

*Past, Present, Future*

zajídkovou

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Past, Prese

Razstavo z naslovom **ALUO LXX. PRETEK-LOST, SEDANJOST, PRIHODNOST** posvečamo obletnici začetka rednega akademijskega pouka na Akademiji za likovno umetnost in oblikovanje, takrat še Akademiji upodabljočih umetnosti, ki je pred sedemdesetimi leti, 14. januarja 1946, stekel pod kasnejšim rektorstvom Božidarja Jakca in z delom šestih rednih profesorjev, ki so postavili osnovne smernice likovnopedagoškega procesa. Akademija je prerasla v osrednjo izobraževalno ustanovo na področju likovne in vizualne umetnosti ter oblikovanja, prek umetnikov, ki so se oblikovali skozi ta proces šolanja, pa je soustvarila tudi specifičen nacionalni likovni prostor.

Obletnice so priložnost – ne le za pogled nazaj, temveč predvsem za oblikovanje perspektiv razvoja v prihodnosti. Kajti sedanost nas sooča z odgovornostjo do vloge in razvoja Akademije v prihodnje – bomo še naprej razvijali in negovali oblikovni odnos do sveta, kot ga je gojila šola ves čas, vse do danes, ali pa se bomo bolj posvetili receptivnim sistemom komunikacije na področju vizualnih praks? Na vprašanje, ali lahko v ustvarjalnem sožitju na Akademiji sobivata oba pristopa, bo morda odgovorila tudi pričujoča razstava.

Na razstavi ALUO UL predstavlja dela svojih študentov. Če sta bila ob njeni ustanovitvi oblikovana oddelek slikevstva in kiparstva, poteka danes izobraževalni proces na petih študijskih programih, ki se delijo na devet študijskih smeri. Z razstavljenimi deli in ustvarjalnimi procesi daje Akademija gledalcem v presojo med drugim tudi naravo izobraževalnega procesa, svojo idejno zasnova, medijsko odprtost in ne nazadnje tudi umeščenost v kontekst sodobne umetnosti.

Stik s pedagoškimi praksami, ki so se uveljavile v tradiciji poučevanja, Akademija ohranja in reflektirano nadaljuje, hkrati pa se konstruktivno sooča s sodobnimi pedagoškimi izvivi. Kompleksna programska zasnova študija vseh aktualnih zvrsti na

področjih likovne umetnosti, oblikovanja, konservatorstva in restavratorstva ter programsko podprta in spodbujana izbirnost omogočata celostno izobrazbo na tem področju ustvarjanja. Ta razpon je vpisan že v samo naravo posameznih smeri, od najbolj odprtih in avantgardnih, kot sta slikarstvo in kiparstvo, ki sta usmerjena v raziskovanje novih vsebin, prek videa, ki je podprt z najsodobnejšimi tehnologijami in možnostmi, ki jih ponujata film in animacija, ilustracije, grafičnega in industrijskega oblikovanja, ki morajo ohraniti tudi svojo uporabno vrednost, do restavratorstva in konservatorstva, od katerih se pričakuje celo določena mera konservativnosti v dobrobit ohranjanja naše kulturne dediščine.

Osrednja poudarka te razstave sta pluralnost pedagoških praks in hibridnost aktualne umetnostne produkcije, ki se razteza od predmeta do prostorske situacije, vključevanja performativnosti ter razmerja med razstavljenim, razstavljavcem in obiskovalcem, v katerem sta slednja aktivno udeležena. Razstava je zasnovana kot hibridna prostorska instalacija zgodovine, sedanosti in prihodnosti, v kateri se prepletajo klasična galerijska postavitev, prostorske instalacije in prizorišča, namenjena izvajanju ustvarjalnih/pedagoških dejavnosti v živo. V galerijskem prostoru bodo pedagogi in študenti pred občinstvom lahko zamenjali vloge, v ta proces pa bo dejavno vključen tudi gledalec.

Priložnost, da se Akademija s svojimi vsebinami predstavi v galerijskih prostorih, je zanjo izjemno pomembna, saj je kljub svoji vse intenzivnejši usmerjenosti navzven in k sodelovanju z drugimi institucijami še vedno prikrajšana za svoj stalni razstavni prostor. Razstava je torej plod medinstiuticionalnega sodelovanja med ALUO UL in Muzejem in galerijami mesta Ljubljane.

Vesna Krmelj, Petra Jager

The exhibition **ALUO LXX. PAST, PRESENT, FUTURE** is dedicated to the anniversary of the Academy of Fine Arts and Design, Ljubljana, at the time known as the Academy of Representational Art, introducing its regular academic programmes. It was seventy years ago, on 14 January 1946, that lessons were initiated by the subsequent chancellor Božidar Jakac and six full professors who had set the fundamental guidelines of the art education process. The Academy has since grown into the central educational institution for the field of fine and visual arts, and design, and has helped create a specific national art sphere with the artists formed in its schooling process.

Not only do anniversaries serve as an opportunity to look back, they are particularly convenient to shape the vision for future development. It is the present that makes us face our responsibility towards the Academy's future role and development – are we going to keep fostering and nurturing a formative stance, such as the Academy has preserved until now, or are we going to focus on receptive communication systems within visual practices? This exhibition might answer the question whether both approaches could coexist creatively at the Academy.

The exhibition features works made by Academy students. When the Academy was founded, departments of painting and sculpture were formed, whereas now the educational process is conducted in five study programmes divided into nine courses of study. By showing the exhibited works and creative processes, the Academy is also letting the visitors assess the nature of its educational process, its conceptual basis, its openness towards various media and last but not least, its position in the context of contemporary art.

The Academy has maintained and continued to foster reflectively its connection with the educational practices that had asserted themselves in the schooling tradition, while also facing constructively its educational challenges. The complex programme basis for studying all current genres of fine art, de-

sign and conservation-restoration, as well as optionality supported and encouraged throughout the programme enable students to acquire thorough education in the field of art. The range is inscribed in the very nature of the available courses, from the most open and avant-garde programmes, such as painting and sculpture, focusing on exploring new contents; through video, supported with state-of-the-art technology and the possibilities provided by film and animation; as well as illustration, graphic and industrial design, seeking to maintain their practical value; to restoration and conservation, which are even expected to possess certain conservativism in the interest of preserving our own cultural heritage.

What the exhibition seeks to emphasise particularly, is the plurality of pedagogical practices and the hybridity of the current art production ranging from an individual item to a spatial installation, the inclusion of performativity and the relation between the exhibited, the exhibitor and the visitor, in which the latter two both participate actively. The exhibition has been designed as a hybrid spatial installation of the past, present and future, combining the traditional gallery setting with spatial installations and sites intended for live performances of creative/educational activities. In the gallery, teachers and students will be able to switch their roles in front of the audience, with the observer also actively integrated in the process.

It is a major opportunity for the Academy to present its programmes in the gallery, as it still lacks its own exhibition space despite its growing outward focus and cooperation with other institutions. This exhibition is the result of inter-institutional collaboration between the Academy of Fine Arts and Design, Ljubljana and the Museum and Galleries of Ljubljana.

Vesna Krmelj, Petra Jager

# Akadem

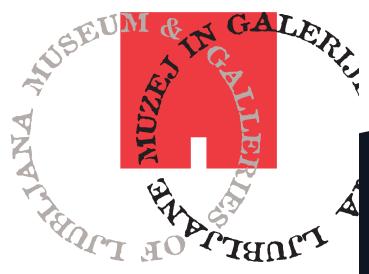
# 19 Galer

# Futu re

Produkcija / The exhibition is produced by:



Univerza v Ljubljani  
Akademija *za likovno umetnost  
in oblikovanje*



Novica o ustanovitvi **AKADEMIJE UPORABLJAJOČIH UMETNOSTI** v Ljubljani je stara sedemdeset let. Danes, ko se akademija imenuje Akademija za likovno umetnost in oblikovanje, se zdi, da se slovenski prostor skoraj ne spomni več, kako pomembna in težko pričakovana želja se je uresničila v tistih dneh po objavi ustanovne uredbe Narodne vlade Slovenije 27. oktobra 1945. Pomena, da smo končno dobili prvo slovensko akademijo in s tem možnost študija slikarstva in kiparstva doma, so se tedaj zavedali vsi, tudi tisti, ki z akademijo in študijem na njej niso bili neposredno povezani. Med njimi so bili tudi fotografi in prav oni so nam ohranili najbolj živ dokument prvih srečnih dni na novi akademiji.

Po dolgi, sedemdesetletni zgodovini Akademije je čas, da se posvetimo njeni prihodnosti. To nas je vodilo pri oblikovanju tokratne priložnostne razstave v Galeriji Jakopič. Prvim petim letom, potem ko je akademija odprla svoja vrata in so se 15. decembra 1945 vpisali prvi študenti, je posvečena uvodna stena, z vrsto črno-belih fotografij, v središču prostora pa stoji pisalni stroj Ideal, na katerem je leta 1945 steklo administrativno delo nove akademije, in ponazarja prehojeno pot iz »analognega« v »digitalni« čas.

Prva leta Akademije so po zaslugu Božidarja Jakca, prvega rektorja, slikarja, grafika in fotografa, v njenem fotoarhivu bogato dokumentirana. Za razstavo pa smo se odločili pregledati izvirne in skoraj povsem spregledane negative, ki jih iz tistih let hrani Muzej novejše zgodovine Slovenije. Izbrani so bili posnetki petih fotografov, Joža Kološa - Kološa, Božo Štajera, Leona Jereta, Petra Kocjančiča in Jožeta Mallyja. Odlikujejo jih avtorski pristop in neopredeljen ter iskren pogled. Fotografov ni vodilo naročilo, temveč pristna radovednost. Tako fotografije niso le odraz želje po dokumentiranju, ampak odsevajo osebno zanimanje za čas pred sedemdesetimi leti. Obenem kažejo tudi smisel za raziskovanje fotografskega medija, ekspe-

rimentiranje pri kompoziciji in izrezu ter svetlobi, tako je sicer marsikatera partija zabrisana ali presvetljena, a navdušenje nad prelomnostjo tedanjih trenutkov je očitno. Črno-bele podobe oživljajo prve študente pri urah študija in ateljejskem delu. Več dni, celo mesecev in let so fotografji spremljali kandidate za študij, se družili z izbranimi študenti prvih generacij in s prvimi rednimi profesorji.

Prvi od fotografov, ki je vstopil v prostor severnega krila nekdajne licejske knjižnice (Poljanske gimnazije) v Ljubljani, prijetene za pouk akademije, je bil Joža Kološa - Kološ. Njegovi črno-beli posnetki z dne 4. decembra 1945 predstavljajo kandidate za študij na akademiji pri opravljanju prvih sprejemnih izpitov.

Potem ko se je 14. januarja 1946 začel redni pouk, pa so s posebno pozornostjo začeli spremljati študij prve generacije študentov – predvsem kiparstva – Božo Štajer, Leon Jere, Peter Kocjančič in Jože Mally. Izbrani posnetki imajo letnice 1947, 1948 in 1949.

Fotografi so še naprej redno obiskovali in spremljali delo študentov. Med zanimivimi ohranjenimi posnetki iz prve petletke po ustanovitvi so tudi tisti, ki pričajo o zanimanju kulturno-političnih osebnosti za delovanje Akademije. Med drugimi gosti sta jo obiskala slovensko-ameriška pisatelja in vplivna kulturna delavca Louis Adamič in Janko Rogelj.

Izbor malo znanih starih posnetkov naj bo kontrapunkt v osrednjem prostoru predstavljenim delom študentov iz zadnjih nekaj let. Dolga akademska zgodovina med začetkom in sedanjim trenutkom je na razstavi predstavljena simbolno. Skonjno vstopimo, ko razgrnemo »zaveso« in se »potopimo« v projekcijo, na kateri se vrstijo druge podobe dolgoletne akademiske raziskovalne ustvarjalnosti. Razstava pa zaokrožuje osredotočenost na študente, ki so in bodo še naprej tkali zgodovino ljubljanske akademije in naravo izobraževalnega procesa.

**Barbara Savenc,  
Muzej in galerije mesta Ljubljane**

The news about the establishment of the **ACADEMY OF FINE ARTS IN LJUBLJANA** is seventy years old. Today it seems that there is little remembrance in Slovenia of how important and eager the desire had been that was realised in the days after the National Government of Slovenia issued the founding Decree on 27 October 1945. At the time, everybody was aware of the implications of finally having the first Slovenian academy, and with it the possibility to study painting and sculpture at home, including people with no direct connection with the academy and its studies. Among the latter were photographers and it is they who have preserved the most vivid record of the happy first days spent at the new academy.

After the seventy-year history of the Academy, it is now time to focus on its future. This has been our guideline in shaping the current occasional exhibition in the Jakopič Gallery. The introductory wall featuring a series of black-and-white photographs is devoted to the first five years after the Academy opened its doors and after the first students enrolled on 15 December 1945. The central position in the room is occupied by the Ideal typewriter, which was used in 1945 to launch the administration of the new Academy, representing the path from "analogue" to "digital" times.

By merit of Božidar Jakac, the first chancellor, and also painter, graphic artist and photographer, the first years of the Academy are well documented in its photo library. However, for the exhibition we decided to browse the original, practically overlooked negatives, kept from those days at the National Museum of Contemporary History. The selection includes shots taken by five photographers: Joža Kološa - Kološ, Božo Štajer, Leon Jere, Peter Kocjančič and Jože Mally. They are distinguished by their unique style as well as a neutral and honest approach. Rather than by the commission, these photographers were driven by genuine curiosity. Their photographs were thus more than a mere expression of their desire to document, as they also reflect a personal interest in that time seventy years ago. However, they also show a desire to explore the photography

medium, experimenting with composition and cut as well as light, which resulted in many a part either blurred or overexposed, yet the fascination with the epochal events of the time remains obvious. The black-and-white images bring to life the first students during lessons and atelier classes. For days, even months and years, these photographers would follow study applicants, as well as socialise with chosen first generation students and first full professors.

The first photographer to enter the premises in the northern wing of the former Lyceum library (Poljane Grammar School) in Ljubljana, adapted to the needs of Academy classes, was Joža Kološa - Kološ. His black-and-white negatives dated 4 December 1945 picture academy applicants taking the very first entrance examination.

Following the commencement of regular lessons on 14 January 1946, the first generation of – mainly sculpture – students was followed particularly attentively by Božo Štajer, Leon Jere, Peter Kocjančič and Jože Mally. The chosen shots are dated 1947, 1948 and 1949.

Later the photographers kept visiting students and following their work on a regular basis. The most interesting photographs from the first five years after the establishment include evidence of interest in the Academy operations as expressed by major cultural and political figures. The list of guests includes Slovenian-US writers and influential cultural workers Louis Adamič and Janko Rogelj.

The selection of little known old shots is intended to serve as a counterpoint to the students' works of recent years, exhibited in the central gallery area. The long history of the Academy from its beginnings until today is presented in a symbolic manner. Having entered through it, we draw a "curtain" and "immerse" ourselves in the screening showing a series of other images from Academy's long-time explorative creativity. The exhibition is rounded up by its focus on students, who have helped and shall continue to shape the history of the Ljubljana Academy and the nature of the educational process.

**Barbara Savenc,  
Museum and Galleries of Ljubljana**

2016

• 1.-24. 4.

# črničija Jakopič

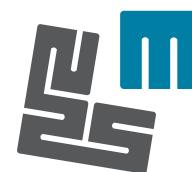
The project was made possible by:



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KULTURO

V sodelovanju z / In cooperation with:



MUZEJ NOVEJŠE  
ZGODOVINE SLOVENIJE

Projekt sta omogočili



Mestna  
Občina  
Ljubljana



REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO

**XX1** Jakob Koncút  
**KLJUKA / DOOR HANDLE**, 2015  
Kovina / Metal, 13 x 5 x 5 cm / 42 x 20 x 15 cm  
MENTOR / TUTOR: IZR. PROF. FABIO SMOTLAK

**XX2** Blaž Habjanič  
**OBEŠALNIK TOPLR /**  
TOPLR COAT HANGER, 2011/2012  
Les / Wood, 40 x 40 x 170 cm  
MENTORICA / TUTOR: DOC. MAG. BARBARA PRINČIČ

**XX3** Žan Brezec  
**GoREŃJE**, 2013  
100 x 70 cm  
MENTOR / TUTOR: DOC. JURE MIKLAVC

**XX4** Matevž Šmuc  
**GoREŃJE**, 2013  
100 x 70 cm  
MENTOR / TUTOR: PROF. VLADIMIR PEZDIRC

**XX5** Luka Bassanese  
**KLOP NIKA / NIKA BANK**, 2013/2014  
Les / Wood, 45 x 45 x 110 cm  
MENTOR / TUTOR: PROF. VLADIMIR PEZDIRC

**XX6** Silva Cimperman  
**INTELIGENTNA KOSILNICA MOW /**  
MOW INTELLIGENT MOWER, 2014  
Model iz pene, lakiran /  
Foam model, lacquered, 35 x 55 x 35 cm  
MENTOR / TUTOR: DOC. JURE MIKLAVC

**XX7** Vanja Lojen  
**ANALIZA ŽIVLJENJSKEGA KROGA ZOBNE KRTAČKE / ANALYSIS OF TOOTHBRUSH LIFECYCLE**, 2013/2014  
PPT prezentacija / PPT presentation  
MENTORICA / TUTOR: DOC. MAG. BARBARA PRINČIČ

**XX8** Gregor Humar  
**NACRTNO ZASTAREVANJE /**  
PLANNED OBSOLESCING, 2013 / 2014  
PPT prezentacija / PPT presentation  
MENTORICA / TUTOR: DOC. MAG. BARBARA PRINČIČ

**XX9** Urška Kadunc  
**SLADKI UŽITKI /**  
SWEET DELIGHTS, 2014  
Čokolada / Chocolate  
MENTORJA / TUTORS: PROF. VLADIMIR PEZDIRC,  
DOC. JURE MIKLAVC

**X10** Breda Klančič, Tanja Lavrenčič  
**FLEKSIBILEN TRANSPORTNI ZABOJ /**  
FLEXIBLE TRANSPORT CASE, 2013–2015  
Polikarbonat / Polycarbonate, 25 x 25 x 35 cm  
MENTORJI / TUTORS: PROF. VLADIMIR PEZDIRC,  
DR. BARBARA PREDAN, DOC. JURE MIKLAVC

**X11** Andreja Pogačar  
**PRILAGODLJIVA EMBALAŽA PO VITKI METODOLOGIJI /**  
FLEXIBLE PACKAGING BASED ON SLIM METHODOLOGY, 2015  
Valoviti karton / Corrugated cardboard  
18 x 18 x 45 cm / 100 x 70 cm  
MENTOR / TUTOR: DOC. JURE MIKLAVC,  
SOMENTOR / CO-TUTOR: DOC. MIHA KLINAR

**X12** Uršula Rihtar  
**INTERPRETACIJA EGIPČANSKE FAJANSE V SODOBNEM NAKITU /**  
INTERPRETATION OF EGYPTIAN FAIENCE IN CONTEMPORARY JEWELLERY, 2013  
Fajansa / Faience, 60 cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK

**X13** Kristina Drnovšek  
**ZAMRZNITEV ČASA /**  
FREEZING THE TIME, 2015  
Steklo, les / Glass, wood,  
50 x 20 x 25 cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK  
ASISTENT / ASSISTANT TUTOR:  
ASIST. PATRICIJA VRBNJAK

**X14** Nina Podobnikar  
**PANEL / PANEL**, 2015  
Steklo / Glass, 50 x 25 x 8 cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK  
ASISTENT / ASSISTANT TUTOR:  
ASIST. PATRICIJA VRBNJAK

**X15** Ajda Tomazin  
**VALČEK ZANJU /**  
WALTZ FOR THE COUPLE, 2011  
Stop-motion animacija, lutke /  
Stop-motion animation, puppets, 3 min 18 sec  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK,  
SOMENTOR / CO-TUTOR:  
RED. PROF. MAG. MILAN ERIČ

**X16** Mojca Gazič  
**MOTIVIKA NA KERAMIKI NA OBMOČJU SLOVENSKE ISTRE: MALA PLASTIKA SOLNI CVET, SERIJA NAKITA SOLNI CVET TER MALA PLASTIKA SVITEK /**  
MOTIFS ON CERAMICS FROM SLOVENIAN ISTRIA: FLEUR DE SEL SMALL PLASTIC ARTS, FLEUR DE SEL JEWELLERY SERIES AND SVITEK SMALL PLASTIC ARTS, 2012  
Keramika in srebrna glina /  
Ceramics and silver clay,  
20 x 10 cm / 15 x 15 x 25 cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK

**X17** Brina Steblovnik  
**GOLOTA / NUDITY**, 2015  
Keramika / Ceramics, 100 x 70 x 8 cm  
MENTORICA / TUTOR:  
PROF. DRAGICA ČADEŽ LAPAJNE

**X18** Lara Štefančič  
**MOČ/AVTOPORTRET /**  
POWER/SELF-PORTRAIT, 2014/2015  
Steklo, kamen / Glass, stone,  
30 x 25 x 15 cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK  
ASISTENT / ASSISTANT TUTOR:  
ASIST. PATRICIJA VRBNJAK

**X19** Nina Podobnikar  
**ZAJEM SVETLOBE: IZ RAZMIŠLJANJA IZ LEGENDE O NARCISU /**  
CAPTURING LIGHT: REFLECTIONS ON THE LEGEND OF NARCISSUS, 2015  
Steklo / Glass, 25 x 15 x 6,5 cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK

**X20** Eva Poženel  
**KURENT, NAKIT IN MIT /**  
KURENT, JEWELLERY AND MYTH, 2012  
Srebro, svilena nit / Silver, silk threads,  
35 mm / 40 mm / 20 x 30 mm / 140 x 50 mm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK

**X21** Nina Oman  
**STEKLENO SVETILO, IZDELANO S TEHNOLOGIJO 3D TISKA /**  
GLASS LAMP, MADE WITH 3D PRINTING TECHNOLOGY, 2014  
Steklo / Glass, 75 x 12 x 14 cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK

**X22** Špela Šedivý  
**IGRA / PLAY**, 2014 / 2015  
Keramika / Ceramics,  
150 x 150 x 70 mm – 75 x 60 x 20 mm  
MENTORICA / TUTOR:  
PROF. DRAGICA ČADEŽ LAPAJNE

**X23** Patricija Vrbnjak  
**PREDELNA STENA /**  
PARTITION WALL, 2012  
Steklo / Glass, 150 x 139 cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK

**X24** Katarina Müller  
**POGRINJEK /**  
PLACE SETTING, 2010 / 2011  
Keramika / Ceramics, ø 20, 24, 28 cm  
MENTOR / TUTOR: DOC. IZTOK MAROH

**X25** Niko Erjavec  
**AVTOPORTRET /**  
SELF-PORTRAIT, 2015  
Steklo in mavec /  
Glass and plaster, 19 x 21 x 42 cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK  
ASISTENT / ASSISTANT TUTOR:  
ASIST. PATRICIJA VRBNJAK

**X26** Neja Hmeljak  
**VAJA / PRACTICE**, 2013  
Keramika / Ceramics  
MENTORICA / TUTOR:  
PROF. DRAGICA ČADEŽ LAPAJNE

**X27** Aleš Hočvar  
**PRSTAN ZANJO /**  
RING FOR HER, 2015  
Steklo, les, kovina /  
Glass, wood, metal  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK

**X28** Igor Žižić  
**TEHNOLOŠKA ŠTUDIJA RIMSKEGO MOZAIKA Z GEOMETRIJSKIM MOTIVOM (PLETENICA) V TEHNICI OPUS TESSELATUM; MATERIAL: APNENO-PEŠČENI OMET IN KAMNITE TESERE (DELAVNICA MOZAIK - MATERIALI, TEHNIKE IN KONSERVIRANJE-RESTAVRIRANJE) / TECHNICAL STUDY OF ROMAN MOSAIC – GEOMETRIC MOTIFS (PLAIT), MADE IN THE OPUS TESSELATUM TECHNIQUE; MATERIAL: LIME-SAND PLASTER AND TESSERA STONES (THE MOSAIC WORKSHOP – MATERIALS, TECHNIQUES AND CONSERVATION-RESTORATION), 2014 80 x 65 cm  
STROKOVNI SODELavec / EXPERT ADVISER: ALJAŽ VIDRAJZ**

**X29** Študentje 3. letnika v štud. letu 2013 / 2014 / 3rd year students in 2013/2014  
**TEHNOLOŠKA ŠTUDIJA RIMSKEGO MOZAIKA Z MOTIVOM PTIC V TEHNIKI OPUS TESSELATUM; MATERIAL: APNENO-PEŠČENI OMET IN KAMNITE TESERE (DELAVNICA MOZAIK - MATERIALI, TEHNIKE IN KONSERVIRANJE-RESTAVRIRANJE) / TECHNICAL STUDY OF ROMAN MOSAIC – BIRD MOTIFS, MADE IN THE OPUS TESSELATUM TECHNIQUE; MATERIAL: LIME-SAND PLASTER AND TESSERA STONES (THE MOSAIC WORKSHOP – MATERIALS, TECHNIQUES AND CONSERVATION-RESTORATION), 2014 100 x 81 cm  
STROKOVNI SODELavec / EXPERT ADVISER: ALJAŽ VIDRAJZ**

**X30** Lirijana Morina  
(izvajalka večjega dela posega / execution of the greater part of the procedure)  
**FRAGMENT EMONSKE STENSKE SLIKE MOZAIKA (PROJEKT: KONSERVIRANJE-RESTAVRIRANJE FRAGMENTOV EMONSKIH MOZAIKOV IZ ZBIRKE MGML) /**  
FRAGMENT OF EMONA MURAL (PROJECT: CONSERVATION-RESTORATION OF FRAGMENTS OF EMONA MOSAICS FROM THE MUSEUM AND GALLERIES OF LJUBLJANA) 47 x 52 cm  
MENTORJA / TUTORS: DOC. DR. BLAŽ ŠEME, DOC. MAG. GREGOR KOKALJ

**X31** Boj Nuvak  
**TIHOŽITJE / STILL LIFE**, 2015  
Akril in oglje na papirju /  
Acrylic and charcoal on paper, 123 x 138 cm  
MENTORJA / TUTORS: DOC. MAG. KSENIIA ČERČE, DOC. MAG. GREGOR KOKALJ



**Príhodnosť**



**X32** Izr. prof. mag. Tamara Trček Pečak,  
mag. Nada Madžarac, Matevž Sterle  
**GABRIJEL STUPICA POD DROBNOGLEDOM / GABRIJEL STUPICA UP CLOSE**, 2014  
29 min

**X33** Matevž Sterle  
**RAZPOKA DO BAROKA / CRACKS UNLOCK THE BAROQUE**, 2014  
1h 2 min  
MENTORJA / TUTORS: IZR. PROF. MAG. TAMARA TRČEK PEČAK, DOC. MAG. DUŠAN BUČAR

**X34** Nadja Šičarov  
**PALETA MARIJA PREGLJA / MARIJ PREGELJ'S PALETTE**, 2015  
7 min 27 sek  
MENTORJI / TUTORS: DOC. MAG. ROBERT ČERNELČ, IZR. PROF. MAG. TAMARA TRČEK PEČAK, DOC. MAG. GREGOR KOKALJ

**X35** Matevž Sterle  
**IZDELovanje BAROČNE POZLATE NA LESENEM NOSILCU / APPLYING BAROQUE GILDING ON WOODEN BASE**, 2010  
6 min  
MENTORJI / TUTORS: IZR. PROF. MAG. TAMARA TRČEK PEČAK, DOC. MAG. DUŠAN BUČAR, IZR. PROF. MILADI MAKUC SEMION

**X36** TEHNOLOŠKE ŠTUDIJE SLIK GABRIJELA STUPICE IZ ZBIRKE MODERNE GALERIJE, LJUBLJANA / TECHNICAL STUDIES OF PAINTINGS BY GABRIJEL STUPICA FROM THE COLLECTION OF THE MUSEUM OF MODERN ART, LJUBLJANA, 2014  
MENTORICA / TUTOR:  
IZR. PROF. MAG. TAMARA TRČEK PEČAK, STROKOVNA SODELAVKA / EXPERT ADVISOR: MAG. NADA MADŽARAC (MG+MSUM)

**X37** TEHNOLOŠKE ŠTUDIJE DETAJLOV SLIKE SVETO SORODSTVO MOJSTRA IZ OKOLIČNEGA IZ OKOLI 1510, OLJE NA LESU, 150 × 121 CM, INV. ŠT. N 1528 IZ ZBIRKE NARODNEGA MUZEJA SLOVENIJE / TECHNICAL STUDIES OF DETAILS ON THE PAINTING HOLY KINSHIP BY MASTER FROM OKOLIČNÉ AROUND 1510, OIL ON WOOD, 150 × 121 CM, FROM THE COLLECTION OF THE NATIONAL MUSEUM OF SLOVENIA, ACN: N 1528, 2014  
MENTORJA / TUTORS: IZR. PROF. MAG. TAMARA TRČEK PEČAK, DOC. MAG. GREGOR KOKALJ, STROKOVNA SODELAVKA / EXPERT ADVISOR: IRMA LANGUS (NMS)

**X38** Matic Nosan  
**RESTAVRIRANJE MAVČNE KOPIJE KIPA MILOŠKE VENERE / RESTORATION OF A CAST REPLICA OF VENUS DE MILO**, 2013  
MENTOR / TUTOR: IZR. PROF. MILADI MAKUC SEMION

**X39** Uroš Arnšek  
**TEHNOLOŠKA ŠTUDIJA DETAJLA SLIKE (GHERARDO STARNINA: MADONA USMILJENA, TABLA IZ HRASTOVEGA LEŠA 40 X 30 CM IN DIEGO VELAZQUEZ, AVTOPORTRET, LANENO PLATNO, PODOKVIR 40 X 30 CM) / TECHNICAL STUDY OF THE PAINTINGS (GHERARDO STARNINA: MADONNA OF MERCY, OAK WOOD, 40 X 30 CM AND DIEGO VELAZQUEZ: SELF-PORTRAIT, OIL ON CANVAS, 40 X 30 CM)**  
MENTORICA / TUTOR:  
IZR. PROF. MAG. LUCIJA MOČNIK RAMOVŠ

**X40** Rok Hafner  
**LASERSKO SKENIRANJE LESENIH POLIKROMIRANIH PLASTIK SV. AGNEZE IN SV. URŠULE / LASER SCANS OF WOODEN POLYCHROME PLASTIC ART WORKS REPRESENTING ST AGNES AND ST URSULA**, 2007  
4 min 36 sec  
MENTORJI / TUTORS: IZR. PROF. MAG. LUCIJA MOČNIK RAMOVŠ, PROF. DR. MIRKO SOKOVIĆ, MAG. MATJAŽ BERCEH

**X41** Rok Hafner  
**PREDSTAVITEV 3D SKENIRANJA / 3D SCANNING PRESENTATION**, 2008  
MENTORICA / TUTOR: IZR. PROF. MAG. LUCIJA MOČNIK RAMOVŠ, SOMENTOR / CO-TUTOR: PROF. DR. MIRKO SOKOVIĆ, DELOVNI MENTOR / WORKING TUTOR: MAG. MATJAŽ BERCEH

**X42** Andreja Ravnikar  
**TEHNOLOŠKA ŠTUDIJA SLIKE LEOPOLDA LAYERJA, KRISTUS IN PREŠUŠTNICA, OLJE NA PLATNU, 63 X 83 CM, INV. Š. NG S 257 IZ ZBIRKE NARODNE GALERIJE / TECHNICAL STUDY OF A PAINTING BY LEOPOLD LAYER, CHRIST AND THE ADULTERESS, OIL ON CANVAS, 63 X 83 CM, FROM THE COLLECTION OF THE NATIONAL GALLERY, ACN: NG S 257**, 2010  
MENTORICA / TUTOR: IZR. PROF. MAG. TAMARA TRČEK PEČAK

**X43** Zoran Flander  
**RESTAVRIRANJE VRAT STOLNICE SV. NIKOLAJA / DOOR RESTORATION AT ST. NICHOLAS' CATHEDRAL**  
MENTOR / TUTOR: DOC. MAG. JURIJ SMOLE, SOMENTORICA / CO-TUTOR: IZR. PROF. MAG. TAMARA TRČEK PEČAK, DELOVNI MENTOR / WORKING TUTOR: JANEZ ČRNE

**X44** Tia Avsec  
**INFANTIA - BESEDNA IGRA(ČA) / INFANTIA - TOY(ING WITH) WORDS**, 2015  
Instalacija z videom / Installation with video  
MENTOR / TUTOR: PROF. MAG. JOŽE BARŠI

**X45** Ikara Černe  
**VDIHI / INHALATIONS**, 2015  
Glina, marmor v prahu, granule stiropora, gašeno apno, parafin / Clay, marble powder, Polystyrene granules, slaked lime, paraffin, 120 x 60 cm

**X46** Neža Knez  
**DRUGI POGLED / SECOND GLANCE**, 2015  
Instalacija / Installation, portreti / portraits: 45 x 40 x 150 cm; knjiga / Book: 70 x 35 cm  
MENTOR / TUTOR: PROF. MAG. JOŽE BARŠI

**X47** Anja Jelovšek  
**JUNIJ / JUNE**, 2015  
Knjiga / Book A4, 7400 strani / pages, 20 x 30 x 45 cm  
MENTOR / TUTOR: PROF. MAG. JOŽE BARŠI

**X48** Lene Lekše  
**ŽENSKI AKT / FEMALE NUDE**, 2015  
Mavčni odlitek in patina / Plaster cast and patina, v/h: 169 cm  
MENTOR / TUTOR: PROF. MATJAŽ POČIVAVŠEK

**X49** Lene Lekše  
**PORTRET / PORTRAIT**, 2015  
Mavčni odlitek in patina / Plaster cast and patina, v/h: 40 cm  
MENTOR / TUTOR: PROF. MATJAŽ POČIVAVŠEK

**X50** Katja Bogataj, Polona Černe, Pavel Ekriš, Neža Jurman, Ana Kerin, Miha Makovec, Barbara Pintar, Lan Seušek  
**ČAKAJOČI / THE WAITING**, 2010  
Mešana tehnika / Mixed media  
170 x 50 x 50 cm, 160 x 50 x 50 cm, 110 x 50 x 50 cm  
MENTOR / TUTOR: IZR. PROF. ALEN OŽBOLT

**X51** Boris Beja  
**PRAZNINA, TIŠINA, ODSOTNOST / EMPTINESS, SILENCE, ABSENCE**, 2011  
Les, kovina / Wood, metal, 220 x 135 x 120 cm  
MENTOR / TUTOR: IZR. PROF. ALEN OŽBOLT

**X52** Anže Sever  
**LEČE / LENSES**, 2013  
Instalacija / Installation  
MENTOR / TUTOR: PROF. MAG. JOŽE BARŠI

**X53** Tinkara Babič, Gašper Capuder, Anamari Hrup, Jasmina Grudnik, Anže Sever, Tomo Stanič, Maša Vnuk, Petra Vučko  
**PREHODI: ZA EVROPO GRE. ZA VAS GRE. / TRANSITIONS: THIS IS ABOUT EUROPE. THIS IS ABOUT YOU.**, 2013  
Video dokumentacija / Video documenting  
MENTOR / TUTOR: IZR. PROF. ALEN OŽBOLT

**X54** Andreja Pegan  
**PRISOTNOST II / PRESENCE II**, 2014  
Mešana tehnika / Mixed media, v/h: 160 cm  
MENTOR / TUTOR: IZR. PROF. ALEN OŽBOLT

**X55** Tanja Adlešič, Urška Aplinc, Maja Burja, Maja Cetin, Rebeka Čajo, Jerca Čiča, Tina Draščič, Rok Horvat, Manja Ključevšek, Kristina Kokalj, Tina Kraljič, Lara Kumar, Branko Lazović, Matilde Melo, Anđelija Milosavljević, Eva Novak, Jerca Oblak, Nadja Osojnik, Nina Pal, Tadej Paravan, Andreja Pegan, Nina Podobnikar, Katja Pori, Brigita Sečnik, Karmen Sloša, Monika Smolič, Lina Steiner, Gregor Stražar, Guy Swinnerton, Katarina Šeme, Polona Terčon, Rosa Tomšič, Špela Vizjak, Lucija Vodopivec, Luka Zabret, Neja Zoržut, David Wratny  
**LARRY CORYELL: VOJNA IN MIR, JAZZ OPERA / LARRY CORYELL: WAR AND PEACE, JAZZ OPERA**, 2014  
Interaktivni videokolaž / Interactive video collage, 120 min  
MENTORJA / TUTORS: DOC. MAG. ROBERT ČERNELČ, DOC. SAŠO SEDLAČEK

**X56** Gašper Bavdek (FRI), Eva Brvar Ravnikar, Tina Kraljič, Branko Lazović, Luka Ločniškar (FRI), Matija Medved, Robert Nemec, Meta Snedic, Lina Steiner, Zoran Stojak, Luka Zabret  
**»FUNK JUNK«**  
Video / Video, 2015  
MENTORJA / TUTORS: DOC. MAG. ROBERT ČERNELČ, DOC. SAŠO SEDLAČEK

**X57** Nina Baznik, Domen Dimovski, Tesa Drev, Andreja Kranjec, Miha Kvacić, Branko Lazović, Vid Merlak, Tamara Mihalič, Tina Podgornik, Ludvik Rodič, Jan Senčur, Lina Steiner, Saša Škafar, Veronika Nikolajčič, Anja Troha, Diana Valant, Sandra Vaupotič, Nejc Zajec; glasba / music: Gašper Trček  
**PROMOCIJSKI FILM UL ALUO / ACADEMY PROMO FILM**, 2015  
Video / Video, 20 min  
MENTORJA / TUTORS: DOC. MAG. ROBERT ČERNELČ, DOC. SAŠO SEDLAČEK

**X58** Neža Knez  
**»THE STORY«**, 2016  
Video / Video, 17 min 10 sec  
MENTORJA / TUTORS: DOC. SAŠO SEDLAČEK, PROF. MAG. JOŽE BARŠI

**X59** Jerca Oblak  
**UJETA / CAPTURED**, 2015  
Video / Video, 5 min 21 sec  
MENTORJA / TUTORS: DOC. MAG. ROBERT ČERNELČ, DOC. SAŠO SEDLAČEK

**X60** Toni Mlakar  
**PRIPOVEDKA O ŠKOFJELOŠKEM GRBU / TALE OF ŠKOFJA LOKA COAT OF ARMS**, 2014  
Digitalna animacija / Digital animation, 1 min 13 sec  
MENTOR / TUTOR: DOC. SAŠO SEDLAČEK

nikovanie.

