja v ognjevzdržne kalupe, ki omogoča izvedbo monumentalnih projektov. Naše delo se ne preneha pri ulitku – skrbno ga zvarimo, obdelamo, nato pa površino le še oplemenitimo z izbranimi patinami in zaščitnimi premazi. Tako bron dobi končno barvo, značaj in trajnost, ki omogoča, da bo umetnina obstala stoletja.

Naše poslanstvo je ustvarjati dela, v katerih se združijo sodobna tehnologija, izkušnje in človeški stik. Ne merimo vrednosti v številkah, temveč v trenutkih, ko se ideja naročnika preljuje v trajno bronasto obliko. Vsak projekt je prepojen z odnosom in iskrenostjo, ki ju vlagamo v delo, zato nastajajo kipi, spomeniki in objekti, ki nosijo v sebi več kot samo material – nosijo del energije, ki smo jo skupaj ustvarili.

Livarna Livartis je danes več kot delavnica. Je prostor srečevanja, prostor prenosa znanja in izkušenj, prostor, kjer kiparji, arhitekti, oblikovalci in naročniki najdejo sogovornika, ki jim prisluhne. Verjamemo, da pozitivna energija, ki jo vložimo v delo, ostane zapisana v bronu in tako živi naprej, v umetninah, ki bodo preživele stoletja.

LIVARTIS by Jurij Kamšek

Every sculpture, every monument, and every detail that leaves our foundry carries more than just form. It carries a story. Reflected within it are the hands of masters, craftsmen who are willing to listen, take their time, and work together with the client to find the path to perfect expression. We

believe that the true value of the creative process lies in the relationship in the respect between the author and the artisan, in the trust between the idea and its realization.

The Livartis Foundry grew out of a family tradition dating back to 1973. Over the decades, technology has evolved, habits and materials have changed, but the essence has remained the same: a love for bronze and a dedication to art. This is knowledge passed down from generation to generation, a heritage too precious to be forgotten. That's why we insist on giving each client enough time for their idea to develop and mature in peace.

In our work, we combine various casting techniques. For small and medium-sized sculptures, we use ceramic shell technology, which allows for exceptional precision. For larger monuments, we employ the traditional method of casting in fire-resistant molds, enabling the execution of monumental projects. Our work doesn't end with the casting, we carefully weld and refine each piece, then enrich the surface with selected patinas and protective coatings. This gives the bronze its final color, character, and durability, ensuring the artwork will endure for centuries.

Our mission is to create works that unite modern technology, experience, and human connection. We don't measure value in numbers, but in the moments when a client's idea transforms into a lasting bronze form. Every project is infused with the relationship and sincerity we invest in our work, resulting in sculptures, monuments, and objects that carry more than just material, they carry a part of the energy we created together.

Today, Livartis Foundry is more than a workshop. It is a place of encounter, a space for sharing knowledge and experience, a place where sculptors, architects, designers, and clients find a partner who listens. We believe that the positive energy we put into our work remains embedded in the bronze and thus lives on in artworks that will survive for centuries.





LIA BAGRATIONI



NIKO ZUPAN



BARBA ŠTEMBERGAR ZUPAN



IVAN SKUBIN



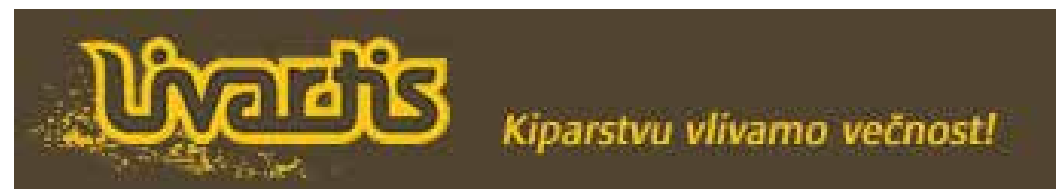
JOHN DALY



ALBERT MESNER



MARIA GESZLER GRAZULY





PORTRETNA FOTOGRAFIJA

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

Vsako leto me skrbi, le kaj lahko mladi fotografi sploh še pokažejo in se postavijo v bok vsem tistim, ki so za Mednarodni simpozij umetniške keramike V-ogljje že sodelovali do sedaj? A tudi letos, kot vsa leta poprej, sem bil prijetno presenečen. Jureta Horvata sem spoznal kot svojega študenta – vedno polnega idej, vprašanj in nalezljivega entuziazma. Že tedaj je bilo jasno, da ga žene močna notranja motivacija in predanost fotografiji. Danes, kljub mladim letom, velja za izvrstnega fotografa, ki ga odlikuje predvsem občutek za premišljeno osvetlitev in tudi tokrat ni bilo nič drugače. Njegove fotografije za so me navdušile, saj se vračajo h koreninam. Ne zgolj k temeljem fotografije, temveč k fotografski umetnosti kot taki. Z dovršeno studijsko osvetlitvijo v slogu chiaroscuro nas ponese v čas slikarstva, kjer igra svetlobe in sence ni bila le tehnika, temveč izraz bistva in globine. Z vračanjem h klasični studijski osvetlitvi je dokazal, da lahko sodoben avtor uspešno gradi na temeljih tradicije in jih prenese v današnji čas.

Vesel sem, da se je po letih eksperimentiranja in ustvarjanja kreativnih portretov v sklopu simpozija V-ogljje, nekdo hrabro odločil za spopad s klasično studijsko fotografijo, ki je – čeprav mnogokrat prezrta – pravzaprav srž vsega, kar pride kasneje. In Jure jo je izvedel tako brežhibno, da se skoraj bojim, da je postavil letvico tako visoko, da zanjo ne bo več prostora. A hkrati me to navdaja z optimizmom: zopet je odprl pot fotografom, ki se nam bodo pridružili v prihodnjih letih, in se lahko izkazali v najrazličnejših, morda malo bolj »artiš« tehnikah.

Jure danes predava na fakulteti, kjer je sam pred nekaj leti sedel v klopi, in prav to se mi zdi lep simbol poti, ki jo je prehodil: od vedoželjnega študenta do mentorja novih generacij. Prepričan sem, da bomo v prihodnjih letih pričala še mnogim njegovim projektom, ki bodo preizpraševali razmerje med tradicijo in sodobnostjo. Čeprav je Jure še na začetku svoje kariere, je že zdaj jasno, da bo s svojim znanjem in pristopom pomembno prispeval k razvoju fotografije pri nas.

PORTRAIT PHOTOGRAPHY

by **Assoc. Prof. Arne Hodalič**
Photo Editor at National Geographic Slovenia

Every year I wonder what young photographers can still bring to the table and how they can stand alongside those who have already participated in the International Symposium of Ceramic Art V-ogljje. Yet again this year, as in all the years before, I was pleasantly surprised. I met Jure Horvat as my student, always full of ideas, questions, and infectious enthusiasm. Even then, it was clear that he was driven by strong inner motivation and a deep dedication to photography. Today, despite his young age, he is considered an outstanding photographer, distinguished above all by his sense of thoughtful lighting, and this time was no exception. His photographs impressed me deeply, as they return to their roots, not just to the foundations of photography, but to photographic art itself. With masterful studio lighting in the style of chiaroscuro, he transports us to the era of painting, where the play of light and shadow was not merely a technique but an expression of essence and depth. By returning to classical studio lighting, he has shown that a contemporary artist can successfully build upon the foundations of tradition and bring them into the present day.

I'm glad that after years of experimenting and creating creative portraits within the V-ogljje symposium, someone has bravely chosen to engage with classical studio photography, which, though often overlooked, is in fact the core of everything that follows. And Jure executed it so flawlessly that I almost fear he has set the bar so high there may be no room left above it. Yet at the same time, this fills me with optimism: he has once again opened the path for photographers who will join us in the coming years and prove themselves in a variety of perhaps slightly more "artsy" techniques.

Today, Jure teaches at the faculty where he himself sat as a student just a few years ago, and I find this a beautiful symbol of the journey he has taken: from curious student to mentor of new generations. I am convinced that in the coming years we will witness many more of his projects, which will explore the relationship between tradition and modernity. Although Jure is still at the beginning of his career, it is already clear that, with his knowledge and approach, he will make a significant contribution to the development of photography in our country.





PORTRETNÁ FOTOGRAFIJA

Jure Horvat je diplomirani fotograf, ki je svojo ustvarjalno pot začel v Slovenji Gradcu. V domačem okolju je bil del BMX in skaterske scene, kjer je dokumentiral športnike ter kulturo, ki se je razvijala okoli njih. V gimnazijskih letih je spremljal številne kulturne dogodke, kar je dodatno okrepilo ljubezen in zanimanje do fotografije. Izobraževalno pot je nadaljeval na Fakulteti za aplikativne vede (VIST). Sprva ga je navduševala ulično-dokumentarna fotografija, kasneje pa se je poglobljal v tehnično zahtevnejša področja, kot sta produktna fotografija in portret. Diplomiral je iz režirane oziroma tableau fotografije, pri kateri končni rezultat pogosto spominja na filmsko sekvenco. Svoj navdih je v diplomskem delu črpal od ameriškega fotografa Gregoryja Crewdsona.

Danesse posveča predvsem naročniški fotografiji. Njegovo delo obsega produktne posnetke, poslovne portrete ter interierje, kot so avtodomi in jadrnice. Pri tem ga še posebej zanimata svetloba in tehnični pristop k fotografiji, pri portretih pa poudarja pomen izkušnje, ki nastane med fotografom in portretirancem. Poleg

profesionalnega ustvarjanja se posveča tudi pedagoškemu delu – na Fakulteti za aplikativne vede sodeluje kot predavatelj pri predmetih Osvetljevalne tehnike in Naročniška fotografija, kjer študentom predaja praktično znanje in strast do fotografskega procesa.



V sodelovanju s fotografom Brankom Čeakom je pripravil fotografsko razstavo o preobrazbi nekdanje tovarne Rog, ki jo je gostil Center Rog. Projekt, ki je trajal dve leti, je dokumentiral prenovo stavbe in njeno preobrazbo v sodoben kulturni prostor. Razstava je predstavila velikoformatne fotografije, ki združujejo estetsko občutljivost in dokumentarno vrednost, delo pa spremlja tudi fotomonografija, oblikovana v sodelovanju z oblikovalcema Aljo Delbello in Aljažem Veselom. Kuratorka projekta je bila Barbara Čeferin.

Bolj kot končni rezultat ga žene sam proces ustvarjanja. Končna fotografija je zanj spominek, ki ga barvito vrne v celoten ustvarjalni tok – od iskanja rekvizitov, kot sta barska mizica ali lepilni trak, do dolgih ur osvetljevanja in premislekov, zakaj se določen odsev še vedno ne pojavi na "pravem mestu". Največ pa mu pomenijo ljudje, ki jih sreča na poti in z njim delijo smeh, stisko ter trenutke, v katerih se tako oni, kot on razkrivajo skozi proces portretiranja.



PORTRAIT PHOTO

Jure Horvat is a graduate photographer who began his creative journey in Slovenj Gradec. In his hometown, he was part of the BMX and skater scene, where he documented athletes and the culture that developed around them. During his high school years, he followed numerous cultural events, which further strengthened his love and interest in photography. He continued his education at the Faculty of Applied Sciences (VIST). At first, he was fascinated by street and documentary photography, but later he delved into more technically demanding areas such as product photography and portraiture. He graduated with a thesis in staged or tableau photography, where the final result often resembles a cinematic sequence. For his thesis, he drew inspiration from the American photographer Gregory Crewdson.

Today, he focuses primarily on commissioned photography. His work includes product shots, corporate portraits, and interiors such as motorhomes and sailboats. He is particularly interested in light and technical approaches to photography, while in portraiture he emphasizes the importance of the shared experience that arises between photographer and sitter. In addition to his professional practice, he also devotes himself to teaching at the Faculty of Applied Sciences he lectures on the subjects of Lighting Techniques and Commissioned Photography, passing on practical knowledge and passion for the photographic process to his students. In collaboration with photographer Branko Čeak, he organized a photography

exhibition on the transformation of the former Rog factory, hosted by the Center Rog. The two-year project documented the renovation of the building and its conversion into a contemporary cultural space. The exhibition showcased large-format photographs that combine aesthetic sensitivity with documentary value, accompanied by a photobook designed in collaboration with Alja Delbello and Aljaž Vesel. The project was curated by Barbara Čeferin.

More than the final result, what drives him is the process of creation itself. For him, the finished photograph serves as a memento that vividly brings him back to the entire creative flow—from searching for props, such as a bar table or adhesive tape, to long hours of lighting and questioning why a certain reflection still refuses to appear in the “right place.” Above all, he values the people he meets along the way, who share with him laughter, struggles, and moments in which both they and he reveal themselves through the process of portraiture.