ALUO 70

GALERIA  
JAKOPIČ  
GALERIJA



**X61** Tomo Stanič  
**KDO SE BOJI REPREZENTACIJE? /**  
WHO FEARS REPRESENTATION?, 2015  
Video instalacija / Video installation,  
3 min 12 sec  
MENTORJA / TUTORS: IZR. PROF. ALEN  
OŽBOLT, DOC. SAŠO SEDLAČEK

**X62** Domen Dimovski, Tamara Mihalič,  
Mia Paller; glasba / music: Severin  
Mejak; igrata / acting: Mia Paller,  
Patrik Dvorščak  
**NE PA NIMAM / OH NO I DON'T**, 2015  
Video / Video, 52 min  
MENTOR / TUTOR: DOC. SAŠO SEDLAČEK

**X63** Jerneja Mevželj  
**ŠOK TERAPIJA /**  
SHOCK THERAPY, 2015  
Video - kratkometražni film /  
Video - short film, 4 min 9 sec  
MENTOR / TUTOR: DOC. MAG. ROBERT ČERNELČ

**X64** Voranč Kumar  
**PLES ŠT. 2 / DANCE NO 2**, 2015  
Video / Video, 3 min 12 sec  
MENTORJA / TUTORS: PROF. MAG. JOŽE BARŠI,  
DOC. SAŠO SEDLAČEK

**X65** Braco Koren  
**JABUČEK / LITTLE APPLE**, 2013  
3D animacija / 3D animation,  
2 min 20 sec  
MENTORJA / TUTORS: PROF. MAG. SREČO  
DRAGAN, DOC. MAG. DUŠAN BUČA

**X66** Žiga Hančič  
**»BLOW-UP REMAKE«**, 2015  
Video / Video, 3 min 30 sec  
MENTOR / TUTOR: DOC. MAG. ROBERT ČERNELČ

**X67** Polona Terčon  
**POPOLNA OBLIKA /**  
PERFECT SHAPE, 2015  
Video dokument /  
Video document, 6 min  
MENTOR / TUTOR: IZR. PROF. ALEN OŽBOLT

**X68** Nina Baznik, Domen Dimovski,  
Tesa Drev, Andreja Kranjec,  
Miha Kvac, Branko Lazović,  
Vid Merlak, Tamara Mihalič, Robert  
Nemec, Tina Podgornik, Ludvik Rodič,  
Lina Steiner, Saša Škafar, Veronika  
Nikolaja Štefanec, Anja Troha,  
Diana Valant, Sandra Vaupotič,  
Maša Vnuk, Nejc Zajec  
**ALUO 70, SLAVNOSTNI**  
**GOVORNIK ZASLUŽNI**  
**PROFESOR DR. TOMAŽ BREJC /**  
ALUO 70, CELEBRATORY SPEECH  
BY PROFESSOR EMERITUS,  
DR. TOMAŽ BREJC, 2015,  
Video / Video, 24 min 5 sec  
MENTORJA / TUTORS: DOC. MAG. ROBERT  
ČERNELČ, DOC. SAŠO SEDLAČEK

**X69** Ana Pečnik  
**ZDRUŽITEV / UNIFICATION**, 2015  
Lesorez / Woodcut,  
90 x 69,5 / 100 x 70 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

**X70** Marija Karner Lemesheva  
**VARIACIJA NA PICASSA /**  
VARIATION ON PICASSO, 2014  
Lesorez / Woodcut,  
80 x 59,5 / 100 x 70 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

**X71** Marija Karner Lemesheva  
**ROMPOMPOM IN DIRENDAJ /**  
HURLY-BURLY, 2015  
Barvni lesorez / Colour woodcut,  
70 x 50 / 100 x 70 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

**X72** Eva Novak  
**POKRAJINA 3 / LANDSCAPE NO 3**, 2015  
Barvni lesorez / Colour woodcut,  
50 x 70 / 70 x 100 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

**X73** Zala Božič  
**KOLAŽ PREPLETANJ 2 /**  
COLLAGE OF INTERTWINEMENT NO 2, 2015  
Barvni lesorez / Colour woodcut,  
50 x 70 / 70 x 100 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

**X74** Stanislav Makuc  
**TIHOŽITJE S ČOPIČI /**  
STILL LIFE WITH BRUSHES, 2014  
Jedkanica / Etching,  
65 x 49 / 100 x 70 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

**X75** Stevan Čukalac  
**UNA KATARINA /**  
THAT KATARINA, 2014  
Jedkanica / Etching,  
98 x 66,5 x 104 x 71 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

**X76** Suzana Brborović  
**TLORISI IZGINJAJOČIH PREHODOV /**  
FLOOR PLANS OF DISAPPEARING  
CORRIDORS, 2013  
Akril in tuš na platnu /  
Acrylic and ink on canvas, 160 x 160 cm

**X77** Katja Felle  
**ŠT. 9 / NO 9**, 2015  
Digitalni tisk na papir, akril in akrilni  
lak na platnu / Digital printing on paper,  
acrylic and acrylic varnish on canvas,  
170 cm x 220 cm  
**ŠT. 8 / NO 8**, 2015  
Digitalni tisk na papir, akril in akrilni  
lak na platnu / Digital printing on paper,  
acrylic and acrylic varnish on canvas,  
140 cm x 110 cm

**X78** Nina Čelhar  
**HIŠA (GIBANJE) /**  
HOUSE (MOVEMENT), 2015  
Akril in akrilni sprej na platnu /  
Acrylic and acrylic spray paint on canvas  
triptih, 90 X 85 cm  
MENTOR / TUTOR: IZR. PROF. MARJAN GUMILAR

**X79** Duša Jesih  
**IN-BETWEEN IZ CIKLA SLIK**  
**»BETWEEN THE LINES« /**  
IN-BETWEEN FROM THE  
SERIES OF PAINTINGS  
»BETWEEN THE LINES«,  
2014-2015  
Akril na platnu / Acrylic on canvas,  
triptych: 3 x 100 x 150 cm

**X80** Duša Jesih  
**IMPRESIJA VZHOD-ZAHOD I. IZ**  
**CIKLA SLIK »BETWEEN THE LINES« /**  
EAST-WEST IMPRESSION I FROM THE  
SERIES OF PAINTINGS »BETWEEN THE  
LINES«, 2015  
Akril na platnu / Acrylic on canvas, 100 cm  
**»IMPRESIJA VZHOD-ZAHOD II.«,**  
**IZ CIKLUSA SLIK »BETWEEN THE**  
**LINES« / "EAST-WEST IMPRESSION II"**  
FROM THE SERIES OF PAINTINGS  
»BETWEEN THE LINES«, 2015  
Akril na platnu /  
Acrylic on canvas, 100 cm

**X81** Blažka Križan  
**KRIVULJA / CURVE**, 2015  
Rezljan papir / Shredded paper,  
100 x 70 cm

**KROG / CIRCLE**, 2015  
Rezljan papir / Shredded paper,  
100 x 70 cm

**REKA / RIVER**, 2014  
Rezljan papir / Shredded paper,  
100 x 74,5 cm

**SLIKA I. / IMAGE I**, 2014  
Rezljan papir / Shredded paper,  
100 x 72,5 cm

**VAL / WAVE**, 2015  
Rezljan papir / Shredded paper,  
90 x 45 cm

**RISBA A / DRAWING A**, 2015  
Rezljan papir / Shredded paper,  
42,2 x 41,5 cm

**RISBA B / DRAWING B**, 2015  
Rezljan papir / Shredded paper,  
42,5 x 42 cm

**RISBA C / DRAWING C**, 2015  
Rezljan papir / Shredded paper,  
43,7 x 43 cm  
MENTOR / TUTOR: IZR. PROF. ZMAGO LENÁRDIC

**X82** Andrej Škufca  
**236743**, 2014  
Video instalacija /  
Video installation, 180 x 320 cm  
MENTOR / TUTOR: IZR. PROF. SERGEJ KAPUS

**X83** Tjaša Podgornik Pogačar, Voranc Kumar  
**ALUO MMXVI**, 2016  
Kontekstualno specifični dogodek /  
Contextually specific event,  
od/from 10.00 do/till 20.00

**X84** Jon Derganc  
**PETRA BERE EROTIČNO**  
**LITERATURO / PETRA READING EROTIC**  
LITERATURE, 2013  
Srebro-želatinasta fotografija /  
Gelatin-Silver Photograph,  
17,5 x 23,5 cm

**X85** Živa Drvarič  
**»REAL VIRTUALITY«**, 2015  
**»WINDOWS IN WINDOWS«**  
akril in sitotisk z oljno barvo na platno /  
acrylic and oil paint screen print on canvas,  
125 cm x 140 cm  
**»HOME«**  
instalacija z ogrodjem iz plastičnih cevi,  
kablov in žarnic / installation with a frame  
of plastic tubes cables and light bulbs,  
95 x 75 x 107 cm.  
**OJ DOM MOJ / OH MY HOME**  
digitalni tisk in odlitek žarnice iz gipsa /  
digital printing and a light bulb plaster  
cast, 125 x 140 cm.

**X86** Gašper Kunšič  
**POTREBUJEMO LJUBEZEN IN**  
**SVOBODO / WE NEED LOVE AND**  
FREEDOM, 2015  
Digitalni tisk na papirju / Digital  
printing on paper, 160 x 112 cm

MENTORJA / TUTORS: IZR. PROF. MAG. ŽIGA  
KARIŽ, IZR. PROF. MAG. BORUT VOGELNIK  
**V SODELOVANJU Z / IN CONJUNCTION**  
**WITH UNIVERSITÄT FÜR ANGEWANDTE**  
KUNST WIEN

**X87** Gašper Kunšič  
**ZAMUJATI ŽIVLJENJE /**  
LATE FOR LIFE, 2015  
Performans (videodokumentacija  
performansa) / Performance  
(Videodocumented), 3 min  
MENTORJA / TUTORS: IZR. PROF. MAG. ŽIGA  
KARIŽ, IZR. PROF. MAG. BORUT VOGELNIK  
**V SODELOVANJU Z / IN CONJUNCTION**  
**WITH UNIVERSITÄT FÜR ANGEWANDTE**  
KUNST WIEN

umsetzen  
in ob



L.U.O  
I.Y.Y

- X88** Small but dangers (Simon Hudolin)  
**ČLOVEŠKA RIBICA V SOLATI / OLM IN SALAD**, 2012–2015  
Mešane tehnike / Mixed media  
**IZ SERIJE FOTOTRAPARIJ / FROM THE SERIES OF PHOTONONSESNESS**, 2013  
fotografija na stiroporju / photography on polystyrene  
**VNEBOHOD X / ASCENSION X**, 2014  
prepognjeni papir / folded paper  
**NOŠECA VREČKA / CARRYING BAG**, 2014  
plastični vrečki / plastic bags  
**BREZ NASLOVA / UNTITLED**, 2014  
fotografije / photographs  
**TRIGLAV / TRIGLAV**, 2012  
pobeljen karton / bleached cardboard  
**BREZ NASLOVA / UNTITLED**, 2014  
sestavljanke in plastični spominek / puzzle and plastic souvenir  
**PTIČKA / BIRDY**, 2014  
Kukalo za diapozitive in diapositiv / Viewer for slides and slide  
**IZGUBLJENI POTESIJAL / LOST POTENTIAL**, 2013  
vžigalniki na stiroporju / lighters on polystyrene  
**TRIGLAV / TRIGLAV**, 2012  
kamen / stone  
**TRIGLAV / TRIGLAV**, 2013  
žečilni gumiji na stiroporju / chewing gums on polystyrene  
MENTOR / TUTOR: IZR. PROF. MAG. ŽIGA KARIŽ
- X89** Maruša Meglič  
**ARHEOLOGIJA IN MITOLOGIJA DRUŽINSKEGA / FAMILY ARCHAEOLOGY AND MYTHOLOGY**, 2015  
Prostorska instalacija / Spatial installation, 170 x 80 x 70 cm, 30 x 30 cm
- X90** Lenka Đorojević, Matej Stupica  
**D BUK**, 2012  
Mešana tehnika / Mixed media, 30 x 53,5 cm
- X91** Eva Lučka Kozak  
**KUHINJA / KITCHEN**, 2014  
Akril na platnu / Acrylic on canvas, 140 x 140 cm
- X92** Iza Pavlina  
**»TALK TO STRANGERS!«**, 2015  
Video / Video, 4 min 57 sec
- X93** Adrijan Praznik  
**»DAYS OF FUTURE PAST«**, 2013  
Akril na platnu / Acrylic on canvas, 165 x 250 cm  
MENTOR / TUTOR: IZR. PROF. MAG. ŽIGA KARIŽ
- X94** Ana Legčević  
**250787126**, 2015  
Umetniška knjiga / Artist's book, 18,7 x 25,3 cm; 369 strani / pages
- X95** Andrej Lamut  
**SENOHOODEC / SHADOWALKER**, 2014  
Inkjet tisk / Inkjet printing, 110 x 135 cm  
MENTOR / TUTOR: DOC. PETER KOŠTRUN

- X96** Jon Žagar  
**ESENCEALNE BLODNJE / ESSENTIAL DELUSIONS**, 2015  
Analogni printi / Analogue prints, 2x(61x42,5 cm), 2x(45,6x35,5 cm), 2x(16,2x12,4 cm), 2x(33,5x27 cm), 3x(10x15 cm)  
MENTOR / TUTOR: DOC. PETER KOŠTRUN, PETER RAUCH
- X97** Anja Seničar  
**OSTANKI / REMNANTS**, 2014  
Srebro želatinasti print na baritnem papirju / Gelatin-Silver print on Baryte paper, 10,5 x 14,8 cm
- X98** Mirjam Čančer  
**REFLEKSIJA / REFLECTION**, 2014  
Inkjet tisk / Inkjet printing, 100 x 70 cm  
MENTOR / TUTOR: DOC. PETER KOŠTRUN
- X99** Klemen Illovar  
**»ABOUT AMUSEMENT«**, 2013  
Knjiga (trda vezava, pleksi steklo) / Book (hardcover, Plexiglass), 18 x 25 cm  
MENTOR / TUTOR: DOC. PETER KOŠTRUN
- 100** Marijo Župan  
**PARK SVETA EVROPE (LJUBLJANA, 2015) / COUNCIL OF EUROPE PARK (LJUBLJANA, 2015)**, 2015  
Digitalna fotografija / Digital print  
MENTOR / TUTOR: PETER RAUCH
- 101** Katra Petriček  
**DRAGA MAMA / DEAR GRANNY**, 2014  
Fotografija / Photograph, 50 x 50 cm;  
Knjiga / Book, 22 x 28 cm  
MENTOR / TUTOR: ANDREW STROUT  
(UNIVERZA V OKLAHOMI / THE UNIVERSITY OF OKLAHOMA)
- 102** Ana Šuligoj  
**BREZ IMENA / NO NAME**, 2014  
Fotografija / Photograph, 70 x 100 cm  
MENTOR / TUTOR: DOC. PETER KOŠTRUN
- 103** Ana Baraga  
**»SEM BOLJ ČLOVEŠKA, KADAR SEM ŽIVALSKA.« AVTORSKA EKSPLIKACIJA / »BEING ALL ANIMAL I AM MORE HUMAN. » AUTHOR'S EXPLICATION**, 2014  
Risba z tušem, digitalna dodelava, digitalna fotografija, digitalni tisk na tekstil, digitalni tisk na papir šivanje, ročna vezava / ink drawing, digital elaboratio, digital photograph, Digital printing on textile, Digital printing on paper, sewing, handbinding  
MENTOR / TUTOR: PROF. MAG. MILAN ERIČ
- 104** Ana Baraga  
**ABC AFETIRANIH DEJANJ EMOCIONALNIH ŽIVALIC / ABC OF AFFECTED ACTS OF EMOTIONAL CRITTERS**, 2009  
Kolaž, tempera / collage, tempera, 16 cm x 16 cm  
MENTOR / TUTOR: PROF. RADOVAN JENKO
- 105** Ana Baraga  
**LEWIS CARROLL, ALICA V ČUDEŽNI DEŽELI / LEWIS CARROLL, ALICE'S ADVENTURES IN WONDERLAND**, 2010  
Risba, fotografija, digitalni kolaž / Drawing, photography, digital collage, 18 cm x 24 cm  
MENTOR / TUTOR: PROF. RADOVAN JENKO
- 106** Lidija Plestenjak  
**PETELINOVA PARADA / ROOSTER'S PARADE**, 2014  
Lesorez / Woodcut, 25 x 25 cm  
**DREVORED / TREE-LINED AVENUE**, 2013  
Lesorez / Woodcut, 35,5 x 33,5 cm  
**SKOZI GOZD / THROUGH THE FOREST**, 2013  
Lesorez / Woodcut, 29,5 x 71 cm  
MENTOR / TUTOR: DOC. MAG. JUNOŠ MIKLAVČ
- 107** Špela Gazvoda  
**ŠIVILJA IN ŠKARJICE. TAKTILNA KNJIGA / THE SEAMSTRESS AND THE SCISSORS. TACTILE BOOK**, 2010  
Ročno in strojno šivanje na blago / Hand and machine sewing on fabric, 23 x 22 x 7,5 cm  
MENTOR / TUTOR: RED. PROF. ZDRAVKO PAPIČ
- 108** Lea Vučko  
**RAYMOND QUENEAU, VAJE V SLOGU / RAYMOND QUENEAU, EXERCISES IN STYLE**, 2015  
Svinčnik, barvice, flomastri na papirju / Pencil, coloured pencils, felt tip pens on paper  
MENTOR / TUTOR: PROF. RADOVAN JENKO
- 109** Lea Vučko  
**POGOVOR / CONVERSATION**, 2014  
Kemični svinčnik na papirju / Ballpoint pen on paper, 39 x 34 cm  
**SOBA / ROOM**, 2014  
Kemični svinčnik na papirju / Ballpoint pen on paper, 39 x 34 cm  
**PARK / PARK**, 2014  
Kemični svinčnik na papirju / Ballpoint pen on paper, 70 x 45 cm  
MENTORJA / TUTORS: PROF. RADOVAN JENKO, ASIST. ROMAN RAŽMAN
- 110** Matija Medved  
**MUHA / FLY**, 2015  
Tuš na papirju / Ink on paper, 25 x 25 cm  
MENTORJA / TUTORS: PROF. RADOVAN JENKO, ASIST. ROMAN RAŽMAN
- 111** Matija Medved  
**PARK / PARK**, 2014  
Svinčnik, barvica na papirju / Pencil, coloured pencil on paper, 30 x 40 cm  
**POTOVANJE / JOURNEY**, 2014  
Svinčnik, barvica na papirju / Pencil, coloured pencil on paper, 30 x 40 cm  
**SOBA / ROOM**, 2014  
Svinčnik, barvica na papirju / Pencil, coloured pencil on paper, 30 x 40 cm  
**ZMAJI V BANJI, POSEBNA IZDAJA TRIBUNE / DRAGONS IN THE BATH, SPECIAL EDITION OF TRIBUNA PAPER**, 2013  
Barvni svinčnik / Coloured pencil on paper, 29,7 x 42 cm  
MENTOR / TUTOR: PROF. MAG. MILAN ERIČ, SOMENTOR / CO-TUTOR: PROF. RADOVAN JENKO
- 112** Marta Bartolj  
**PARK / PARK**, 2014  
Svinčnik in tuš na papirju / Pencil and ink on paper, 30 x 40 cm  
**POGOVOR / CONVERSATION**, 2014  
Svinčnik in tuš na papirju / Pencil and ink on paper, 30 x 40 cm  
**POTOVANJE / JOURNEY**, 2014  
Svinčnik in tuš na papirju / Pencil and ink on paper, 30 x 40 cm  
**SOBA / ROOM**, 2014  
Svinčnik in tuš na papirju / Pencil and ink on paper, 30 x 40 cm
- 113** Sofiya Kruglikova  
**SKICIRKA / SKETCHBOOK**, 2015  
Skicirka, mehka vezava / Sketchbook, paperback, 14,8 x 21 x 1 cm  
MENTORICA / TUTOR: DOC. MAG. MARIJA NABERNIK
- 114** Manca Kovačič  
**SKICIRKA / SKETCHBOOK**, 2015  
Ročno vezan papir / Handbound paper, 15 x 21 x 1 cm  
MENTORICA / TUTOR: DOC. MAG. MARIJA NABERNIK
- 115** Sai Pan  
**AVTOPORTRET / SELF-PORTRAIT**, 2014  
Mešana tehnika / Mixed media  
MENTORJA / TUTORS: RED. PROF. RADOVAN JENKO, ASIST. TANJA SEMION

A

dangerous

**117**

Martin Košir  
**SPET ZAMUJAŠ, MARTIN KOŠIR – KNJIGA ILUSTRIRANIH IZGOVOROV / MARTIN KOŠIR, YOU'RE LATE AGAIN - A BOOK OF ILLUSTRATED EXCUSES, 2015**  
 Laserski tisk / Laser print,  
 13,8 x 18,7 cm  
 MENTORJA / TUTORS: RED. PROF. RADOVAN JENKO, ASIST. TANJA SEMION

**118**

Toni Buršič  
**GUY DE MAUPASSANT, NASEDLA LADJA / GUY DE MAUPASSANT, THE WRECK, 2015**  
 Akvarel / Watercolor, 21 x 29,7 cm  
 MENTORJI / TUTORS: PROF. MAG. LUCIJAN BRATUŠ, ASIST. SUZANA BRICELJ, ASIST. MARIN ŠANTIĆ

**119**

Luka Seme  
**LEWIS CARROLL, ALICA V ČUDEŽNI DEŽELI / LEWIS CARROLL, ALICE'S ADVENTURES IN WONDERLAND, 2010**  
 Mešana tehnika / Mixed media,  
 12,5 x 19 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

**120**

Luka Seme  
**»SUPERHERO ALPHABET«, 2009**  
 Mešana tehnika / Mixed media, 16,5 x 16,5 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

**121**

Maja Poljanc  
**RAYMOND QUENEAU, VAJE V SLOGU / RAYMOND QUENEAU, EXERCISES IN STYLE, 2015**  
 Mešana tehnika (kolaž, digitalna obdelava) / Mixed (collage, digital processing), 14,8 x 21 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

**122**

Miha Erič  
**SERIJA ILUSTRACIJ / ILLUSTRATION SERIES, 2014**  
 Akvarel in tuš pero risba / Watercolour and ink drawing,  
 20 x 20 cm  
 MENTORJA / TUTORS: PROF. RADOVAN JENKO, ASIST. ROMAN RAŽMAN

**123**

Nuša Dostal  
**SENKO KARUZA, MAČEK / SENKO KARUZA, CAT, 2015**  
 Digitalna/mešana tehnika (Photoshop) / Digital/mixed media (Photoshop), 23 x 23 cm  
 MENTORJA / TUTORS: PROF. RADOVAN JENKO, ASIST. ROMAN RAŽMAN

**124**

Tanja Semion  
**»ABC CITY MONSTERS«, 2008/2009**  
 Mešana tehnika, digitalni tisk, trde platnice / Mixed media, digital printing, hardback, 16,5 x 16,5 cm, 56 strani / pages  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

**125**

Tanja Semion  
**PRVI ČLOVEK NA LUNI, KOMENTAR CHETA HUNTLEYJA IN FREDA MCGEEJA / FIRST MAN ON THE MOON, A COMMENT BY CHET HUNTLEY AND FRED MCGEE, 2008/2009**  
 Računalniška ilustracija, digitalni tisk, trde platnice / Computer illustration, Digital printing, hardback,  
 20 cm x 16,5 cm, 56 strani / pages  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

**126**

Tanja Semion  
**LEWIS CARROLL, ALICA V ČUDEŽNI DEŽELI / LEWIS CARROLL, ALICE'S ADVENTURES IN WONDERLAND, 2009/2010**  
 Računalniška ilustracija, digitalni tisk, knjiga harmonika s trdimi platnicami / Computer illustration, Digital printing, hardback folded book, 14 x 14 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

**127**

Marko Golubovič  
**»EDWARD JOHNSTON«, 2013**  
 Animacija / Animation, 26 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**128**

Toni Mlakar  
**»FUTURA«, 2013**  
 Animacija / Animation, 30 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**129**

Ana Lucija Šarić  
**TUDI KAKTUS KDAJ POTREBUJE FRIZERJA / EVEN A CACTUS NEEDS A HAIRDRESSER SOMETIMES, 2015**  
 Animacija / Animation, 49 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**130**

Ajda Zupančič  
**OVČKE / LITTLE SHEEP, 2011**  
 Animacija / Animation, 1 min 42 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**131**

Kostja Bras  
**METAMORFOZE / METAMORPHOSES, 2013**  
 Animacija / Animation, 1 min 3 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**132**

Miha Erič  
**BREZ NASLOVA / UNTITLED, 2011**  
 Animacija / Animation, 45 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**133**

Valentina Remenar  
**PUDING / CUSTARD, 2013**  
 Animacija / Animation, 55 s  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**134**

Klara Jan  
**PRAVLJICA / FAIRYTALE, 2015**  
 Animacija / Animation, 1 min 52 sek  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**135**

Manca Kovačič  
**MALI MUC / LITTLE CAT, 2015**  
 Animacija / Animation, 1 min 3 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**136**

Sai Pan  
**ALTEREGO / ALTER EGO, 2012**  
 Animacija / Animation, 32 sek  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**137**

Tibor Tekavec  
**ŠABLONA / STENCIL, 2015**  
 Animacija / Animation, 57 sek  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**138**

Nejc Urančar  
**TEKMA VŽIGALIC / MACHSTICKS COMPETING, 2015**  
 Animacija / Animation, 1 min 10 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**139**

Miran Bratuš, Tadej Paravan  
**»MARS LANDER«, 2013**  
 Animacija / Animation  
 MENTORJA / TUTORS: PROF. EDUARD ČEHOVIN, ASIST. LIDIJA DJIKANOVIĆ

**140**

Emil Kozole  
**APLIKACIJA COLORY / COLORY APPLICATION, 2013**  
 Javascript, Processing  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

**141**

Sara Bezovšek  
**»TYPEFACES FOR 2014 & 2015«, 2014**  
 Digitalni tisk / Digital printing,  
 32 x 92 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

**142**

Peter Primožič  
**OBLIKOVANJE SISTEMA UPORABNIKU RAZUMLJIVIH RAČUNOV ZA ENERGIJO / DESIGNING A USER-FRIENDLY POWER BILLING SYSTEM, 2015**  
 Digitalni tisk / Digital printing,  
 21 x 29,7 cm, 21 x 39,6 cm, 21 x 39,6 cm  
 MENTOR / TUTORS: PROF. RANKO NOVAK, IZR. PROF. DR. PETRA ČERNE OVEN

**143**

Gregor Makovec  
**ORFEJ IN EVRIDIKA / ORPHEUS AND EURYDICE, 2014**  
 Digitalni tisk / Digital printing, 100 x 70 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
**IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN OBLIKOVANJE, LJUBLJANA. / FROM THE COLLECTION OF MUSEUM OF ARCHITECTURE AND DESIGN, LJUBLJANA**

**144**

Hana Jesih  
**TRISTAN IN IZOLDA / TRISTAN AND ISEULT, 2014**  
 Digitalni tisk / Digital printing,  
 100 x 70 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
**IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN OBLIKOVANJE, LJUBLJANA. / FROM THE COLLECTION OF MUSEUM OF ARCHITECTURE AND DESIGN, LJUBLJANA**

**145**

Peter Primožič  
**KARMEN / CARMEN, 2014**  
 Digitalni tisk / Digital printing,  
 100 x 70 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
**IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN OBLIKOVANJE, LJUBLJANA. / FROM THE COLLECTION OF MUSEUM OF ARCHITECTURE AND DESIGN, LJUBLJANA**

**146**

Vesna Skornšek  
**LABODJE JEZERO / SWAN LAKE, 2014**  
 Digitalni tisk / Digital printing, 100 x 70 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
**IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN OBLIKOVANJE, LJUBLJANA. / FROM THE COLLECTION OF MUSEUM OF ARCHITECTURE AND DESIGN, LJUBLJANA**

**147**

Luka Purgar  
**DESETA HČI / THE TENTH DAUGHTER, 2014**  
 Digitalni tisk / Digital printing,  
 100 x 70 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
**IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN OBLIKOVANJE, LJUBLJANA. / FROM THE COLLECTION OF MUSEUM OF ARCHITECTURE AND DESIGN, LJUBLJANA**

**148**

Anže Jesenovec  
**SALOMA / SALOME, 2014**  
 Digitalni tisk / Digital printing,  
 100 x 70 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
**IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN OBLIKOVANJE, LJUBLJANA. / FROM THE COLLECTION OF MUSEUM OF ARCHITECTURE AND DESIGN, LJUBLJANA**

**149**

Martin Košir  
**VIZUALNA IDENTITETA VASI DOL / VISUAL IDENTITY FOR THE VILLAGE OF DOL, 2015**  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

**150**

Adelina Pervanje  
**»THE SEA«, 2014**  
 Akvarelna ilustracija, kaligrafija / Watercolour illustration, Calligraphy,  
 44,5 x 33,5 cm

**151**

Jure Kožuh  
**VIZUALIZACIJA STATISTIKE Z UPORABO PO MERI OBLIKOVANE ČRKOVNE DRUŽINE / VISUALISING STATISTICS BY MEANS OF A CUSTOM DESIGNED TYPE FAMILY, 2013**  
 MENTOR / TUTOR: PROF. RANKO NOVAK, SOMENTOR / CO-TUTOR: PROF. MAG. LUCIJAN BRATUŠ

**152**

Samo Ačko  
**DRUŽINA ČRKOVNIH VRST BADNEWS / BADNEWS TYPEFACE FAMILY, 2008–2015**  
 MENTOR / TUTOR: PROF. RANKO NOVAK, SOMENTOR / CO-TUTOR: PROF. MAG. LUCIJAN BRATUŠ

recherche et  
édition



**153** Samo Ačko  
**ČASOPIS DNEVNIK IN PRILOGA  
OBJEKTIV / DNEVNIK NEWSPAPER AND  
ITS SUPPLEMENT OBJEKTIV, 2012**  
Papir / Paper, 31,5 x 44 cm

**154** Janžej Marinč  
**GOSPA EVROPA (NARODNE FOBIJE) /  
MRS EUROPE (NATIONAL PHOBIAS)**  
Digitalni print, računalniška grafika /  
Digital printing, Computer graphics, 100 x 70 cm  
MENTOR / TUTOR: PROF. RANKO NOVAK

**155** Jan Virant  
**PREDLOG PRENOVE CELOSTNE  
GRAFIČNE PODOBE MINI TEATRA  
/ PROPOSAL FOR REDESIGN OF MINI  
TEATER VISUAL IDENTITY, 2012**  
Digitalni print, računalniška grafika /  
Digital printing, Computer graphics  
MENTOR / TUTOR: PROF. RANKO NOVAK

**156** Maša Majce Mesarič  
**NAČRTOVANJE IN IZDELAVA  
PRIROČNIKA ZA ROČNO VEZAVO  
KNJIG - DIPLOMSKO DELO /  
DEVISING AND IMPLEMENTING A HAND  
BOOKBINDING MANUAL -  
DIPLOMA THESIS, 2015**  
20 x 25 x 1,5 cm  
MENTOR / TUTOR: PROF. RANKO NOVAK

**157** Neža Landeker, Nika Lapkovski,  
Maja Maselj, Anja Vrhovšek  
**CELOSTNA GRAFIČNA PODOBA  
MLEKARNE PLANIKA /  
PLANIKA DAIRY VISUAL IDENTITY, 2015**  
Tisk in embalaža / Printing and packaging  
MENTOR / TUTOR: PROF. RANKO NOVAK

**158** Nina Jančič, Blažka Jurjavčič,  
Sara Mlakar, Dorijan Šiško,  
Dorotea Škrabo, Alex Tomc  
**»FOODBOOTH«, AVTOMAT ZDRAVE  
PREHRANE / FOODBOOTH HEALTH  
FOOD DISPENSER, 2015**  
Food design, Spekulativno oblikovanje /  
Food design, speculative design  
MENTOR / TUTOR: IZR. PROF. BOŠTJAN BOTAS KENDA

**LXX** Domen Dimovski  
**ANIMACIJA LOGOTIPA IN  
ZGODOVINSKEGA GRADIVA  
ZA ALUO LXX / ANIMATED LOGO  
AND HISTORICAL MATERIALS FOR THE  
EXHIBITION ALUO LXX, 2015**  
Računalniška animacija /  
Computer animation, 2 min  
MENTOR / TUTOR: DOC. SAŠO SEDLAČEK

**LXX** Vid Merlak  
**ANIMACIJA IN OBLIKOVANJE  
INTERAKTIVNEGA VIDEO VMESNIKA /  
ANIMATION AND DESIGN OF  
INTERACTIVE VIDEO INTERFACE, 2016**  
Računalniško programiranje /  
Computer programming  
MENTOR / TUTOR: DOC. SAŠO SEDLAČEK

The Academy of  
Fine Arts and Design  
1945-2015

Akademija za likovno  
umetnost in oblikovanje  
1945-2015

## Kratka zgodovina

Akademija za likovno umetnost in oblikovanje (ALUO) je najstarejša slovenska visokošolska ustanova za poučevanje likovnih umetnosti in oblikovanja, ki leta 2015 praznuje sedemdesetletnico obstoja. Deluje v sklopu Univerze v Ljubljani (UL). Ustanovljena je bila takoj po koncu druge svetovne vojne, 8. oktobra 1945. S tem dejanjem so se izpolnila večdesetletna prizadevanja slovenskih likovnih umetnikov, ki so do tedaj študirali v tujini (Dunaj, München, Praga, Zagreb), da bi imeli svojo akademijo. V časih povojne obnove in vseh dinamičnih sprememb v drugi polovici 20. stoletja je odločujoče zaznamovala zgodovino slovenske umetnosti, saj se je na njej šolala velika večina v Sloveniji delujočih slikarjev, kiparjev, oblikovalcev in restavrorjev, pa tudi profesorjev, ki danes poučujejo na njej. ALUO je bila aktivna sooblikovalka vseh bistvenih dogodkov v zgodovini slovenske umetnosti. Njeni profesorji so prispevali k hitrejšemu prelому s socialističnim realizmom, sodelovali pri ustanovitvi Ljubljanskega grafičnega bienala leta 1955 in temeljno prispevali k razvoju Ljubljanske grafične šole. Uspehi slovenske grafike so v šestdesetih letih

pripomogli k temu, da je ljubljanska akademija postala študijski center jugoslovenske grafike. Tudi konceptualizem in skupina OHO ter potem retroavantgarda s skupino Irwin sta gibanji, ki sta se začeli med študenti na ALUO.

Pomemben razvojni korak v prizadevanjih za profesionalizacijo in razcvet slovenskega oblikovanja je bil opravljen leta 1984, ko je bil ustanovljen Oddelek za oblikovanje, ki je danes sestavljen iz Oddelka za industrijsko in unikatno oblikovanje in Oddelka za vizualne komunikacije. Od leta 1996 deluje samostojni Oddelek za restavratorstvo.

Prvič se je zamisel, da bi visokošolsko umetniško izobraževanje na UL potekalo v novi skupni zgradbi akademij, porodila rektorjem treh akademij v začetku leta 1946. Vnovič so jo obudila prizadevanja akademij po letu 2004. Zamisli, kakšna naj bi bila najustreznejša rešitev prostorske problematike umetniškega študija na UL, se še vedno krešejo, na akademiji pa upamo na rešitev, ki bo čim hitreje omogočila, da bodo prostorski pogoji za pedagoško delo olajšali stik s sodobnim dogajanjem na področju umetniških ustvarjalnih praks.

# KRONOLOG

## 1944

Slovenski umetniki, partizani so začeli na osvobojenem ozemlju v Beli krajini snovati idejo o ustanovitvi slovenske akademije za likovno umetnost.

## 1945

Akademija upodabljalajočih umetnosti (AUU) je bila ustanovljena z uredbo Narodne vlade Slovenije, sprejeto 8. oktobra in objavljeno 27. oktobra v Uradnem listu SNOS in NVS, št. 47. ● 7. novembra 1945 je bila v stanovanju Božidarja Jakca na Ciril-Metodovem trgu 21/IV v Ljubljani prva seja AUU v zasedbi: Nikolaj Pirnat, France Mihelič, Božidar Jakac, Slavko Pengov (zapisnikar), Gojmir Anton Kos in Boris Kalin. Nekaj dni pred tem, 5. novembra, je minister za просветo Ferdo Kozak imenoval omenjene za redne profesorje. Božidar Jakac je postal prvi rektor, Gojmir Anton Kos pa prorektor in odgovorni za finance. ● Prvi sprememni izpiti so potekali med 3. in 7. decembrom, vpisovanje prvih študentov na novo ustanovljeno akademijo pa 15. decembra 1945.