LIA BAGRATIONI



34 x 34 x 15

JOHN DALY

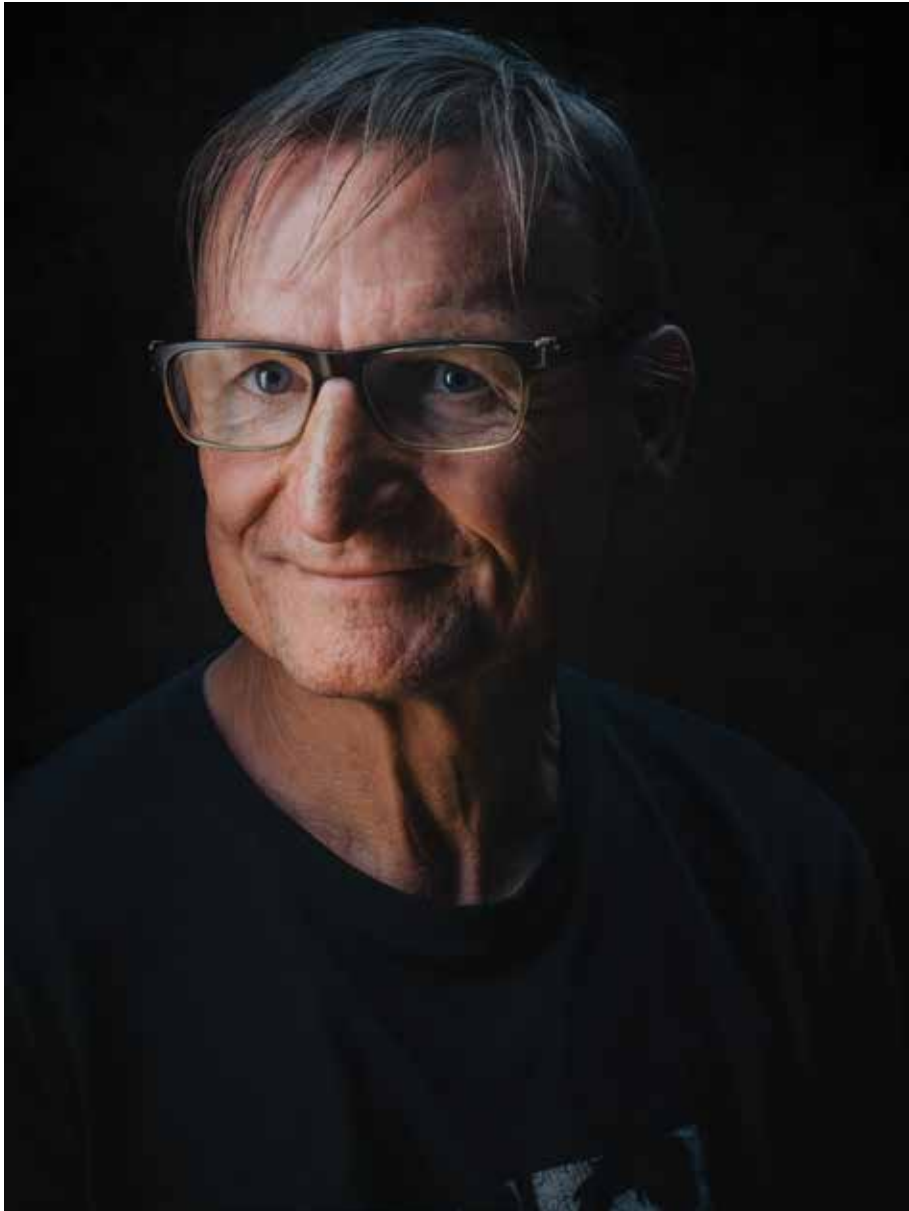


MARIA GESZLER GRAZULY



37 x 48 x 5

ALBERT MESNER



30 x 30 x 1,5

BARBA ŠTEMBERGAR ZUPAN

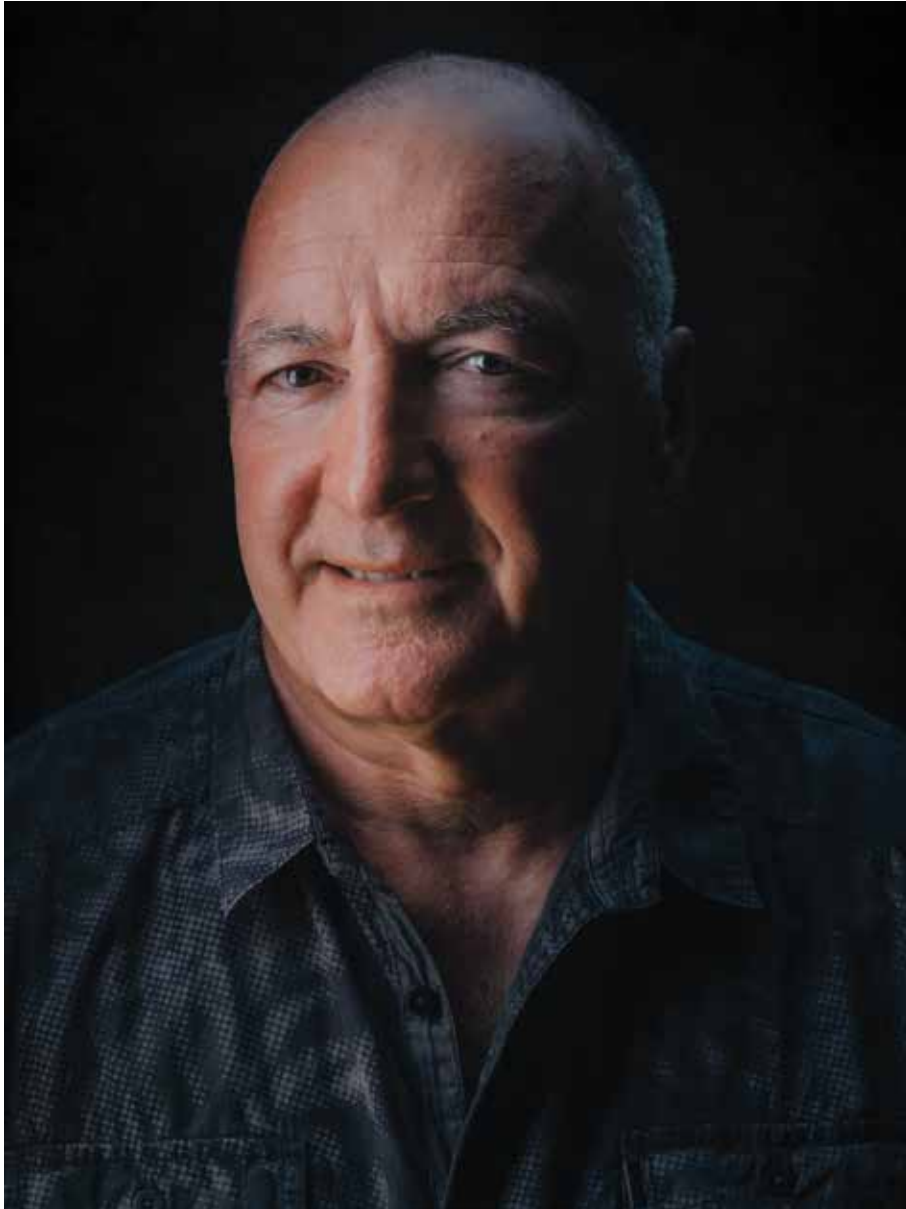


85 x 40 x 108

GAL TIČ



NIKO ZUPAN



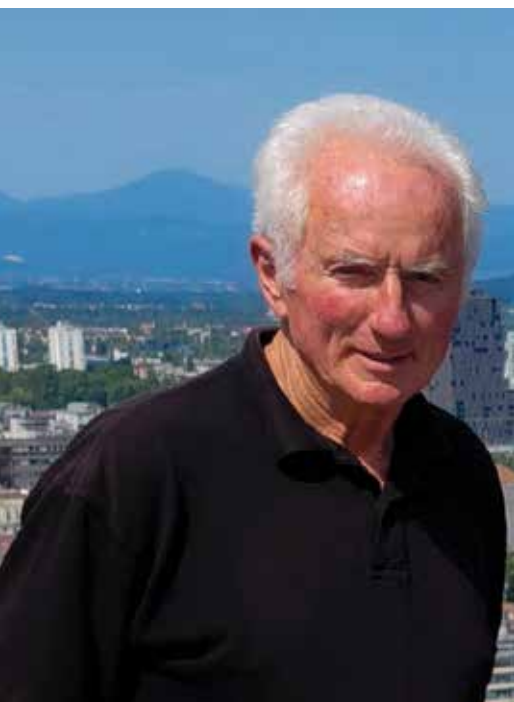


ANDREJA SRNA ŽIBERT



KLAUDIJA KOŠENINA

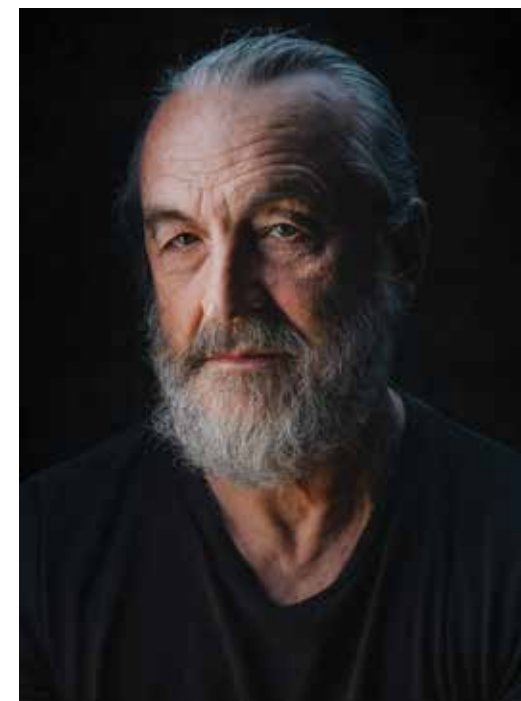




IVAN SKUBIN



23 x 10 x 102



NIKOLAJ MAŠUKOV



85 x 15 x 19



Ø 23; h 15



Ø 36; h 9



URŠKA ALJANČIČ



JELENA GLOGOVAC SAVIČ



Ø 22; h 14



33 x 33 x 2



MARIA GESZLER GRAZULY



MARIA GESZLER GRAZULY



MARIA GESZLER GRAZULY



LIA BAGRATIONI



LIA BAGRATIONI



JOHN DALY



JOHN DALY



11. REVIJA ZA UMETNOST ART MAGAZINE V-OGLJE

MEDNARODNI SIMPOZIJ UMETNIŠKE KERAMIKE V-OGLJE 2025



INTERNATIONAL SYMPOSIUM OF CERAMIC ART V-OGLJE 2025





Photographer:
Kieran Sheridan

GRÁINNE WATTS

keramičarka

Odkar sem leta 2013 sodelovala na čudovitem mednarodnem simpoziju umetniške keramike V-ogljje, se je moje ustvarjalno življenje močno spremenilo. Takrat sem večinoma ustvarjala majhne skulpture zveri in kopenskih rib, občasno pa tudi porcelanaste posode z vodnim jedkanjem.

Povezave, ki sem jih vzpostavila z ostalimi udeleženci simpozija, so me spodbudile k razmišljanju o svojem delu v večjem merilu in k razstavljanju na mednarodni ravni.

Leta 2020, tik po koncu pandemije covida, smo skupaj s prijateljema Tino Byrne in Gusom Mabelsonom kupili nepremičnino v Bennettsbridgeu, v grofiji Kilkenny, kjer smo si uredili tri ločene ateljeje. Kilkenny je živahno območje, polno ustvarjalcev z različnih področij. To poletje se je v naši stavbi odprla galerija The Clay Studios – čudovit, svetel prostor za razstavljanje naših del. Moj prostorni atelje obsega dve nadstropji: spodnje je namenjeno delu z glino, zgornje pa je čisto območje za dekoracijo posod.



Moje trenutno delo je večjega obsega in raziskuje različne oblike posod, ki so postavljene na podstavke ali pritrjene na steno. Še naprej me navdihuje naravni svet okoli mene... Organska geometrija, barvne kombinacije in teksture se prelijejo v površine, ki postanejo sestavni del oblik. Pri ustvarjanju posod in kiparskih stenskih del uporabljam ročno oblikovanje, plošče in vreteno. Uporabljam gladko kamninsko glino, na katero naneseš številne plasti podglazur Amaco Velvet, da tako ustvarim zapletene površinske detajle.



Ponavadi delam v serijah – ne le za variacije na temo, temveč kot neprestano iskanje rešitve izvirne ideje. Tak pristop omogoča razvoj novih smeri in rešitev pri oblikovanju form ter površinske dekoracije. V ustvarjalnem procesu je prisoten ritem ritualov, ki je globoko izpolnjujoč.

Instagram: @grainnewatts
www.grainnewattsceramics.com

GRÁINNE WATTS

Ceramic artist

Since my participation in the wonderful Ceramics Symposium 2013 in V-ogljje, my life as a maker has changed enormously. Around that time, I was predominantly making small scale Beasts and Landfish, with some water-etched porcelain vessels also.

The connections I made with the my fellow participants at the Symposium, encouraged me to think on a larger scale about my work and to exhibit Internationally.

In 2020, just at the end of Covid, myself and two friends, Tina Byrne and Gus Mabelson purchased a property together in Bennettsbridge, Co Kilkenny

and have created three separate studio spaces for each of

us. Kilkenny is a vibrant area, full of makers in many disciplines .This Summer saw the opening of The Clay Studios Gallery in the building, a wonderful clean space to display our own work. My spacious studio is spread over two floors, one for clay work and the upstairs is used as a clean area for decorating my vessel forms.



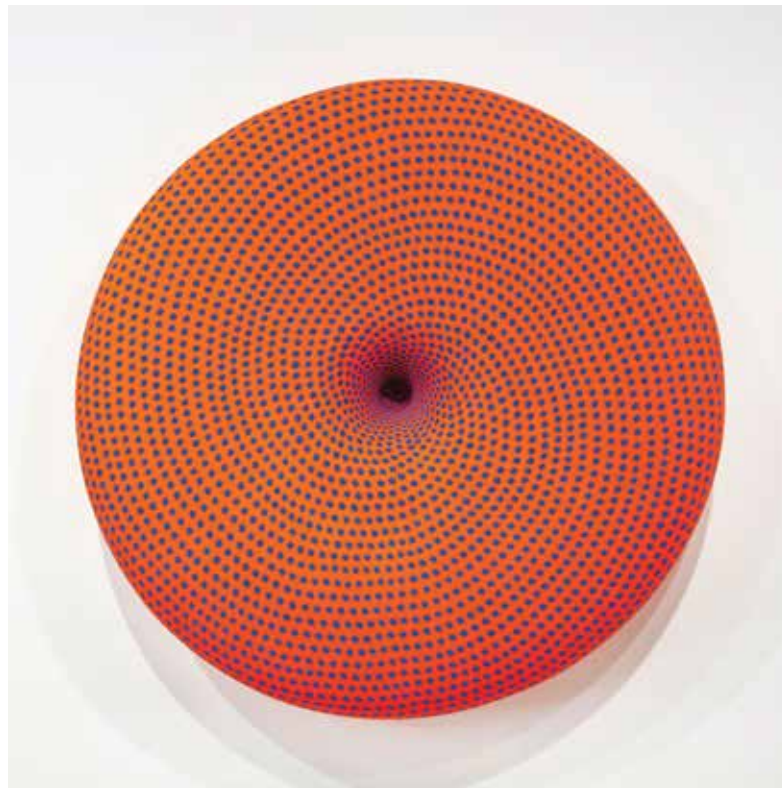
Photographer: Rory Moore

My current body of work has grown in scale and explores various vessel forms that are plinth and wall based. I continue to be inspired by the Natural world around me... Organic geometry, colour combinations and textures feed into the surfaces I create which become an integral part of the forms. I use hand building , slab and thrown elements to create my vessels and sculptural wall pieces. A smooth stoneware clay is used and numerous layers of Amaco Velvet under glazes are then applied to create the intricate surface detail.

I tend to work in series, not just to create variations on a theme but as an ongoing search for resolution to an original idea. This approach allows for new directions and solutions to evolve in the development of forms and surface decoration. There is a rhythm to the rituals of the creative processes involved that are deeply satisfying."

Instagram: @grainnewatts

www.grainnewattsceramics.com



Photographer: Rory Moore



**CAFE GALERIJA PUNGERT
– PROSTOR SREČEVANJA
UMETNOSTI, TRADICIJE IN
SKUPNOSTI**
Sonja Mlakar

Galerija Pungert, ki se nahaja na slikovitem koncu starega mestnega jedra Kranja, se ponaša z več kot 30 letno tradicijo. Skozi leta smo se uveljavili kot eno osrednjih kulturnih središč v mestu. Pungert ni zgolj galerija – je živahno stičišče umetnosti, glasbe in druženja. Na enem mestu se prepletajo razstave, koncerti, srečanja in raznovrstni dogodki.

Program galerije temelji na vsakoletnem javnem razpisu, ki pritegne številne ustvarjalce. Izbor razstavljalcev je zaupan strokovni komisiji, ki skrbi za pestrost tehnik, pristopov in avtorskih izrazov. Cilj je, da so razstave kar se da raznolike, da obiskovalcem ponujajo nove poglede na umetnost. Za mlade to predstavlja odskočno desko za uveljavitev v svetu umetnosti, za mednarodne razstavljalce pa izvirno točko na edinstveni lokaciji v starem mestnem jedru Kranja. Dve razstavi vsako leto sta tematski in sovpadata z večjimi dogodki, kot sta Jazz kamp Kranj in Martinovanje, kar galerijo še tesneje povezuje z mestnim kulturnim življenjem. Galerija je vsako leto prizorišče Mednarodnega festivala likovnih umetnosti Kranj, plodno sodelujemo tudi z Likovnim društvom Kranj, vse bolj uspešno pa gojimo tudi povezovanje z drugimi likovniki.



Posebno doživetje ponuja tudi stalna zbirka portretov skoraj vseh umetnikov, ki so na Pungertu kdaj razstavljali. Delujejo kot svojevrstna razstava in tiha pripoved, ki povezuje preteklost z ustvarjalnostjo sedanjosti ter odpira prostor prihodnjim generacijam umetnikov.



Z željo po oživitvi skritih koticov v starem mestnem jedru Kranja vsako poletje organiziramo nekomercialni koncertni cikel Poletje na Pungertu, ki v mesto prinese navdih z drugačnimi glasbenimi ritmi, tudi deficitarnimi. Prav zato je cikel koncertov Poletje na Pungertu edinstven preplet glasbe in glasbenikov, v katerem se na zgodovinsko in kulturno pomembni lokaciji stikajo glasbe različnih svetov. Poletje na Pungertu predstavlja lep uvod v Jazz Kamp Kranj, ki se pod taktirko bratov Grašič na koncu mesta izvaja v drugi polovici avgusta.

Cafe galerija Pungert tako ni le galerija, temveč prostor srečevanja idej, ljudi in zgodb. V svoji dolgi zgodovini smo zgradili močno skupnost umetnikov, obiskovalcev in organizatorjev, ki potrjuje, da gre za prostor, kjer umetnost ne živi le na stenah, temveč diha skupaj z ljudmi, ki jo ustvarjajo in jo doživljajo.

Cafe galerija Pungert Kranj, Trubarjev trg 6, 4000 Kranj
tel.: 04 20 24 076; pungert@gmail.com
fb: [cafe galerija Pungert Kranj](#); ig: [cafepongert](#)



Avtorja fotografij: Alex Štokelj in Simon Krejan, oz. arhiv Društva Pungert.



**CAFE GALLERY PUNGERT –
A MEETING PLACE OF ART,
TRADITION, AND COMMUNITY**
by **Sonja Mlakar**

Located at the picturesque edge of Kranj's old town center, Gallery Pungert boasts a tradition spanning over 30 years. Over the decades, it has established itself as one of the city's central cultural hubs. Pungert is not just a gallery, it's a vibrant intersection of art, music, and social gatherings. Exhibitions, concerts, meetups, and diverse events all converge in one place.

The gallery's program is shaped by an annual public call for submissions, attracting numerous creators. A professional committee is entrusted with selecting exhibitors, ensuring a rich variety of techniques, approaches, and artistic expressions. The goal is to offer exhibitions that are as diverse as possible, providing visitors with fresh perspectives on art. For young artists, this serves as a springboard into the art world, while for international exhibitors, it offers a unique venue in the heart of Kranj's historic center. Two exhibitions each year are thematic, aligning with major events such as Jazz Kamp Kranj and Martinovanje, further weaving the gallery into the city's cultural fabric. The gallery also hosts the annual International Fine Arts Festival Kranj, collaborates fruitfully with the Kranj Fine Arts Society, and is increasingly



successful in fostering connections with other visual artists. A special experience is offered by the permanent collection of portraits of nearly all artists who have ever exhibited at Pungert. These portraits form a unique exhibition and a silent narrative that bridges the past with the creativity of the present, opening space for future generations of artists.



With the aim of revitalizing hidden corners of Kranj's old town, each summer we organize the non-commercial concert series Summer at Pungert, bringing inspiration through alternative and often underrepresented musical rhythms. This concert cycle is a unique blend of music and musicians, where sounds from different worlds meet at a historically and culturally significant location. Summer at Pungert serves as a beautiful prelude to Jazz Kamp Kranj, held under the direction of the Grašič brothers in the latter half of August.

Cafe Gallery Pungert is therefore not just a gallery, but a space where ideas, people, and stories come together. Throughout its long history, it has built a strong community of artists, visitors, and organizers, affirming that this is a place where art doesn't just live on the walls, it breathes with the people who create and experience it.

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*Photographers: Alex Štokelj and Simon Krejan,
or the archive of Društvo Pungert.*



KRONOLOGIJA DROBNIH KORAKOV ...

Irma Potočnik Slavič

Sicer redkeje, kot bi želela in kot bi bilo primerno, se udeležujem kulturnih dogodkov v dvanajstih naseljih občine Šenčur. O dogajanjih, povezanih z Zavodom V-ogljje, sem seznanjena predvsem preko objav v tiskanih medijih (Gorenjski glas, občinsko glasilo Jurij), plakatov, ki vabijo na odprtje razstav, ali kratkih novic na spletu.

Tako je bila za mene svojevrstna izkušnja, ko sem se z Barbo prvič srečala osebno izven razstavnih prostorov. Bilo je januarja 2017, ko je Občina Šenčur organizirala delavnico o izzivih in priložnostih v turizmu. Pestra skupina ljudi različnih generacij in poklicev se nas je zbrala, da bi delila različne poglede, želje in ideje ter oblikovala skupne predloge. Aktivno smo sodelovali: predstavniki društev (za turizem, folkloro, za mlade, za ljudsko petje itd.), podjetnikov in zavodov (gostinski sektor, šport, kultura, rokodelci), upravljanja (občina, krajevne skupnosti), pa tudi raziskovalci in angažirani občani. V živahni razpravi je z zelo jasnimi stališči in predlogi nastopila tudi Barba. Ker so se najine ideje in predlogi dopolnjevali, sva se dogovorili, da se kmalu srečava.

Ker sem po poklicu geografinja in se ukvarjam z razvojem podeželja, sem svojim študentom magistrskega študija na Oddelku za geografijo (Filozofska fakulteta, Univerza v Ljubljani) maja 2017 predlagala, da gremo na terenske vaje na osrednjo Gorenjsko, med drugim tudi v Voglje. Zanimalo nas je, kako se lahko umetnica in podjetnica s področja kulture, vključuje v mreže. S študenti smo bili navdušeni, ko smo spoznali ključne mejnike njene druge karijerne poti. Predvsem pa so študentje v analizi terenskih vaj poudarili dvoje:

- pomen vključevanja umetnika-podjetnika v lokalno skupnost: preko različnih krožkov, sooblikovanja dogodkov in delavnic ter kot sodelavka pri LEADER projektu (mehanizem za razvoj podeželja) o hišnih imenih, pri čemer je Barbina glinena tablica olepšala številne hiše na Gorenjskem;
- pozicioniranje umetnika v mednarodnem okolju, pri čemer sta inovativna koncept in izvedba dvotedenskih poletnih delavnic Zavoda v-ogljje, kjer se mednarodna razsežnost odlično poveže z lokalnim podeželskim okoljem.



Utrinki s pogovora z Barbo in Nikom ter glinena tablica s hišnim imenom (terenske vaje študentov geografije, Voglje, maj 2017).