## 1946

Redni pouk se je začel 14. januarja 1946 v prirejnih prostorih nekdanje licejske knjižnice v severnem krilu Poljanske gimnazije na Strossmayerjevi ulici na Poljanah in je februarja polno zaživel. Do leta 1947 so bili dodatno urejeni še prostori na podstrepšu v istem poslopju. ● Zamisel, da bi visokošolsko umetniško izobraževanje teklo v novi zgradbi treh akademij, so poskušali uresničiti rektorji treh umetniških akademij v začetku leta 1946.

## 1947

Leta 1947 je bil na AUU uveden specialistični (podiplomski) študij na področju slikevstva, kiparstva in grafike.

## 1948

Od leta 1948 dalje se je študij začenjal z obveznim pripravljalnim letnikom, tako da je vse do leta 1959 študij skupaj s »pripravljalko« na AUU trajal pet let.

## 1954

Uveden je specialistični študij restavriranja in konserviranja. ● Prva ekskurzija študentov AUU v tujino, na Beneški bienale. Pomagajo jo organizirati študenti sami. Spremlja jih honorarni profesor umetnostne zgodovine Fran Šijanec. ● Prepoved samostojnega razstavljanja ali nastopanja na razstavah, ki jih ni pripravila AUU, preneha veljati.

## 1955

Prva redno zaposlena profesorica je bila od 1. februarja leta 1955 dalje dr. Jelisava (Špelca) Čopič, ki je poučevala umetnostno zgodovino.

## 1956

Diplomske izpiti so na akademiji uvedli leta 1956 kot edini v Jugoslaviji. V teh letih so slikarji dobili v roke čopič šele po treh letih študija. Vse dotelej so se smeli posvečati le risbi.

## 1959

Od letnika 1959/60 je opuščen pripravljalni letnik zaradi zakonsko določenega skrajšanja visokošolskega študija. ● Leta 1959 je dobila akademija nove prostore v nekdanji osnovni šoli Vrtača na Erjavčevi cesti. Pouk je v tem obdobju potekal na treh koncih: rektorat z upravo, tehničnimi oddelki in delom učilnic je bil na Vrtači, v Poljanski gimnaziji so ostali višji letniki slikarstva in oddelek za grafiko, restavratorsko-konservatorski oddelek je ostal v Narodni galeriji.

## 1960

Prvi od diplomantov ljubljanske AUU, ki je začel poučevati na njej, je bil kipar Drago Tršar, ki je prišel na oddelek za kiparstvo 1. januarja 1960 kot asistent po smrti profesorja Frančiška Smerduja leta 1959.

## 1961

Začetek gradnje novega trakta AUU na Erjavčevi cesti po načrtih arhitekta Vinka Glanza in adaptacija starega trakta. ● Na prvi seji akademiskega sveta AUU v Ljubljani 27. novembra 1961 v razširjenih prostorih na Erjavčevi cesti so odobrili predlog za preimenovanje Akademije upodabljalajočih umetnosti v Akademijo likovnih umetnosti.

## 1962

Oktobra selitev v novozgrajene prostore, ki še vedno ne zadoščajo za vse potrebe akademije.

## 1963

Preimenovanje v Akademijo za likovno umetnost je bilo potrjeno z objavo v Uradnem listu LRS leta 1963.

## 1965

Na akademijski seji 26. junija 1965 je bil sprejet sklep o ustanovitvi galerijske zbirke, da bi s tem počastili 20-letnico obstoja ALU. Leta 1966 so bila zbrana prva dela in marca 1966 je bila Galerija ALU slovesno odprtta. Ob tej priložnosti so bila predstavljena dela pedagogov in prve generacije diplomantov. Razprava o oblikovanju akademiske zbirke je bila prvič aktualna že veliko prej, na seji 7. decembra 1949.

## 1975

ALU je postala članica Univerze Edvarda Karidelja v Ljubljani. Zdaj je ne vodi več rektor, pač pa dekan. ● Izšel je zbornik ob 30-letnici ALU.

## 1979

Prva diploma iz videa na ljubljanski ALU.

## 1984

27. junija je bil sprejet sklep o uvedbi VIP Oblikanje in v študijskem letu 1984/85 je stekel nov študijski program.

## 1985

Do leta 1985 je na ALU diplomiralo 842 študentov na dodiplomskem in 246 na poddiplomskem študiju. Profesorski zbor na akademiji je zdaj sestavljen skoraj izključno iz njenih diplomantov.

## 1987

Februarja 1987 je bil na ALU uveden študij videa – najprej kot izbirni predmet za študente na Oddelku za oblikovanje. Leta 1989 je postal redni predmet pri študiju umetniških smeri. Ljubljanska ALU je bila prva akademija v tedanjni Jugoslaviji, ki je uvedla poučevanje videa. ● Uveden je bil predmet Fotografija, vendar samo za študente oblikovanja.

## 1989

Za študente oblikovanja je bil uveden predmet Ilustracija.

## 1992

V začetku leta je Oddelek za oblikovanje dobil nove prostore v opuščeni tovarni Utensilia na Dolenjski cesti 83, kamor se je v celoti preselil. Pred tem je pouk potekal na dveh lokacijah, na matični lokaciji ALU na Erjavčevi cesti 23 in na podstrepšu Dijaškega doma Ivan Cankar na Poljanah.

## 1995

Izšel je zbornik ob 50-letnici ALU.

## 1996

30. januarja 1996 je bilo sprejet soglasje o uvedbi VIP Restavratorstvo in od študijskega leta 1996/97 dalje ga je bilo mogoče na ALU samostojno študirati. ● Podiplomski študij se je na vseh smereh na ALU preobrazil iz specialističnega v magistrskega. Priznana je bila enakovrednost nekdanjih specialističnih nazivov z magistrskimi.

## 1998

Oddelek za restavratorstvo je dobil prostore za delovanje v ateljejih na Svetčevi ulici 1.

## 2001

Oddelek za restavratorstvo se je razobil še na novo lokacijo in deluje še v stavbi Rektorata UL.

## 2002

Akademski zbor ALU je 27. junija 2002 na predlog Oddelka za oblikovanje izglasoval sklep o preimenovanju ALU v Akademijo za likovno umetnost in oblikovanje (ALUO). Senat ALU je ta sklep potrdil 2. aprila 2003.

## 2004

Organizirana je bila prva Triada kot širši javni protest treh akademij zaradi nerešene prostorske problematike umetniških akademij Ljubljanske Univerze. Potekala je kot zasedba Univerze, protestni javni shod pred Državnim zborom RS, kulturno-umetniški dogodek na Prešernovem trgu, pohodi po mestu ... ● Razpisani je javni mednarodni arhitekturni natečaj za zgradbo treh umetniških akademij.

# KRONOLOG

**2005**

Razstava nagrajenih natečajnih osnutkov za projekt novih umetniških akademij v Ljubljani na Rektoratu UL je bila odprta 23. junija 2005. Arhitekturni biro Ravnikar Potokar je dobil v prvem krogu za projekt 3. nagrado, v drugem, ki se je zaključil 2006, pa je to postal zmagovalni projekt.

**2006**

Po tem ko je 22. marca senat Univerze v Ljubljani potrdil preimenovanje, se je Akademija za likovno umetnost 30. marca s potrditvijo v Državnem zboru RS preimenovala v Akademijo za likovno umetnost in oblikovanje. ● Ob 60-letnici ALUO je izšel zbornik.

**2009**

Uvedena je oblika bolonjskega študija na oddelkih: Slikarstvo, Kiparstvo, Konserviranje in restavriranje likovnih del, Industrijsko in unikatno oblikovanje in Oblikovanje vizualnih komunikacij, na katerih je mogoče vpisati enajst različnih dodiplomskeih in poddiplomskeih študijskih programov, med njimi tudi Fotografijo, Ilustracijo, Interaktivno oblikovanje ... Zdaj lahko študenti vpisujejo izbirne predmete s prav vseh študijskih smeri.

**2012**

Uveden je drugostopenjski bolonjski študij na smeri Slikarstvo, naslednje leto pa še na ostalih smereh.

**2013**

Oddelek za slikarstvo mora zaradi pomanjkanja prostora za potrebe drugostopenjskega študija najemati dodatne prostore v enem od poslopij nekdanje Tobačne tovarne.

**2014**

Ob 30-letnici Oddelka za oblikovanje je izšel zbornik in je bilo organiziranih več dogodkov, mdr. razstava na ljubljanskem Kongresnem trgu. ● V zadnjih desetih letih (vključno 2005 do 2014) je na ALUO na prvi stopnji diplomiralo 429 na predbolonjskih in 181 študentov na bolonjskih študijskih programih, 229 jih je magistriralo ter 9 doktoriralo na predbolonjskih študijskih programih.

**2015**

Z razstavo *Zakladi zbirke ALUO UL* v prostorih Rektorata UL in slavnostno akademijo je bila obeležena 70-letnica ustanovitve ALUO.

Nadja Zgonik

*Short History*

The Academy of Fine Arts and Design (ALUO) is the oldest Slovenian higher education institution teaching fine arts and design, which celebrated its seventieth anniversary in 2015. It operates within the University of Ljubljana (UL). It was established soon after the Second World War, on 8th of October 1945. Slovenian artists, who until then had studied abroad (Vienna, Munich, Prague, Zagreb), obtained their own academy for which they had strived. During the post-war reconstruction and dynamic changes in the second half of the 20th century, it decisively marked the history of Slovenian art, since the vast majority of Slovene painters, sculptors, designers and restorers, as well as today's academy professors, studied at the Academy. The ALUO was actively involved in all significant events in the history of Slovenian art. Its professors contributed to the accelerated break with socialist realism, participated in the establishment of the Ljubljana Biennial of Graphic Arts in 1955 and fundamentally contributed to the development of the Ljubljana Graphic Arts School. In the sixties, the success of Slovenian graphic arts contributed to the fact that the Ljubljana

Academy became a study centre of Yugoslav graphic arts. Conceptual art and the OHO group, and then the retroavantgarde with the Irwin group, are movements launched by students at the ALUO.

An important development in the efforts to professionalise and expand Slovenian design was carried out in 1984 with the establishment of the Department of Design, which today consists of the Department of Industrial Design and Applied Arts and the Department of Visual Communication. The independent Department for Restoration started operating in 1996.

The idea to perform higher artistic education at the UL in a new joint building of academies was first initiated by rectors of the three academies in early 1946. It was once again revived through the efforts of the academies after 2004. Ideas about the most appropriate solution to the lack of space problems besetting artistic study at UL are still highly divided, but the academy hopes for a solution that will enable, as soon as possible, spatial conditions for educational work to facilitate contact with modern development in the field of artistic creative practices.

# CRONOLOGIJA

## 1944

Slovenian artists, partisans, stationed in the liberated territory of Bela krajina considered the idea of establishing a Slovenian Academy of Fine Arts.

## 1945

The Academy of Figurative Arts (AUU) was established by decree of the National Government of Slovenia adopted on 8th of October and published on 27th of October in the Official Journal SNOS and NVS, No. 47. • On 7th of November 1945, the first AUU meeting was held in the Božidar Jakac apartment at Cyril-Metodov trg 21 / IV in Ljubljana; the meeting was attended by Nikolaj Pirnat, France Mihelič, Božidar Jakac, Slavko Pengov (secretary), Gojmir Anton Kos and Boris Kalin. A few days earlier, on 5th of November, the Minister of Education, Ferdo Kozak, appointed them full professors. Božidar Jakac was the first chancellor and Gojmir Anton Kos was the vice-chancellor responsible for finance. • The first entrance examinations were held between 3rd and 7th of December and the first students entered the newly established Academy on 15th of December 1945.

## 1946

Regular lessons started on 14th of January 1946 in adapted premises of the former lyceum library in the north wing of the Poljanska Gymnasium in Strossmayerjeva ulica in Poljane and began full operation in February. By 1947, attic areas in the same building were further arranged. • In the beginning of 1946, the rectors of the three art academies tried to realise the idea of implementing higher art education in the new building of the three academies.

## 1947

In 1947, postgraduate studies in the field of painting, sculpture and graphics were introduced to the AUU.

## 1948

In 1948, the studies commenced a mandatory one-year preparatory study, so until 1959 the course in AUU, together with the "prep", lasted five years.

## 1954

The introduction of a specialist course in restoration and conservation. • The first excursion of AUU students abroad, to the Venice Biennale. The students helped organise the excursion. A part-time professor of art history, Fran Šjanec, accompanied them. • The prohibition on independent exhibition or participation in exhibitions that were not organised by the AUU ceased to be valid.

## 1955

From 1st of February 1955, Ph.D. Jelisava (Špelca) Čopič, professor of art history, was the first regularly employed female professor.

## 1956

In 1956, first graduation exams in Yugoslavia were introduced at the Academy. Over the years, painters were allowed to paint only after three years of studies. Until then, they had to devote themselves to drawing.

## 1959

In 1959/60, the preparatory year was abandoned due to the statutory shortening of higher education courses. • In 1959, the Academy obtained new premises in the former Vrtača elementary school at Erjavčeva cesta. In this period, the lessons took place in three locations: the rectorate, administration, technical departments and some classrooms were located in Vrtača, the higher year student painters and the Printmaking Department remained in the Poljanska Gymnasium, while the Restoration and Conservation Department was located in the National Gallery.

## 1960

The first Ljubljana AUU graduate who started teaching at the Academy was a sculptor, Drago Tršar, who started working at the Sculpture Department in January 1960 as an assistant professor after the death of Frančišek Smerdu in 1959.

## 1961

The beginning of the construction of a new AUU wing at Erjavčeva cesta according to plans by the architect Vinko Glanz, and the renovation of the old wing. • At the first meeting of the AUU Academic Council in Ljubljana on 27th of November

1961, which was held in the extended premises at Erjavčeva cesta, the proposal to rename the Academy of Figurative Arts to the Academy of Fine Arts was approved.

## 1962

In October, moving into newly built premises, which still did not suffice for all the needs of the Academy.

## 1963

In 1963, the rename to the Academy of Fine Arts (ALU) was confirmed by the publication in the Official Journal of the LRS.

## 1965

On the academic meeting on 26th of June 1965, a resolution on the establishment of the gallery collection was adopted in order to commemorate the 20th anniversary of the ALU. In 1966, the first works were collected and in March 1966, the Fine Arts Gallery was inaugurated. On this occasion, the works of pedagogues and the first generation of graduates were exhibited. The academy collection was originally discussed much earlier, at a meeting on 7th of December 1949.

## 1975

The ALU becomes a member of the Edvard Kardelj University in Ljubljana. It is no longer managed by the rector, but by the dean. • A publication was released on the ALU 30th anniversary.

## 1979

The first degree in video at the Ljubljana ALU.

## 1984

On 27th of June, a decision on the introduction of higher education programme (HEP) Design was adopted and in the 1984/85 academic year, a new study programme was introduced.

## 1985

By 1985, 842 students in the undergraduate and 246 in the postgraduate courses graduated at the Academy. The vast majority of the professors who lecture at the Academy graduated at the Academy.

## 1987

In February 1987, study in video was introduced at the Academy – initially as an elective subject for students of the Department of Design. In 1989, it became a compulsory subject in arts studies. The Ljubljana Academy of Fine Arts was the first academy in the former Yugoslavia to introduce the teaching of video. Photography was also originally introduced for the students of design.

## 1989

Illustration was introduced for design students.

## 1992

At the beginning of the year, the Department of Design obtained and relocated to new premises in an abandoned factory, Utensilia, on Dolenjska cesta 83. Before that, the lessons were held at two locations: in the ALU central location at Erjavčeva cesta 23 and in the attic of the Ivan Cankar Secondary-Student Dormitory in Poljane.

## 1995

A publication was released on the ALU's 50th anniversary.

## 1996

On 30th of January 1996, an agreement to introduce the study programme in Restoration was adopted - from the 1996/97 academic year, it was possible to study Restoration at the ALU independently. • All postgraduate studies at the Academy were reorganised from specialisation to the Masters. Former specialist titles were recognised as equivalent to Masters degrees.

## 1998

The Department of Restoration obtained premises for operation in the studios on Svetčeva ulica 1.

## 2001

The Department of Restoration expanded to a new location; it now operates in the building of UL Rectorate as well.

## 2002

On 27th of June 2002, the ALU Academic Assembly, at a proposal from the Department of Design, adopted a decision on renaming the ALU the Academy of Fine Arts and Design (ALUO). On 2nd of April 2003, the ALU senate confirmed the decision.

# CRONOLOGIJA

**2004**

The first Triada was organised as a wider public protest against the three academies due to unresolved spatial problems. The protest was organised as an occupy movement at the University. A public protest was carried out in front of the National Assembly, the cultural-artistic event was held in Prešeren Square, marches through the city were organised etc. • A public international architectural invitation to tender was opened for the construction of the three art academies.

**2005**

The exhibition of awarded drafts for the project of new art academies in Ljubljana was held on 23rd of June 2005 at the UL Rectorate. In the first round, the Ravnkar Potokar architecture office won 3rd prize for the project, and in the second round, which ended in 2006, their project was awarded first prize.

**2006**

On 30th of March, after the University Senate approved the renaming (22nd of March) and upon the confirmation of the National Assembly, the Academy of Fine Arts was renamed to the Academy of Fine Arts and Design. • A publication was released on the ALUO 50th anniversary.

**2009**

The Bologna process was introduced for Painting, Sculpture, Conservation and Restoration of Art Works, Industrial Design and Applied Arts and Design of Visual Communications, covering eleven different undergraduate and postgraduate programmes, including Photography, Illustration, Interactive Design etc. Students can enrol on elective subjects in all fields of study.

**2012**

The second level Bologna studies were introduced in Painting. In the following year, second level Bologna studies were introduced for other fields of study.

**2013**

Due to lack of space, the Department of Painting was obliged to hire additional space for second-level study in one of the buildings of the former tobacco factory.

**2014**

On the 30th anniversary of the Department of Design, a publication was released and several events were organised, including an exhibition in Ljubljana's Congress Square. • In the last ten years (from and including 2005 until 2014), 429 students graduated at the first level, 181 students in the pre-Bologna study programmes, 229 obtained a masters degree and 9 doctorate degrees in pre-Bologna study programmes at ALUO.

**2015**

The exhibition *Treasures of the UL ALUO* at the UL Rectorate and the ceremonial academy marked the 70th anniversary of the establishment of the ALUO.

Nadja Zgonik





7. novembra 1945 je bila v stanovanju Božidarja Jakca na Ciril-Metodovem trgu 21/IV v Ljubljani prva seja AUU, ki so se je udeležili: Nikolaj Pirnat, France Mihelič, Božidar Jakac, Slavko Pengov (zapisnikar), Gojmir Anton Kos in Boris Kalin. / On 7th of November 1945, the first AUU meeting was held in the Božidar Jakac apartment at Ciril-Metodov trg 21 / IV in Ljubljana; the meeting was attended by Nikolaj Pirnat, France Mihelič, Božidar Jakac, Slavko Pengov (secretary), Gojmir Anton Kos and Boris Kalin.

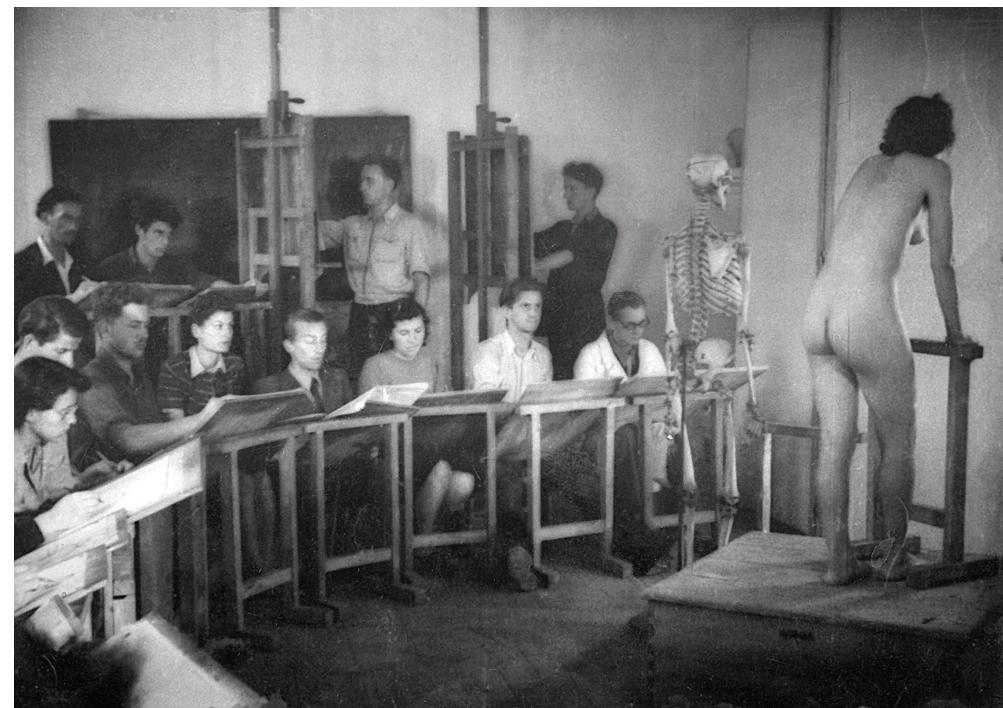


Sprejemni izpiti so potekali med 3. in 7. decembrom 1945, vpisovanje prvih študentov na novo ustanovljeno AUU v prostorih v severnem krilu Poljanske gimnazije na Strossmayerjevi ulici 1 v Ljubljani pa 15. decembra 1945. Na vpis čakajo Vladimir Lakovič, Ivan Seljak Čopič, Julijan Renko in Alojz Lavrič, vpisuje tajnik Vladimir Koch. / Entrance examinations were held between 3rd and 7th of December 1945 and the first students entered the newly established AUU in the north wing of the Poljanska Gymnasium in Strossmayerjeva ulica 1 in Ljubljana on 15th of December 1945. Vladimir Lakovič, Ivan Seljak Čopič, Julijan Renko and Alojz Lavrič, entered the Academy; Vladimir Koch was the secretary at the time.

Študentsko delo pri urejanju novih prostorov AUU, ki ga nadzoruje profesor Boris Kalin. Konec leta 1945. / Student arranging new AUU premises supervised by professor Boris Kalin at the end of 1945.



Montaža napisne tablice na stavbi Poljanske gimnazije. Konec leta 1945. /  
Installation of a plate with an inscription on the Poljanska gymnasium building at the end of 1945.



Profesorski zbor v novi akademiji: Boris Kalin, Gojmir Anton Kos, France Mihelič, Nikolaj Pirnat in Slavko Pengov ter tajnik Vladimir Koch. Januar 1946. / Professors at the new Academy: Boris Kalin, Gojmir Anton Kos, France Mihelič, Nikolaj Pirnat and Slavko Pengov and secretary Vladimir Koch. January 1946.

V slikarskem ateljeju. 1946. / In the painting studio. 1946.



Kipar Julian Renko izdeluje figuro slikarja za prvomajsko parado. 1946. /  
The sculptor Julian Renko is making a figure of a painter for the May Day parade. 1946.



Udarniško delo profesorjev, na fotografiji prepoznamo Marija Preglja in Slavka Pengova, ob izkopavanju temeljev za novo akademijo na Strossmayerjevi ulici. Projekt gradnje se ni uresničil: 1954. / Professors as shock workers. The photograph shows Marij Pregelj and Slavko Pengov during the excavation of the foundations for a new academy at Strossmayerjeva ulica. The construction project was never realised. 1954.



Skupinski posnetek študentov s honorarnim profesorjem Franom Šijancem na trgu Sv. Marka ob prvi ekskurziji študentov v tujino na Beneški bienale. 1954. / Group shot of students with the part-time professor Fran Šijanec in Sv. Mark's square during the students' first excursion abroad to the Venice Biennale. 1954.

Profesorski zbor: stojijo profesorji Riko Debenjak, grafični laborant Ivan Ogrin, Slavko Pengov, Nikolaj Omersa, Špelca Čopič, Boris Fakin (Igor Torkar), tajnica Pia Vavpotič, Mirko Šubic, Karel Putrih, Maksim Sedej, Zdenko Kalin in Marij Pregelj, sedijo Gojmir Anton Kos, Boris Kalin, Gabrijel Stupica, Božidar Jakac in France Mihelič. 1956. / Professors: standing: Riko Debenjak, graphic arts laboratory assistant Ivan Ogrin, Slavko Pengov, Nikolaj Omersa, Špelca Čopič, Boris Fakin (Igor Torkar), secretary Pia Vavpotič, Mirko Šubic, Karel Putrih, Maksim Sedej, Zdenko Kalin and Marij Pregelj, seated: Gojmir Anton Kos, Boris Kalin, Gabrijel Stupica, Božidar Jakac and France Mihelič. 1956.

Na strani 51: Razstava 10 let Akademije upodabljujočih umetnosti v Jakopičevem paviljonu, od 6. do 15. junija 1956. / Exhibition 10 years of the Academy of Figurative Arts held in the Jakopič Pavilion from 6th to 15th of June 1956.





Adaptacija nekdanje osnovne šole na Vrtači in gradnja novega trakta AUU po načrtih arhitekta Vinka Glanza ob selitvi akademije na Erjavčeve cesto 23. 1962. / Adaptation of the former elementary school in Vrtača and the construction of a new AUU wing according to plans by the architect Vinko Glanz at the time of moving the Academy to Erjavčeva 23. 1962.

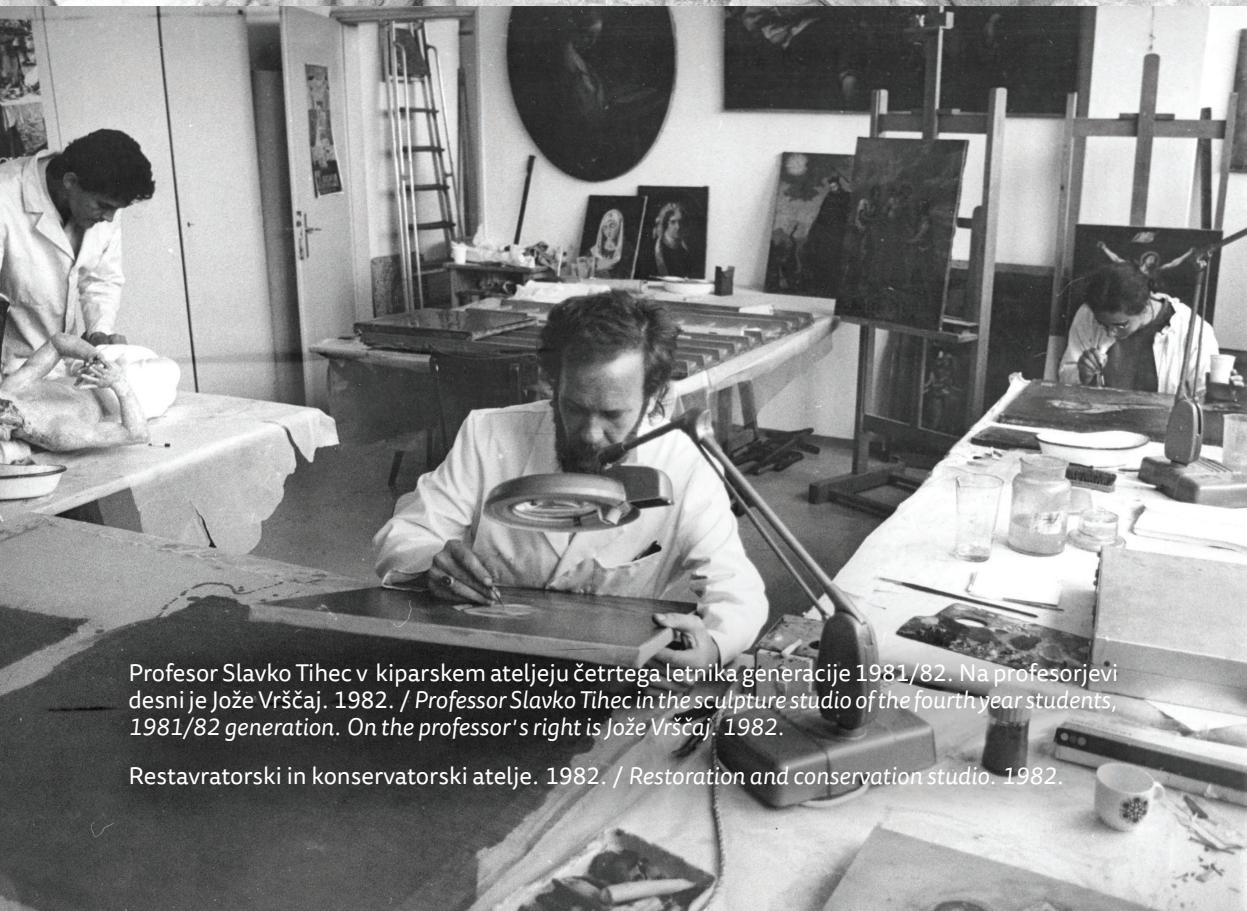


Proslava 70-letnice Božidarja Jakca, prvega rektorja AUU, v PEN-klubu pri Mikliču: nagovor profesorja Gabrijela Stupice, poleg Tatjana in Božidar Jakac. 1969. / Celebrating the 70th anniversary of Božidar Jakac, the first AUU rector, in PEN-club restaurant: speech by professor Gabrijel Stupica, next to him are Tatjana and Božidar Jakac. 1969.

Na strani 55: Statuarna seja: profesorji Boris Kalin, Marjan Pogačnik, Jože Brumen in Gabrijel Stupica. Junij 1969. / Statuary meeting: professors Boris Kalin, Marjan Pogačnik Jože Brumen and Gabrijel Stupica. June 1969.

Na strani 55: Avgust Černigoj na obisku na ALU: profesorji France Kokalj, Andrej Jemec, Avgust Černigoj, Marjan Pogačnik, Marijan Tršar in študent Stanko Hrovatič. Verjetno 1973. / August Černigoj visiting ALU: professors France Kokalj, Andrej Jemec, Avgust Černigoj, Marjan Pogačnik, Marijan Tršar and student Stanko Hrovatič. Probably in 1973.





Profesor Slavko Tihec v kiparskem ateljeju četrtega letnika generacije 1981/82. Na profesorjevi desni je Jože Vrščaj. 1982. / Professor Slavko Tihec in the sculpture studio of the fourth year students, 1981/82 generation. On the professor's right is Jože Vrščaj. 1982.

Restavratorski in konservatorski atelje. 1982. / Restoration and conservation studio. 1982.



Profesorji in sodelavci na Oddelku za oblikovanje na dvorišču novo pridobljenih prostorov za pouk v nekdanji tovarni Utensilia na Dolenjski cesti 73: Zdravko Papič, dekan Tomaž Brejc, Radovan Jenko, predstojnik Peter Skalar, Milan Pajk, Stane Bernik, Romana Lesnika, Lucijan Bratuš, Ranko Novak, Petar Dabac, Marjan Gnamuš, Jože Barši, Lujo Vodopivec, Grega Košak, Emerik Bernard, tajnica Špela Nives Rojec, Tomaž Kržišnik, Igor Rehar, Lojze Logar, Franc Novinc, Georg Gedl, Vladimir Pezdirc, Saša Mächtig in Bogoslav Kalaš. 1992. / Professors and associates at the Department of Design, in the courtyard of the newly acquired premises in the former Utensilia factory on Dolenjska cesta 73: Zdravko Papič, dean Tomaž Brejc, Radovan Jenko, the head Peter Skalar, Milan Pajk, Stane Bernik, Romana Lesnika, Lucijan Bratuš, Ranko Novak, Petar Dabac, Marjan Gnamuš, Jože Barši, Lujo Vodopivec, Grega Košak, Emerik Bernard, secretary Špela Nives Rojec, Tomaž Kržišnik, Igor Rehar, Lojze Logar, Franc Novinc, Georg Gedl, Vladimir Pezdirc, Saša Mächtig and Bogoslav Kalaš. 1992.

Obiskovalci na odprtju razstave nagrjenih natečajnih osnutkov za projekt novih umetniških akademij v Ljubljani na Rektoratu UL. 23. junij 2005. / Visitors at the opening of the exhibition of the awarded architectural projects on new art academies in Ljubljana at the UL rectorate on 23rd of June 2005.



Solemn Academy:  
celebration of the 70th anniversary

Na strani 58: Študenti oblikovalskih smeri pri pripravah na semestrsko razstavo. Januar 2014. /  
Students from design department getting ready for the semester exhibition. January 2014.

Na strani 58: Ulivanje mavčnih kalupov v kiparskem ateljeju. 2014. /  
Pouring plaster moulds in the sculpture studio. 2014.

Na strani 59: Razstava Oblikovanje je povsod okoli nas - 30 let oblikovanja na ALUO je bila postavljena v javnem, odprttem prostoru, na Kongresnem trgu pred palačo Rektorata UL. Od 4. do 23. oktobra 2014. / Exhibition Design is all around us - 30 years of design at the Academy of Fine Arts and Design was set up in a public, open space, on Kongresni trg in front of the palace of the University of Ljubljana. From 4th to 23rd of October, 2014.

Na strani 59: Slavnostna akademija ob 70-letnici ustanovitve ALUO je potekala v Zbornični dvorani Rektorata ALUO. Slavnostni govornik je bil zaslužni profesor dr. Tomaž Brejc. 8. oktober 2015. / Solemn Academy on the 70th anniversary of the Academy of Fine Arts and Design was held in the Plenary Hall at the premises of the rectorate of the University of Ljubljana. The keynote speaker was the professor emeritus Dr. Tomaž Brejc. 8th of October, 2015.

Slavnostna akademija:  
počastitev 70-letnice obstoja

Na dan, ko je bila pred sedemdesetimi leti ustanovljena Akademija upodabljalajočih umetnosti, predhodnica Akademije za likovno umetnost in oblikovanje (ALUO), kot prva slovenska pedagoška visokošolska ustanova na svojem področju, je v Zbornični dvorani na Rektoratu Univerze v Ljubljani potekala slavnostna akademija. 8. oktobra 2015 so se tam zbrali njeni aktualni in nekdanji profesorji, dekanji in gostje, rektorji, dekanji drugih fakultet, direktorji muzejev in galerij in predstavniki gospodarstva. Zvrstili so se govornice in govorniki: mag. Julijana Bizjak Mlakar, ministrica RS za kulturo, prof. dr. Maja Mavkočev Brenčič, ministrica RS za izobraževanje, znanost in šport, prof. dr. Ivan Svetlik, rektor Univerze v Ljubljani, Voranc Kumar, predsednik Študentskega sveta ALUO, izr. prof. Boštjan Botas Kenda, gostitelj, dekan ALUO, in slavnostni govornik zasluzni prof. dr. Tomaž Brejc, eden od nekdanjih dekanov, dolgoletni profesor umetnostne zgodovine in teorije.

Slavnostno akademijo je pospremilo odprtje dveh razstav, na katerih je ALUO predstavila izbor umetniških del iz svojih zbirk. Razstavi in zbirko je predstavila izr. prof. dr. Nadja Zgonik. *Zakladi iz likovne zbirke ALUO* so predstavili dragocene liste Ljubljanske grafične šole, slike in kipe najpomembnejših slovenskih umetnikov iz 20. stoletja, med katerimi so v velikem številu nekdanji akademograji. Likovna zbirka ALUO predstavlja po svojem obsegu predvsem zaradi sistematične zbirke grafičnih listov njenih nekdanjih študentov eno bogatejših javnih umetniških zbirk v Ljubljani.

Na prireditvi je aktualni dekan ALUO izr. prof. Boštjan Botas Kenda izročil posebne zahvale nekdanjim dekanom za njihov prispevek k delovanju akademije in k razvoju visokošolskega študija na likovnem področju. V program so se v znak dobrega sodelovanja med akademijami vključili tudi študenti Akademije za glasbo in Akademije za gledališče, radio, film in televizijo.

Nadja Zgonik

On the day, when, seventy years ago, the Academy of Visual Arts was established, the forerunner of the Academy of Fine Arts and Design (ALUO), the first Slovenian higher-education teaching institution in its field, a formal celebration took place in the Plenary Hall of the Rectorate of the University of Ljubljana. Thus, on 8 October 2015, the Academy's current and former professors, the deans and guests, the rectors, the deans of the other faculties, the directors of museums and galleries and the representatives of the business community gathered at this event. The following speakers took the floor: mag. Julijana Bizjak Mlakar, the Minister of Culture, prof. dr. Maja Makovec Brenčič, the Minister of Education, Science and Sport, prof. dr. Ivan Svetlik, Rector of the University of Ljubljana, Voranc Kumar, President of the Student Council of the ALUO, assoc. prof. Boštjan Botas Kenda, the host of the event and Dean of the ALUO, and the keynote speaker professor emeritus, dr. Tomaž Brejc, one of the former deans and a long-time professor of art history and theory.

The formal celebration was accompanied

by the opening of two exhibitions, at which the ALUO displayed selected works of art from its own collection. Assoc. prof. dr. Nadja Zgonik presented the exhibitions and the collection. The exhibition called Highlights of the Academy's Art Collection includes valuable prints from the Ljubljana School of Graphic Arts, paintings and sculptures of the most important Slovenian artists from the 20th century, including a large number of former academic professors. Due to its scope, mainly because of a systematic collection of prints from former ALUO students, the ALUO art collection is one of the richest public art collections in Ljubljana.

At the event, assoc. prof. Boštjan Botas Kenda, the current Dean of the ALUO, presented the former deans with special thank-you awards, recognising their contribution to the operations of the Academy and the development of higher education in the field of fine arts. As a sign of good cooperation between different academies, students from the Academy of Music and the Academy of Theatre, Radio, Film and Television also participated in the programme of the event.