Foto: Irma Potočnik Slavič.

Naslednja priložnost za sodelovanje se je pokazala v decembru 2023, ko smo s skupino mednarodnih strokovnjakov s področja razvoja podeželja (z Irske, Portugalske, Poljske, Nemčije in Slovenije; projekt REBOUND: Fostering Resilience in Rural Communities/ Spodbujanje prožnosti v podeželskih skupnostih), Barbo in Nika ponovno obiskali. Tokrat že v sveže obnovljeni Blagnetovi hiši, si ogledali bogato in navdihujočo razstavo, ter predvsem razmišljali, kako lahko umetniško ustvarjanje povezuje raznovrstne akterje ter prispeva k prožnosti v skupnosti.

V aprilu 2025 je Blagnetovo hišo obiskala skupina strokovnjakov iz Španije, Italije in Slovenije, ki nas zanima, kako podeželske skupnosti zaznavajo, blažijo in se prilagajajo na podnebne spremembe (projekt SURF – Sustainable Rural Future, mehanizem Erasmus). Tako smo predstavitev aktivnosti, ki jih na tem področju izvaja Občina Šenčur (priprava na vzpostavitev namakalnega sistema), nadgradili z delavnico, na kateri smo akterje in deležnike s področja razvoja podeželja usposabljali za participativne metode. In kot zanimiv primer le-tega so t. im. študijski krožki, ki sta jih Barba in Niko izvajala v letu 2008 (publikacija: Krompir iz Šenčurja). Z nadgradnjo te izkušnje v smislu umetnosti kot prizorišča za komunikacijo participativnosti, sta 30 udeležencem predstavila možnosti in tudi ovire tovrstnega sodelovanja.

Septembra 2024 so se začela »tipanja« glede pripravljenosti za sodelovanje med občinama Šentjur in Šenčur. Skupaj s Turističnim društvom iz Šenčurja ter Zavodom za kulturne dejavnosti iz Šentjurja smo prepoznali nekaj področij, na katerih bi lahko sodelovali. Skupno točko smo med drugim našli v glini – medtem ko je v Šentjurju bolj razvito rokodelstvo, je Zavod v-ogljje nosilec umetniške keramike. Tako se že veselimo obiskov in tudi Barbine razstave v Šentjurju (december 2025), sodelovanje so potrdili tudi sodelavci Oddelka za etnologijo in kulturno antropologijo (Filozofska fakulteta, Univerza v Ljubljani).

Drobni koraki povezujejo ...



Dva rezultata participativnega sodelovanja Zavoda v-ogljje z lokalno skupnostjo: knjiga o krompirju in stalna razstava umetniške keramike v Blagnetovi hiši (Šenčur, april 2025). Vir: Arhiv Občine Šenčur in Foto: Sara Mikolič.

CHRONOLOGY OF SMALL STEPS

by **Irma Potočnik Slavič**

Although less frequently than I would like and than would be appropriate, I attend cultural events in the twelve settlements of the Municipality of Šenčur. I mostly learn about activities related to the V-ogljje Institute through printed media (Gorenjski Glas, the municipal newsletter Jurij), posters inviting people to exhibition openings, or short news items online.

So it was a unique experience for me when I first met Barba in person outside of an exhibition space. It was in January 2017, when the Municipality of Šenčur organized a workshop on challenges and opportunities in tourism. A diverse group of people from different generations and professions gathered to share perspectives, wishes, and ideas, and to develop joint proposals. We actively participated: representatives of associations (for tourism, folklore, youth, traditional singing, etc.), entrepreneurs and institutions (hospitality, sports, culture, crafts), governance (municipality, local communities), as well as researchers and engaged citizens. Barba also contributed to the lively discussion with clear positions and proposals. Since our ideas complemented each other, we agreed to meet again soon.

As a geographer working in rural development, I proposed to my master's students at the Department of Geography (Faculty of Arts, University of Ljubljana) in May 2017 that we conduct fieldwork in central Gorenjska, including Vogljje. We were interested in how an artist and cultural entrepreneur integrates into networks. The students were impressed when they learned about the key milestones of her second career path. In their fieldwork analysis, they emphasized two main points:

- The importance of integrating an artist-entrepreneur into the local community: through various clubs, co-creation of events and workshops, and as a collaborator in the LEADER project (a rural development mechanism) on house names, where Barba's clay plaques beautified many homes in Gorenjska.



Niko vividly presents individual exhibits and the "stories" connected to artistic creation (REBOUND project, Šenčur, December 2023).
Photo: Sara Mikolič.

- The positioning of the artist in an international context, with the innovative concept and execution of the V-ogljje Institute's two-week summer workshops, which successfully connect international dimensions with the local rural environment.

The next opportunity for collaboration came in December 2023, when we visited Barba and Niko again with a group of international rural development experts (from Ireland, Portugal, Poland, Germany, and Slovenia; project REBOUND: Fostering Resilience in Rural Communities). This time, we met in the newly renovated Blagnet House, viewed a rich and inspiring exhibition, and reflected on how artistic creation can connect diverse stakeholders and contribute to community resilience.

In April 2025, Blagnet House was visited by a group of experts from Spain, Italy, and Slovenia interested in how rural communities perceive, mitigate, and adapt to climate change (project SURF – Sustainable Rural Future, Erasmus mechanism). We complemented the presentations of activities carried out by the Municipality of Šenčur (preparation for establishing an irrigation system) with a workshop training stakeholders in participatory methods. A compelling example of this was the so-called study circles conducted by Barba and Niko in 2008 (publication: Potatoes from Šenčur). By upgrading this experience through the lens of art as a stage for participatory communication, they presented the possibilities and challenges of such collaboration to 30 participants.

Two outcomes of the V-ogljje Institute's participatory collaboration with the local community: a book about potatoes and a permanent exhibition of artistic ceramics in Blagnet House (Šenčur, April 2025).

Source: Archive of the Municipality of Šenčur;
Photo: Sara Mikolič.



In September 2024, initial discussions began regarding potential collaboration between the municipalities of Šentjur and Šenčur. Together with the Šenčur Tourist Association and the Cultural Activities Institute from Šentjur, we identified several areas for cooperation. One shared interest was clay—while Šentjur has a more developed craft tradition, the V-ogljje Institute is a leader in artistic ceramics. We are already looking forward to visits and Barba's exhibition in Šentjur (December 2025), with collaboration confirmed by colleagues from the Department of Ethnology and Cultural Anthropology (Faculty of Arts, University of Ljubljana).

Small steps connect us...



VIZIJA – KÒLO

Jelena Glogovac Savić

mag. likovne umentosti

KÒLO – samostalnik, ki v jeziku večine južnoslovanskih narodov označuje urejeno obliko združenih ljudi, ki plešejo v istem smeri, sledijo ritmu in zvokom glasbe ali korakom vodje kola. Najpogosteje tvori krog, a ta krog se lahko tudi odpre in z razširjenimi rokami sprejme nove plesalce. Ta kolektivni ples ljudi, povezanih v verigo, v svoji osnovi pomeni kòlo – nekaj, kar nima konca in kar poganja vse. V prenesenem pomenu kòlo označuje ljudi, povezane s skupno lastnostjo, željo ali značilnostjo.

Na ta način lahko razumemo ime Mednarodne umetniške kolonije KÒLO. Ne glede na to, ali gre za etimologijo, semantiko ali kakšno drugo jezikovno opredelitev, bistveno je, da se ljudje, ki plešejo, držijo drug drugega in z razširjenimi rokami sprejemajo nove plesalce, ki se lahko prilagodijo obstoječim korakom ali v kòlo vnesejo nove oblike gibanja.

Likovne kolonije so stičišča ustvarjalnosti, kjer so umetniki v odprti komunikaciji s svojimi kolegi, izpostavljeni kritiki. Prav to okolje, zunaj varne cone ateljeja kot zasebnega ustvarjalnega prostora, pogosto iz umetnika izlušči nepričakovano kakovost.

Ne gre za olepševanje resničnosti. Umetnost je opazovanje časa, v katerem živimo – natančen instrument, ki meri količino lepote, ki je še na voljo človeštvu. Tudi kadar se ukvarja s težkimi motivi, umetnost iztisne lepoto čustev na površje.

Ne gre za estetske standarde – kaj je bolj lepo, kaj manj grdo, kaj bolj podobno naravnemu. Umetniki pri ustvarjanju del na svojstven način razmišljajo o drugih ljudeh in njihovih dilemah, katerih se ti pogosto sploh ne zavedajo. V skladu z naravo in samim seboj, ali v miru z Bogom in ljudmi, razmišljajoč o liniji, ki jo dodajajo predhodno naslikanemu ali kako drugače materializiranemu umetniškemu delu – umetnik preprosto obstaja.



V vsakodnevnih dogodkih človeške norosti, ki nas preseneča s površinskostjo in neomejeno negativnostjo, umetnost stoji kot protiutež, ki simbolizira obstoj nečesa drugačnega od vsakdanjega. Kaže, da se obkroženi z lepoto počutimo zaščiteni in duhovno svobodni.