Nadja Zgonik

# Govor dr. Tomaža Brejca, zaslužnega profesorja in nekdanjega dekana, na Slavnostni akademiji 8. oktobra 2015

Spoštovani rektor, cenjeni gostje, drage kolegice in kolegi, *nomina sunt omnia* – imena so znamenja, so usode in sedemdeset let akademije je takšna zgodba o imenih in dogodkih. Začenja se popolnoma enkratno, tega ne najdete v nobeni zgodovini akademij po svetu. Sredi vojne v partizanih, ko slikarji in kiparji ustvarjajo sproti za vsak dan, ko izpolnjujejo agitpropovske zahteve in istočasno sanjajo o bodoči ustanovi. To so predstave ljudi, ki vidijo umetnost kot veliko družbeno nalogu, kot obliko humanistične vzgoje in dosti manj kot neko metafizično vizijo. Povojna resničnost je bila seveda veliko bolj kruta, kot pričajo zasebni dnevniki prvega rektora Božidarja Jakca. Revščina in birokracija na eni in entuziazem in ponos na drugi strani. Zdaj imamo prvič v zgodovini svojo akademijo s svojimi profesorji, programi, slušatelji. Vendar če so *nomina*, če so imena znamenja, če so imena usode, kaj nam potem to ime Akademija za upodabljanje umetnosti – ki ni bil edini način, kako bi se akademija po vojni imenovala –, kaj nam to ime sporoča? Kaj umetnost počne? Temeljni smoter, podstava vsega je torej upodabljanje, umetnost je torej posrednica med

naravo in človekom vsaj v toliki meri, kot je izraz človekovega bivanja, ali vsaj naj bi bila v novo zastavljeni družbeni nalogi, ki je bila takrat preprosto izgradnja socializma. Upodabljanje, če premislim zven te besede, mar je to res samo ustvarjanje? Mar ni v tem zvenu tudi trdo delo v pogojih povojnega preživetja in seveda prvih let naše akademije? Toda umetnost ostane umetnost in se odpove služenju. Socialistični realizem je bil v glavah politikov, ne umetnikov. Umetnost ni pedagogija, ni učni program za takšno izboljšanje sveta. Če bi takrat imeli opravka z resnično globoko idejno revolucijo, bi morali začeti z resnično revolucijo v umetnosti, z ruskim konstruktivizmom, ne s Stalinom, ampak s Tatlinom, Rodčenkom, Vertovom, Eisensteinom. Ko so naši profesorji videli prve izdelke socialističnega realizma v Moderni galeriji šestinštiridesetega leta, so v trenutku vedeli – to ni upodabljanje, to ni nikakršna resničnost. To je uslikovaljena ideologija, to so Potemkinove vasi, slabo naslikana ideološka reklama. In potem je bil edino varno zatočišče pred ideološkimi zahtevami povojne kulturne politike barvni realizem. Torej, slikarska izkušnja, ki so

jo vsi naši profesorji prenesli z zagrebške akademije, t. i. Neodvisni. Vendar so to slikarstvo spričo velikih javnih naročil, od katerih so bili seveda življensko odvisni, izvajali pravzaprav tako, kot da bi bili nedeljski slikarji. Zanimivo je, da so bili najboljši slikarji takrat, ko so šli iz Ljubljane v Istro, v Primorje in takrat so bile te pokrajine razumljene na nek eksotični način, kot svoboda, kot barva in je bilo mogoče starejšo, predvojno izkušnjo barvnega realizma prenesti v povojni čas.

Na akademiji je vladal precej hud red. Še tako nedolžna kršitev realističnega upodabljanja telesa je bila takoj sankcionirana. Zato pa so študentje v petih letih – takrat se je študiralo pet let, pripravljalni letnik plus štiri leta – izredno dobro obvladali mimetično risanje in modeliranje. Mislim, da tako kot ju študentje nikoli kasneje niso več obvladali. Po drugi strani pa se je v akademijo naselil nekakšen strah pred barvo, pred čistimi kromami. Dovoljeno je bilo samo tonsko slikarstvo. Če na kratko rečem: Manet – da, Matisse – ne. Zunanja resničnost je bila pa še vedno zelo črnogleda.

Zato je bilo pro desetletje akademije – zdaj govorim o dogajanju znotraj akademije – vsebinsko in likovno na neki način monotono, metjejsko spretno in obvladano, a nič več kot to. In šele študentje v Stupičevi specialki, sredi petdesetih let, so takšno enosmerno upodabljanje zelo previdno spremenjali v eksistencialni izraz.

Leta 1963 sledi novo preimenovanje in selitev na Erjavčeve cesto: Akademija za likovno umetnost. Zunanji vzrok je banalen kot zmeraj, birokratsko skrajno zapletena, dolgotrajna splošna reforma visokega šolstva, ampak notranji ključni vzrok je bil desetletje na novo vzpostavljenih stikov z evropsko sodobno umetnostjo. Tu je imel pomembno vlogo *Ljubljanski grafični bienale* in na koncu šestdesetih let celo neka skromna oblika socialističnega potrošništva, ki je potem odmevala, denimo, v zelo mirnih in zelo sprejemljivih

oblikah našega poparta. Ime torej, Akademija za likovno umetnost, je postavilo novo idejo, novo nalogo. Iz realističnega upodabljanja v moderno formo, v čisto likovnost posebnega umetniškega izraza, v subjektivnost forme in sprva še zelo previdne, barvno zadržane abstrakcije. Na zunaj, če ste obiskovali akademijo, to že veste, se je ta sprememba kazala takole: na zaključnih razstavah smo prvič videli študentske abstraktne slike in kipe. Ne upodobitve, ampak kompozicije, in potem, če gremo naprej v času do sedemdesetega leta, celo dela, ki so nosila minimalistični naslov *Untitled – Brez naslova*. Ampak najbolj pomembno je bilo, kako smo mi v ta akademijski prostor takrat vstopili. Ko ste vstopili v atelje, ste imeli prvič občutek, da niste v običajnem šolskem razredu. Naša akademija je bila zmeraj v osnovnošolskih učilnicah in to se strahotno prime vsega dela, to se dotakne vsega, kar tam ustvarjate. Zdaj pa niste imeli občutka, da ste v učilnici, ki je polna štafelajnih slik, ampak ste stopili v modernistični *white cube*, v belo kocko galerijskega ustvarjalnega prostora, v katerem lahko zaživijo in obstanejo celo instalacije in video umetnost.

Leta 1984 so se začela predavanja na Oddelku za oblikovanje, potem bolonjska reforma in novi, v svet odprti programi. Sodim, da je to največja preobrazba likovne akademije od njene ustanovitve. Doživljamo jo danes, ampak o tem bi vendar morali spregovoriti profesorji, ki so to zahtevalo naložo tudi izpeljali. Mislim, da se je Akademija za likovno umetnost in oblikovanje lahko zgodila samo znotraj univerze. Prej smo imeli svojega rektorja, neke vrste svojo avtonomijo, ampak zelo omejeno, tudi negotovo obliko življenja. Univerza je prinesla neko varnost. Poskrbeti smo morali, da so bili študentje akademije enako obravnavani kot katerikoli drugi študentje univerze. In z bolonjsko reformo, o kateri sem imel, seveda, zelo velike pomisleke, sem vendarle začel kas-



Modeliranje po naročilu na Oddelku za kiparstvo, 18. april 1947. / Commissioned modelling at the Department of Sculpture, 18 April 1947. ● Fotograf / Photographer: Božo Štajer, črno-bela fotografija (2016) po izvirnem negativu (1947). / Black-and-white photograph (2016) after original film negative (1947). ● Izvirni negativ hrani Muzej novejše zgodovine Slovenije. / Original film negative from the collection of the National Museum of Contemporary History.

neje premišljevati, da je ta nov program, ki sem ga opazil v zadnjih letih, ko sem še predaval, vendarle odprl akademijo navzven, da je omogočil neko novo pretočnost, ki jo v starejših oblikah – jaz sem učil od leta '72 – nismo, vsaj ne v tako intenzivni obliki, poznali. Konec 90. let sem enkrat preveril, kakšna je resnična prisotnost, kakšna je dejavna navzočnost akademije v univerzitetnem življenju. Preveril sem, kako je s tujimi študenti in profesorji na ljubljanski univerzi, in za čuda se je po-kazalo, seveda proporcionalno gledano, da je bila v drugi polovici devetdesetih let naša akademija zelo mednarodna, s številnimi gostujočimi profesorji na Oddelku za oblikovanje in z obsežno menjavo študentov v programu Erasmus. Precej več kot marsikatera bolj velika in bolj uveljavljena šola znotraj univerze.



Slikarski ateljeji 1946. Po vojni je slikarstvo usmerjala tradicija barvnega realizma. Študentje verjetno nikoli kasneje niso več tako dobro obvladali mimetičnega risanja in modeliranja. / Painting studios in 1946. After the war, the tradition of colour realism took the lead in painting. After this time, students probably never again achieved the same quality of mimetic drawing and modelling.

Eksperimentiranje v slikarskih tehnikah. Dvorišče akademije. 1974/75. / Experimentation with painting techniques, the yard of the Academy, 1974/75.

Vendar moja naloga je, da pojasnim, kakšne so vsebine in kakšni so načini in ključni kriteriji, da je akademija takšna, kot je. Drugačna in vendar del univerze. Naj to pojasnim. Prvič, akademija je zavezana akademski tradiciji. Še zmeraj se modelira, slika, izdeluje grafiko, toda istočasno, vsaj v zadnjih dvajsetih letih, je treba veliko več misliti o tradiciji, ki jo je prinesel Oddelek za oblikovanje, o modernističnem Bauhausu, o ulmski visoki šoli za oblikovanje ali, recimo, današnji visoki šoli za medije v Karlsruheju. Naši arhitekti, ki so naredili načrte za novo stavbo akademije, ki jo tako pričakujemo, po mojem mnenju premalo upoštevajo notranji, kreativni urbanizem likovne akademije. Recimo, na eni strani nujno ateljejsko zasebnost in potem prav tako nujni urbani, odprtji družabni promet v njej, da se tako izrazim. In če smem dati svoj predlog, ne predstavljam si bodoče akademije brez velikega, neformalnega, skupnega, komunalnega prostora. Recimo vrta. Pazite, ne parka, ampak dejansko vrta in študentsko-profesorske komune, ki skrbijo za. Če ne drugega, bo to šola za *sacro egoísmo*, ki ga na tej šoli še kako poznamo.

Akademija je lokalna ustanova, kar ni protislovje. Če je samo posnetek globalizma umetnostnega sistema, če samo prevedemo terminologijo modernega umetnostnega sistema v programe bolonjskega študija, s tem izgubimo zelo veliko specifične identitete. Akademije so po tradiciji mestne institucije, ni jih mogoče prestaviti v neko vaško okolje in tudi ne na obrobje dogajanja, v neko getoizirano periferijo. Če že, potem mora biti sredi univerzitetnega kampusa, ampak pri nas so fakultete v povojnih letih razselili in sami veste, da se raztreseni udje težko zberejo v skupno revolucionarno telo, in ravno tako veste, da je v še tako bogatem mestu brez študentov življenje pusto.

Drugič, naša posebnost je sprejemni izpit. To je pravi obred, marsikdaj osebna drama kandidata, to je resnična antropolo-

ška inicijacija v polje umetnosti. Ves teden študija, risanja, trepetanja. To je vstopni ritual v posebno družbeno skupnost, v naše akademijsko pleme. In brez tega rituala, brez tega ključnega vstopa akademija na neki način ne bi bila, kot bi rekli antropologji, »odrasla« ustanova. Na videz demokratični predlog, da odpravimo sprejemne izpite, ni pravi odgovor na Beuysovo tezo, da je vsak človek umetnik. Seveda je, če je na kakršenkoli način šolan za to. Ampak na naši šoli smo se odločili zelo pametno za *disegno*, za eno največjih umetnostnih tradicij, za risanje. Toda tu je na mestu opozorilo: študentje vstopijo v akademijo in potem ne sme biti nikakršne samopašne udobnosti, da so ta izpit naredili. To je šele začetek veliko bolj zahtevnega dela, ne samo pri ustvarjanju tradicije metjeja, ampak tudi, da se študent kot človek dramatično spreminja v tej novi plemenski organizaciji. Bolj kot na katerikoli drugi šoli gredo naši študentje skozi problematično samospoznavanje. Česa so sposobni? Do kod seže njihov talent? In te meritve morajo prej ali slej vstopiti tudi v njihovo delo. Druga stopnja, kot jo poznamo danes, je mogoče preveč obravnavana kot podaljšek študija. Bolj jo vidim kot temeljito radikalizacijo pridobljenega znanja in odpiranja k profesionalnim, osebnim vizijam. Elitna šola, kar akademija po mojem je, je elitna šola druge in tretje stopnje, je sinergija teoretičnih in praktičnih znanj in, seveda, zelo važen korak v sodobni umetnostni sistem ali, če hočete, v proizvodnjo. In trdno sem prepričan, da moramo od študentov umetnosti pravzaprav največ zahtevati. Tu ne mislim na izjeme, zmeraj so izjemni, kvalitetni študentje, ampak na neko nevarno sivo povprečje, do katerega smo bili, vsaj včasih, precej prizanesljivi.

In tretjič – profesorji na akademiji morajo biti karizmatične osebnosti. Tu ni prostora za neko medijsko popularnost lokalnih matadorjev, za snobizem. Velja samo karizma ustvarjalca, ki ga študentje

spošujejo, ne zaradi naslova in funkcije, ampak, kot povsod, zaradi profesionalnega znanja, zaradi estetske občutljivosti, zaradi, če hočete, pedagoške, kar pri nas pomeni človeške modrosti. Karizma na akademiji ima še eno, prav posebno vsebino. Ta je ključna. V umetnosti čustva delujejo kognitivno. Čustva so v umetnosti predstavna snov, s katero se upravlja, dela, se v njej izumlja, se v njej misli. In tu se srečuje profesorjevo telo s študentskim telesom, tu ni nikakrnega študija na dajavo, po internetu etc. Karizma torej sodi v tako rekoč posebno lastnost ali kvaliteto, ki naj bi jo imel profesor na akademiji. Druga je akumulacija znanja. Ta je v umetnosti zmeraj osebna, personalna, subjektivna. Akumulacije velikega likovnega znanja ne morete posplošiti v formule, v statistike. Tu so osebnost profesorja, njegova zavzetost, njegova odprtost, elan, pedagoški eros kritičnega pomena. In seveda, profesionalnost šole je edini odgovor na provincialnost, ki zmeraj praviloma spreminja akademijo v konzervativno institucijo.

Zamislite si tole optimistično protislovje. Že štirideset let poslušam tirade, recimo o smrti slikarstva, zaradi Duchampa, zaradi konceptualizma, o smrti avtorja, kot pripovedujeta Barthes in Foucault, o smrti gledalca (Charles Harrison), o nevidni umetnosti, kot jo razlaga Hans Belting, o skomercializiranem razstavnem umetniku, kot ga je sijajno pokazal Oskar Bätschmann. Skratka, o zatonu umetnosti po koncu zgodovine, kjer je seveda treba citirati Francisa Fukuyamo in Arthurja Danta. Toda kako to, da na akademiji in na razstavah še srečujem ljudi, ki so avtorji, da se zazrem v še kako vidne vsebine, da mladi umetniki toliko razmišljajo o gledalcu, publiki in gledalec ni kar odmrl? Kako to, da se še zmeraj slika, modelira, oblikuje, restavrira, če naj bi bila umetnost v nekakšnem konstantnem kriznem stanju, v svojem posmrtnem ali predsmrtnem boju? So torej akademije neka stranpot

evolucije, parazit na obrobu znanosti, kot včasih trdijo tehnički? Ali so samo na drugi strani prevelik proračunski strošek? Ali pa so, kar je bolj zanimivo, družbeni, družabni, biološki čudež v civilizaciji, ker jih je zmeraj več, ker kar naprej nastajajo nove, alternativne, začasne, minljive, ampak še kako žive? Očitno je ta ikonoklastična hysterija možna samo tam, kjer se umetnost ne vidi prav dobro in se o njej kvečjemu misli z neko cinično distanco, iz neke namerne oddaljenosti in se je ne doživila v bližini, se je ne prijemale, ne sliši, in zakaj ne: vonja, skratka, ne čuti. Kaj pa če se bo v tretjem tisočletju znova izkazalo, da bo človekovo telo – in kako naj si predstavljam umetnost brez telesa – s svojimi haptičnimi, olfaktoričnimi – se pravi okus, vonj – s svojimi slušnimi, s svojimi avratičnimi zaznavami, kako bo ta posebna telesna senzibilnost še kako zanimivo izhodišče ali ključna izkušnja za umetnost, kakorkoli se bo zdaj v tretjem tisočletju ta stvar imenovala? Ustvarjalna na čutnem področju, na področju človekove senzibilnosti, tudi s pomočjo nanotehnologije in nevroznanosti? Seveda, ne oko, koža je naš največji čutni organ. Koliko raziskav nas čaka še v tej smeri, onkraj današnje ploskovite ekranske vizualnosti ali tridimensionalne iluzije? Kakšen disegno, kakšno socialno risbo tretjega tisočletja moramo šele odkriti? To ni samo tehnološka, temveč predvsem etična naloga.

Ne idealiziram. Akademija v t. i. razširjenem polju sodobne umetnosti je in bo ostala konfliktna in tudi protislovna ustanova. Tradicija se ne more oblikovati drugače, kot da se ozira nazaj v čas, in mladi ljudje živijo z moderno tehnologijo in iščejo radikalne družbene vsebine. In pedagogija na akademiji ni drugega kot iskanje vmesnega, krhkega ravnovesja. Tukaj ni enoznačnih odgovorov ali pa programske enosmernosti, tu nimamo zamejenega polja znanstvene stroke, ampak čutne vsebine, ki jih vsaj za zdaj še ni mogoče

laboratorijsko ali algoritmično obvladati. Prav ta manko finalnosti, orodnosti, kot bi rekel Heidegger, prav to je za nas ključnega pomena. Je nek neprestani iziv, pomemben za civilizacijo, dokler bo še temeljila na posameznikovi ustvarjalnosti.

Značilno protislovje današnjega kapitalizma vstopa tudi v akademijo. Danes študentje veliko več govorijo o umetnosti preživetja kot o čisti likovni umetnosti. Študentje, v resnici so študentke danes v večini in se jim zaradi tega opravičujem – če rečem študentje, je to generični pojem, tako kot bi rekel profesorji, s tem pa ne pozabljam na profesorce –, skratka, naša populacija zdaj želi spoznati vse oblike modernega umetnostnega sistema. Kako deluje, kako naj vanj vstopijo, in to ni več »bodoči« čas, to je edini čas, ki jim je na voljo: temeljno izkušnjo, kako sistem deluje, morajo dobiti na akademiji. Po drugi strani pa so študentje zelo natančni kar zadeva vsebine. Recimo, če vsebine ne sodijo v današnji družbeni kontekst in v idejni konceptualizem, ki je značilna praksa tega časa, so potem naglo zavrnjene kot predpotopne, neuporabne ali nesmiselne. Akademija mora biti na svoj način tudi predvidna in varovati svojo tradicijo, svoj metje, svojo zgodovinsko izkušnjo.

Kako priti do sredstev za projekte, kako ustvariti kontekst zanje, kako vzbudit zanimanje medijev, kako načrtovati uporabo, recepcijo? To so danes prevladujoče naloge, s katerimi se pogostokrat srečam v pogovorih s študenti, ne pa psihologija ali,

kar je še bolj zanimivo, metafizika ustvarjalnosti. Ampak tako razmišljajo vizualni umetniki, ne več upodablajoči, ne več likovniki, ampak vizualni umetniki. To so zdaj tisti, ki prečijo umetniške žanre in razpirajo meje posamičnih likovnih disciplin. In vprašam se, če ni na obzorju novo pojmenovanje – Akademija za vizualno umetnost in se z njim znova širi njen delokrog. Zdi se, da bi moral pod svoje okrilje vzeti vse vrste vizualnih podob v naši civilizaciji in preučiti ter inovirati postopke njihovega opredmetenja. Od mode, oblikovanja do recimo medijske tehnologije, ki je še vedno v razvoju. Kako oblikovati večdimenzionalne predmete, kako oblikovati umetnine v virtualnem prostoru? O tej čutni, haptični razsežnosti virtualnega prostora današnja medijska tehnologija ne pove dosti. Skratka, mogoče bo to nova šola, ampak večja in z obsežnejšimi programi.

Nisem govoril o denarju, o prostorih, o vseh možnih oblikah pomanjkanja, ker je to stalnica našega akademiskskega življenja, ker o tem vsi vse vemo in ker danes praznujemo. Pred nekaj več kot sto leti je Anton Ažbe, prvi mednarodno pomembni slovenski likovni pedagog, iz Münchna poslal domači umetnosti ob prvi razstavi slovenskih umetnikov v Mestnem domu tole poslanico, kratek telegram s tremi željami, in latinščina se v teh prostorih zelo dobro sliši. Napisal je: »Vivat, crescat, floreat!« Naj živi, raste in cveti! Spoštovane kolegičce in kolegi, dragi študentje in študentke, draga akademija, naj bo tako tudi za naprej.

*Na strani 72: Sprejemni izpiti na Oddelkih za oblikovanje. Sprejemni izpiti na akademiji so »pravi obred, marsikdaj osebna drama kandidata«. / Entrance exams at the Department for Design. Entrance exams at the Academy are »a real ritual, often a personal drama for a candidate«.*

*Na strani 72: Študijski program oblikovanja je bil na akademiji osnovan leta 1984. Temeljil je na programih vodilnih oblikovalskih šol v svetu in izkušnjah B smeri ljubljanske Fakultete za arhitekturo. / The Academy's study programme for design was established in 1984. It was based on the programmes of the leading design schools around the world and the experiences of the B programme of the Faculty of Architecture in Ljubljana.*

## Speech of dr. Tomaž Brejc, Professor Emeritus and former dean at the formal celebration on 8 October 2015



Dear Rector, distinguished guests, dear colleagues, *nomina sunt omnia* – names are signs, they are destinies and 70 years of the Academy is one such story about names and events. It has a completely unique beginning; no other academy around the world has this sort of history. It started in the middle of the second world war, among the partisan fighters, where painters and sculptors created everyday items, fulfilling the agitprop requirements and, at the same time, dreaming about a future institution. In their imagining, they saw art as an important social action, as a form of humanistic education and much less as a metaphysical vision.

The post-war reality was of course much crueler than recorded in the personal diaries of Božidar Jakac, the first rector of the Academy, with poverty and bureaucracy, on the one hand, enthusiasm and pride, on the other. For the first time in history we had our own academy with its professors, programmes and students. But if *nomina*, names are signs, if they are destinies, what message does then the name – the Academy of Figurative Arts, which was not the only option for the name of the post-war academy – convey to us? According to this name, what

does art do? The main aim of its activities was clearly representation; the art was an intermediary between nature and humans, at least to the extent to which it was an expression of human existence, or, at least, it was expected to have this role in society with a newly set task of building socialism.

Is representation – if I consider the sound of this expression – really only creation? Does it not also refer to the hard work in the conditions of post-war survival and in the span of the first 5 years of our academy? However, art remained art, giving up serving. Socialist realism was formed in the heads of politicians, not artists. Art is not teaching; it is not a learning programme for this sort of improvement of the world. If we had then been truly engaged in a profound conceptual revolution we would have started a real revolution in art, such as Russian constructivism, not following Stalin, but Tatlin, Rodčenko, Vertov, and Eisenstein. When, in 1946, our professors saw the first products of socialist realism in the Modern Gallery, they instantly knew that they were not art, they were nobody's reality. Instead, they were a representation of ideology, reflecting Potemkin's villages, just badly painted ideological advertisements.

And then the only place safe from the ideological demands of cultural politics was colour realism, the painting experience that all our professors, the so-called independent authors, brought from the Zagreb Academy. However, due to large public contracts, on which they were financially dependent, they only practised this new style in their free time, as if being Sunday painters. It is interesting that their painting was at its best when they left Ljubljana, heading for Istria, the Primorje region, interpreting these landscapes as exotic places, as freedom, as pure colours and they were then able to transfer the previous, pre-war colour realism into the post-war period.

The Academy operated under strict rules. Even the most innocent infringement of a realistic representation of the human body was immediately punished. For this reason the students mastered, in the 5 years of their study – at that time the programme lasted for 5 years, including the preparatory year and a 4-year course – mimetic drawing and modelling to the extent that, I think, no generation later ever did. On the other hand, a sort of fear of pure colours crept into the Academy. Only tonal painting was allowed. Briefly, I can demonstrate this trend by saying that Manet was accepted, while Matisse was not. And the external reality was still very gloomy.

For this reason, the first decade of the Academy – now I refer to the developments within the Academy – was rather monotonous with respect to both the topics and the style; the painting was executed skilfully and professionally, but with no added value. Only the students attending Stupica's specialist course in the mid-1950s began to very carefully change this one-way painting into existential expression.

In 1963, the Academy was renamed and moved to Erjavčeva Street; now it was called the Academy of Fine Arts. The external reason for this change was as trivial as always, relating to the administratively extremely complicated, lengthy general reform of

higher education, while the key internal reason was a decade of newly established contacts with European contemporary art. In this frame, the Ljubljana Biennial of Graphic Arts had an important role, while the end of the 1960s also saw some sort of modest socialist consumerism that was later reflected in very quiet and low-key forms of our pop art. The new name, the Academy of Fine Arts, thus introduced a new idea and a new task. It marked the development from a realistic portrayal into a modern form, into pure visual art with a specific artistic expression, into subjective artistic forms and into abstractions that were, at the beginning, still very cautious and with a restrained use of colour.

From the outside, this change was shown in the following way (and if you attended the Academy, you are very familiar with it): at the final exhibitions, we saw, for the first time, student abstract paintings and sculptures. These were not images but compositions and later, if we follow this development into 1970, there were even exhibits with a minimalistic title – Untitled. But the most important thing was the way in which we then entered the academic environment. When we entered the studio, we had a feeling, for the first time, that we were no longer in an ordinary school classroom. Our Academy has always been located in the premises of a former primary school, a fact that significantly affected every piece of work, touched every item that was created there. But back then, for the first time, we did not feel that we were in a classroom full of easel paintings, but in a modernist white cube of an inspiring gallery space, in which even installations and video art could come to life and remain there.

In 1984, lectures were started at the Department for Design; this was followed by the Bologna reform and new, internationally recognised programmes. I maintain that this was the largest transformation of the arts academy after its establishment. Today we can see its changes, but the professors that carried out this demanding task shou-



Maketa idejne zasnove nove akademije za likovno umetnost in oblikovanje, ki upošteva prenovo stare stavbe na Erjavčevi 23 in predvideva postavitev prizidka, ki bo omogočal sodoben študij likovne umetnosti, restavratorstva in oblikovanja na enem mestu s prepotrebnim prepletom vseh strok. ● Izdelava projekta Studio ABIRO, d. o. o. Ljubljana / Model of the conceptual design for the new Academy of Fine Arts and Design, which takes into account the renovation of the old building at Erjavčeva 23 and the planned extension allowing, in a single place, the organisation of modern studies of fine arts, restoration and design, and the necessary interactions of all the disciplines. ● Designed by Studio ABIRO, d. o. o. Ljubljana.

I'd tell us more about them. I think that the Academy of Fine Arts and Design could only develop within the university. Before this change, we had our own rector, we had a sort of autonomy, but still a very limited and also insecure form of existence. The university gave us security. We had to make sure that the students of the Academy were treated in the same way as any other students of the university. At first I had, of course, significant doubts about the Bologna reform, but later I began to see that this programme, as I could experience it in the last years of my service, opened the Academy to the world, allowing new interactions that the previous programmes – I was a lecturer since 1972 – did not facilitate, at least not to the extent we know now.

At the end of the 1990s, I once checked what was the real role, the real involvement of the Academy within the University's activities. I checked the situation regarding fo-

reign students and professors at the University of Ljubljana and it was a surprise to find that, proportionally speaking, in the second half of the 1990s, our Academy was internationally very active, hosting numerous guest professors at the Department for Design and carrying out an extensive student-exchange scheme within the Erasmus Programme. We did this more successfully than some other, bigger and more established schools within the University.

However, it is my job to present the subject areas, the methods and the key criteria that make the Academy the way we know it now. It is different from the other units of the University, yet it remains as a constituent part. Let me explain this. Firstly, the Academy is committed to the academic tradition. It still requires modelling, painting, print making, but at the same time, at least in the last 20 years, we have had to consider more the traditions introduced to us by the Department



»Kako to, da se še zmeraj slika, modelira, oblikuje, restavrira, če naj bi bila umetnost v nekakšnem konstantnem kriznem stanju, v svojem posmrtnem ali predsmrtnem boju?« / "How is it possible that we still paint, model, design, and restore if art is to be in some constant crisis, in its final fatal fight or already in its post-mortem state?"

for Design, regarding the modernist Bauhaus, the Ulm School of Design or the Center for Art and Media in Karlsruhe. In my opinion, our architects that made plans for the new building of the Academy, that we so eagerly expect to be built, did not give sufficient consideration to the internal, creative urban life of the Academy. On the one hand, we need the necessary studio privacy; on the other hand, we need the equally necessary urban, open social traffic, if I may say so. And if I am allowed to make a suggestion, I need to say that I cannot imagine the future academy building without a large, informal, communal area – let's say a garden, not a park, but an actual garden and a professor-student community that looks after the garden. If nothing else, such an experience would be good for sacro egoismo that flourishes only too well at this Academy.

The Academy is a local institution, which is not a contradictory statement. If it is only a reflection of the global art system, if we only transfer the terminology of the modern art system into the Bologna programmes, we lose a lot of specific identity. In line with the tradition, academies are city institutions; it is not possible to move them into a village environment, nor to the suburbs, to a peripheral ghetto. If anything, it should be in the middle of a campus; however, our faculties were displaced in the years after the war and, as you know, it is difficult to collect scattered limbs and join them in a revolutionary body, and you also know that irrespective of how rich a town is, it will be dull without the presence of its students.

Secondly, our speciality is the entrance exam. This is a real ritual, often a personal drama for a candidate; it is a real anthropological initiation into the field of art. It takes a week of studying, drawing, trembling with fear. This is the entrance ritual of a special social community, of our academic tribe. Without this ritual, without this key entrance, the Academy, in some way, would not be, as some anthropologist would say, an "adult" in-

stitution. A seemingly democratic suggestion to eliminate entrance exams is not the right response to Beuys thesis that every human is an artist. Of course every human is an artist if trained for it in any way. At our school, we made a wise decision to do disegno, one of the largest artistic traditions – the drawing. But here the students need to be warned: when they enter the academy, they should exhibit no self-absorbed attitude simply because they managed to pass the first exam. This is only the beginning of a much more demanding work, not only with respect to following the tradition of our métier, but also with respect to the dramatic development of a student as a person within this new tribal organisation.

More than at any other school, our students go through a troublesome self-discovery. What are they capable of? How broad is their talent? Such analysing has to enter their work sooner or later. The second cycle of today's programme is perhaps treated too much as just an extension of the study. I would see it more as a thorough radicalisation of the acquired knowledge and the formation of professional, personal visions. An elite school, and in my opinion the Academy is such a school, is elitist within the second and third cycles, promoting a synergy of theoretical and practical knowledge and, of course, representing an important entrance into the contemporary art system or, if you wish, into the production. I firmly believe that we should have the highest possible expectations of our art students. And here I do not refer to exceptional students, we always have exceptional, high-quality students, but I refer to the dangerously grey average, to which we were, at least sometimes, very tolerant.

And thirdly, the professors at the Academy must be charismatic. There is no space here for the media popularity of local mandarins, no space for snobbery. Only the charisma of an artist counts, a personality that the students respect, not for his/her titles and positions, but, as everywhere else, for the

professional knowledge, aesthetic sensitivity, for, if you wish, the teaching skill, which, in our case, means the human wisdom. At the Academy, charisma has another, very special connotation. This one is crucial. In art, emotions have a cognitive function. In art, emotions are the presented topic, which we manage, process; inventions and concepts occur within this frame. And here the professor's personality meets the student's personality; there is no space for distance learning here, for learning over the internet, etc. Charisma is, therefore, a special characteristic or a quality expected from the professors at the Academy. The other quality is the accumulated knowledge of the professors. This knowledge is, in art, always personal and subjective. A large accumulative knowledge about fine arts cannot be generalised into formulas, into statistical data. What counts here is the professor's personality, his/her commitment, openness, zeal, pedagogical eros. And, of course, the professionalism of the school is the only response to provinciality that always, as a rule, changes the Academy into a conservative institution.

Imagine this optimistic contradiction. For 40 years I have been listening to screeds about, for example, the death of painting because of Duchamp or because of conceptualism, the death of the author as put forward by Barthes and Foucault, the death of the viewer (Charles Harrison), about an invisible art as described by Hans Belting, about the commercialized exhibition-driven artist as brilliantly described by Oskar Bätschmann. These are texts about the decline of art following the end of history and here we, of course, have to mention Francis Fukuyama and Arthur Danto. But how is it possible that at the Academy and at exhibitions I still meet people that are authors, that I still find very visible artistic expressions, that young artists think a lot about the viewers, the audience, that the viewers have not died out? How is it possible that we still paint, model, design, and restore if art is to be in some constant

crisis, in its final fatal fight or already in its post-mortem state? Have academies deviated from the evolutionary path, are they parasites on the outskirts of science as sometimes claimed by technicians? Or, do they simply require budgetary costs that are too high? Or, are they, more interestingly, social and biological miracles within civilisation as they keep growing in number and the newly emerging ones, though alternative, temporary, transient, are still very much alive?

It is clear that this iconoclastic frenzy is only possible in the environments in which art is not clearly visible and it can only be reflected upon from a certain cynical distance, from a deliberate distance, not being closely experienced as it is not touched, heard and, why not, smelt. In other words, it is not experienced. What if, in the third millennium, we will again find that the human body – and how can I imagine art without the body – with its haptic and olfactory perceptions – i.e., the perceptions of taste and smell – with its auditory and auratic perceptions, the body with its special sensibility is an extremely interesting starting point or the key experience for art, irrespective of what name we choose to give to it? Will it be creative in the sensory area, in the area of human sensibility, also with the help of nanotechnology and neuroscience? Of course, not the eye, but our skin is the largest sensory organ. How many researches need to be done in this area, beyond the current flat-screen-based visuality or three-dimensional illusion? What disegno, what social drawing of the third millennium are we yet to invent? This is not only technological, but, above all, an ethical task.

I am not idealising. The Academy operating in the so-called expanded field of contemporary art remains a conflicted and contradictory institution. The tradition cannot be formed in any other way but by looking back in time, while young people live with modern technology and look for radical social issues. And the teaching process at the Academy is nothing else but a search



Gosti Slavnostne akademije, zbrani v Zbornični dvorani Rektorata Univerze v Ljubljani. / Guests at the formal celebration, gathered in the Plenary Hall of the Rectorate of the University of Ljubljana.

for the interim, delicate balance between the two. There are no simple solutions or programme uniformity, as we do not deal with a well-defined scientific field, but with sensory content that cannot be, at least for now, managed with laboratory tools or algorithmic procedures. It is this lack of finality, lack of toolability, as Heidegger would say it, which is of the key importance to us. This is an on-going challenge that is important for civilisation, for as long as it is still based on the creativity of individuals.

The typical contradiction of today's capitalism also enters our Academy. Today, students talk a lot more about the art of survival than about pure art. Students, actually the majority of them are female students and for this reason I apologize to them for the choice of word – when I say students I use the word in its generic meaning, in the same way as when I say professors, not at all forgetting the female professors – in short,

our population now wants to become familiar with all forms of the modern art system. They need to know how it works, how they can enter it; when having these thoughts, they no longer refer to the future, for them the present reality is the only time available to them and for this reason they have to gain the basic experience about the system, see how it works, at the Academy. On the other hand, students are very precise in terms of the topics of their study programmes. If the topics covered do not reflect today's social context and the conceptualism characteristic of the current time, they are then quickly discarded as ancient, useless or pointless. With respect to such issues, the Academy also has to be careful and has to protect its tradition, its property and its historical experiences.

How do we acquire the funds for our projects, how do we create the appropriate context for them, arouse the interest of the media, plan the usage and perception of

our outcomes? These are today's prevailing topics, which I often discuss with students, not the psychology or, which is even more interesting, the metaphysics of creativity. But this is how visual artists think; they are no longer figurative artists, authors of fine art, but visual artists. They are the ones who cross the boundaries between artistic genres and between individual artistic disciplines. And I ask myself whether perhaps a new name for the Academy is on the horizon – the Academy for Visual Art, and with it a new expansion of its activities. It seems this name would have to cover all sorts of visual images of our civilisation and we would have to examine and innovate the processes of their objectification. The new name would also have to include the fashion, design or media technology that is still being developed. How should we design multi-dimensional objects or works of art in a virtual space? Today's me-

dia technology does not tell us much about this sensory, haptic dimension of cyberspace. Thus, maybe this will be a new school, larger and with more extensive programmes.

I have not talked about the money, the premises, about all sorts of shortages, as these are permanent issues of our academic life that we are all very familiar with – and because we are celebrating today. More than 100 years ago, Anton Ažbe, the first internationally important Slovenian art educator, sent home from Munich, at the time of the first exhibition of Slovenian artists in the City Home, an epistle, a short telegram, including three wishes for Slovenian art, written in Latin, and Latin sounds very good in these rooms. He wrote: "Vivat, crescat, floreat!" Let it live, grow and flourish! Dear colleagues and students, dear Academy, let it be like this also in the future.

**Na strani 81:** Zasluzni profesor dr. Tomaž Brejc ob prejemu priznanja za požrtvovalno vodenje akademije in prispevek k razvoju visokošolskega študija. / Professor Emeritus, dr. Tomaž Brejc receiving the award for his dedicated management of the Academy and contribution to the development of higher education.

**Na strani 81:** Nekdanji dekani so prejeli posebna priznanja za požrtvovalno vodenje akademije in prispevek k razvoju visokošolskega študija. Prva vrsta z leve proti desni: prof. dr. Stane Bernik, dekan 2005–2007, Vladimir Makuc – študent prve generacije, prof. Dušan Tršar, dekan 1989–1991, mag. Julijana Bizjak Mlakar, ministrica za kulturo, aktualni dekan (od 2013) izr. prof. Boštjan Botas Kenda, prodekan izr. prof. Bojan Gorenec, dekan 2007–2013, prof. Franc Kokalj, dekan 1987–1989 in 1993–1998, zasluzni prof. dr. Tomaž Brejc, dekan 1991–1993, prof. Andrej Jemec, dekan 1977–1981, in prof. Bogoslav Kalaš, dekan 1984–1987 in 1998–2005. Prof. Bogdan Kiar Meško, ki je bil dekan med leti 1975–1977, na slovesnosti ni bil prisoten. V drugi vrsti gosti Slavnostne akademije: prof. dr. Tadej Bajd, predsednik SAZU, prof. dr. Danilo Zavrtanik, rektor Univerze v Novi Gorici, prorektor prof. Matej Zupan in prof. dr. Ivan Svetlik, rektor Univerze v Ljubljani. / Former Deans of the Academy, recipients of special awards for their dedicated management of the Academy and contribution to the development of higher education. First row from left to right: prof. dr. Stane Bernik, Dean (2005–2007); Vladimir Makuc – student of the first generation; prof. Dušan Tršar, Dean (1989–1991); mag. Julijana Bizjak Mlakar, the Minister of Culture; izr. prof. Boštjan Botas Kenda, Dean since 2013; izr. prof. Bojan Gorenec, current Vice Dean, also Dean (2007–2013); prof. Franc Kokalj, Dean (1987–1989) and (1993–1998); professor emeritus, prof. dr. Tomaž Brejc, Dean (1991–1993); prof. Andrej Jemec, Dean (1977–1981); and prof. Bogoslav Kalaš, Dean (1984–1987) and (1998–2005). Prof. Bogdan Kiar Meško, Dean (1975–1977), did not attend the event. Second row includes the following guests: prof. dr. Tadej Bajd, President of the SAZU; prof. dr. Danilo Zavrtanik, Rector of the University of Nova Gorica; prof. Matej Zupan, Vice Rector and prof. dr. Ivan Svetlik, Rector of the University of Ljubljana.



Oddelek za industrijsko in  
unikatno oblikovanje

Department for Industrial  
Design and Applied Arts

# Izobraževanje kot ključni gradnik oblikovalske stroke v Sloveniji

Poklic industrijskega in unikatnega oblikovalca in oblikovalke je eden najboljših na svetu. Je namreč eden izmed redkih poklicev, ki nam pri vsakodnevni delu omogoča, da jutri gradimo že danes. Oblikovanje gradi naše okolje, gradi našo kulturo in posledično nas same. In v tem pogledu je biti oblikovalec ali oblikovalka tudi izredno odgovorna naloga. Gre za interdisciplinarno stroko, ki nenehno širi polje delovanja in je v tesnem odnosu z drugimi področji, s katerimi sodeluje.

Poslanstvo Oddelka za industrijsko in unikatno oblikovanje je spodbuditi razvoj nadarjenih posameznikov in delovnih skupin, usposobljenih za raziskovalno delo, s poudarkom na ustvarjanju inovativnih, trajnostnih proizvodov in storitev. Programi temeljijo na pridobivanju poglobljenega znanja za razumevanje prakse industrijskega in unikatnega oblikovanja, načrtovalske metodologije ter na razvijanju individualnih sposobnosti.

Na smeri Industrijsko oblikovanje študente in študentke spodbujamo v senzibilnosti za iskanje odgovorov na pereče in kompleksne gospodarske, družbene in uporabniške probleme. Diplomantke in

diplomanti so sposobni analize, sinteze in načrtovanja oblikovalskega procesa; obvladajo raziskovalne metode, postopke in procese realizacije; razvijejo kritičen odnos do stroke; se poučijo o profesionalni etiki in odgovornosti v oblikovanju; ter so sposobni timskega dela in avtonomnega pristopa k prepoznamenim problemom.

Na smeri Unikatno oblikovanje študente in študentke odlikuje izkušnja v delu z materialom in njihovo poglobljeno razumevanje le-tega. Ob celovitem teoretičnem in praktičnem znanju ter v tesni povezavi z ostalimi likovnimi in humanističnimi vedami jih na smeri vodimo v odkrivanje novih možnosti izraza in uporabe različnih medijev z gradnjo na osebni poetiki.

Na oddelku torej stremimo k celostnemu razvoju oblikovalske osebnosti. Pri praktičnih predmetih spodbujamo razvoj posameznikovih sposobnosti, te pa tukom študija nadgrajujemo z znanjem, pridobljenim na zgodovinsko-teoretičnih področjih. V nasprotju s trendi, tako doma kot v svetu, še vedno ohranjam individualni pedagoški pristop in osebni odnos do študentov. Verjamemo namreč, da je takšen pristop ključen za uspešno podajanje program-

skih vsebin industrijskega in unikatnega oblikovanja. Skozi študij študentom in študentkam ponujamo interdisciplinarne in integracijske seminarje, ki potekajo med oddelki na akademiji in fakultetami Univerze v Ljubljani. Na ta način študentom omogočimo bogatitev študijske izkušnje in krepitev odnosov znotraj timskega dela.

Oddelek temelji tudi na tesnih povezavah z gospodarstvom (npr. redno sodeluje s podjetji Gorenje, Talum, Intra Lighting, BSH, Pipistrel, Elan, Sava Tires, Steklarna Rogaška, Tips, Zlatarna Celje idr.) in drugimi relevantnimi strokovnimi ustanovami (Red dot, IDEM, RRA LUR, Ministrstvo za kulturo RS, Mesec oblikovanja, Muzej za arhitekturo in oblikovanje idr.). Bistvena prednost programa pa je načrtna prilagodljivost posameznikom, skupinam in drugim interdisciplinarnim sodelovanjem.

Študij je dvostopenjski. Na dodiplomske stopnji študenti in študentke prejmejo temeljna znanja in orodja za obvladovanje oblikovalske metodologije, poddiplomski študij pa je usmerjen v poglobljeno delo in pridobivanje sposobnosti reševanja kompleksnejših problemov oz. vodenja zahtevnih projektov in procesov.

Pedagogi, ki predavajo na oddelku, so uveljavljeni strokovnjaki tudi zunaj akademskih krogov. Dejavni so v gospodarstvu, svetovnih organizacijah in sodijo med ključne akterje oblikovalske stroke v Sloveniji. Stroko razvijajo tako na komercialnih kot na družbenoodgovornih in družbenokoristnih področjih.

Oddelek za industrijsko in unikatno oblikovanje ima več kot 30-letno tradicijo univerzitetnega izobraževanja v okviru

Univerze v Ljubljani. V času obeležitve obletnice sta se obo oblikovalska oddelka Akademije za likovno umetnost in oblikovanje predstavila v okviru razstave in strokovne monografije *Oblikovanje je pov sod okoli nas: 30 let oblikovanja na ALUO*. Razstava je prikazala izbor petdesetih raznovrstnih vrhunskih izdelkov in storitev, del oblikovalcev in oblikovalk, šolanih na oddelkih za oblikovanje. Z izbranimi deli se je pokazala širina, vplivnost in učinek alumnov obeh oblikovalskeih oddelkov, ki v Sloveniji danes zasedajo najpomembnejše položaje v oblikovalski stroki, kot tudi na področjih zunaj klasičnega oblikovanja. Najvidnejši alumni industrijskega in unikatnega oblikovanja so: Lara Bohinc, Tjaša Kermavnar, Bojan Klančar, Miha Klinar, Janez Mesarič, Nina Mihovec, Jure Miklavc, Rok Oblak, Tanja Pak, Marko Pavlinec, Mattevž Popič, Barbara Predan, Lidiya Pitržnik, Helena Šuštar in Nika Zupanc.

Odličnost študija vsakič znova vzpostavljam z inovativnimi pedagoškimi pristopi in vsebinami, ki jih nenehno dograjujemo. Oddelek se redno kadrovsko osvežuje in na ta način že več kot trideset let vzdržuje visoko kakovost študija. Kvaliteto potrjujejo sodelovanja na mednarodnih in domačih razstavah in številne nagrade, ki jih prejemajo naši študenti in diplomanti. Priznanje za svoje delo Oddelek za industrijsko in unikatno oblikovanje prejema tudi na najvišji evropski ravni. Je namreč edina slovenska izobraževalna ustanova, ki je že četrto leto zapored uvrščena med 50 najboljših šol za področje oblikovanja v Evropi. Izbor (od leta 2012) pripravlja najuglednejša italijanska strokovna revija Domus.

Jure Miklavc in Barbara Predan

Na strani 87: Proces dela na Oddelku za industrijsko in unikatno oblikovanje: raziskovalno-analitična faza. / Work process at the Department for Industrial Design and Applied Arts: research and analysis phase

Na strani 87: Proces dela na Oddelku za industrijsko in unikatno oblikovanje: 3D modeliranje in hitro prototipiranje. / Work process at the Department for Industrial Design and Applied Arts: 3D modelling and rapid prototyping



# Education as a key component for the design profession in Slovenia

The profession of industrial or applied-arts designer is one of the best in the world. It is one of the rare occupations in which we actually create the future in our everyday work. The design profession allows us to build our environment, our culture and, as a result, our own lives. In this respect, the design profession requires very responsible individuals. It is an interdisciplinary profession that continually broadens its area of work and is in close relationships with other areas, so that designers can cooperate with other professionals.

The mission of the Department of Industrial Design and Applied Arts is to stimulate the development of gifted individuals and working groups, trained for research work, focusing on the creation of innovative, sustainable products and services. Its programmes are based on acquiring the comprehensive knowledge required for understanding the practical aspects of industrial and applied-arts design, the design methodology and the development of individual capabilities.

Within the programme for Industrial Design, we encourage our students to develop a sensibility for searching for the solutions to pressing and complex economic, social and user problems. Our graduates are able to

analyse, synthesise and plan design processes; they master research methods, procedures and realisation processes; they develop a critical attitude towards the profession; they learn about the professional ethics and responsibilities as part of their design work; and they are capable of working in teams or tackle identified problems on their own.

Within the programme for Applied Arts, students are distinguished by their work with materials and a profound understanding of the processes used. In addition to providing them with a comprehensive theoretical and practical knowledge, establishing close links with the other arts and humanities, we guide them to find new ways of expression and the use of different media, while developing their own styles.

At our department, we thus aim at a comprehensive development of design personalities. Within practical courses, we encourage the development of individual practical skills, upgrading them, throughout the study, with the knowledge acquired in the areas dedicated to historical and theoretical aspects. Contrary to the current trends, practised at home and abroad, we continue to develop an individual teaching approach and personal

relations with the students. We believe that such an approach is essential for a successful delivery of the programmes in industrial design and applied arts. Within the courses, we offer, to our students, interdisciplinary and integrative seminars, involving different departments of the Academy and other faculties of the University of Ljubljana. In this way, we allow the students to expand their study experiences and strengthen their relations in teamwork.

The work of the department is also based on close links with the economy (e.g., regular cooperations with the companies Gorenje, Talum, Intra Lighting, BSH, Pipistrel, Elan, Sava Tires, Steklarna Rogaška, Tips, Zlatarna Celje, etc.) and other relevant professional institutions (Red dot, IDEM, RRA LUR, Ministry of Culture, Ljubljana Month of Design, Museum of Architecture and Design, etc.). The main advantage of the programme is its adaptability to the needs of individuals, groups and other interdisciplinary cooperations.

The study includes two cycles. Undergraduates acquire the basic knowledge and tools for mastering the design methodology, while the postgraduate study aims at in-depth work and the development of the abilities to solve more complex problems, i.e., to manage demanding projects and processes.

The lecturers of the department are also well known outside the academic area. They are active in the economy, international organisations and are the key players in the field of Slovenian design. They develop their profession in both the commercial and socially responsible or socially beneficial areas.

The Department for Industrial Design and Applied Arts has a more than 30-year tradition of university training within the University

of Ljubljana. At the time of celebrating the anniversary, both design departments of the Academy of Fine Arts and Design were presented with an exhibition and a specialist monograph entitled *Design is all around us: 30 years of design at ALUO*. The exhibition showed a selection of 50 different top-quality products and services, made by designers trained at the departments for design. The selected items reflect the complexity, influence and impact of the alumni of the design departments that today occupy the most important positions in the design area in Slovenia as well as in the areas outside classical design. The most prominent alumni of the industrial and applied-arts design are: Lara Bohinc, Tjaša Kermavnar, Bojan Klančar, Miha Klinar, Janez Mesarič, Nina Mihovec, Jure Miklavc, Rok Oblak, Tanja Pak, Marko Pavlinec, Matevž Popič, Barbara Predan, Lidija Pitržnik, Helena Šuštar and Nika Zupanc.

We maintain the excellence of our programmes with innovative teaching approaches and topics that we continually upgrade. The department staff is regularly renewed and, in this way, we have maintained high-quality studies for over 30 years. This quality has also been confirmed by our involvement in international and national exhibitions and several awards received by our students and graduates. The Department for Industrial Design and Applied Arts has also received recognition for its work at the highest European level. Namely, it is the only Slovenian educational institution that was, for four consecutive years, listed among the best 50 design schools in Europe. The selection has been made (since 2012) by DOMUS, the most prestigious Italian specialist magazine.

Jure Miklavc in Barbara Predan

Na strani 90: Proces dela na Oddelku za industrijsko in unikatno oblikovanje: izdelava modelov. / Work process at the Department for Industrial Design and Applied Arts: making models

Na strani 90: Proces dela na Oddelku za industrijsko in unikatno oblikovanje: raziskovanje v materialu. / Work process at the Department for Industrial Design and Applied Arts: exploring the material



Jakob Koncút

### **KLJUKA / DOOR HANDLE, 2015**

Kovina / Metal, 130 x 75 x 50 mm

MENTOR / TUTOR: IZR. PROF. FABIO SMOTLAK

Izdelati sem hotel elegantno kljuko, ki nudi trden in poln prijem. Prizadeval sem si zmanjšati količino materiala, potrebnega za serijsko izdelavo. Kljuka je asimetrična, zato sta za komplet potrebna leva in desna različica. Model kljuke je izrezan iz aluminija, nato pa obdelan do končnega sijočega videza. Dimenzije kljuke so 130 x 75 x 50 mm.

*I wanted to make an elegant handle that allows a firm and full grip. I tried to reduce the amount of material required for mass production. The handle is asymmetrical, so both the left and right versions are necessary to appreciate the whole set. The model handle is cut out of aluminium and then treated to obtain its final shiny look. The dimensions of the handle are 130 x 75 x 50 mm.*

Blaž Habjanič

### **OBEŠALNIK TOPLR /**

TOPLR COAT HANGER, 2011/2012

Les / Wood, 40 x 40 x 170 cm

MENTORICA / TUTOR: DOC. MAG. BARBARA PRINČIČ

Toplr je enostaven lesen obešalnik, ki ne vsebuje vijakov, lepil ali kateregakoli drugega materiala. S svojo obliko uporabniku omogoča obešanje različnih oblačil na veliko načinov, konstrukcija pa obešalniku daje veliko stabilnost in nosilnost (še posebej pri večjih obtežitvah) ter omogoča, da se obešalnik razstavi ali sestavi po potrebi. Toplr predstavlja slovensko stavbarstvo in tesarstvo in v prostoru učinkuje kot pohištvo ali skulptura.

NAGRADA OKO ZA OKO 2010 ■ NAGRADA TOP IDEJE 2010 SEJEM AMBIENT ■ POP-UP DOM 2013 – 5 IZSTOPAJOČIH IZDELKOV, IZBOR JANA BOELENA, KUSTOSA BIO 50 ■ RAZSTAVLJANJE NA MILANSKEM POHIŠTVENEM SEJMU, VENTURA LAMBRATE (V SKLOPU POP-UP DOMA) ■ RAZSTAVLJANJE V BENETKAH, A+A GALERIJA

*Toplr is a simple wooden hanger without any screws, adhesives or any other materials. Its shape allows the user to hang different clothes in various ways, while its construction provides great stability and capacity (especially in the case of larger loads) and allows the hanger to be assembled or disassembled as required. The Toplr coat hanger represents Slovenian construction and carpentry, and can function as both a piece of furniture or a sculpture.*

## **XX1**



## **XX2**



EYE FOR EYE AWARD 2010 ■ TOP IDEA 2010 AWARD, THE AMBIENT FAIR ■ POP-UP DOM 2013 – 5 OUTSTANDING ITEMS, SELECTED BY JAN BOELEN, THE BIO 50 CURATOR ■ EXHIBITED AT THE MILAN FURNITURE FAIR, VENTURA LAMBRATE (WITHIN POP-UP DOM) ■ EXHIBITED IN VENICE, A+A GALLERY

Žan Brezec  
**GoRENJE, 2013**  
MENTOR / TUTOR: DOC. JURE MIKLAVC

Fokus projekta je bil na presečišču problema osamosvojitve mladih in problema zavrnjenja uporabnih gospodinjskih aparatov. Nova storitev vzajemno rešuje oba problema: mladim, novim uporabnikom omogoča nakup Gorenjevega rabljenega pralnega stroja. Izdelek z opravljenim servisnim pregledom bi bil oblikovno nadgrajen z izvirnimi estetskimi in uporabniškimi dodelavami, ki bi poleg ekološke in finančne komponente pomagale narediti uporabnikom življenje preprostejše in zanimivejše.

#### 1. MESTO NA 10. NATEČAJU OBLIKOVANJA GORENJE

The focus of the project was on bringing together two problems: the difficulties for young people who want to become independent and the problem of discarding useful household appliances. The new service solves both problems: it allows young new users to buy second-hand Gorenje washing machines. After ha-

Matevž Šmuc  
**FAST BREAKFAST, 2013**  
MENTOR / TUTOR: PROF. VLADIMIR PEZDIRC

Koncept je zasnovan na dejstvu, da vedno več ljudi ne zajtrkuje. Po prepričanju strokovnjakov, je zajtrk najpomembnejši obrok dneva, ki je ključnega pomena za zdravo življenje. Glavna ideja koncepta Fast Breakfast je motivirati čim več ljudi, da pojede hiter in zdrav predprpravljen obrok. ■ Posoda s kombinacijami že pripravljenih raznovrstnih živil (kava, čaj, sadni sok, kruh in namaz, kosmiči in jogurt ...) se segreje s pomočjo namenskih aparatov, namenjenih za javno in domačo uporabo. ■ Slovenski proizvajalec bele tehnike Gorenje bi v sodelovanju z domačimi proizvajalci hrane lahko lansiral na trg novo, svežo storitev, ki bi uporabniku omogočala topel obrok na vsakem koraku.

#### 1. MESTO NA NATEČAJU GORENJA LJUBITI PREPROSTOST

This concept is based on the fact that more and more people have no breakfast. According to experts, breakfast is of key importance for a healthy life. The aim of the concept of Fast Breakfast is to motivate as many people as possible to have

ving had their performance checked, these products would have the designs innovatively upgraded with respect to their aesthetic and user features that would, in addition to having ecological and financial effects, make the lives of the users simpler and more interesting.  
**1ST PLACE AT THE 10TH GORENJE DESIGN CONTEST**



## XX4



a fast and healthy ready-made meal. ■ A dish containing sets of already prepared different foods (coffee, tea, fruit juice, bread with a spread, muesli and yoghurt, etc.) is heated up with special devices appropriate for public and private use. ■ In cooperation with local producers of food, Gorenje, the Slovenian manufacturer of household appliances, could introduce into the market a new service, providing warm meals to users at any location.

#### 1ST PLACE AT THE GORENJE CONTEST CALLED LOVE FOR SIMPLICITY

## XX3

Luka Bassanese  
**KLOP NIKA / NIKA BANK, 2013/2014**  
Les / Wood, 45 x 45 x 110 cm  
MENTOR / TUTOR: PROF. VLADIMIR PEZDIRC

Oblikovanje klopi temelji na tradiciji ob upoštevanju sodobnih trendov, ki na eni strani narekujejo tanke prefinjene površine in na drugi grobe masivne kose. Tako oblika klopi prehaja v loku od navidezno krhko dimenzioniranega robu v masiven osrednji del, ki spominja na prvotno obliko lesa (hlodovino). Klop je v celoto povezana s kovinskimi veznimi elementi, ki izražajo pridih tradicije kovaštva v Kropi in izhajajo iz lesne vezi dvojnega lastovičjega repa.

The design of the bench is based on tradition, but it also considers current trends that, on the one hand, require thin refined surfaces and, on the other hand, also rough massive pieces. Thus, the shape of the bench develops, in an arch, from a seemin-



gly fragile edge to the massive central part, which resembles the original shape of the wood (the log). Parts of the bench are tied together with metal fastenings, which evoke the Kropa forging tradition and come out of the wooden double dovetail.

## XX5

Silva Cimperman  
**INTELIGENTNA KOSILNICA MOW / MOW INTELLIGENT MOWER, 2014**  
Model iz pene, lakiran / Foam model, lacquered, 35 x 55 x 35 cm  
MENTOR / TUTOR: DOC. JURE MIKLAVC

Inteligentna kosilnica MOW je sistem za avtonomno košnjo trave. Vključuje robotsko kosilnico, induksijsko polnilno postajo, vodno postajo in uporabniški vmesnik. ■ Sistem za nemoteno delovanje ne potrebuje posredovanja uporabnika, kosilnica kosi samodejno in se prilagaja potrebam trave, vremenski napovedi, željam uporabnika in podatkom, pridobljenim iz okolja. ■ Indukcijska polnilna postaja omogoča varno, brezkontaktno polnjenje. Vodna postaja poleg zalivanja vrta, ki je prilagojeno vremenski napovedi in urniku košnje, skrbi tudi za čiščenje kosilnice. ■ Sistem omogoča urejanje vrta tudi starejšim,



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slepim in slabovidnim ter invalidnim osebam, saj uporabnika obvaruje nevarnosti vrtečih rezil. NAGRADA AKADEMIJE ZA LIKOVNO UMETNOST IN OBLIKOVANJE, ZA POSEBNE UMETNIŠKE DOSEŽKE V AKADEMIJSKEM LETU, 2015

The MOW Intelligent Mower is a system for autonomous mowing of the lawn. It includes a robotic lawn mower, an inductive charging station, a water station and a user interface. ■ The system does not need any user intervention for its smooth operation; the mower cuts automatically, adapting to the conditions of the grass and the weather, to the wishes of the user and to the data obtained from the environment. ■ The inductive charging station allows a safe, non-contact charging. In addition to watering the garden based on the weather forecast and the mowing schedule, the water station also cleans the mower. ■ The system is suitable for the elderly, blind, visually impaired and disabled people who wish to do gardening as it protects them from the dangers of the rotating blades.

AWARD OF THE ACADEMY OF FINE ARTS AND DESIGN FOR SPECIAL ARTISTIC ACHIEVEMENTS IN THE ACADEMIC YEAR 2015

Vanja Lojen  
**ANALIZA ŽIVLJENJSKEGA KROGA ZOBNE KRATKE / ANALYSIS OF TOOTHBRUSH LIFECYCLE, 2013/2014**  
PPT prezentacija / PPT presentation  
MENTORICA / TUTOR: DOC. MAG. BARBARA PRINČČ

Običajne zobne ščetke so v uporabi nekaj mesecov, material, iz katerega so narejene, pa lahko preživi več desetletij. Ravno ta razkorak je spodbudil raziskovanje tega pojava. Zobne ščetke po količini predstavljajo drugi največji delež med plastičnimi odpadki, poleg tega pa jih ni mogoče reciklirati. Cilj naloge je poiskati alternativo v materialu, ki bo za okolje manj obremenjujoča. Primerna alternativa bi bila ščetka iz bioplastike, kar pomeni biorazgradljivost materiala, možnost kompostiranja, material ne vsebuje strupenih snovi, vse skupaj pa posledično pomeni manjšo obremenitev za okolje.

Gregor Humar  
**NACRTNO ZASTAREVANJE / PLANNED OBSOLESCENCE, 2013 / 2014**  
PPT prezentacija / PPT presentation  
MENTORICA / TUTOR: DOC. MAG. BARBARA PRINČČ

V trenutnem kapitalističnem sistemu vse temelji na gospodarski rasti, kar pomeni vedno več izdelkov in posledično vedno več smeti. S takšnim ravnanjem ustvarjamo nesprejemljive posledice. Ena izmed nedopustnih posledic kapitalizma, ki jih moramo popraviti, je načrtno zastarevanje. S proizvodnjo izdelkov, ki imajo namerno omejeno življenjsko dobo, se v tem sistemu izvaja izjemen ekonomski zločin. V to kategorijo sodi tudi dojemanje zastarelosti, ki se prek medijske propagande kaže kot potreba po nadomestitvi izdelka, ker naj bi ta ne bil več v modi. Posledice takšnega delovanja za družbo in svet niso sprejemljive, nas pa to oblikuje v vrzi stran kulturo.

Urška Kadunc  
**SLADKI UŽITKI / SWEET DELIGHTS, 2014**  
Čokolada / Chocolate  
MENTORJA / TUTORS: PROF. VLADIMIR PEZDIRC, DOC. JURE MIKLAVC

Zbirka čokolad Sladki užitki – darilo slovenske arhitekture – je nastala v okviru Vurnikovih dnevov 2014 na pobudo Centra arhitektур v sodelovanju z ALUO. Sladki užitki zajemajo Vurnikov intimni del življenja, katerega sem povezala z njegovimi deli. Vsaka čokoladica/praliné ima svoj okus, ki

## XX7

*Conventional toothbrushes can be used for a few months, while the material they are made of can survive for several decades. This discrepancy stimulated this research. With respect to their amount, toothbrushes have the second largest share of plastic waste; in addition, they cannot be recycled. The aim of the task is to find an alternative material that will reduce the burden on the environment. An appropriate alternative would be a toothbrush made of bioplastics, which means that the material is biodegradable, it can be composted, and it does not include any toxic substances; all of these advantages would lead to a reduced burden on the environment.*

## XX8

*In the current capitalist system, everything is based on economic growth, which means an abundance of products, resulting in an abundance of waste. With such behaviour, we create unacceptable consequences. One of the inadmissible practices of capitalism that need to be changed is planned obsolescence. By manufacturing products with built-in obsolescence, a serious economic crime is being committed. This conduct promotes the belief, created through media propaganda, that products need to be replaced because they are no longer fashionable. The consequences of such behaviour are not acceptable for society and the world, as they create a throw-away culture.*

## XX9

dopoljuje značaj ženske in se povezuje z vzorci iz njegovih arhitektur. Čokolada, ideja in vzorci se smiselnopovezujejo v zgodbo, ki je za tiste, ki poznajo Vurnikovo življenje, komična in doživljajska. S čokoladicami spoznamo arhitektur in posledično tudi njegove sladke užitke.

ZBIRKA JE BILA RAZSTAVLJENA NA VURNIKOVIH DNEVIH 2014 V RADOVLJIŠKI GRAŠČINI. ■ IZDELKI SO REALIZIRANI S PODJETJEM LUCIFER CHOCOLATE.

An assortment of chocolates called Sweet Delights – a gift from Slovenian architecture – was created as part of Vurnik's days 2014, at the initiative of the Centre for Architecture and in cooperation with the ALUO. Sweet Delights are based on Vurnik's intimate life, but also reflecting his work. Each chocolate/praliné has its own taste, symbolising a female character and showing a pattern typical of Vurnik's architecture. The chocolates, ideas and patterns form a story that provides humour and adventure to those who know about Vurnik's life. The chocolates allow us to get familiar with the architect, including his sweet delights.

THE ASSORTMENT WAS EXHIBITED DURING VURNIK'S DAYS 2014 AT THE RADOVLJICA MANOR. ■ THE PRODUCTS WERE REALISED IN COOPERATION WITH THE COMPANY LUCIFER CHOCOLATE.



## X10



Breda Klančič, Tanja Lavrenčič  
**FLEKSIBILEN TRANSPORTNI ZABOJ / ADJUSTABLE TRANSPORT CASE, 2013–2015**  
Polikarbonat / Polycarbonate, 25 x 25 x 35 cm  
MENTORI / TUTORS: PROF. VLADIMIR PEZDIRC, DR. BARBARA PREDAN, DOC. JURE MIKLAVC

Prilagodljiva transportna embalaža se prilaga po širini in dolžini, obenem pa maksimalno razprt in minimalno zložen zaboj sledi standardnim dimenzijam europaletnega sistema. V kontekstu dostave na dom ena dimenzijska različica zabaja omogoča prenos različne količine tovora. S trajnostnega vidika se z vračljivo prilagodljivo embalažo izognemo veliki količini kartona in preprečimo prevoz praznega prostora, saj se fleksibilni zaboj lahko popolnoma prilagodi tovoru.

Flexible transport packaging is adjustable in terms of width and length, while the case remains within the standard dimensions of the EUR-pallet system when either fully opened or fully folded. In the event of home delivery, a single-dimension version of the case allows the transport of different loads. With respect to sustainability, the recoverable, adjustable packaging helps us to avoid using a large amount of carton or transporting an empty space, as the case can be completely adjusted to the load.

Andreja Pogačar  
**PRILAGODLJIVA EMBALAŽA  
 PO VITKI METODOLOGIJI /  
 PACKAGING ADJUSTABLE ACCORDING  
 TO THE LEAN METHODOLOGY, 2015**  
 Valoviti karton / Corrugated cardboard  
 145 x 145 x 450 mm  
 MENTOR / TUTOR: DOC. JURE MIKLAVC,  
 SOMENTOR / CO-TUTOR: DOC. MIHA KLINAR

Transportna embalaža s prilagodljivim vložkom je zasnovana v dveh dimenzijah, in sicer osnovni, ki zadostí vsem oblikam steklenic do premera 110 mm, in večji za dimenzijske ekstreme. Je enotna rešitev za vse oblike steklenic in olajša postopek pakiranja. Za zaščito niso potrebna dodatna polnila. Izbrani material, valoviti karton, ima izredno veliko dobrih lastnosti. Je lahek, za naročnika predstavlja nizek strošek, je primeren za aplikacijo različnih grafičnih sporočil in se izredno lahko reciklira.



Uršula Rihtar  
**INTERPRETACIJA EGIPČANSKE  
 FAJANSE V SODOBNEM NAKITU /  
 INTERPRETATION OF EGYPTIAN  
 FAIENCE IN CONTEMPORARY  
 JEWELLERY, 2013**  
 Fajansa / Faience, 60 cm  
 MENTORICA / TUTOR: PROF. MAG. TANJA PAK

Z izvedbo sodobnega nakita v eksotični obliki keramike, ki jo le redko kdo pozna iz egipčanskih zbirk v muzejih, sem želela razmišljati o sodobnem nakitu iz materiala, ki ni novost, vendar skoraj pozabljen na tem področju. ■ Egipčanska fajansa je glaziran, neglinen keramični material, nekateri jo opisujejo kot prvo visoko-tehnološko keramiko. Stari Egipčani so ji pravili *tjehnet*, kar pomeni to, kar je briljantno ali bleščeče, kot svetloba sonca, zvezd in lune.



## X11

Embalaža zagotavlja primerno zaščito vsebine in kvalitetnejši touch point ter nagovarja stranke k nadaljnji potrošnji. Prikazana rešitev je v postopku lansiranja na trg.

PREŠERNOVA NAGRADA ZA ŠTUDENTE UL ALUO, 2016  
 ■ 7. BRUMEN 2015 – PRIZNANJE ODLIČNOSTI

*Transport packaging with an adjustable inlay is designed in two dimensions, the basic one is appropriate for all bottle shapes up to a diameter of 110 mm and the additional one is suitable for dimensional extremes. It is a uniform solution for all types of bottles, simplifying the packing process. No additional filler is necessary for the protection. The selected material, corrugated cardboard, has many advantages. It is light, available at low cost, appropriate for the application of different graphic messages and very recyclable. The packaging provides appropriate protection for the contents and a higher-quality touch point, stimulating the customers to use it again. The presented solution is in the process of being launched on the market.*

PREŠEREN AWARD TO THE STUDENTS OF THE UL ALUO, 2016 ■ 7TH BRUMEN BIENNIAL, 2015 – AWARD OF EXCELLENCE

Simbolizirala jih je življenje, ponovno rojstvo in nesmrtnost. ■ Z eksperimentiranjem po različnih receptih, z različnimi razmerji surovin sem razvijala način obdelovanja tega antičnega materiala in mu poskusila vdahnit duh 21. stoletja. ■ Izvedba nakita je sestavljena iz dveh delov. Iz večjega telesnega nakita, ki telo transformira v dinamično skulpturo, in iz ogrlice, ki lahko dopolnjuje telesni nakit ali pa jo nosimo samostojno.

NAGRADA AKADEMIJE ZA LIKOVNO UMETNOST IN OBLIKOVANJE, ZA POSEBNE UMETNIŠKE DOSEŽKE V AKADEMIJSKEM LETU 2012/2013

By producing contemporary jewellery in the form of exotic ceramics, which only a few people know from Egyptian museum collections, I wanted to introduce, to contemporary jewellery, a material that is not novel, yet almost forgotten in this area. ■ Egyptian faience is a

glazed non-clay ceramic material that some describe as the first high-technology ceramic. Ancient Egyptians called it *tjehnet*, indicating something that is brilliant or luminous like the light of the sun, the stars and the moon. To them, it symbolised life, rebirth and immortality. ■ By experimenting with different recipes, different ratios of the raw materials, I developed a method of producing this ancient material, trying also to create it in the spirit of the 21st century. ■ The jewellery consists of two parts: the larger one, the body jewellery, which transforms the body into a dynamic sculpture, and the necklace, which can either complement the body jewellery or it can be worn on its own.

AWARD OF THE ACADEMY OF FINE ARTS AND DESIGN FOR SPECIAL ARTISTIC ACHIEVEMENTS IN THE ACADEMIC YEAR 2012/2013

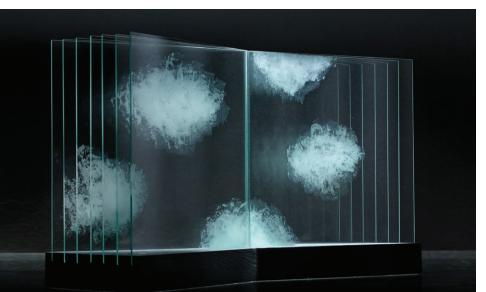
## X12

Kristina Drnovšek  
**ZAMRZNITEV ČASA /  
 FREEZING THE TIME, 2015**

Steklo, les / Glass, wood, 50 x 20 x 25 cm  
 MENTORICA / TUTOR: PROF. MAG. TANJA PAK  
 ASISTENT / ASSISTANT TUTOR:  
 ASIST. PATRICIJA VRBNJAK

Čudoviti lebdeči kopasti oblaki neprestano pljujejo po nebu. Ta trenutek je oblak tu nad nami, že naslednji hip pa je drugie in počasi izginja. Opazujemo to potovanje in čas teče. Nikoli se ne ustavi. Se bo ustavil, če ujamem oblak? Moja ideja je bila iluzionistično ujeti oblak v steklo in tako vsaj za hip zamrzniti trenutek v naših hitro drvečih življenjih.

*Wonderful floating cotton-wool clouds are drifting ceaselessly across the sky. One moment a cloud is here, above us, and the next moment, it is already somewhere else, slowly disappearing. Time flies as we are observing this journey. It never stops. Will*



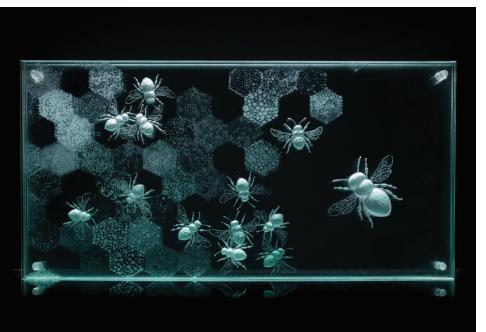
*it stop if I catch a cloud? By creating its illusion on glass, I wanted to catch a cloud in order to freeze, at least for a while, a moment of our rushing lives.*

## X13

Nina Podobnikar

**PANEL, 2015**

Steklo / Glass, 50 x 25 x 8 cm  
 MENTORICA / TUTOR: PROF. MAG. TANJA PAK  
 ASISTENT / ASSISTANT TUTOR:  
 ASIST. PATRICIJA VRBNJAK



Ajda Tomazin

### VALČEK ZANJU /

A WALTZ FOR THE COUPLE, 2011

Stop motion animacija, lutke /

Stop-motion animation, puppets, 3 min 18 sec

GLASBA / MUSIC: JANEZ DOVČ (JARARAJA)

MENTORICA / TUTOR: PROF. MAG. TANJA PAK,

SOMENTOR / CO-TUTOR: RED. PROF. MAG. MILAN ERIČ

Izhodišče za stop motion animacijo je skladba Valček zanjo skupine Jararaja, na podlagi katere je bila ustvarjena ljubezenska zgodba med fantom in dekletom o tem, kako jima trebuščka zapolnijo metulji. Poudarek in glavno vprašanje animacije je bilo vprašanje popka in njegove povezave z ljubezni; kaj je njegova vloga? Je popek povezava in kanal, skozi katerega metulji priletijo v trebuh? Ali nas popek povezuje z vesoljem? ■ Zaljubljenost je nepredvidljiva in nepričakovana. Zaljubljenost je stik z nerealnostjo. Zaljubljenost je prvinsko čustvo, ki nas opozarja, da smo čustvena bitja in da nas vodi in odnese narava, če se ji le prepustimo.