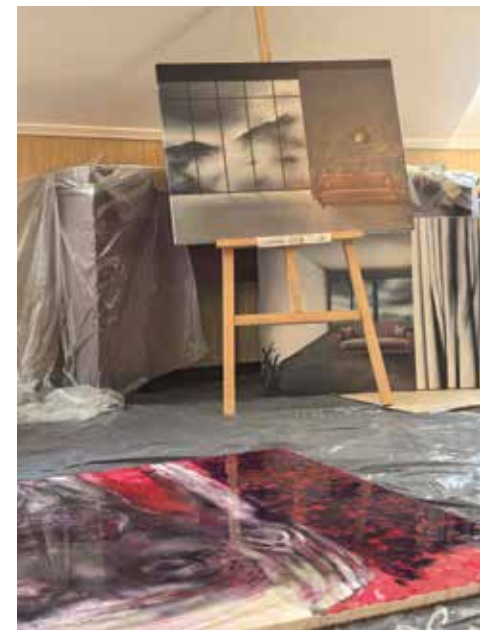


Udeleženci MUK KÒLO, umetniki različnih likovnih smeri, poetik, izrazov, raziskovalnih sfer, materializacij umetniškega, projekcij zamišljenega, plešejo skupaj v ritmu umetnosti, kulture, izobraževanja in dediščine. Akumulirajo bogastvo za prihodnost in vsem je skupno trajno gibanje ustvarjanja, ponovljeno tisočkrat do popolnega rezultata – umetniškega dela.

MUK KÒLO je doslej gostil več kot 100 umetnikov iz 20 držav in kot rezultat preteklih srečanj, v svojem fundusu hrani okoli 300 umetniških del. Fundus KÒLO je reprezentativen prerez delovanja združenja in na nek način vidna geneza njegovega uspeha. Fundus, obogaten z deli sodobnih avtorjev, omogoča nadaljnje razstavne angažmaje. Poleg številnih skupinskih razstav, MUK KÒLO uspešno organizira tudi samostojne razstave priznanih regionalnih avtorjev, zahvaljujoč podpisanim sporazumom o sodelovanju z muzeji, galerijami, kulturnimi centri in umetniškimi združenji doma in v regiji.

Tradicija, ki jo MUK KÒLO neguje in na katero so ponosni vsi njeni člani, je organizacija humanitarne dražbe slik udeležencev Mednarodne umetniške kolonije KÒLO, pa tudi umetnikov, ki niso del aktualnega srečanja, a so podarili svoja dela. S humanitarnim vidikom KÒLO povezuje najlepša človeška čustva – empatijo in umetniški navdih.

Rezultati dela vsake kolonije, tudi MUK KÒLO, so umetniška dela, izmenjava izkušenj, nova sodelovanja in kolegialnost. Rezultati se razlikujejo glede na nagnjenja umetnikov, resnost in predanost tako organizatorjev kot umetnikov. A v tem primeru je človek, ki s svojim entuziazmom in vztrajnostjo premika meje kredibilnosti in gradi MUK KÒLO kot prepoznavna umetniški blagovna znamka, ustanovitelj in selektor, akademski slikar Dražen Milić. On v maniri kòla drži visoko dvignjen bel robček, daje začetni korak, a pušča prostor za novo koreografijo.





VISION – KOLO

by **Jelena Glogovac Savić**

MA in Painting

KOLO—a noun that, in the language of most South Slavs, refers to a structured form of people dancing together in a unified manner, moving in the same direction, following the rhythm and sounds of music or the steps of the leader. It most often forms a circle, but that circle can open and welcome with outstretched arms new dancers. This collective dance of people linked in a chain essentially represents a wheel, something without end, something that sets everything in motion. In a metaphorical sense, KOLO refers to people connected by a shared trait, desire, or quality.

This is how the name of the International Art Colony KOLO can be interpreted. Regardless of whether we speak of etymology, semantics, or another linguistic designation, what matters is that the people dancing, holding onto one another, with open arms, welcome new participants who may adapt to the existing steps or bring new forms of movement into the dance.

Art colonies are meeting points of creativity where artists engage in open communication with their peers and are exposed to criticism. This environment, outside the safe zone of the studio as a private creative space, often draws unexpectedly high-quality work from artists.

It is not about beautifying reality; art is an observation of the time we live in a precise instrument that measures the amount of beauty still available to humanity. Even when dealing with difficult themes, art brings the beauty of emotion to the surface.



It is not about aesthetic standards what is more beautiful, what is less ugly, or what resembles nature more. Artists, in creating their works, reflect in their own unique way on other people and dilemmas of which they may not even be aware of. In harmony with nature and themselves, or in peace with God and humanity, the artist simply exists, contemplating the line that precedes the painted or otherwise materialized piece of art.

In the daily events of human madness that surprise us

with its superficiality and boundless negativity, art stands as a counterbalance, symbolizing something different from the everyday. It shows that when surrounded by beauty, we feel protected and spiritually free.

Participants of the International Art Colony KOLO and artists of various visual styles, poetics, expressions, spheres of research, materializations of the artistic, projections of the imagined, dance together following the rhythm of art, culture, education and heritage. They accumulate wealth for the future and all share a common, continuous movement of creation repeated thousands of times until the perfect result is achieved: a work of art.

So far, KOLO has hosted over 100 artists from 20 countries; as a result of previous gatherings, its collection holds around 300 works of art. The KOLO collection is a representative cross-section of the association's work and a visible genesis of its success. Enriched with works by contemporary authors, the collection offers further opportunities for exhibitions. In addition to numerous group exhibitions, KOLO successfully organizes solo exhibitions of renowned regional artists, owing to signed cooperation agreements with museums, galleries, cultural centers, and artist associations in the country and region.

A tradition that KOLO nurtures and of which all its members are proud is the organization of a humanitarian art auction within the colony, featuring works by participants of the International Art Colony KOLO and artists who, while not part of the current gathering, donated their works. Through its humanitarian aspect, KOLO connects the most beautiful human emotions: empathy and artistic inspiration.

The results of each colony, including KOLO, include works of art, exchanges of experience, new collaborations, and collegiality. These results vary depending on the inclinations of the artists and the seriousness and dedication of the organizers and the participants. But in this case, the person whose enthusiasm and persistence push the boundaries of credibility and build KOLO into a recognizable brand in the art world is its founder and selector, academic painter Dražen Milić.

In the spirit of KOLO, he holds the white handkerchief high, takes the first step, and leaves room for new choreography.



USTVARJANJE KOT NAJVEČJA MOČ

Ifigenija Simonović

Glina je snov, ki kliče po dotiku. Vsak dotik se vtisne vanjo, vsak odtis priča o prisotnosti dotikajočega. Tudi fosili so nastali zaradi dotika. Dotik deluje na vseh ravneh!

Glina je eden najbolj priljubljenih materialov za izražanje ljudi, ki imajo okvaro vida. Delavnice za slepe in slabovidne so zato vedno dobro obiskane. V mnogih muzejih slepim in slabovidnim omogočajo dotikanje razstavljenih umetnin. Tudi slika, ki se videčim morda zdi enodimenzionalna, lahko ob dotiku občutljivega prsta spregovori o debelini, gladkosti, grobosti barvnega nanosa, kar vse izdaja slikarjev temperament.

Pesnica Mirjana Šernek je prvo zbirko nasloвила Dotik. Kot pisateljica je odvisna od brajice. Ta pisava temelji na dotiku, njena poezija pa govori o dotiku v širšem pomenu besede. Dotik ji omogoča sporazumevanje z ljudmi, pa tudi spoznavanje okolja. Podaljšek roke je bela palica, njena najdražja prijateljica in opora. Drugo zbirko pesmi je Mirjana Šernek nasloвила Svetloba življenja je močnejša od teme. Tu navaja svetlobo kot nasprotje teme. Videčim je to nasprotje jasno in samo po sebi umevno. Umetniki hočejo imeti stropna okna, da jih pri delu ne motijo sence. Ko razstavljajo, hočejo žaromete na določenih mestih. Za Mirjano ima svetloba globlji pomen. Svetloba je upanje, je ljubezen. Tema ji označuje obupa ali depresije, je ne omejuje pri tistem, kar je v življenju bistveno. Sence zaznava v barvi glasu sogovornika. Z dotikom razpozna nianse svetlosti ali temnosti človeka, torej sproščenost, trdost in trdnost značaja, razboritost, nemir, potrnost, tudi starost, nenazadnje. Tudi izdelki iz gline so avtobiografski. Tudi opeka je delo določenih rok - dokler rok niso zamenjali stroji, seveda.

Hkrati pa ob Mirjani velikokrat pomislim na ustvarjalnost. Ona piše in poje. Z možem Milanom, ki je žal pokojen, sta prirejala koncerte. On je še imel toliko

ohranjenenega vida, da sta lahko živela samostojno. Mirjana pa tudi zdaj, ko je sama, ne preneha nastopati in pisati. Ustvarjalnost je njena najmočnejša moč. Oblikovalci gline se zanašamo na svetlobo in dotik, katerega odtis lahko vidimo prav zaradi svetlobe, in vplivamo nanj prav zato, ker vidimo, kaj smo ustvarili. Mirjana ustvarja svetlobo v temi. Njej ta svetloba daje moč, da ustvarja, a svetlobo ustvarja tudi za bralce svoje poezije in poslušalce na svojih koncertih.

Zakaj govorim o Mirjani? Zato, ker moramo ustvarjalci biti povezani, se podpirati, se spodbujati, drug drugega občudovati in tudi prijazno kritizirati, si svetovati, če je treba. Mirjana me je pripeljala do dela s slepimi in slabovidnimi. Njeno zbirko je opremil akademski slikar Lucijan Bratož, ki na delavnicah usmerja slepe in slabovidne, da ustvarjajo slike. Mirjana me je pripeljala do glasbenika Lada Jakše, ki na delavnicah soustvarja glasbo s slepimi in slabovidnimi. Mirjana me je pripeljala do Dušana Brešarja, ki je do upokojitve prirejal ustvarjalne delavnice v okviru knjižnice za slepe in slabovidne v Ljubljani, ki je napisal mnoge strokovne in poljudne članke o slepih, slabovidnih, o metodah njihovega vključevanja v družbo, izobraževanja in kulturnega udejstvovanja. Njegova najnovejša knjiga je posebej pomembna: Dotik besed - zgodovina opismenjevanja slepih in slabovidnih. To je učbenik za vse, ki kakorkoli stojijo ob strani ljudem, ki imajo težave z vidom. Tudi ta knjiga govori o ustvarjalnosti. V njej so opisani pionirski poskusi iznajdbe pisave, ki bi slepim in slabovidnim omogočila branje in pisanje, torej izražanje na praktičnem in umetniškem nivoju. Prav v zagnanosti, vztrajnosti in ustvarjalnosti ljudi, ki so več stoletij izumljali, torej ustvarjali znake za branje izključno z dotikom me prepričuje o tem, da je ustvarjanje dotik spoštovanja in ljubezni do sočloveka, narave in snovi.

PRAZNINA

Je lahko človek prazen,
otopel,
brez misli
kot v neki drugi dimenziji?
Brezčasno zdiš nekje
kot ostanek brodoloma,
ki zdaj tava v temnem tolmunu
brez izhoda.
Vse je moteče
in vse je nepomembno ...
Zdrzneš se,
vrneš se iz sanj
in samo žalost,
solze in neskončna bolečina
spet priplava na površje.
Res je, to je res,
vpije vsaka celica posebej,
ki se trga,
krha in boli.



CREATIVITY AS THE STROGEST STRENGTH

by *Ifigenija Simonović*

Clay calls for a touch. Every touch gets imprinted into the surface. Fossils are imprints. Something soft touched someone or something. The touch works in all directions. It is felt by all concerned.

Speaking of living creatures every imprint of a touch expresses emotions and feelings of the one, who touches and the one who is being touched. Clay is therefore the most popular medium for creativity of blind or partially blind people. A touch or an imprint of a touch can tell a story. And blind or partially blind people can touch and imagine. They express themselves and read written expressions of others by touching signs, lifted off a surface.

A poet Mirjana Šernek named her first poetry book A touch. Her poems speak of a touch in a wider sense of the word. Touching her surroundings and people who come close enough to be touched she can communicate. Her second collection of poems is titled Light of life is stronger than darkness. Light is commonly regarded as the opposite of darkness. Mirjana sees light from a different angle. Light is hope and is life itself. Darkness doesn't restrict her from the aspects of life which are in did essential. She detects shadows in the colour of the voice and sounds. Together with sounds and touch she can detect the character or the mood of a person she is speaking to and of the atmosphere she is engulfed by in certain situation.



Dušan Brešar

DOTIK BESED

Zgodovina opismenjevanja slepih
in slabovidnih

When I think of Mirjana, I am thinking of creativity. She writes and sings. Sound and words are her greatest strength. Creative people have to support each other. Mirjana got me in touch with an artist Lucijan Bratož. He took care of the visual side of her poetry books. He helps blind and partially blind people to paint. At the same workshops a musician Lado Jakša co-creates music. And Dušan Brešar, the soul of the library for blind and partially blind people in Ljubljana is always present as an organiser and a supporter of such workshops. He has written many articles on methods of including blind and partially blind people into the society. His latest, perhaps the most important work is his book on history of inventing possibilities for reading and writing for blind and partially blind people. The title of the book is A touch of words. Reading about centuries old love and respect the unselfish inventors poured into creating the signs that can be read exclusively by touch is amazing. This was creativity becomes love. And poems by Mirjana Šernek are love poems, which can touch everybody regardless of the way we managed to live and survive.

EMPTINESS

*Can one be empty
indifferent
with not a thought
like if in another dimension?
You sit somewhere
unaware of time
like the leftovers of a shipwreck
floating on a dark river.
No way out.
Everything is disturbing
and nothing is important ...
You startle
you come back from a dream
and all is sadness,
tears and endless pain
swim back onto the surface.
It is all true, all true! cries every cell
it hurts
while it is being torn
and crumbling.*



POT KULTURNE DEDIŠČINE ŽIROVNICA – KRAJINA SPOMINA IN NAVDIHA Urška Aljančič

Foto: Aleš Košir

Pod Stolom, najvišjim vrhom Karavank, se razprostira kulturna krajina, ki je v slovenski zgodovini in kulturi pustila izjemne sledi. Tu poteka Pot kulturne dediščine Žirovnica, ena najstarejših in najlepših tematskih poti v Sloveniji. Pot povezuje rojstne hiše pomembnih slovenskih literarnih ustvarjalcev in učenjakov.

Med osrednjimi točkami je rojstna hiša Franceta Prešerna, pomembnega evropskega pesnika romantike. Njegova dela so pomembno prispevala k oblikovanju slovenske narodne identitete. V Prešernovi rojstni hiši v Vrbi, ki je razglašena za spomenik državnega pomena, so ohranjeni značilni prostori njegovega obdobja – kamra, hiša, veža in črna kuhinja, na ogled je tudi originalna zibelka, v kateri so zibali pesnika.

V Žirovnici stoji rojstna hiša Matije Čopa, literarnega zgodovinarja, poliglota in enega največjih izobražencev svojega časa. Razstava prikazuje njegovo življenje in delo in še posebej sodelovanje s prijateljem Prešernom. Le-to je pomembno zaznamovalo razvoj slovenske književnosti. Posebno mesto v hiši ima razstava o arheološkem najdišču Ajdna, znamenitem poznoantičnem najdišču na Slovenskem.

V vasi Doslovče je ohranjena hiša, v kateri je bil rojen Fran Saleški Finžgar, duhovnik, pisatelj, dramatik in prevajalec ter eden od prvih rednih članov SAZU. Finžgarjeva domačija je urejena kot muzej na prostem. Ohranjeni notranji bivalni prostori in gospodarsko poslopje predstavljajo način kmečkega življenja na Gorenjskem v preteklosti.

Na Rodinah stoji rojstna hiša Janeza Jalna, pisatelja in duhovnika, ki je v svojih

delih pogosto obravnaval naravo, lov in podeželsko življenje. Spominska zbirka vključuje pisateljeve osebne predmete in rokopise. Pri ohranjanju hiše in spomina na pisatelja pomembno vlogo igra pisateljev pranečak, skrbnik družinske dediščine.

Foto: Aleš Košir



Poleg literarne dediščine ima območje posebno mesto tudi zaradi bogate čebelarске tradicije. Na Breznici je urejen spominski čebelnjak Antona Janše, pionirja modernega čebelarstva in prvega učitelja čebelarstva na dunajski dvorni šoli. Panjske končnice na čebelnjaku so svojevrsna oblika ljudske umetnosti in prava zakladnica zgodb, ki so navdihovale naše prednike.



Foto: Aleš Košir

V sodobnem času se pomen Poti kulturne dediščine Žirovnica kaže v dvojni vlogi: varuje materialne in nesnovne dediščinske elemente ter jih hkrati interpretira širši javnosti. Tako krepi zavest o pomenu kulturnega izročila, hkrati pa spodbuja trajnostno obliko kulturnega turizma, ki temelji na spoštovanju prostora in skupnosti. Pot kulturne dediščine Žirovnica tako ni le turistična znamenitost, ampak celovit kulturni projekt. Je prostor spomina in navdiha, ki obiskovalca opominja, da so literarna ustvarjalnost, tradicija in krajina neločljivo povezane – in da jih je vredno ohranjati za prihodnje rodove.

ŽIROVNICA CULTURAL HERITAGE TRAIL – A LANDSCAPE OF MEMORY AND INSPIRATION by Urška Aljančič

Beneath Stol, the highest peak of the Karawanks, lies a cultural landscape that has left an extraordinary mark on Slovenian history and culture. This is the setting of the Žirovnica Cultural Heritage Trail, one of the oldest and most picturesque thematic trails in Slovenia. The trail connects the birthplaces of prominent Slovenian literary figures and scholars.

Among its central landmarks is the birthplace of France Prešeren, a major European Romantic poet. His works significantly contributed to shaping Slovenian national identity. Prešeren's birth house in Vrba, declared a monument of national importance, preserves characteristic spaces from his era — his room, the house, the hallway, and the black kitchen. Visitors can also view the original cradle in which the poet was rocked as a newborn.

In Žirovnica stands the birth house of Matija Čop, a literary historian, polyglot, and one of the most educated men of his time. The exhibition presents his life

Foto: Aleš Košir



and work, with special emphasis on his collaboration with his friend Prešeren a relationship that deeply influenced the development of Slovenian literature. A special part of the house is dedicated to the archaeological site of Ajdna, a renowned Late Antiquity site in Slovenia.

In the village of Doslovče, the preserved house where Fran Saleški Finžgar was born offers insight into the life of the priest, writer, playwright, and translator, who was also one of the first regular members of the Slovenian Academy of Sciences and Arts (SAZU). Finžgar's homestead is arranged as an open-air museum. The preserved living quarters and farm buildings reflect the rural lifestyle of Gorenjska in the past.