The starting point for this stop-motion animation was the song A Waltz for Her by Jararaja, on the basis of which a love story between a boy and a girl having their bellies filled with butterflies was created. The emphasis and central question of this animation focused on the bellybutton and its connection with love: what function does it perform? Is the bellybutton the link and the channel for the butterflies to fly into one's belly? Is the bellybutton our connection with the universe? ■ Infatuation is unpredictable and unexpected. Infatuation is our contact with unreality. Infatuation is a primal emotion reminding us that we are emotional beings, guided by and carried away by nature if only we go with its flow.



connection with love: what function does it perform? Is the bellybutton the link and the channel for the butterflies to fly into one's belly? Is the bellybutton our connection with the universe? ■ Infatuation is unpredictable and unexpected. Infatuation is our contact with unreality. Infatuation is a primal emotion reminding us that we are emotional beings, guided by and carried away by nature if only we go with its flow.

## X15



rejena podlaga za košare, ki so jih Šavrinke nosile na glavi) simbolično ujet pomen, ki ga je imela ženska v času velike revščine in gospodarske krize, ko je prelomila s tradicionalno vlogo ženske kot gospodinje, da bi priporočila k preživetju. SALT FLOWER, A SMALL SCULPTURE AND A JEWELLERY SERIES The Sečovlje salt fields. ■ In the complete absence of wind, in a crystallisation pond, a layer of tiny pyramidal crystals forms on top of the layer of coarse salt. This is the most precious salt with a particular taste and smell. The salt flower. ■ The Salt Flower small sculpture imitates the typical form of a salt pile. The silver flower rising above it represents the shape of the salt-crystallisation ponds, where the brittle, glittering layer of the salt flower is formed. The semi-circular opening resembles the holes in the corners of the crystallisation ponds. ■ Paying homage to this precious and unique natural phenomenon, the Salt Flower jewellery series glitters next to the small sculpture. When lit up, the silver splinters incorporated into these pieces shimmer like the tiny crystals of the Salt Flower. HEAD RING called svitek (a cloth base for baskets worn by Istrian women on their heads) is a complex item, exhibiting several natural- and cultural-heritage motifs from White (eastern), Grey (central) and Red (western) Istria. It also symbolises the importance of a woman in the time of great poverty and economic crisis, when she broke with the traditional role of a housewife and started to sell goods, carrying them on her head, thus helping to secure a livelihood.



joča se plast kristalčkov solnega cveta. Polkrožna odprtina spominja na bužeto, luknjo v vogalih kristalizacijske grede. ■ Ob mali plastiki se, kot poklon dragocenemu in edinstvenemu naravnemu pojavu, svetlika serija nakita Solni cvet, v katerem se drobci srebra ob svetlobi zableščijo kakor drobni kristali solnega cveta. SVITEK je kompleksen nosilec motivov naravne in kulturne dediščine bele, rdeče in sive Istre. Hkrati pa je v formo svitka (tj. iz koščkov krp na-

## X16

Mojca Gazič

### MOTIVIKA NA KERAMIKI NA

OBMOČJU SLOVENSKE ISTRE:

MALA PLASTIKA IN SERIJA NAKITA SOLNI

CVET TER MALA PLASTIKA SVITEK /

MOTIFS ON CERAMICS FROM

SLOVENIAN ISTRIA: FLEUR DE SEL SMALL PLASTIC ARTS AND JEWELLERY SERIES AND SVITEK SMALL PLASTIC ARTS, 2012

Keramika in srebrna glina /

Ceramics and silver clay,

20 x 10 cm / 15 x 15 x 25 cm

MENTORICA / TUTOR: PROF. MAG. TANJA PAK

MALA PLASTIKA IN SERIJA NAKITA SOLNI CVET Sečoveljske soline. ■ V popolnem brezvetru se v kristalizacijski gredi, cavedinu, na plasti grobe soli nabere sloj drobnih piramidastih kristalčkov. Nastane najdragocenejša sol posebnega okusa in vonja. To je solni cvet, la fleur de sel. ■ Mala plastika Solni cvet povzema značilno obliko kupa soli, imenovanega grumo. Srebrni cvet nad njim predstavlja obliko kristalizacijskih solinskih gred, kjer nastaja krhka in svetlika-

Brina Steblovnik  
**GOLOTA / NUDITY, 2015**  
 Keramika / Ceramics, 100 x 70 x 8 cm  
 MENTORICA / TUTOR: PROF. DRAGICA  
 ČADEŽ LAPAJNE

Delo vzpostavlja odnos med materialnostjo in idejnim svetom s tem, da je predmet upodobitve jasen in enostaven, motiv pa fizično odsoten in kot tak nastaja v subjektivni imaginaciji gledalca. Vsakomur vzbudi svojo sliko golote, lastne ali tuje, in prikliče različne spomine, občutke ali čustva. Iluzija gravitacije, lebdenja in nežne barve pa gledalca poskusijo usmeriti v iskreno, ranljivo goloto, erotično le v svoji nedolžnosti. Delo se dotakne tudi vprašanja identitete posameznika v odnosu do družbe ter naše notranjosti z zunanjostjo. Kaj torej ostane, ko vi snamate zadnje kose oblačil?

*This piece establishes the relationship between the material and conceptual worlds by having a clear and simple subject matter, while its motif is physically absent, being generated only in the subjective viewer's imagination. Everybody can create their own image of nudity, their own or the nudity of other people, evoking different memories, feelings or emotions. The illusion of gravity and levitation, together with gentle colours, may stimulate the viewers to experience the sincerity and vulnerability of nudity that is erotic only when innocent. The item also tackles the issues of how to develop the identity of an individual in relation to society and how to create interactions between the inside and outside worlds. What is then left when you take off all your clothes?*

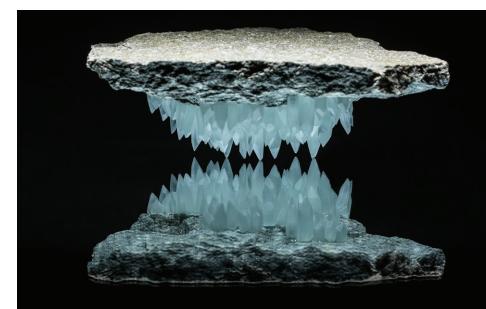
Lara Štefančič  
**MOČ/AVTOPORTRET /**  
 POWER/SELF-PORTRAIT, 2014/2015  
 Steklo, kamen / Glass, stone, 30 x 25 x 15 cm  
 MENTORICA / TUTOR: PROF. MAG. TANJA PAK  
 ASISTENT / ASSISTANT TUTOR: ASIST. PATRICIJA VRBNJAK

Skozi iskanje sebe so mi sanje odprle svet ranljivosti in mogočnosti hkrati. Iskala sem materiale in steklo mi je dajalo občutek krhkosti, a s pravo debelino tudi občutek močne podpore. Moč sem našla v gorah, v skalovju. Kamen je zame nekakšen simbol moči in mogočnosti. S takim razmišljanjem je nastal moj avtoportret Moč. Zavedam se, da sem močna ženska, ki ima vrednote in spoštuje naravo

## X17



## X18



in sočloveka. Vem, po kakšni poti stremim, ampak ne pozabljam na prehojeno pot. Živeti je treba tudi zdaj.

When searching for my own identity, dreams opened up for me a world that is both vulnerable and majestic. When looking for the right materials, glass gave me a feeling of fragility, and, with the right thickness, also a feeling of strong support. I

Nina Podobnikar  
**ZAJEM SVETLOBE:**  
**RAZMIŠLJANJA O**  
**LEGENDI O NARCISU /**  
**CAPTURING LIGHT: REFLECTIONS ON THE**  
**LEGEND OF NARCISSUS, 2015**  
 Steklo / Glass, 25 x 15 x 6,5cm  
 MENTORICA / TUTOR: PROF. MAG. TANJA PAK

Delo predstavlja trenutek, ko Narcis zajame vodo iz tolmuna, v katerem uzre svojo podobo. Zajem vode želim predstaviti kot zajem svetlobe v stekleni skodelici, katere velikost se prilega v dlan in katere podoba se zrcali na površini kristalno čiste vode.

NAGRADA AKADEMIJE ZA LIKOVNO UMETNOST IN OBLIKOVANJE, ZA POSEBNE UMETNIŠKE DOSEŽKE V AKADEMIJSKEM LETU 2014/2015 ■ FINALISTKA NAGRADE STANISLAV LEBENSKÝ ■ ZIBA GLASS EXPERIENCE MUSEUM, SKUPINSKA RAZSTAVA FINALISTOV STANISLAV LIBENSKÝ AWARD 2015, PRAGA ■ DELO JE DEL STALNE ZBIRKE PRAŠKE GALERIJE ČEŠKEGA STEKLA

## X19

The piece represents the moment when Narcissus takes water from a pool, on the surface of which he can see his image. I wish to represent his taking of the water as the capturing of light with a glass cup, the size of which fits the palm of one's hand, and the image of which is mirrored on the surface of the crystal-clear water.

AWARD OF THE ACADEMY OF FINE ARTS AND DESIGN FOR SPECIAL ARTISTIC ACHIEVEMENTS IN THE ACADEMIC YEAR 2014/2015 ■ STANISLAV LIBENSKÝ AWARD 2015 FINALIST ■ ZIBA GLASS EXPERIENCE MUSEUM, GROUP EXHIBITION OF THE FINALISTS OF STANISLAV LIBENSKÝ AWARD 2015, PRAGUE ■ THE ITEM IS PART OF THE PERMANENT COLLECTION OF THE PRAGUE GALLERY OF CZECH GLASS



Eva Poženel

### KURENT, NAKIT IN MIT /

KURENT, JEWELLERY AND MYTH, 2012

Srebro, svilena nit / Silver, silk threads,

35 mm / 40 mm / 20 x 30mm / 140 x 50 mm

MENTORICA / TUTOR: PROF. MAG. TANJA PAK

Srebrna zbirka nakita. ■ Tehnika 3D tiska in izgubljenega voska. ■ Vodilni motiv je bajeslovni kurent, ki nas s svojo skrivnostno povojnostjo vodi daleč nazaj v čas, ko je človek skozi doživetje narave doživeljal sebe. Kurent ima mnogo obrazov in pripoveduje različne zgodbe, a njegovo bistvo je v cikličnosti, v prebujanju narave in posledično človeka.



Nina Oman

### STEKLENO SVETILO, IZDELANO

S TEHNOLOGIJO 3D TISKA /

GLASS LAMP, MADE WITH 3D-PRINTING

TECHNOLOGY, 2014

Steklo / Glass, 75 x 12 x 14 cm

MENTORICA / TUTOR: PROF. MAG. TANJA PAK

Pri izdelavi steklenega svetila je bila uporabljena trenutna novost na tržišču, tridimensionalna tehnologija tiskanja. Navdih za svetilo je bila balada Urška Andreja Rozmana Roze, ki je na nov in duhovit način predelal znano delo

This is a collection of silver jewellery. The techniques of 3D printing and lost-wax casting were used. The leitmotif is the mythical figure of kurent, whose mysterious appearance takes us far back into the time when people experienced themselves through nature. Although kurent has many faces and can tell various stories, his core lies in the cyclic changes of nature, in the awakening of nature and, consequently, the awakening of people.



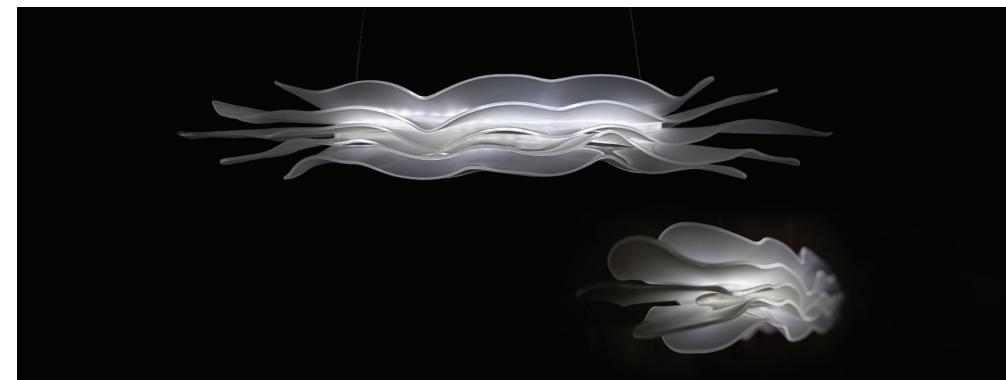
## X21

Franceta Prešerna Povodni mož. Skozi plasteњe stekla je povzeto valovanje Ljubljanice, gibanje oblačil in las, utripanje svetlobe ... Svetilk je izdelana kot okrasni svetilni element, v katerem je moč opazovati igro med svetobo

## X20

in senco. Oblika svetila je računalniško generirana v modelirnem programu, iz katerega sem izdelala kalupe za izvedbo s tehnologijo 3D prašnega tiska.

In the manufacture of my glass lamp, the latest innovation on the market was used: three-dimensional printing. The lamp was inspired by the ballad Urška by Andrej Rozman Roza, who



Špela Šedivý

### IGRA / PLAY, 2014 / 2015

Keramika / Ceramics,

150 x 150 x 70 mm - 75 x 60 x 20 mm

MENTORICA / TUTOR: PROF. DRAGICA

ČADEŽ LAPAJNE

Spoznavanje materiala in preizkušanje njegovih lastnosti me je privedlo do igranja z belo in obarvano livno glino. V različno velikih kalupih so nastajale votle oble forme z igrivimi vzorci, linijami in črkami. Nekatere so močne in polne, druge pa luknaste in krhkhe. Vzorci so nastajali spontano, ne da bi jih povsem obvladovala, medtem ko sem krhkost izdelkov lahko nadzirala in jo hkrati preizkušala. Nekatere forme so preizkušeno prestale, druge ne.

Getting acquainted with the material and testing its features led me to play with white and coloured clay. Rounded hollow forms with playful patterns, lines and letters were created in moulds of various sizes. Some are strong and full, others are porous and brittle. The patterns were emerging spontaneously, without me being able to fully control them. In contrast, I was able to control the brittleness, at the same time as testing it. Some forms withstood the test, while others failed.

## X22



Patricia Vrbanjak  
**PREDELNA STENA /**  
PARTITION WALL, 2012  
Steklo / Glass, 150 x 139 cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK

Temeljna ideja je bila prenos tradicionalne tehnike pletenja košar v moderno oblikovan in uporaben izdelek ter uspešna zamenjava dveh popolnoma različnih materialov, stekla in vrbja. Končni izdelek, predelna stena, je nadgradnja naloge, začete pod mentorstvom izr. prof. mag. Tanje Pak v zadnjem letniku študija. Raziskovanje obstoječih tehnik pletenja iz vrbja in slame sem podrobno preučevala na izdelkih pri različnih mojstrih domače obrti iz Ribnice, zibelke domače rokodelske obrti, imenovane tudi suha roba. ■ V procesu uspešnih in manj obetavnih poizkusov sem postopoma ugotovila, kako tradicionalno tehniko pletenja košar preopititi v sodobno oblikovano predelno steno iz stekla. ■ Po prvem krivljenju steklene palicice in cevke sem ugotovila, da je ta material idealen za izdelavo mojega izdelka, saj je simulacija tekture pletene košare, prenesena v steklo, delovala odlično ter precej blizu vrbovim šibam. ■ V svojem izdelku sem poskušala uravnotežiti estetsko ter funkcionalno plat pregradne stene ter jo ustrezno navezati na ljudsko rokodelsko izročilo pletenja košar ter ostalih uporabnih predmetov, znanih kot suha roba. ■ Igra pletenja in svetlobe sta me spodbujali h gradnji izdelka, ki sem ga izpeljala do modela v razmerju 1:1.

NOVE SILE, MESEC OBЛИKOVANJA 2013: PRIZNANJE ZA KULINARIČNEGA OBЛИKOVALCA ■ PRIZNANJE AKADEMIJE ZA LIKOVNO UMETNOST IN OBЛИKOVANJE, ZA ODЛИČNE ŠTUDIJSKE DOSEŽKE V AKADEMIJSKEM LETU 2007/2008 ■ NAGRADA AKADEMIJE ZA LIKOVNO UMETNOST IN OBЛИKOVANJE, ZA POSEBNE UMETNIŠKE DOSEŽKE V AKADEMIJSKEM LETU 2010/2011

The main idea was to transfer the traditional technique of basket weaving into the creation of a useful product with a modern design, successfully replacing willow cuttings with glass, two completely different materials. ■ The final product, a partition wall, is an upgrade of the task started under the supervision of izr. prof. mag. Tanja Pak during the final study year. When researching the existing techniques of weaving from willow cuttings and straw, I studied, in detail, products of different handicraft masters from Ribnica, the cradle of

## X23

wooden handicraft. ■ In the process of successful or less promising experiments, I gradually found how to apply the traditional technique of basket weaving to the production of a modern partition wall made of glass. ■ After the first attempt of bending a glass stick or tube it became clear that this material was ideal for the creation of my product as the glass imitation of the texture of a woven basket made a great effect, closely resembling willow cuttings. ■ In my product, I tried to balance the aesthetic and practical functions of the partition wall, linking it appropriately with the folk handicraft tradition of weaving baskets and other practical items. ■ The play of weaving and light encouraged me to produce this item, made, on the basis of a model, in the ratio 1:1.

NEW FORCE, THE MONTH OF DESIGN 2013: RECOGNITION FOR CULINARY DESIGN ■ RECOGNITION OF THE ACADEMY OF FINE ARTS AND DESIGN FOR EXCELLENT ACADEMIC ACHIEVEMENTS IN THE ACADEMIC YEAR 2007/2008 ■ AWARD OF THE ACADEMY OF FINE ARTS AND DESIGN FOR SPECIAL ARTISTIC ACHIEVEMENTS IN THE ACADEMIC YEAR 2010/2011



Katarina Müller  
**POGRINJEK /**  
PLACE SETTING, 2010 / 2011  
Keramika / Ceramics, ø 20, 24, 28 cm  
MENTOR / TUTOR: DOC. IZTOK MAROH

Tekstura na ročno izdelanih keramičnih krožnikih je vzeta neposredno s ceste. Gre za idejo o slepem sprejemanju vrednot sodobnega sveta; opozarja na našo nekritičnost do postrežbe. ČASTNO PRIZNANJE XIV. MEDNARODNEGA EX-TEMPORA KERAMIKE, PIRAN, SLOVENIJA

The texture of these handmade ceramic plates is taken directly from the road. It relates to the idea of blindly accepting the values of the contemporary world, exposing our uncritical approach towards the table service.

HONORARY RECOGNITION AWARD OF THE XIV INTERNATIONAL EX-TEMPORE OF CERAMICS, PIRAN, SLOVENIA 2013

## X24



Nika Erjavec  
**AVTOPORTRET /**  
SELF-PORTRAIT, 2015  
Steklo in mavec / Glass and plaster,  
19 x 21 x 42cm  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK  
ASISTENT / ASSISTANT TUTOR: ASIST. PATRICIJA VRBNJAK

Sem izredno empatično bitje, svoje okolje pozorno zaznavam in absorbiram različna emocionalna izkustva, svetla in temna. Prek teh zaznav v meni rastejo misli, ki vzpostavljajo nove povezave med čustvi in razumom. Fluidne steklene forme, polne notranjih napetosti, ujete nekje med trdnim in tekočim stanjem, upodabljamjo očem skrit miseln preplet, ki se neprestano razvija in raste.

I am an extremely empathetic person, carefully observing my environment and absorbing different emotional states, both bright and dark. With the help of these perceptions, I develop thoughts, making new connections between emotions and reasoning. Fluid glass patterns full of internal tensions, captured somewhere between the solid and fluid states, depict a mental entanglement that is constantly evolving and growing, yet hidden from our eyes

## X25



Neja Hmeljak  
**VAJA / PRACTICE**, 2013  
Keramika / Ceramics  
MENTORICA / TUTOR: PROF. DRAGICA  
ČADEŽ LAPAJNE

S tem delom sem želela narediti uporaben predmet, v katerega lahko pospravimo različne stvari, od slikarskih pripomočkov, ličil do orodja. Na razstavi pa sem pokazala, da eksponat ni nujno samo predmet ogleda, temveč lahko k ustvarjanju umetnine pripomore tudi obiskovalec. Gledalcem sem omogočila, da spreminja kompozicijo in površino škatlic.

*With this piece, I wished to show a practical object, in which we can keep various articles, from painting aids to make-up items and tools. And at the exhibition, I wanted to show that an exhibit is not necessarily only an item to be looked at, but that a viewer can also contribute to its creation. Thus, I made it possible for the viewers to change the composition and the surface of the small boxes.*



X26

Aleš Hočvar  
**PRSTAN ZANJO / RING FOR HER**, 2015  
Steklo, les, kovina / Glass, wood, metal  
MENTORICA / TUTOR: PROF. MAG. TANJA PAK

Prstan predstavlja metulja v letu. Teorija kaosa oz. metuljev učinek pravi, da lahko še tako majhna stvar, kot je zamah metuljevih kril, za vedno spremeni potek vesolja.

*The ring represents a butterfly in flight. According to chaos theory or the butterfly effect, even such a tiny event as the flap of a butterfly's wings can change the course of the universe forever.*



X27

Department for Restoration

Oddelek za restavratorstvo

# Študij konservatorstva-restavratorstva na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani

Konservatorsko-restavratorska dejavnost povezuje različne stroke, ki pripomorejo k celoviti obravnavi umetnin. Stroka se je v preteklem stoletju začela intenzivno razvijati prav z vključevanjem naravoslovnih in humanističnih ved, kar je zaznamovalo tudi razvoj študija konservatorstva-restavratorstva v Sloveniji.

Za razumevanje le-tega je potrebno osvetliti potek razvoja študija. Leto 1954 je bilo prelomno leto, saj je pomenilo uvedbo podiplomskega programa Restavratorstva na takrat še ne deset let stari Akademiji za upodabljanje umetnosti. Vodil ga je nestor slovenskih restavratorjev, profesor Mirko Šubic vse do leta 1973. Do leta 1996 je potekalo izobraževanje le v obliki specialističnega študija konserviranja in restavriranja likovnih umetnin. To je bilo tudi prelomno leto, ko je obstoječe podiplomsko izobraževanje nadgradil profesor Franc Kokalj. Sočasno je z ustanovitvijo Oddelka za restavratorstvo postavil temelje za razvoj dodiplomskega študija.

Študij se je z razvojem strok razvijal, z vpeljavo bolonjskega sistema pa se je leta 2009/2010 preoblikoval v dodiplomski univerzitetni študijski program prve

stopnje in magistrski študijski program druge stopnje na področju konserviranja in restavriranja likovnih del. Prenova programa je ohranila majhno število vpisnih mest kot pogoj za individualen in strokovnim potrebam naravnani študij in hkrati sledila zahtevam konservatorsko-restavratorske dejavnosti po prepletu z mejnimi strokami.

V izvedbo programa je vključenih več predavateljev z drugih fakultet Univerze v Ljubljani. Oddelek je tesno povezan z delovanjem ustanov, ki se ukvarjajo z varovanjem kulturne dediščine pri nas in v sosednjih deželah, saj predavatelji že od vsega začetka izhajajo iz Restavratorskega centra ali iz muzejskih konservatorsko-restavratorskih delavnic pri nas. Diplomanti zasedajo vodilna mesta v muzejih, galerijah in drugih zavodih, veliko pa jih deluje tudi v okviru samostojne dejavnosti, kar predstavlja pomemben člen pri zagotavljanju strokovno izvedenih konservatorsko-restavratorskih posegov na premični in nepremični kulturni dediščini.

Študijski proces je neločljivo povezan z realnim okoljem. Vanj vključujemo konservatorsko-restavratorske projekte dru-

nih ustanov oziroma izpeljujemo lastne projekte. Med odmevnjejšimi izpostavljamo večletni projekt konserviranja-restavriranja zbirke likovnih del gradu Snežnik. Konservatorsko-restavratorski posegi so bili s pomočjo zunanjih strokovnih sodelavcev med leti 2006 in 2008 izpeljani na več kot 200 likovnih delih. Sodelovali smo pri konserviranju-restavriranju slik gradu Strmol, pri projektih Narodne galerije v Ljubljani (*Izzvenevanje nekega obdobja: Oris poznobaročnega slikarstva na Kranjskem*), Moderne galerije (*Gabrijel Stupica pod drobnogledom: Tehnologija nastajanja in reševanja umetnin*), Restavratorskega centra pri ZVKDS, Mestnega muzeja v Ljubljani in drugih ustanov.

V zadnjih letih spodbujamo aktivnejše sodelovanje študentov tudi z vključevanjem v projekte z deležniki iz gospodarstva prek javnih razpisov ministrstev (*Po kreativni poti do praktičnega znanja*). V sodelovanju z vsemi vodilnimi konservatorsko-restavratorskimi delavnicami na naših tleh želimo čim več prispevati k ohranjanju naše kulturne dediščine, prepletati in nadgrajevati znanja in hkrati omogočiti študentom, da v okviru projektov, obveznih praks ali z izvedbo diplomskih nalog v drugih ustanovah pridobijo dragocene izkušnje in povezave.

Izzivov na področju razvoja študija je veliko. Poleg prilagajanja učnih vsebin se

izkazujejo potrebe po ozaveščanju ljudi, ne le znotraj stroke temveč tudi širše, o pomenu dediščine in njeni minljivosti.

Mlade naslavljamo z izvajanjem počitniških delavnic z naslovom *Ajčeve nove zgodbe*; že več let zapovrstjo v prostorih Mestne hiše v Ljubljani pripravljamo tematske strokovne razstave; z vsakoletnim koledarjem dogodkov pod imenom *Konservatorsko-restavratorska transverzala* pa skušamo v sodelovanju z Društvom restavratorjev Slovenije izboljšati stanje na področju informiranja in promoviranja strokovne dejavnosti v Sloveniji.

Naše dejavnosti v preteklosti, sedanosti in prihodnosti imajo skupen cilj: stalno nadgrajevanje strokovnih znanj in povezovanje. K temu nas zavezujejo akademska odličnost, vpeljava novih naravoslovnih metod in tehnologij ter razvoj okolja. Izzivov za prihodnost na področju izobraževanja je veliko. Med njimi velja prav gotovo izpostaviti razmislek o dopolnitvi izobraževalnih vsebin o ostalih zvrsteh dediščine, prepoznanje nujnosti po izboljšanju prostorskih pogojev za vzdrževanje visokih standardov stroke in poučevanja, vzpostavitev tretje stopnje študija za področje restavratorstva ter povečanje možnosti vključevanja mladih konservatorjev/restavratorjev v delovno okolje.

Na strani 111: Študentski obisk prenovljenih prostorov gradu Snežnik. / Students visiting the renovated rooms of Snežnik Castle.

Na strani 111: Priprava barv za analizo barv Pregljeve palete v okviru projekta *Po kreativni poti do praktičnega znanja*. / Students at the Museum of Modern Art; Gabrijel Stupica up Close.



# The study of conservation/restoration at the Academy of Fine Arts and Design, University of Ljubljana

Conservation and restoration activities bring together different disciplines that contribute to a comprehensive treatment of works of art. It was actually the inclusion of natural sciences and humanities that started an intense development of the profession in the previous century, marking also the development of conservation and restoration in Slovenia.

To better understand this process, we need to describe the development of the study. 1954 was a landmark year as it saw the introduction of the postgraduate programme for Restoration at the Academy of Figurative Arts that had then been operating for less than 10 years. Up until 1973, the programme was run by professor Mirko Šubic, the doyen of Slovenian restorers. Until 1996, the training was only organised in the form of a specialist study in the conservation and restoration of works of art. This also became a landmark year when professor Franc Kokalj upgraded the existing postgraduate course. At the same time, he also set the foundation for the development of the undergraduate study by establishing the Department for Restoration.

The progress in different disciplines enabled the development of the restorati-

on study, which was transformed, with the introduction of the Bologna Process, in 2009/2010, into the undergraduate Bachelor's Cycle and the postgraduate Master's Cycle for the conservation and restoration of works of art. The restructured programme kept a small number of enrolment places necessary for meeting individual and professional requirements as well as the requirements for conservation and restoration to be joined with complimentary disciplines.

As a result, a number of lecturers from other faculties of the University of Ljubljana are involved in the implementation of the renewed programme. Our department has close links with the institutions engaged in the protection of cultural heritage in Slovenia and in the neighbouring countries as its lecturers came, already at the beginning of this process, from the Restoration Centre or from the conservation-restoration museum workshops in Slovenia. Our graduates have the leading positions in museums, galleries and other institutions; a lot of them also work independently, representing an important link in the provision of high-quality conservation/restoration of movable or immovable cultural heritage.

The study process is inseparably intertwined with the environment. Into it, we bring the conservation-restoration projects of other institutions or realise our own projects. The most notable events of this kind include the multi-annual project of the conservation/restoration of the art collection at Snežnik Castle where, in 2006–2008, over 200 works of art were subjected to the conservation/restoration activities carried out by external specialists. We were involved in the conservation/restoration of the paintings at Strmol Castle, in the projects of the National Gallery in Ljubljana (*The Ending of an Era: Presentation of the Late Baroque Painting in Carniola*), the Museum of Modern Art (*Gabrijel Stupica up Close: Techniques of Creating and Saving Art*), the Restoration Centre of the Institute for the Protection of Cultural Heritage of Slovenia, the City Museum of Ljubljana and in other institutions.

In recent years we have been stimulating a more active participation of the students, involving them in the projects of business stakeholders through public tenders of the ministries (*Acquiring practical knowledge in a creative way*). By cooperating with all the leading conservation/restoration workshops in our country, we wish to contribute, as much as possible, to the preservation of our cultural heritage, integrate and upgrade our knowledge and also allow the students to acquire valuable experiences and set up professional links within the frame of projects, mandatory practical work or the completion of their diploma work at partner institutions.

There are still plenty of challenges in the area of study development. In addition to adapting the programme topics, there is also a need to raise awareness, not only within our field but also on a broader scale, about the importance of heritage and its vulnerability. For children we organise holiday workshops with the title *New Stories* from Ajkec; for several consecutive years we have been preparing topical exhibitions at the premises of the Town Hall in Ljubljana; and with the annual series of events known as *Conservation-Restoration Transversal*, organised in cooperation with the Association of Slovene Restorers, we try to improve the provision of relevant information and the promotion of our profession in Slovenia.

Our past, present and future activities have the same goal: continual upgrading of the specialist knowledge and networking. Academic excellence, the introduction of scientific methods and technologies and the changes in the environment require us to carry out this goal. There are plenty of challenges in the area of future education. The ones that need to be highlighted are the plan to update the study topics related to the other types of heritage, the increased awareness of the necessity to improve our spatial conditions facilitating the maintenance of the high professional and teaching standards, the setting up of the third-level study of restoration and the increased integration of young conservers and restorers into the working environment.

Na strani 114: Otroci se na delavnici Ajkec pod drobnogledom seznanajo z nastanjajem slik na platnu. / Children at the workshop Ajkec under the Microscope learning how to paint on canvas.

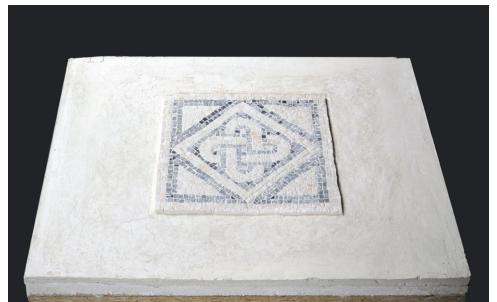
Na strani 114: Snemanje videa Gabrijel Stupica pod drobnogledom v konservatorsko-restavratorskem ateljeju Moderne galerije. / Making the video *Gabrijel Stupica up Close* in the conservation/restoration studio of the Museum of Modern Art.



Igor Žižić

**TEHNOLOŠKA ŠTUDIJA RIMSKEGA MOZAika Z GEOMETRIJSKIM MOTIVOM (PLEtenica) V TEHNIKI OPUS TESSELATUM; MATERIAL: APNENO-PEŠČENI OMET IN KAMNITE TESERE (DELAVNICA MOZAik - MATERIALI, TEHNIKE IN KONSERVIRANJE-RESTAVRIRANJE) /**  
**TECHNICAL STUDY OF ROMAN MOSAIC – GEOMETRIC MOTIFS (PLAIT), MADE IN THE OPUS TESSELATUM TECHNIQUE; MATERIAL: LIME-SAND PLASTER AND TESSERA STONES (THE MOSAIC WORKSHOP – MATERIALS, TECHNIQUES AND CONSERVATION-RESTORATION), 2014, 80 x 65 cm**  
**STROKOVNI SODELavec / EXPERT ADVISER: ALJAŽ VIDRAJZ**

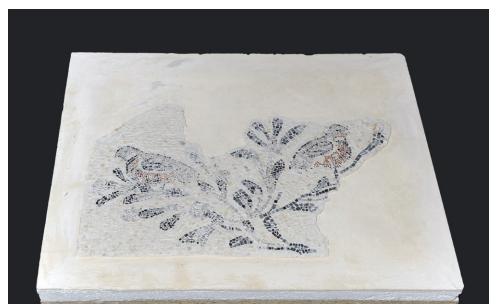
X28



Študentje 3. letnika v štud. letu 2013 / 2014  
 / 3rd year students in 2013 / 2014

**TEHNOLOŠKA ŠTUDIJA RIMSKEGA MOZAika Z MOTIVOM PTIC V TEHNIKI OPUS TESSELATUM; MATERIAL: APNENO-PEŠČENI OMET IN KAMNITE TESERE (DELAVNICA MOZAik - MATERIALI, TEHNIKE IN KONSERVIRANJE-RESTAVRIRANJE) /**  
**TECHNICAL STUDY OF ROMAN MOSAIC – BIRD MOTIFS, MADE IN THE OPUS TESSELATUM TECHNIQUE; MATERIAL: LIME-SAND PLASTER AND TESSERA STONES (THE MOSAIC WORKSHOP – MATERIALS, TECHNIQUES AND CONSERVATION-RESTORATION), 2014**  
**100 x 81 cm**  
**STROKOVNI SODELavec / EXPERT ADVISER: ALJAŽ VIDRAJZ**

X29



Lirijana Morina

(izvajalka večjega dela posega /  
 the author of the major part of the work)  
**FRAGMENT EMONSKE STENSKE SLIKE MOZAika (PROJEKT: KONSERVIRANJE-RESTAVRIRANJE FRAGMENTOV EMONSKIH MOZAikOV IZ ZBIRKE MGML) /**  
**FRAGMENT OF EMONA MURAL (PROJECT: CONSERVATION-RESTORATION OF FRAGMENTS OF EMONA MOSAICS FROM THE MUSEUM AND GALLERIES OF LJUBLJANA)**  
**47 x 52 cm**  
**MENTORJA / TUTORS: DOC. DR. BLAŽ ŠEME, DOC. MAG. GREGOR KOKALJ**

Fragment emonske stenske slike je naslikan z zemeljskimi pigmenti v kombinirani tehniki prave fresco in secco tehnike.

The fragment of the Emona wall painting is painted with earth pigments in the technique combining the true-fresco and secco techniques.

X30



Dalia Bone (izvajalka večjega dela posega /  
the author of the major part of the work)

**FRAGMENT EMONSKEGA MOZAIKA  
(PROJEKT KONSERVIRANJE-  
RESTAVRIRANJE FRAGMENTOV  
EMONSKIH MOZAIKOV IZ ZBIRKE**

**MGML) / FRAGMENT OF AN EMOA MOSAIC  
(PROJECT CONSERVATION/RESTORATION OF  
FRAGMENTS OF EMOA MOSAICS FROM THE  
COLLECTION OF THE MUSEUM AND GALLERIES  
OF LJUBLJANA)**

45 × 45 cm

MENTORJA / TUTORS: DOC. DR. BLAŽ ŠEME,  
DOC. MAG. GREGOR KOKALJ

Fragment preprostega emonskega talnega mozaika je enobarven, temno siv, izdelan v tehniki opus tessellatum; material vključuje apnenopeščeni omet in kamnite tesere velikosti približno 0,5 × 0,5 cm.

The fragment of a simple Emona floor mosaic is monochrome, dark-gray, made in the opus-tessellatum technique; the material includes lime-sand plaster and stone tesserae of approximately 0.5 × 0.5 cm.

**Boj Nuvak  
TIHOŽITJE / STILL LIFE, 2015**

Akril in oglje na papirju /  
Acrylic and charcoal on paper, 123 × 138 cm  
MENTORJA / TUTORS: DOC. MAG. KSENIJA ČERČE,  
DOC. MAG. GREGOR KOKALJ

Delo z izrazito atmosfero, ki jo v nasprotju s klasičnimi slikarskimi prijemi, dosega z nekonvencionalno kombinacijo dveh tehnik. Tihozitje na papirju je v začetni fazi grajeno z odtisi vzorcev v akrilu. Zgornja plast pa je teksturirana s horizontalnimi črtami v oglju in omogoča prosevanje spodnjih oblik ter zdrs v reducirano tkivo svetlobe. Tako tekstura kot prosojnost povzročita ne le hapticno, ampak predvsem atmosfersko kvaliteto.

The picture has a strong atmosphere that was achieved with non-classical approaches, using an unconventional combination of two techniques. Still Life on paper is initially made with printed acrylic patterns. On the other hand, the top layer is textured with horizontal lines made with charcoal, allowing the shapes underneath to shine through and slip in the reduced tissue of light. Both the texture and the transparency create not only a haptic, but, above all, an atmospheric quality.

X30



X31



Izr. prof. mag. Tamara Trček Pečak,  
mag. Nada Madžarac, Matevž Sterle  
**GABRIJEL STUPICA POD  
DROBNOGLEDOM /  
GABRIJEL STUPICA UP CLOSE, 2014**  
Video / Video, 29 min

V letu 2013 smo praznovali stoto obletnico rojstva enega največjih slovenskih slikarjev 20. stoletja, Gabrijela Stupice. Ob pripravah na retrospektivno razstavo v Moderni galeriji v Ljubljani je bila pregledana in popisana večina njegovih umetnin, konserviranih/restavriranih pa je bilo več kot 150 del. Ob tem je bila raziskana tehnologija nastajanja njegovih del, narejene so bile tudi preiskave uporabljenih materialov in slikarskih plasti na njegovih slikah. Video prikazuje izsledke tega dela. Nastal je v tesnem sodelovanju UL ALUO in MG+MSUM in je bil del spremljajoče razstave z naslovom Gabrijel Stupica pod drobnogledom.

Glasba: Gašper Trček, D. T. Coilley ■ Izvajalci tehnoških študij: študentje Oddelka za restavratorstvo UL ALUO ■ Strokovni sodelavci: Petra Bešlagič, Sonja Fister, Andrej Hirci ■ Sodelujoče ustanove: MG+MSUM, UL ALUO, ZVKDS RC, NG

X32

In 2013, we celebrated the 100th anniversary of the birth of Gabrijel Stupica, one of the greatest Slovenian painters of the 20th century. When preparing a retrospective exhibition in the Museum of Modern Art in Ljubljana, most of his works of art were examined and catalogued and over 150 items were conserved or restored. During this process, the painter's creative technique was researched and the used materials, together with the painting layers, were examined. The video shows the findings of this investigation. It was made during a close cooperation between the UL ALUO and the MG+MSUM and was part of the accompanying exhibition entitled Gabrijel Stupica up Close.

Music by: Gašper Trček, D. T. Coilley ■ Technical studies performed by: students of the Department for Restoration ■ Expert Advisors: Petra Bešlagič, Sonja Fister, Andrej Hirci ■ Collaborating institutions: MG+MSUM, UL ALUO, ZVKDS RC, NG



Matevž Sterle  
**RAZPOKA DO BAROKA /**  
*CRACKS UNLOCK THE BAROQUE, 2014*  
 Video / Video, 1h 2 min  
 MENTORJA / TUTORS: IZR. PROF. MAG. TAMARA TRČEK PEČAK, DOC. MAG. DUŠAN BUČAR

Video je nastajal v letih 2009/2010 kot spremjevalni del projekta na Oddelku za restavratorstvo z naslovom *Razpoka do baroka*, zaključen pa je bil v letu 2014 kot diplomsko delo, ki je bilo nagrajeno s Prešernovo nagrado ALUO. Govori o tehnologiji nastajanja, možnostih raziskovanja in dokumentiranja ter o načinu reševanja baročnih slik na platnenih nosilcih ob konserviraju/restavriranju slik iz fonda Narodne galerije v Ljubljani.

Izvajalci tehnoloških študij: študentje Oddelka za restavratorstvo UL ALUO ■ Sodelujoče ustanove: UL ALUO, FRI UL, ZVKDS RC, NG

The video was made to accompany the project *Cracks Unlock the Baroque* at the Department for Restoration in 2009/2010 and was completed in 2014 as part of the diploma work that later received the ALUO Prešeren Award. Based on the

Nadja Šičarov  
**PALETA MARIJA PREGELJA /**  
*MARIJ PREGELJ'S PALETTE, 2015*  
 Video / Video, 7 min 27 sek

MENTORJI / TUTORS: DOC. MAG. ROBERT ČERNELČ, IZR. PROF. MAG. TAMARA TRČEK PEČAK, DOC. MAG. GREGOR KOKALJ

Video je nastal v okviru predmeta IP Video MA in projekta Po kreativni poti do praktičnega znanja (PKPPZ) – Določitev razmerja med mastnimi vezivi, polnilni in pigmenti pri oljnih barvah s slik Marija Preglja. Prikazuje potek projekta, ki zajema naravoslovne raziskave materialne zgradbe Pregljevih slik, poskus izdelave barv, podobnih barvam Marija Preglja, naravoslovne analize izdelanih barv ter izdelavo tehnoloških barvnih študij, izvedenih s temi barvami.

Glasba: Gašper Trček ■ Izvajalci tehnoloških študij: študentje Oddelka za restavratorstvo UL ALUO ■ Mentorji in strokovni sodelavci pri projektu: Aleksander Mikuš, doc. dr. Irena Kralj Cigić, doc. dr. Katja Kavkler, prof. Ranko Novak, mag. Nada Madžarac ■ Koordinatorka projekta: Mateja Vidrajz ■ Sodelujoče ustanove: MG+MSUM, UL ALUO, UL FKKT, ZVKDS RC, Samson Kamnik d. o. o.

# X33



conservation/restoration work carried out on the paintings from the collection of the National Gallery, Ljubljana, the video presents the technology of creating Baroque paintings on canvas, the possibilities of researching and documenting them, and the ways of renewing them.

Technical studies performed by: students of the Department for Restoration ■ Collaborating institutions: UL ALUO, FRI UL, ZVKDS RC, NG

# X34



The video was made as part of the course in IP Video MA and the project *Taking a Creative Path to Practical Knowledge (PKPPZ) – Determining the ratios of greasy binders, fillers and pigments*

in the oil paints used for the paintings by Marij Pregelj. It presents the development of the project, comprising scientific research into the material composition of Pregelj's paintings, an attempt at making paints similar to those used by Marij Pregelj, a scientific analysis of these paints, and the performance of technological colour studies involving these colours.

Matevž Sterle  
**IZDELovanje BAROčNE POZLATE NA LESENEM NOSILCU / APPLYING BAROQUE GILDING ON WOODEN BASE, 2010**  
 Video / Video, 6 min  
 MENTORJI / TUTORS: IZR. PROF. MAG. TAMARA TRČEK PEČAK, DOC. MAG. DUŠAN BUČAR, IZR. PROF. MILADI MAKUC SEMION

Video je nastal kot del raziskovalne naloge o načinu izdelave dokumentarnih videov v konzervatorstvu/restavratorstvu in kot priprava na diplomsko delo. Na poetičen način prikazuje faze dela pri izdelavi baročne pozlate na leseni polikromirani plastiki.

Glasba: Bonobo-Recurring (live)

The video was made as part of a research assignment on the ways of making documentary videos about conservation/restoration and as a preparation for the diploma thesis. It is a poetic represen-

**TEHNOLOŠKE ŠTUDIJE SLIK GABRIJELA STUPICE IZ ZBIRKE MODERNE GALERIJE, LJUBLJANA / TECHNICAL STUDIES OF PAINTINGS BY GABRIJEL STUPICA FROM THE COLLECTION OF THE MUSEUM OF MODERN ART, LJUBLJANA, 2014**  
 MENTORICA / TUTOR: IZR. PROF. MAG. TAMARA TRČEK PEČAK, STROKOVNA SODELAVKA / EXPERT ADVISOR: MAG. NADA MADŽARAC (MG+MSUM)

V letu 2013 smo praznovali stoto obletnico rojstva enega največjih slovenskih slikarjev 20. stoletja, Gabrijela Stupice. Ob pripravah na retrospektivno razstavo v Moderni galeriji v Ljubljani je bila pregledana in popisana večina njegovih umetnin, konserviranih-restavriranih pa je bilo več kot 150 del. Ob tem je bila raziskana tehnologija nastajanja njegovih del, narejene pa so bile tudi preiskave uporabljenih materialov in slikarskih plasti na njegovih slikah. Izvedene tehnološke študije prikazujejo način spoznavanja nastajanja umetnin Gabrijela Stupice. Dela so nastala v tesnem sodelovanju z MG+MSUM in bila del spremljajoče razstave z naslovom *Gabrijel Stupica pod drobnogledom*.

# X35



tation of different work phases in the making of Baroque gilding on wooden polychrome sculptures. Music: Bonobo-Recurring (live)

# X36



In 2013, we celebrated the 100th anniversary of the birth of Gabrijel Stupica, one of the greatest Slovenian painters of the 20th century. When preparing a retrospective exhibition in the Museum of Modern Art in Ljubljana, most of his works of art were examined and documented and over 150 items were conserved or restored. During this process, the painter's creative tech-

nique was researched and the used materials, together with the painting layers, were examined. Technical studies show how we came to understand the creative processes of Gabrijel Stupica. This work was carried out in close co-operation with the MG+MSUM and was part of the accompanying exhibition entitled *Gabrijel Stupica up Close*.

**TEHNOLOŠKE ŠTUDIJE DETAJLOV  
SLIKE SVETO SORODSTVO MOJSTRA  
IZ OKOLIČNEGA, OKOLI 1510, OLJE  
NA LESU, 150 × 121 CM, INV. ŠT.  
N 1528, IZ ZBIRKE NARODNEGA MUZEJA  
SLOVENIJE / TECHNICAL STUDIES OF THE  
DETAILS OF THE PAINTING HOLY KINSHIP  
BY MASTER FROM OKOLIČNÉ MADE AT  
AROUND 1510; OIL ON WOOD, 150 × 121 CM;  
FROM THE COLLECTION OF THE NATIONAL  
MUSEUM OF SLOVENIA; ACN: N 1528, 2014  
MENTORJA / TUTORS: IZR. PROF. MAG. TAMARA  
TRČEK PEČAK, DOC. MAG. GREGOR KOKALJ,  
STROKOVNA SODELAVKA / EXPERT ADVISOR: IRMA  
LANGUS (NMS)**

Vsako obdobje ima svoje zakonitosti tako v materialnem kot v slogovnem in duhovnem smislu, zato je pomembno raziskovanje in spoznavanje teh specifik. Ob kopiranju gotskih tabelnih slik se seznanimo z izvirnimi materiali in načinom gradnje v tistem času. Tehnološke študije, nastale po detailih gotske tabelne slike *Sveto sorodstvo*, nas uvedejo v skrivnosti gradnje prenosnih slik, kjer je tehnologija še strogo predpisana in sledljiva s pomočjo dostopne literature.

Each period has its own laws, with respect to both the materials used and the style or message conveyed. For this reason, it is necessary to examine and understand these specific characteristics. By copying Gothic panel paintings, we become acquainted with

Matic Nosan  
**RESTAVRIRANJE MAVČNE KOPIJE  
KIPA MILOŠKE VENERE /  
RESTORATION OF A CAST REPLICA  
OF VENUS DE MILO, 2013**  
MENTOR / TUTOR: IZR. PROF. MILADI MAKUC SEMION

Louvska mavčna kopija Miloške Venere je prišla v Narodno galerijo leta 1927, skupaj s še 60 drugimi odlitki, ki naj bi obiskovalcem približali pogled na evropsko in svetovno umetnost. Nekaj kipov so posodili tudi Akademiji za likovno umetnost za izobraževalne



the original materials and the construction methods of the period. Technical studies of the details of the Gothic panel painting *Holy Kinship* introduce us to the secrets of constructing easel paintings, as its technology was strictly defined and is now traceable with the help of the available literature.

X38

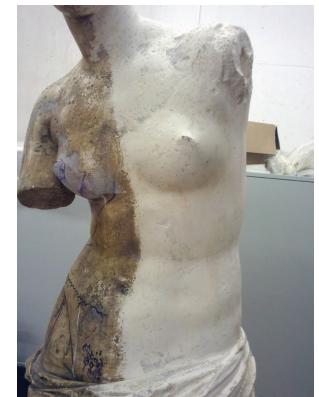
namene, med njimi tudi Miloško Venero. Žal so desetletja prestavljanja po ateljejih in študentska objestnost naredili svoje, zato je bilo treba odlitek temeljito očistiti in restavrirati. Zdaj je kip razstavljen kot del stalne postavitve v Narodni galeriji v Ljubljani.

The Louvre's plaster copy of the *Venus de Milo* was brought to the National Gallery in 1927, together with 60 other casts, with the aim being to allow visitors to have a closer look at European and global art. A few of these statues, including the *Venus de Milo*, were also lent to the Academy of Fine Arts and Design to be used for educational purposes. Unfortunately, decades of moving it around the studios and the frivolity of the students took their toll and for this reason, the cast had to be thoroughly cleaned and restored. Now the statue is part of the permanent exhibition at the National Gallery in Ljubljana.

Uroš Arnšek  
**TEHNOLOŠKA ŠTUDIJA DETAJLA SLIKE  
(GHERARDO STARNINA: MADONA  
USMILJENA, TABLA IZ HRASTOVEGA  
LESA 40 x 30 CM, IN DIEGO VELAZQUEZ,  
AVTOPORTRET, LANENO PLATNO,  
PODOKVIR 40 x 30 CM) /  
TECHNICAL STUDY OF THE PAINTINGS  
(GHERARDO STARNINA: MADONNA OF  
MERCY, OAK WOOD, 40 x 30 CM AND DIEGO  
VELAZQUEZ: SELF-PORTRAIT, OIL ON  
CANVAS, 40 x 30 CM)**  
MENTORICA / TUTOR: IZR. PROF. MAG. LUCIJA  
MOČNIK RAMOVŠ

Detajli slik izhajajo iz različnih umetnostno-zgodovinskih obdobij, ki se med seboj razlikujejo tako po slogovnih in vsebinskih značilnostih kot po tehnično-tehnoloških posebnostih. Razvoj novih materialov in tehnik pripelje do raznolikosti in vedno večjega preizkušanja. Zato je že za čas baroka, kljub nekaterim stalnicam (temnejše podlage), iskanje tehnoloških zakonitosti težje, saj je vsak avtor razvil svoj način dela in izvedel celo vrsto težko ugotovljivih tehnično-tehnoloških posebnosti. Študije detajlov slik so nastale v okviru magistrskega dela z naslovom *Etični, estetski in tehnično-tehnološki aspekti kopiranja prenosnih slik*.

Details of the paintings originate in different art-history periods, showing differences in the stylistic, content-related and also technical characteristics. The development of new materials and techniques has always led to artistic diversity and an increased trend to experiment with the new achievements. For this reason, even for the baroque period, in spite of certain constant features of this time (dark undercoats), it is difficult to determine its technical principles as every author



X39

developed his own method and used a wide range of technical procedures that are very difficult to identify. The studies of the details of the above paintings were carried out within the frame of a Master's project called *Ethical, Aesthetic and Technical Aspects of Copying Easel Paintings*.



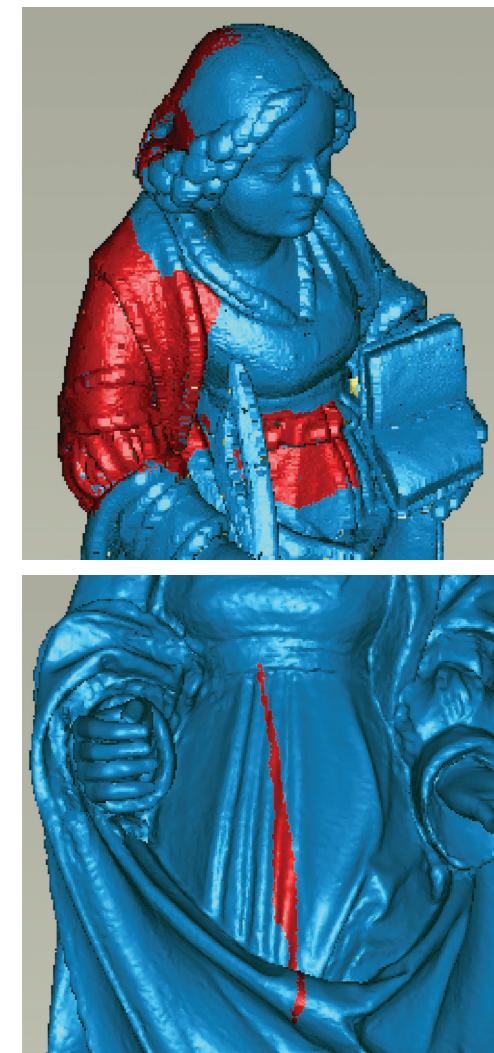
Rok Hafner  
**LASERSKO SKENIRANJE LESENIH POLIKROMIRANIH PLASTIK SV. AGNEZE IN SV. URŠULE / LASER SCANS OF WOODEN POLYCHROME PLASTIC ART WORKS REPRESENTING ST AGNES AND ST URSULA, 2007**  
 Video / Video, 4 min 36 sec  
 MENTORJI / TUTORS: IZR. PROF. MAG. LUCIJA MOČNIK RAMOVŠ, PROF. DR. MIRKO SOKOVIĆ, MAG. MATJAŽ BERCE

Rok Hafner  
**PREDSTAVITEV 3D SKENIRANJA / 3D SCANNING PRESENTATION, 2008**  
 MENTORICA / TUTOR: IZR. PROF. MAG. LUCIJA MOČNIK RAMOVŠ, SOMENTOR / CO-TUTOR: PROF. DR. MIRKO SOKOVIĆ, DELOVNI MENTOR / WORKING TUTOR: MAG. MATJAŽ BERCE

Danes je mogoče ustvariti repliko s pomočjo zelo natančne digitalne tehnologije. Moderne tehnologije omogočajo osnovno in razumno nadgradnjo tradicionalne metode procesa repliciranja, ki jo predstavlja fizičen odvzem kalupa neposredno iz gradiva kulturne dediščine. Film prikazuje postopek nekontaktne metode odvzema podatkov s 3D tehniko. Postopek digitalizacije je bil izveden *in-situ* na pozognotskih lesenihi plastikah. Izvedbo je s tehnično opremo omogočil Laboratorij za odrezavanje (LABOD) s Fakultete za strojništvo. Film dopoljuje diplomsko delo z naslovom *Lasersko skeniranje lesenihi polikromiranih plastik sv. Agneze in sv. Uršule*.

Nowadays it is possible to make a replica using a very precise digital technology. Modern technologies allow a basic, reasonable upgrade of the traditional replication method, including the direct physical taking of moulds from items of cultural heritage. The film shows a procedure for a non-contact method of collecting data with the 3D technique. The digitalisation procedure was carried out *in-situ* on Late Gothic wooden sculptures. The project was made possible by the technical equipment of the Laboratory for Cutting (LABOD) at the Faculty of Mechanical Engineering. The film is part of the Diploma work entitled *Laser Scanning of Wooden Polychrome Sculptures of St. Agnes and St. Ursula*.

X40



X41

X42

Andreja Ravnikar  
**TEHNOLOŠKA ŠTUDIJA SLIKE LEOPOLDA LAYERJA, KRISTUS IN PREŠUŠTNICA, OLJE NA PLATNU, 63 X 83 CM, INV. Š. NG S 257 IZ ZBIRKE NARODNE GALERIJE / TECHNICAL STUDY OF A PAINTING BY LEOPOLD LAYER, CHRIST AND THE ADULTERESS, OIL ON CANVAS, 63 X 83 CM, FROM THE COLLECTION OF THE NATIONAL GALLERY, ACN: NG S 257, 2010**  
 MENTORICA / TUTOR: IZR. PROF. MAG. TAMARA TRČEK PEČAK



X43

Zoran Flander  
**RESTAVRIRANJE VRAT STOLNICE SV. NIKOLAJA / DOOR RESTORATION AT ST. NICHOLAS' CATHEDRAL**  
 MENTOR / TUTOR: DOC. MAG. JURIJ SMOLE, SOMENTORICA / CO-TUTOR: IZR. PROF. MAG. TAMARA TRČEK PEČAK, DELOVNI MENTOR / WORKING TUTOR: JANEZ ČRNE



*Oddelek za kiparstvo*

*Department for Sculpture*

# Kiparstvo med včeraj in jutri

**Preteklost.** Veliko besed je bilo napisanih o slovenskem slikarstvu, a le malo o kiparstvu in zato se zgodovina slikarstva kaže kot veličastna, skorajda herojska, kiparska pa bolj skromna. Kiparstvo je na področju današnje Slovenije doseglo nekaj vrhuncev v obdobju gotike in baroka, ki so jih ustvarili večinoma tujci ali izrazito nadarjeni domači kiparji/rezbarji. V vsakem obdobju pa je razcvet kiparstva povezan z velikimi materialnimi stroški, ki jih lahko krijejo bodisi bogati in razsvetljeni mecenji bodisi državne ustanove.

Pravo prebujanje kiparstva, ki bi ga lahko označili za slovenskega, se začne šele ob koncu 19. oziroma v začetku 20. stoletja, ko se oblikujeta slovensko meščanstvo in nacionalna zavest. Tako smo priča nekaterim odličnim spomeniškim plastikam, portretom in figuralnim kompozicijam. Kiparji tedaj prenesejo vrhunsko znanje in vzore iz tujine, predvsem iz Prage, Dunaja in Zagreba. Z nastajajočo slovensko državnostjo pred drugo svetovno vojno in po njej, v okviru večjih državnih tvorb, postaja vedno bolj očitno, da obstaja pravo slovensko kiparstvo, ki pa je neizbežno vpeto v evropsko tradicijo.

Znotraj te tradicije lahko govorimo o avtonomni veji na tem ogromnem, razraščajočem se drevesu likovne govorice, imenovane kiparstvo. S tem pa smo že stopili v območje obletnice, ki jo proslavljamo s to razstavo. Ustanovitev Akademije upodabljajočih umetnosti je dala legitimni okvir slovenskemu kiparstvu. Zato bi simbolno lahko rekli, da je slovensko kiparstvo pravzaprav mlado in da ima le sedemdeset let. Skupni napor profesorjev, šolanih v tujini, in domačih študentov so kmalu obrodili sadove.

Kot bivši študent in sedanji profesor te institucije menim, da šola nadaljuje in neguje zapuščino generacij, ki so delovale pred nami. Njihovi naporji pri vzpostaviti nove akademije so za nas morda težko predstavljeni, a tudi mi, kot nekoč oni, se moramo spoprijemati s podobnimi problemi. Kot oni se borimo za nove, svetlejše prostore, spopadamo se z birokratskimi ovirami in reformami, borimo se za večja finančna sredstva, ki bi nam omogočila kvalitetnejše delovanje na področju, ki za nas pomeni naš življenski cilj.

Vrhunec tega sedemdesetletnega obdobja na področju kiparstva vidim v

šestdesetih in sedemdesetih letih prejšnjega stoletja, ko je prišlo do največje simbioze med naročnikom (država, mecenji) in umetnikom. To je bilo obdobje veličastnih kiparskih realizacij, od monumentalnih spomenikov pa vse do najintimnejših avtorskih zapisov. Sledilo je obdobje krize in vzpostavitev nove države, kar se je odražalo tudi na kiparski produkciji. Vendar pa mislim in verjamem, da kiparstvo kljub vsakokratnim vzponom in padcem uspe preživeti, njegov najvitalnejši del pa vedno znova iznajde nove forme in nove prostore za preživetje in pulziranje tistega, čemur pravimo »avtentična forma«.

**Sedanjost.** Kiparski oddelek je danes s svojim programom oblikovan tako, da ob upoštevanju klasičnih kiparskih metod odpira pot v najširši spekter delovanja. Na oddelku se zavedamo, da je študentom v tem kratkem času študija možno predstaviti le osnove za njihovo nadaljnje delovanje. Zato se trudimo odpreti poti ne le v strogo umetniško področje, ampak tudi širše, na področja, kjer se kiparstvo povezuje z drugimi disciplinami in s tem dosega nove kvalitete. V času študija jih pripravljamo na ustvarjanje po šolanju, na vse dobro in slabo, kar jih čaka na tej poti. Razpiramo jim tudi teoretične horizonte, čim prej jih skušamo soočiti z razstavnimi praksami in prek tega jih opozarjam na kuratorske in marketinške pritiske.

Veliko je tudi sodelovanja s konkretnimi naročniki za likovna dela ali za oblikovanje prostorskih ureditev. Stik s sočasno kiparsko produkcijo v evropskem prostoru je zagotovljen z obiski sorodnih institucij, z razstavami in ekskurzijami. Študentje pa pokažejo željo po dodatnih informacijah, ko se odpravijo na izmenjave v tujino v okviru protokolov, ki so podpisani znotraj izmenjalnih programov. Rezultati takšnega dela se kažejo tudi v tem, da so nekateri naši bivši študentje danes mednarodno uveljavljeni umetniki, drugi pa predstavljajo pomembne umetniške presežke v domači likovni produkciji. Nekateri se, kot sem že omenil, navezujejo na sorodne umetniške zvrsti, kot so film, video, fotografija itn., kjer prav tako dosegajo zavidljive rezultate. Naše študente najdemo tudi med odličnimi pedagogi in restavratorji.

Na oddelku smo se odločili, da ne bomo izpostavljeni posameznih študentov, čeprav nekaterim izstopajočim dodeljujemo priznanja in nagrade že v času šolanja. Za nas profesorje so vsi enako pomembni, z vsemi se enako trudimo in upamo, da bodo znanja, pridobljena na naši šoli, v prihodnosti uporabili in uveljavili doma ali v tujini. Upamo tudi, da bodo znali v svoje ustvarjalno delo vključiti vse sedanje in prihodnje dosežke z umetniških, humanističnih in znanstvenih področij in te izkušnje prenesti tudi na mlajše generacije.

**Prihodnost ...**

Matjaž Počivavšek

Na strani 129: Čakajoči / The Waiting, 2010. Mentor / Tutor: prof. Alen Ožbolt. Okoli 69 figur v naravni velikosti, juta, vrvica, pesek, žagovina, železo / About 69 life-size figures, jute, string, sand, sawdust, iron.

Na strani 129: Ženski akt / Female Nude, 2011. Naravna velikost, gips / Life size, gypsum. Študentje / Students: Špela Roblek, Anže Sever, Staš Vrenko, Marjeta Baričevič, Tanja Sabol. Mentor / Tutor: prof. Matjaž Počivavšek.



# Sculpture between yesterday and tomorrow

**The past.** Many words have been written about Slovenian painting, but only a few about sculpture. For this reason, the history of painting seems to be magnificent, almost heroic, while the history of sculpture seems to be much more modest. In the territory of present-day Slovenia, sculpture reached a few peaks in the Gothic and Baroque periods, with artists who were mostly foreigners or exceptionally gifted home sculptors/carvers. Whatever the period, the flourishing of sculpture has always been associated with high costs that only rich and enlightened patrons or state institutions could afford.

The real awakening of Slovenian sculpture only started at the end of the 19th century and the beginning of the 20th century, when the Slovenian bourgeoisie and national consciousness were formed. This period saw some excellent monument sculptures, portraits and figures. The sculptors of that period brought high-level knowledge and role models from abroad, mostly from Prague, Vienna and Zagreb. Along with the emerging Slovenian statehood before the Second World War and in the post-war period, it was becoming increasingly obvious that, within larger state formations, genuine Slovenian

sculpture was developing, though inevitably linked to the broader European tradition.

Within this tradition, we can talk about an autonomous branch of this vast, growing tree of artistic expression, called sculpture. Discussing tradition brings us to the topic of our anniversary, which we wish to mark with the current exhibition. The establishment of the Academy of Figurative Arts provided a legitimate framework for Slovenian sculpture. We could symbolically say that Slovenian sculpture is actually quite young, being only 70 years of age. The joint efforts of students trained abroad and home students soon proved to be fruitful.

As a former student and a current professor of this institution, I believe that the school continues and upgrades the legacy of the generations that were active before us. We perhaps find it difficult to imagine their efforts in establishing a new academy, but we as well have to tackle problems similar to the ones they had to deal with. Like them, we too fight for new, brighter premises, deal with bureaucratic obstacles and reforms and seek for larger financial funds, which would allow higher-quality operations in the area that represents the aim of our lives.

Within this 70-year period, I see the highlights in the area of sculpture to be the 1960s and 1970s when the most significant symbiosis between the clients (the state, the patrons) and the artists took place. This was a period of magnificent sculptural realisations, from large monuments to the most intimate sculptural creations. This was followed by a period of crisis and the setting up of a new state, which was also reflected in the production of sculpture. However, I think and believe that sculpture, in spite of its regular ups and downs, manages to survive and that its most vital part always invents new forms and new areas necessary for its survival and for the production of the so-called "authentic form".

**The present.** Today, the programme of the Department of Sculpture is formed in such a way that, by considering classical sculpture methods, it provides routes into the broadest spectrum of activities.

At the department, we are well aware that, in the short study time available, we can only present to the students the basics needed for their subsequent activities. For this reason, we try to open up the routes for them, not only into the strictly artistic area, but also into the broader areas, where sculpture meets other disciplines, achieving new qualities in this way. During the study period, we prepare the students for their independent creativity after graduation, for the good and for the bad awaiting them on this route. We also open up theoretical horizons for them, trying to introduce them, as soon as possible, to exhibition practices, and through these, preparing them

for the curatorial and marketing pressures.

There is a lot of cooperation with the clients commissioning works of art or spatial designs. Contacts with the current forms of European sculpture are ensured with visits to similar institutions, with exhibitions and excursions. To fulfil their needs for additional information, students go on foreign exchanges organised on the basis of the protocols signed for exchange programmes. The results of such work are also reflected in the fact that some of our former students are now internationally renowned artists, while others have contributed important achievements within domestic artistic production. As I mentioned before, some of them work with related art forms, such as film, video photography, etc., where they also achieve remarkable results. We also find our students among excellent teachers and restorers.

At the department, we decided not to mention individual students, though some outstanding students receive recognition and awards already during their study period. For the lecturers, they are all equally important, they all get the same amount of our attention and we hope that in the future they will use and implement the knowledge acquired at our school, either at home or abroad. We also hope that they will know how to integrate all the current and future achievements from artistic, humanistic and scientific fields into their creative work and transfer these experiences to the new generations.

**The future ...**

Matjaž Počivavšek

Na strani 132: Neža Knez, Drugi pogled / Other View, 2015. Instalacija, dimenzija variira, gips, zvok, knjiga / Installation, varied dimensions, gypsum, sound, book. Mentor / Tutor: prof. Jože Barši.

Na strani 132: Tomo Stanič, Znaki / Signs, 2014. Instalacija / Installation. Mentor / Tutor: prof. mag. Jože Barši.

# ZASLEPITEV



Tia Avsec

**INFANTIA – BESEDNA IGRA(ČA) / INFANTIA – TOY(ING WITH) WORDS, 2015**  
Instalacija z videom / Installation with video  
MENTOR / TUTOR: PROF. MAG. JOŽE BARŠI

INFANTIA: Besedna igra(ča) je nadaljevanje projekta INFANTia. Plišaste igrače so postavljene v inscenacijo naravnega okolja v galerijskem prostoru, kjer nagovarjajo gledalca. V to okolje je umešena tudi televizija, na kateri se predvaja video, v katerem nastopajo plišaste živali in marioneta pingvina, ki ima za razliko od plišastih živali sposobnost premikanja in s tem razmišljanja in izražanja. Skozi svoj monolog se v videu preobrazi v človeško bitje. V svojem govoru analizira živalsko simboliko, frazeme in človeške predstave o živalih. Frazemov in simbolike se loteva resno in poglobljeno. Skozi njihovo preobračanje nagovarja tako živali kot tudi (človeškega) gledalca.

INFANTia: Toy(ing with) Words is the continuation of the project INFANTia. Soft toys are placed in a staged natural environment in the gallery space, where they speak to the audience. A TV set is also part of this environment, playing a video featuring



soft animals and a penguin marionette, which, unlike the soft animals, can move and thus think and communicate. During its monologue in the video, the penguin transforms into a human being. While speaking, it analyses animal symbolism, idioms, and the human perception of animals, treating the idioms and symbols in a serious, in-depth manner. By manipulating them, it speaks to the animals as well as the (human) audience.

## X44

Ikara Černe

**VDIHI / INHALATIONS, 2015**  
Glina, marmor v prahu, granule  
stiropora, gašeno apno, parafin /  
Clay, marble powder, Polystyrene granules,  
slaked lime, paraffin, 120 x 60 cm

Različni materiali – različne možnosti – različne raztegljivosti obdelave in pomenov. Oblike in snovi. Roka, ki materiale stiska, gnete, gladi. Dejavnosti telesa. Raztegljivi pomen, raztegljive forme/razgradljivi pomen, razgradljive forme. Krhko, ki govori o krhkem, in površno o površini. Ustvarjanje globine in strasti, pulziranja telesa. Vdihi so komajda zmesi, ki vzdržijo in prenesejo, kolikor prenesejo – razstavnih prostorov, voženj, kontekstov, pogledov. Postavljeni na površino, vzporedno s tlemi, ampak dvignjeno, na dosegu roke. Material, ki »dihak«. Prostor ga vsrka, zaužije, prežveči in spet iztisne.

**ŠTUDENTSKA PREŠERNOVA NAGRADA, 2008**

Different materials – different possibilities – different stretchabilities of materials and meanings. The form and the matter. The hand that presses, kneads, smoothes the materials. Activities of the body. Stretchable meanings, stretchable forms/

## X45

degradable meanings, degradable forms. A fragile material speaks of fragility, superficiality speaks of the surface. Creating the depth or the passion, the pulsing of the body. Inhalations are just mixtures that withstand and bear as much as they can bear – exhibition spaces, rides, contexts, views. Placed on a surface, parallel with the floor, but raised, at your fingertips. The material that 'breathes'. The space absorbs it, consumes it, chews it and then again pushes it out.

**STUDENT PREŠEREN AWARD, 2008**



Neža Knez  
**DRUGI POGLED / SECOND GLANCE**, 2015  
 Instalacija / Installation,  
 portreti / portraits: 45 x 40 x 150 cm;  
 knjiga / Book: 70 x 35 cm  
 MENTOR / TUTOR: PROF. MAG. JOŽE BARŠI

V raziskovalnem delu se z desetdnevnim »odvzemom« vida (10 dni 24 ur na dan) poskušam prestaviti v drugačno sfero zaznavanja sveta, okolja in ljudi okoli sebe. Izkušnje slepote ne orisuje toliko sama nezmožnost uporabe vida, temveč predvsem razlika v konstituciji čutnega sveta, razmerij in razdalj v njem (specifično za mojo slepoto in ne za slepoto koga drugega). Z delom želim gledalca približati svoji izkušnji »slepote«, ga na različne načine postaviti pred ostanke ali dokumente svoje izkušnje. Seznanjala sem se s svojim prostorom, kot so ga lahko orisali drugi moji čuti. Projekt odpira polje ravno v razliki med konceptom zaslepitev in materialnostjo dokumenta, v nemožnosti sovpadanja besede in materialnosti, dejanja in dokumenta. Pri treh različnih raziskavah portretov se osredotočam na prevod iz zvoka/spomina/dotika v tip. Knjige in zvočni opisi pa so neke vrste dokumentacija izkušnje, ki sem jo doživljala v določeni situaciji.



## X46

*In my research, I attempt to enter a different sphere of perceiving the world, the surroundings, and the people around me by "renouncing" my sense of sight for 10 days (24 hours per day). Rather than by the sheer inability to use sight, the experience of blindness is defined by the difference in the structure of the perceptible world, the proportions and distances in it (in my specific case, not in the case of other people's blindness). With my work, I aim to introduce the audience to my experience of "blindness", confront it in various ways with the remains or records of my experience. I have become familiar with my surroundings as perceived by my other senses. The project opens up the issues of the difference between the concept of being blinded and the tangibility of the records, the inability of the word and tangibility, the act and the records to coincide. In a series of three different portrait analyses, I have focused on the translation from sound/memory/feel into touch. Books and audio descriptions provide some sort of records of the experience I had in a given situation.*

Anja Jelovšek  
**JUNIJ / JUNE**, 2015  
 Knjiga / Book A4, 7400 strani / pages,  
 20 x 30 x 45 cm  
 MENTOR / TUTOR: PROF. MAG. JOŽE BARŠI

Junij je avtoričin dnevnik v najbolj primarni in hkrati najbolj sofisticirani obliki. Skozi ves mesec junij je avtorica z EKG-napravo dokumentirala svoj srčni utrip. Telo je spremenila v risalno napravo, sam biološki obstoj pa je v obliki linearnega zapisa ustvarjal risbo. Producija se tako od aktivne kreativnosti in delovanja premakne na pasivno ustvarjanje, obstajanje.

*June is an author's diary in its most elementary, but, at the same time, its most sophisticated form. Throughout the month of June, the author recorded her heartbeat by means of an electrocardiogram. She turned her body into a drawing device, while her sheer biological existence created a*

## X47

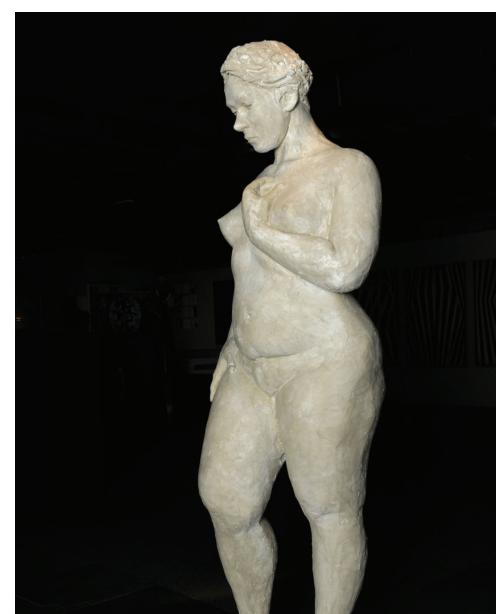


*drawing in the form of a linear record, thus turning production from active creativity and functioning to a passive fabrication, existence.*

## X48

Lene Lekše  
**ŽENSKI AKT / FEMALE NUDE**, 2015  
 Mavčni odlitek in patina /  
*Plaster cast and patina, v/h: 169 cm*  
 MENTOR / TUTOR: PROF. MATJAŽ POČIVAVŠEK  
 Študija akta Venere v naravnvi velikosti,  
 mavčni odlitek.

*Life-size study of a nude Venus, a plaster cast.*



## X49

Lene Lekše  
**PORTRET / PORTRAIT**, 2015  
 Mavčni odlitek in patina /  
*Plaster cast and patina, v/h: 40 cm*  
 MENTOR / TUTOR: PROF. MATJAŽ POČIVAVŠEK  
 Študija portreta, mavčni odlitek in patina.