In Rodine stands the birth house of Janez Jalen, a writer and priest whose works often explored nature, hunting, and rural life. The memorial collection includes his personal belongings and manuscripts. His great-nephew, the caretaker of the family heritage, plays a key role in preserving the house and the writer's memory.

Beyond its literary legacy, the area holds special significance because of its rich beekeeping tradition. In Breznica, a memorial apiary honors Anton Janša, a pioneer of modern beekeeping and the first apiculture teacher at the Viennese court school. The painted beehive panels are a unique form of folk art and a treasure trove of stories that inspired our ancestors.

Today, the Žirovnica Cultural Heritage Trail serves a dual purpose: protecting both tangible and intangible heritage elements while interpreting them for the broader public. It strengthens awareness of the importance of cultural legacy and promotes sustainable cultural tourism rooted in respect for place and community. The Žirovnica Cultural Heritage Trail is not merely a tourist attraction but a comprehensive cultural project. It is a place of memory and inspiration, reminding visitors that literary creativity, tradition, and landscape are inseparably linked and worth preserving for future generations.



Foto: Matej Mišič

BISERKA KOMAC

Košarkarica, univ. dipl. oblikovalka vizualnih komunikacij, slikarka, fotografijna; članica Zveze društev slovenskih likovnih umetnikov, Likovnega društva Kranj, od leta 2005 likovne skupine KUD-a Kliničnega centra Ljubljana, od leta 2006 Foto kluba Janez Puhar Kranj.



Akademska oblikovalka vizualnih komunikacij se je svojih prvih likovnih prijemov in risanja portretov naučila že v osnovni šoli pri akademskem slikarju Milanu Batisti. Šolanje je nato nadaljevala na gimnaziji v Ljubljani, kjer je veliko slikarskih znanj pridobila pri akademskem slikarju Igorju Plešku. Vpisala se je na Akademijo za likovno umetnost v Ljubljani in diplomirala iz grafičnega oblikovanja pri prof. Ranku Novaku in prof. Miljenku Liculu. Slikanja se je učila pri doc. akad. slikarju Emeriku Bernardu, kiparstva pa pri prof. Luju Vodopivcu, fotografije pri Milanu Pajku in Tomažu Lauku.

V začetku sedemdesetih je risala modne kreacije, ki jih je objavljala v reviji Mladina in v nekdanji jugoslovanski reviji Svijet in je zanje prejela kar nekaj nagrad, bila izbrana za Eurofashion v Amsterdamu in nagrajena za kreacije za Modni salon M iz Velenja.





Poklicno je delovala na področju grafičnega oblikovanja. Delala je v Iskri, Jelovici, ateljeju B&M v Lancovem, nazadnje pa tudi v svojem lastnem oblikovalskem studiu, kjer je največ oblikovala za številna podjetja na Gorenjskem. Oblikovala je številne panoje, plakate, knjige, koledarje, kataloge.... Ilustrirala, oblikovala in opremila je prevode knjig Rumi I. – »Skrivna glasba« in Rumi II. – »Poljub želim si tvoj«, celostno podobo za zbirko knjig »Biseri«. Oblikovala je tudi kataloge za Gorenjski muzej v Kranju, ovitke za nosilce zvoka, monografijo slikarja Bogdana Groma: » Bogdan GROM – oprema sakralnih objektov v ZDA«, monografijo KUD-a UKC in medicinske fakultete Lojz Kraigher: »Ars medici«, fotografsko opremila in

sooblikovala knjigo avtorice prof. Z.Z. Slavec, dr.med.: »Bolnišnica Golnik – Kopa«.

Vzporedno je ves čas slikala in se izpopolnjevala na slikarskih delavnicah priznanih slikarjev. Leta 2000 začne svoja dela tudi razstavljanje. Ustvarja v tehniki olja, pastela, svinčnika, tempere, najraje pa dela v tehniki akrila in akvarela. Poudarek daje barvam in svetlobnim razpoloženjem. Da bi izrazila lepoto, barvitost in bogastvo vsega obdajajočega uporablja pestro paletu barv. Tudi kompozicijske zasnove so odprte in skrbno urejene ... (Likovne kritike so objavljene v medijih)

Je tudi fotografinja, članica FD Janez Puhar Kranj. Včasih se s fotografijo poigra tudi grafično, tako da klasično fotografijo vodi skozi proces računalniške obdelave.

Do danes je imela 32 samostojnih slikarskih razstav in zelo veliko skupinskih razstav doma in v tujini. Udeležila se je več likovnih delavnic, ex tempor in številnih likovnih kolonij (Savudrija, Veli Lošinj, Sinji vrh, Vrbovec, Rešetari, Primošten...). Vsako leto sodeluje s svojimi slikami na tradicionalni mednarodni skupinski razstavi »More ljudi, obala« v Šibeniku. Več let zapored je bila povabljenka k sodelovanju na mednarodnem festivalu umetniških zastav v Zagrebu (Medjunarodni ulični festival Cest in d'Best na CrOz-u) in v Melbournu Avstralija, kjer je gostovala razstava leta 2011; sodelovala je na treh mednarodnih simpozijih keramike »V-oglj« s poslikavami krožnikov in keramičnih izdelkov drugih umetnikov- keramikov. Nekaj njenih izdelkov hrani muzej keramike v Šenčurju.

Je dobitnica priznanj s področja mode, več nagrad in priznanj z likovnega področja in nekaj fotografskih priznanj. Tudi zlate Puharjeve medalje.

BISERKA KOMAC

Basketball player, university graduate in visual communications design, painter, photographer; she is a member of the Association of Slovenian Fine Artists, the Kranj Fine Arts Society, the art group of the KUD Clinical Centre Ljubljana since 2005, and the Janez Puhar Photo Club Kranj since 2006.

As an academic designer of visual communications, she began learning artistic techniques and portrait drawing in primary school under the academic painter Milan Batista. She continued her education at a grammar school in Ljubljana, gaining extensive painting knowledge from academic painter Igor Pleško. She enrolled at the Academy of Fine Arts in Ljubljana and graduated in graphic design under Professors Ranko Novak and Miljenko Licul. She studied painting with Assistant Professor Emerik Bernard, sculpture with Professor Lujo Vodopivec, and photography with Milan Pajk and Tomaž Lauk.

In the early 1970s, she designed fashion creations published in the magazines Mladina and the former Yugoslav magazine Svijet, receiving several awards. She was selected for Eurofashion in Amsterdam and was awarded for her designs for the Fashion Salon M from Velenje.

Professionally, she worked as a graphic designer. She was employed at Iskra, Jelovica, the B&M studio in Lancovo, and later she worked in her own design studio, primarily designing for various companies in the Gorenjska region. Her work includes numerous billboards, posters, books, calendars, and catalogs. She illustrated, designed, and formatted the translated books "Rumi I – Secret Music and Rumi II – I Long for Your Kiss," and created the visual identity for the book series "Pearls." She also designed catalogs for the Gorenjska Museum in Kranj, audio packaging, the monograph "Bogdan GROM – Sacred Object Design in the USA," the monograph of the KUD UKC and the Faculty of Medicine Lojz Kraigher: Ars Medici, and contributed photography and design to the book "Golnik Hospital – Kopa" by Prof. Z.Z. Slavec, M.D.

Throughout her career, she continued painting and refining her skills at workshops led by renowned artists. In 2000, she began exhibiting her work. She creates in oil, pastel, pencil, tempera, and especially enjoys working in acrylic and watercolor. Her focus is on color and light. She uses a diverse palette to express the beauty, vibrancy, and richness of her surroundings. Her compositions are open and carefully arranged. (Art critiques have been published in various media.)





She is also a photographer and a member of the Janez Puhar Photo Club Kranj. Occasionally, she combines photography with graphic design, processing traditional photographs digitally.

To date, she has held 32 solo painting exhibitions and has participated in numerous group exhibitions in Slovenia and abroad. She has attended many art workshops, ex tempore events, and art colonies such as Savudrija, Veli Lošinj, Sinji Vrh, Vrbovec, Rešetari, Primošten.

Every year, she contributes her paintings to the traditional international group exhibition "Sea, People, Coast" in Šibenik. For several consecutive years, she was invited to participate in the international art flag festival in Zagreb (Cest is d'Best Street Festival at CrOz) and in Melbourne, Australia, which hosted the exhibition in 2011. She also took part in three international ceramic symposia V-ogljje, creating painted plates, and ceramic pieces with other ceramic artists. Some of her works are held by the Ceramic Museum in Šenčur.

She has received awards in fashion design, numerous recognitions in fine arts, and several photography awards, including the prestigious Golden Puhar Medal.



MARTIN MINDERMANN

Iz srca se zahvaljujeva najinim sponzorjem, prijateljem in sorodnikom: Alenki Žibert, Poloni Pavlin Bohinc, Aleksandru Vrtaču, Ifigeniji Simonovič, Alešu Arenšku, Radivoju Bajcu in Tanji Stojko, Barbari Nedog, Margareti Mlinar, Emi Pogačar, Jelku Grosu, Meti in Frenku Kotniku, Lauri in Lojzetu Novaku, Dani Žbontar, Kseniji Makarovič, Anžetu Štembergar Zupanu, Klaudiji Košenina, Slavici Bučan, Zavodu za turizem Bled, družini Kamšek, družini Pušavec, fotografu Juretu Horvatu in vsem, ki ste nama kakorkoli pomagali.

Barba in Niko Štembergar Zupan



Š E N Č U R



 **AH VRTAČ**



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