*Study for a portrait, a plaster cast, patina*



Katja Bogataj, Polona Černe, Pavel Ekrias,  
Neža Jurman, Ana Kerin, Miha Makovec,  
Barbara Pintar, Lan Seušek  
**ČAKAJOČI / THE WAITING**, 2010

Mešana tehnika / Mixed media; dimenzija postavitev variira / variable dimension; zajema 69 skulptur, dim.: 170 × 50 × 50 cm, 160 × 50 × 50 cm, 110 × 50 × 50 cm; including 69 sculptures, dim: 170 × 50 × 50 cm, 160 × 50 × 50 cm, 110 × 50 × 50 cm;

MENTOR / TUTOR: IZR. PROF. ALEN OŽBOLT

Problematiko izključevanja je na pobudo Evropskega parlamenta Slovenije v okviru evropskega leta socialne izključenosti in enakih možnosti pod mentorstvom umetnika Alena Ožbolta raziskovala skupina študentov 4. letnika (2009/10) kiparstva Akademije za likovno umetnost in oblikovanje v Ljubljani. Študentje so se projekta lotili kolektivno, kot homogena skupina, v kateri ni prostora za posamezne avtorske poetike. Gre za simbolno gesto, ki se upira prevladujoči ideologiji poveljevanja individualizma, saj poudarja pomen skupnega delovanja, izkustva in učenja. Rezultat je obsežno prostorsko delo, sestavljeno iz 69 skulptur, ki s svojo brezosebnostjo in številnostjo osvetljujejo položaj deprivilegiranih. Figure so narejene v naravnvi velikosti, med seboj jih lahko ločimo po spolu in starosti, njihove identitete pa so nerazpoznavne. Simbolična je tudi izbira materiala, saj so študentje uporabili juto, iz katere se izdeluje vrečevina, ki so jo v času kolonij evropski osvajalci uporabljali kot transportno sredstvo za prevoz blaga, nabranega v kolonialnih deželah. Figure so sestavljene iz krojene in šivane jute, napolnjene s peskom in žagovino.

**PROJEKT ČAKAJOČI JE BIL DOSLEJ PREDSTAVLJEN NA NASLEDNJIH LOKACIJAH:** HIŠA EVROPSKE UNIJE, LJUBLJANA (MAJ 2010); ALUO, LJUBLJANA (JUNIJ 2010); AVLA FAKULTETE ZA DRUŽBENE VEDE, LJUBLJANA



## X50

(OKTOBER 2010); LJUBLJANSKI UNIVERZITETNI IN-KUBATOR, LJUBLJANA (2011); GALERIJA SODOBNE UMETNOSTI, CELJE (2011); MUZEJ PREMODERNE UMETNOSTI, SPONDJI HOTIČ PRI LITIJI (2011–); PLOŠČAD SEM, LJUBLJANA (2015)

*The issue of exclusion was researched by a group of 4th-year students (2009/10) of sculpture at the Academy of Fine Arts and Design in Ljubljana under supervision of the artist Alen Ožbolt, on the initiative of the European Parliament Information Office in Slovenia as part of the European year of social exclusion and equal opportunities. The students approached the project collectively, as a homogeneous group in which there was no room for individual author's styles. This was a symbolic gesture resisting the dominant ideology of glorifying individualism by emphasising the significance of working, experiencing and learning together. The result is an extensive spatial work of art, comprised of 69 sculptures, which reflect on the position of the underprivileged with their impersonality and multiplicity. The figures are life-size, and classifiable by gender and age, while their identities are unrecognisable. The use of material is symbolic as well: students used jute, a fibre used in making sackcloth, which European conquerors used in colonial times as a means to transport the goods collected in the colonies. The figures are made of tailored and sewn jute, and filled with sand and sawdust.*

**THE PROJECT THE WAITING HAS SO FAR BEEN ON DISPLAY IN THE FOLLOWING LOCATIONS:** EUROPEAN UNION HOUSE, LJUBLJANA (MAY 2010); ACADEMY OF FINE ARTS AND DESIGN, LJUBLJANA (JUNE 2010); LOBBY OF THE FACULTY OF SOCIAL SCIENCES, LJUBLJANA (OCTOBER 2010); LJUBLJANA UNIVERSITY INCUBATOR, LJUBLJANA (2011); GALLERY OF CONTEMPORARY ART, CELJE (2011); MUSEUM OF TOO-MODERN ART, SPONDJI HOTIČ PRI LITIJI (2011–); PUBLIC AREA IN FRONT OF THE SLOVENE ETHNOGRAPHIC MUSEUM, LJUBLJANA (2015)

Boris Beja  
**PRAZNINA, TIŠINA, ODSOTNOST /**  
EMPTINESS, SILENCE, ABSENCE, 2011  
Les, kovina / Wood, metal,  
220 × 135 × 120 cm

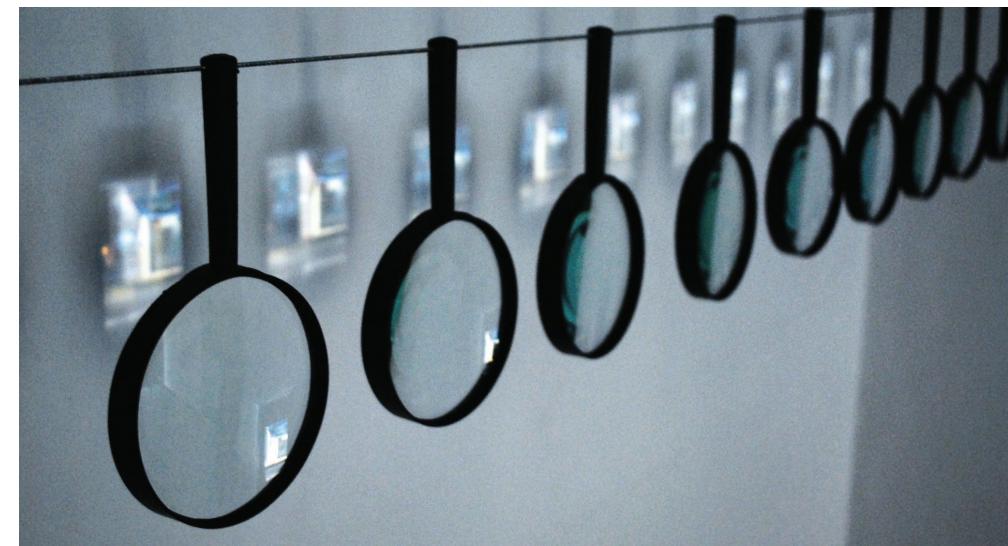
MENTOR / TUTOR: IZR. PROF. ALEN OŽBOLT

Delo v sami konstrukciji ustvari in naredi vidno in slišno tisto, kar se v tem primeru kaže kot nevidno skozi odostnost realnega. Transportni objekt je v dimenzijah realnega koncertnega



Anže Sever  
**LEČE / LENSES**, 2013  
Instalacija / Installation  
MENTOR / TUTOR: PROF. MAG. JOŽE BARŠI

Pri delu Leče me je zanimalo predvsem vprašanje časovnosti in sočasnosti ob preslikavanju realnosti čez preprost medij, kot je leča. Svetloba z druge strani prostora preseva skozi lečo in ta to svetloba projicira na steno. Tako pride do nekakšnega direktnega prenosa ali s tujko »live streama« realnosti/sočasnosti, ki ustvarja ponavljanja in razlike.



## X51

klavirja, ki ga v njegovem jedru ni. Največji instrument v simfoničnem orkestru je hkrati tudi kritika meščanskega stanovanja, kjer se klavir znajde kot podstavek za slike, spominke, manjše predmete in zraven lahko odigra še svojo primarno, glasbeno funkcijo.

*By its construction alone, this work seeks to create and make visible and audible what, in this case, is shown as invisible through the absence of reality. The transport object is the size of a real concert piano, but there is none at its core. The largest instrument of a symphony orchestra also serves as a critique of a bourgeois apartment where the piano is used as a stand for pictures, souvenirs*

## X52

*Working on Lenses, I was mostly interested in the issues of temporality and concurrency when projecting reality through a medium as simple as a lens. The light from the other end of the room shines through a lens, projecting this light onto the wall. In this way, a sort of direct transmission takes place, the so-called live stream of reality/concurrency, creating repetitions and differences.*

Tinkara Babič, Gašper Capuder,  
Anamari Hrup, Jasmina Grudnik, Anže Sever,  
Tomo Stanič, Maša Vnuk, Petra Vučko

**PREHODI: ZA EVROPO GRE.**  
**ZA VAS GRE.** / TRANSITIONS: THIS IS ABOUT  
EUROPE. THIS IS ABOUT YOU, 2013

Video dokumentacija / Video documenting  
MENTOR / TUTOR: IZR. PROF. ALEN OŽBOLT

Razstava/dogodek študentov Akademije za likovno umetnost in oblikovanje UL. Projekt je nastal v sodelovanju Informacijske pisarne Evropskega parlamenta v Sloveniji in Akademije za likovno umetnost in oblikovanje UL. ■ Prehodi je naslov projekta, razstave, dogodka. Kaj pomeni in kako prehajati, kaj združevati in kaj, kje rušiti, brisati in graditi meje ali mostove!? Skozi optiko si je npr. mogoče razložiti ultično umestitev kulise, ki iz iluzionističnim učinkom betonske stene igra vlogo meje/omejitve/zaprto in kot iluzija in temporalnost nakazuje tudi možnost prehoda in padca mej. ■ Dogodek je kombinirana in večmedijska razstava v treh prostorih, prizoriščih:

- Mesto/ulica, intervencija v javnem prostoru ter plakati po mestu;
- notranji hodnik in atrij je razstavišče, galerija za instalacijo;
- dvorana z avdio-video kolažem posnetih izjav na temo evropskega državljanstva, integracije, združitve, pridružitve in tudi dezintegracije in razhajanju. Priprava okrogle mize.

Naše delo je bilo skupinsko in projektno. Delali smo horizontalno, nismo gradili piramide ali delali piramidalno. Delo na projektu pomeni razmišljanje in ustvarjanje na določeno temo, vsebino. Bistvo je soočenje različnih perspektiv, razbiranje in ugotavljanje različnih plasti, elementov zadane teme. Osnova projekta je kritični premislek številnih ravni, ki fizično in simbolno tvorijo, oblikujejo »evropsko skupnost in tudi njeno različnost«. ■ Idejno in vsebinsko razstava, umetniški dogodek, temelji na angažiranem soočenju in premisleku študentov in mentorja – kaj in kako gledamo, kaj in kako vidimo, kaj in kako oblikujemo in kaj in kako razumemo ožji, lokalni, slovenski in širši evropski trenutek. Evropa ima različne plasti, je zapletena, konfliktna, zgodovinska, zemljepisna, kulturna, družbena, ideološka, politična skupnost, združenost in posameznost, torej singularnost in povezanost ljudi in institucij. Raziskovanje, tematiziranje, kritičnost, sooča-

## X53

nje so eni najbolj razširjenih pristopov in metod sodobne umetniške prakse. Konflikti in spopadi v sodobnosti se vidijo, zrcalijo in tematizirajo tudi v sodobni umetnosti. Sodobna vizualnost, od slikarstva, kiparstva do digitalnih medijev, je umeščena v družbeni in politični kontekst in je njegov del. Sodobnost je transformacija preteklosti in sedanjosti, sedanjost pa je polna razlik in nasprotij, ki vedno znova iščejo reprezentacije svojih idejnih, ideoloških, družbenih in političnih stališč. ■ Skozi raziskovalen in kreativen proces smo zastavljali vprašanja in odpirali različne teme in probleme. Z razstavo, dogodkom različnih form in medijev, se na specifičen, svoj način vključujemo v razpravo, debato na temo bivanja in življenja v Evropi. Študenti smo soočili številne ideje, možnosti, jih »rešetali«, brisali, izbirali in gradili končni »kolažni« umetniški koncept. Skratka, tu gre za večstransko in kombinirano izjavo, ki želi nagovoriti gledalca in ga tudi sili k odzivu, k reakciji, da se opredeli.

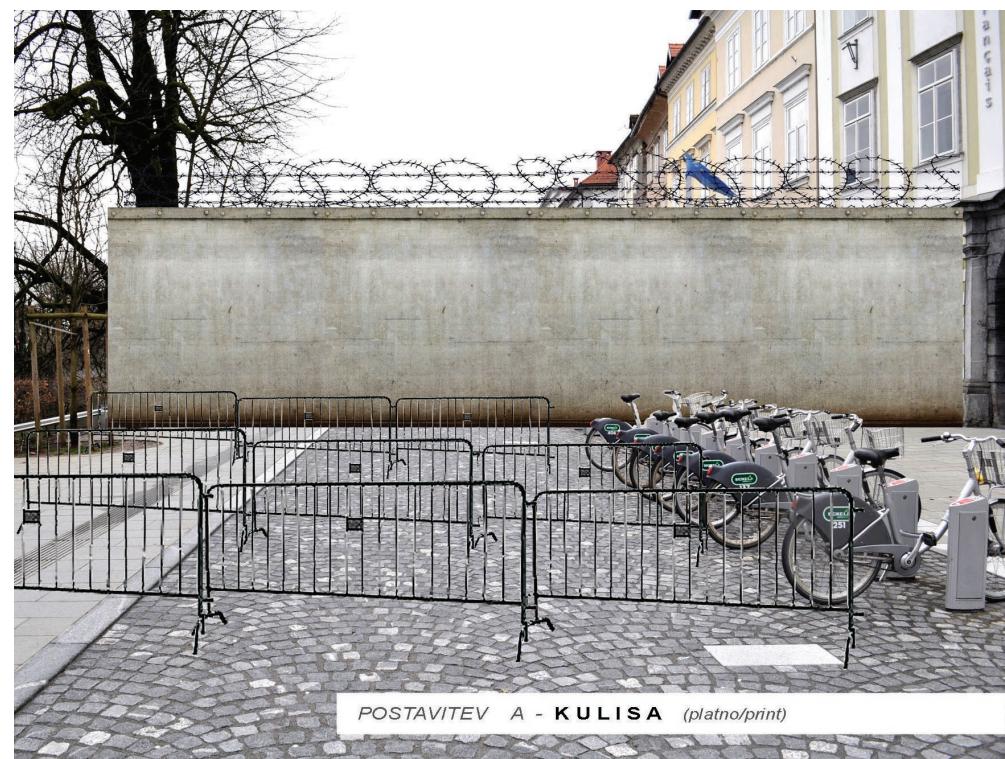
Exhibition/event by students of the Academy of Fine Arts and Design, UL. The project was developed as a collaboration between the European Parliament Information Office in Slovenia and the Academy of Fine Arts and Design, University of Ljubljana. ■ "Transitions" is the title of the project, exhibition, event. What does it mean to transit, how to do it, what to join, what and where to destroy, eliminate and build borders or bridges!? In this sense, we can explain, e.g., the placement of a street installation that, with its illusionist effect of a concrete wall, plays the role of a border/restriction/blockade and, as an illusion and temporality, also indicates the possibility of a transition and the fall of the borders. ■ The event is a combined multi-media exhibition held at three sites, venues:

- The city/street: an intervention in a public area and posters around the city
- An interior corridor and an atrium acting as the exhibition space, a gallery for the installation

• A hall with an audio-video collage of recorded statements on the topics of European citizenship, integration, unification, association and also disintegration and divisions. The preparation of a panel discussion.

Our activities were organised as teamwork and project work. We worked horizontally, which means that we did not work vertically, i.e., we did not create a pyramid. Work on the project includes thinking about and working creatively on a particular topic, theme. The focus is on bringing together different views, finding and identifying different layers, elements of the topic dealt with. The basis of the project is a critical consideration of different levels that physically and symbolically form and shape "European community and also its diversity". ■ With respect to its ideas and topic, the exhibition, the art event, is based on the students' – and tutor's – engaged confrontation with and reflection about what and how we view, what and how we see, what and how we design and what and how we understand our narrow, local Slovenian moment and the wider European moment. Europe has several levels: it is a complex, conflicted, historical, geographical, cultural, social, ideological, political community, unity and

individuality, thus, a singularity and unification of people and institutions. ■ Research, thematisation, critical thinking, confrontation are some of the most widely used approaches and methods of contemporary artistic practice. Contemporary conflicts and clashes are seen, reflected and thematised also in contemporary art. Contemporary visual art, from painting and sculpture to digital media, is embedded in the social and political context, being its part. Contemporary art is a transformation of the past and the present and the present is full of differences and contradictions that always seek representations of their conceptual, ideological, social and political positions. ■ Through an investigative and creative process, we asked questions and opened different topics and issues. With the exhibition, the event including different forms and media, we engage, in our own specific way, in the discussion, debate on the topic of existence and life in Europe. Among the students, we confronted several ideas, possibilities, "sifting", discarding and selecting them, building the final collage-like artistic concept. In short, we created a multi-sided and combined statement, addressing the viewers and also encouraging them to respond, react, take sides.



Andreja Pegan

**PRISOTNOST II / PRESENCE II**, 2014

Mešana tehnika / Mixed media, v/h: 160 cm

MENTOR / TUTOR: IZR. PROF. ALEN OŽBOLT

Podobnost z izvirnikom, originalom oziroma z avtorjem. Igra izvirnika in dvojnika. Podobnost sem dosegla z velikostjo, oblačili in položajem telesa v prostoru.

*This is about resemblance to the master copy, the original, or the author. A play of the original and the double. I achieved the resemblance by means of size, clothes and the position of the body in the room.*

Tanja Adlešič, Urška Aplinc, Maja Burja, Maja Cetin, Rebeka Čajo, Jerca Čiča, Tina Draščič, Rok Horvat, Manja Ključevšek, Kristina Kokalj, Tina Kraljič, Lara Kumar, Branko Lazović, Matilde Melo, Andelija Milosavljević, Eva Novak, Jerca Oblak, Nadja Osojnik, Nina Pal, Tadej Paravan, Andreja Pegan, Nina Podobnikar, Katja Pori, Brigit Sečnik, Karmen Slovša, Monika Smolič, Lina Steiner, Gregor Stražar, Guy Swinnerton, Katarina Šeme, Polona Terčon, Rosa Tomšič, Špela Vizjak, Lucija Vodopivec, Luka Zabret, Neja Zorlut, David Wratny

**LARRY CORYELL: VOJNA IN MIR, JAZZ OPERA / LARRY CORYELL: WAR AND PEACE, JAZZ OPERA**, 2014

Interaktivni videokolaž /

Interactive video collage, 120 min

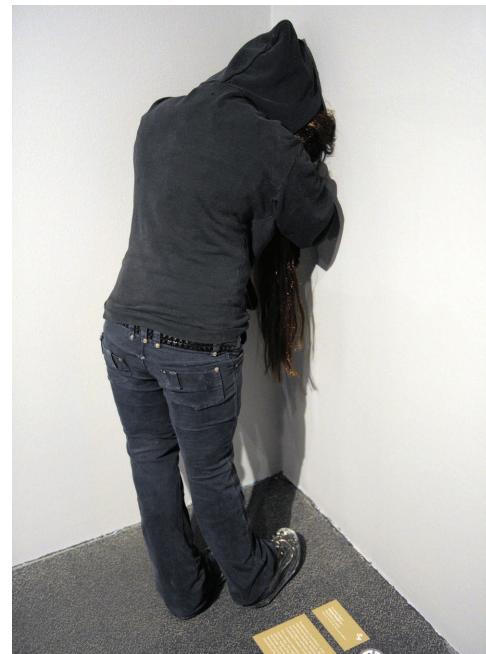
MENTORJA / TUTORS: DOC. MAG. ROBERT

ČERNELČ, DOC. SAŠO SEDLAČEK

120-minutni interaktivni videokolaž je ustvarilo 42 študentov ALUO v sodelovanju s študenti AGRFT (kostumografija, dramaturgija), Akademije za glasbo (Simfonični orkester Akademije za glasbo v Ljubljani) in Fakultete za računalništvo in informatiko (interaktivni računalniški model). ■ Video je bil predstavljen kot digitalna scenografija za opero *Vojna in mir*, ki jo je napisal znameniti jazz kitarist Larry Coryell po istoimenskem romanu Leva Nikolajeviča Tolstoja. Opera je bila premierno uprizorjena v Zagrebu (Vatroslav Lisinski), Ljubljana (Cankarjev dom) in v Novi Gorici (Kulturni dom).

The 120-minute interactive video collage was made by 42 Academy students in collaboration with students of the Ljubljana Academy of Theatre, Radio, Film and Television (costumes, dramaturgy), the Ljubljana Academy of Music (Symphony Orchestra of the Academy of Music in Ljubljana),

X54



X55



and the Ljubljana Faculty of Computer and Information Science (interactive computer model).

■ The video was used as digital scenery for War and Peace, an opera written by the famous jazz guitarist Larry Coryell, based on the eponymous novel by Leo Nikolayevich Tolstoy. The opera premiered in Zagreb (Vatroslav Lisinski), Ljubljana (Cankarjev dom) and Nova Gorica (Culture Centre).

Department for Painting

Oddelek za slikarstvo

# Študij umetnosti na programu Slikarstvo

Slikarstvo je dandanes organski in dinamičen del sodobnega umetnostnega sistema in hkrati umetniško področje z izjemno raznoliko, razvojno pogojeno zgodovino in z množico načinov izražanja. Dogajanje v slikarstvu je ozko povezano z razvojem v drugih disciplinah in nanj tudi vpliva in se da vplivati.

Program slikarstva na prvi stopnji študija je organiziran tako, da s kombiniranjem ateljejskih, teoretskih in strokovnih predmetov študentom omogoča pridobivanje splošnega in posebnega znanja in spretnosti, ki so nujne za njihov razvoj v smeri profesionalne prakse ali praks, pri katerih so potrebne estetske spretnosti in inovativen pristop.

Cilj programa prve stopnje študija je, da skozi vrsto obveznih in izbirnih predmetov, komunikacijo z umetniki, z razstavami in ne nazadnje skozi skupno delo in druženje študenti razvijejo svoje osnovne usmeritve, oziroma se usposobijo za študij na drugi stopnji. Sestava profesorjev slikarstva je pluralna in od tretjega letnika naprej, vključno z drugo stopnjo, omogoča študentkam in študentom izbiro profesorja v skladu z njihovimi nagnjenji. Za oddelek je zelo pomembno zajemanje celotnega kreativnega horizonta, ki zaznamuje slikarstvo danes.

Na prvi stopnji ima program dve smeri: Slikarstvo, Video in novi mediji.

Študenti, ki so uspešno zaključili program prve stopnje doma ali v tujini in ki so se izkazali z uspešnimi likovnimi deli, se lahko vpisajo na magistrski program slikarstva. Program na tej stopnji je oblikovan z namenom, da bi študentom omogočil osebni razvoj v smeri samostojnega in kritičnega umetniškega ustvarjalca, pa tudi delovanje na sorodnih področjih kulturnega udejstvovanja, ki zahtevajo znanja in spretnosti, ki so jih študenti pridobili. S tem namenom študentom omogočamo skupno pasivno in aktivno obiskovanje razstav; organiziramo tematske in druge skupinske razstave ter oglede pomembnih likovnih razstav doma in v tujini. Program je le v nujnem delu sestavljen iz obveznih sestavin, saj je na tej stopnji primerno, da si študenti sami oblikujejo svoj kurikulum.

Jedro programa predstavlja študentova lastna umetniška produkcija in z njo povezan magistrski projekt, sestavljen iz umetniškega dela in njegove teoretske obrazložitve.

Na magistrski stopnji ima program tri smeri: Slikarstvo, Grafika, Video in novi mediji.

Marjan Gumilar

# Study of art in the programme for Painting

Today, painting is an organic and dynamic part of the contemporary art scene and, at the same time, also an artistic area with an extremely varied development-based history and a variety of expressions. The development in painting is closely associated with the developments in other disciplines, being influenced by them and also exerting its own influence.

The first-cycle Bachelor's study programme for painting is organised in such a way that it combines studio work, theoretical and specialist courses, allowing the students to acquire both the general and specific knowledge and the skills necessary for their development in the area of professional practice(s), which require(s) aesthetic skills and an innovative approach.

The aim of the first-cycle Bachelor's study programme is for the students to acquire, through a number of mandatory and elective courses, communication with artists, exhibitions and, last but not least, through teamwork and socialising with fellow students, the basic knowledge and the ability to continue their studies at the Master's level. The team of lecturers is built up pluralistically and from the third year onwards, including the second-cycle study, the students may choose their lecturers themselves, in line with their interests. It is very important

for our department that we cover the entire creative range inherent in today's painting.

The first-cycle Bachelor's study is divided into two programmes: 1) Painting, 2) Video and New Media.

Students who have successfully completed the first-cycle study at home or abroad and made successful works of art may enrol in the Master's programme for painting. At this level, the programme is organised with the aim to help students make a personal development, becoming independent and socially conscious artists and be able to work in the related areas of cultural activities, requiring the knowledge and skills that they will have obtained. To this end, we enable students to jointly, passively or actively, visit exhibitions, and we organise topical and other group exhibitions as well as visits to important art exhibitions at home and abroad. The programme comprises mandatory topics to a limited extent, as it is appropriate that, at this level, students organise their own curriculum.

The core of the programme is the student's own artistic production and the related Master's project, consisting of a work of art and its theoretical explanation.

At the Master's level, the study is divided into three programmes: 1) Painting, 2) Printmaking, 3) Video and New media.

Marjan Gumilar

Na strani 145: Pluralna sestava profesorjev slikarstva študentkam in študentom omogoča izbiro profesorja v skladu z njihovimi nagnjenji. / Pluralistically built up team of lecturers enables the students to choose their lecturers themselves, in line with their interests.

Na strani 146: Za oddelek je zelo pomembno zajemanje celotnega kreativnega horizonta, ki zaznamuje slikarstvo danes. / It is very important for our department that we cover the entire creative range inherent in today's painting.





Gašper Bavdek (FRI), Eva Brvar Ravnikar, Tina Kraljič, Branko Lazovič, Luka Ločniškar (FRI), Matija Medved, Robert Nemec, Meta Snedic, Lina Steiner, Zoran Stojak, Luka Zabret

### FUNK JUNK

Video / Video, 2015

MENTORJA / TUTORS: DOC. MAG. ROBERT ČERNELČ, DOC. SAŠO SEDLAČEK

Projekt Funk Junk je skupinsko delo študentov Akademije za likovno umetnost in oblikovanje (smer Video in novi mediji) ter dveh študentov s Fakultete za računalništvo in informatiko. Gre za interaktivno video instalacijo, pri kateri obiskovalec pred platnom uzre svojo podobo, sestavljeno iz odpadkov. Virtualna silhueta na projekciji deluje kot magnet, na katerega se lepijo virtualne smeti, ki se gibljejo istočasno s figuro, ko se ta postavi pred platno. S hitrimi gibi se obiskovalec smeti lahko reši, vendar se te vztrajno vračajo in lepijo na njegovo silhueto. Interaktivna instalacija je namenjena posamičnemu obiskovalcu!

Funk Junk is a group project of students of the Academy of Fine Arts and Design, Video and New Media course, and two students of the Faculty of Computer and Information Science. In this interactive video installation, a visitor standing in front



of the screen sees their own likeness composed of waste. In the screening, the virtual silhouette functions as a magnet attracting virtual waste that moves along with the figure positioned in front of the screen. The visitor can get rid of the waste by moving swiftly, but it is relentlessly returning and sticking to their silhouette. The interactive installation allows one visitor at a time!



Nina Baznik, Domen Dimovski, Tesa Drev, Andreja Kranjec, Miha Kvac, Branko Lazovič, Vid Merlak, Tamara Mihalič, Tina Podgornik, Ludvik Rodič, Jan Senčur, Lina Steiner, Saša Škafar, Veronika Nikolaja Štefanec, Anja Troha, Diana Valant, Sandra Vaupotič, Nejc Zajec; glasba / music: Gašper Trček

### PROMOCIJSKI FILM UL ALUO /

ACADEMY PROMO FILM, 2015

Video / Video, 20 min

MENTORJA / TUTORS: DOC. MAG. ROBERT ČERNELČ, DOC. SAŠO SEDLAČEK

Scenarij za promocijski film so napisali študentje Akademije za likovno umetnost in oblikovanje (smer Video in novi mediji), ki so film tudi režirali, posneli in zmontirali. ■ Film je namenjen promociji Akademije za likovno umetnost in oblikovanje na srednjih šolah.

The promotional film script was written by students of the Academy of Fine Arts and Design, Video and New Media course, who also directed, filmed and edited the film. ■ The film is intended as promotion for the Academy of Fine Arts and Design in secondary schools.

## X56

## X57



Neža Knez  
»THE STORY«, 2016  
Video / Video, 17 min 10 sec

MENTORJA / TUTORS: DOC. SAŠO SEDLAČEK,  
PROF. MAG. JOŽE BARŠI

Delo se poigrava z gledalčevim pogledom in misljo poslušalca. Video predstavlja pet ljudi, ki zamišljeno poslušajo gledalcu neslišano. Opazijo se minimalni premiki, izmikajoče reakcije, težko ujemljivi momenti. Postavi se nam vprašanje: kaj poslušajo ti ljudje? ■ Kratki prispevki, vzeti iz rumenega tiska, so prebrani resno in precizno, vse skupaj deluje absurdno. Poslušalci ne vedo, da so snemani. Lahko bi rekli, da video predstavlja resnico, pristne in necenzuirane izraze njihovih misli. V trenut-



Jerca Oblak  
**UJETA / CAPTURED**, 2015

Video / Video, 5 min 21 sec  
MENTORJA / TUTORS: DOC. MAG. ROBERT ČERNELČ, DOC. SAŠO SEDLAČEK

Video Ujeta je nastal kot iskanje lastne identitete znotraj realnega in imaginarnih svetov ter iz prevpraševanja, kateri nas bolje definira. Pobegi iz realnosti v imaginarno prinašajo prehode znotraj svetov in posledično pride do njihovega opuščanja zaradi drugih, ustreznejših načinov. Za njimi ostajajo odpadle duše neaktivnih avatarjev, ki samo še so – bivajo v zapuščenih svetovih znotraj sistema, ki nima več svoje funkcije. V videu prikazana oseba, ujeta v krog zasledovanja svojega odseva, predstavlja labirint našega iskanja, seljenja in posedovanja različnih identitet. Svet, ki je nekoč omogočal pobeg iz realnosti in kreacijo novih identitet, je obstal, propada, z njim pa tudi ona.

The video Captured is the result of a search for identity within the real and imaginary worlds and the wish to find out which of these worlds defines us better. Escapes from reality into the imaginary world create transitions within the worlds and, consequently, their dismissals and replacements

## X58

ku, ko si nadenemo slušalke, molk zamenja pripoved, ki jo poslušajo ljudje v videu. Delo razkrije povezavo med pripovedjo teles in naracijo predvajanih besedil.

*The work plays with the viewer's gaze and the listener's thought. The video shows five people listening intently to something the viewer cannot hear. Minimal movements can be seen: eluding reactions, moments, difficult to capture. This poses the question: What are these people listening to? ■ Short yellow-journalism articles are read gravely and accurately, which makes the situation quite absurd. The listeners have no idea about being recorded. The video could be claimed to represent the truth, the pristine and uncensored expressions of their minds. As we put on our earphones, silence is instantly replaced by the narrative listened to by the people in the video. The work uncovers the connection between body narrative and the narrative of the played texts.*

Toni Mlakar  
**PRIPOVEDKA O ŠKOFJELOŠKEM GRBU / TALE OF ŠKOFJA LOKA COAT OF ARMS**, 2014  
Digitalna animacija /  
Digital animation, 1 min 13 sec  
MENTOR / TUTOR: DOC. SAŠO SEDLAČEK

Kratki animirani film po legendi o škofjeloškem grbu je nastal pod mentorstvom Saša Sedlačka pri predmetu Video in novi mediji. ■ Abraham, freisinški škop in zemljiski gospod, ki je svoj čas gospodaril v Škofji Loki, je bil na poti v Poljansko dolino, ko ga je napadel medved. Črnc, ki je bil njegov podložnik, pa se medveda ni zbal in ga je ubil s puščico. V zahvalo mu je škop obljubil, da ga bo naredil tako slavnega, da ga bodo pomnili še mnogi rodovi. ■ Črnc s krono je postal simbol freisinške škofije, posledično pa tudi mesta Škofja Loka.

*This is a short animated film about the legend of the Škofja Loka Coat of Arms made under the supervision of Sašo Sedlaček during the course in Video and New Media. ■ Abraham, the Freising bishop and the lord of the manor, who used to govern Škofja Loka, was on his way to the Po-*

## X60

ljanska Valley when he was attacked by a bear. However, a black man, who was his servant, was not frightened of the bear and he killed it with an arrow. To thank him, the bishop promised to make him famous so that he would be remembered by many generations. ■ The black man with a crown became the symbol of the Diocese of Freising and, consequently, also of the town of Škofja Loka.



## X59



*with new and better ones. And left behind are the abandoned souls of inactive avatars that only just exist, living in forgotten worlds within the system that no longer serves its function. The person shown in the video is caught in the circle of pursuing her own reflection, representing the labyrinth of our search, moving around and adopting different identities. The world that once allowed an escape from reality and the creation of new identities has stopped, started to deteriorate, and so has the person captured by it.*

Tomo Stanič  
**KDO SE BOJI REPREZENTACIJE? / WHO FEARS REPRESENTATION?**, 2015  
Video instalacija / Video installation, 3 min 12 sec  
MENTORJA / TUTORS: IZR. PROF. ALEN OŽBOLT, DOC. SAŠO SEDLAČEK

Video Kdo se boji reprezentacije? je prevod/predstavitev literarnega besedila v dokumentarno formo. Z minimalno gesto prenosa iz enega sve-



## X61

ta v drugega oziroma iz enega dispozitiva v drugega se še tako ustaljena in domača literarna pripoved sprevrne v nekaj popolnoma novega ... Bolj kot na manipulacijo znotraj reprezentacije se delo osredotoča na preizprševanje že ustaljenih literarnih žanrov v odnosu do točno določene forme njihove reprezentacije.

Video Who's afraid of representation? is a translation/transformation of a literary text into a documentary form. Using a minimal gesture of transformation from one world into another, i.e., from one disposition into another, a customary and familiar literary narration turns into a completely new material... Rather than on the manipulation within the representation, the video focuses on questioning the established literary genres in relation to a precisely defined form of their representation.

Domen Dimovski, Tamara Mihalič,  
Mia Paller; glasba / music: Severin Mejak;  
igrata / acting: Mia Paller,  
Patrik Dvorščak  
**NE PA NIMAM / OH NO I DON'T**, 2015  
Video / Video, 52 min  
MENTOR / TUTOR: DOC. SAŠO SEDLAČEK

*Ne pa nimam je kratek grotesken video, ki predstavlja nadnaravnvi trenutek človeške transformacije. Ideja izhaja iz vsakdanje interne anekdote, ki je izvzvala veliko smeha.*

*Oh, no, I don't is a short grotesque video, representing a supernatural moment of human transformation. The idea originates from an everyday internal anecdote that provoked much laughter.*

Jernej Mevželj  
**ŠOK TERAPIJA / SHOCK THERAPY**, 2015  
Video - kratkometražni film /  
Video - short film, 4 min 9 sec  
MENTOR / TUTOR: DOC. MAG. ROBERT ČERNELČ

Video / kratkometražni film je nastal kot reakcija na boleče ravnanje s sobitji. Vrtinec posnetkov je nekakšen mentalni in vizualni udarec – šok terapija.



Voranc Kumar  
**PLES ŠT. 2 / DANCE NO 2**, 2015  
Video / Video, 3 min 12 sec  
MENTOR / TUTORS: PROF. MAG. JOŽE BARŠI,  
DOC. SAŠO SEDLAČEK

Ples št. 2 je delo, s katerim sem poskusil začrtati odnos med življenjem in zgodbo, pri čemer sem si bil primoran pomagati z edinim primerom in razpoložljivim življenjem, življenjem lastnega telesa. Vodila me je osnovna zagata,



## X62

mi ne gre za zgodovinski ali oblastni dogodek, temveč prej za nedogodek, nekakšno telesno potencialnost, ki se medlo izrisuje v izmučenem telesu, medtem ko to sopiha in se znoji med izvajanjem nepoznanih akcij.

*With my work Dance No 2, I tried to outline the relation between life and story, having been forced to base it on the only life suitable and available, i.e., the life of my own body. I was guided by the fundamental dilemma, which I tried to understand better by giving myself assignments: what way and what means make it be possible to wring out of the body and, especially, to identify the action that could produce a story or an event with the minimum strokes required. Here, I do not refer to a historical or authoritative event, but rather to a non-event of some physical po-*



*tentiality, outlined faintly in the worn-out body that is panting and sweating while performing unknown actions.*

## X63

*This video / short film was made as a reaction to the painful treatment of other creatures. A whirl of images is a sort of mental and visual punch – a shock therapy.*

Braco Koren  
**JABUČEK / LITTLE APPLE**, 2013  
3D animacija / 3D animation, 2 min 20 sec  
MENTORJA / TUTORS: PROF. MAG. SREĆO DRAGAN,  
DOC. MAG. DUŠAN BUČA

Animacija Jabuček je moja prva 3D animacija, izdelana v low poly slogu, v kateri nastopajo antropomorfne banane in jabolka. Animacija, ki ima sicer romantično tematiko, se kmalu sprevrže v akcijo, ko nič hudega slutečega jabolčka med zmenkom napadejo banane.

*Little Apple is my first 3D animation produced in the low-poly style, featuring anthropomorphic bananas and apples. The animation with an otherwise romantic topic soon turns into an action story when, during a date, an unsuspecting apple is attacked by bananas.*



## X64

ki sem jo z zastavitvijo nalog poskusil bolje razumeti: na kakšen način in s katerimi sredstvi je mogoče iz telesa iztisniti, predvsem pa prepoznati akcijo, ki je zmožna producirati zgodbo ali dogodek v njunih minimalnih potezah. Tu

## X65

Žiga Hančič  
**BLOW-UP REMAKE**, 2015  
Video / Video, 3 min 30 sec  
MENTOR / TUTOR: DOC. MAG. ROBERT ČERNELČ

Kratka reinterpretacija celovečernega filma Povečava režiserja Michelangela Antonionija s suspenzom.

*A short re-interpretation of the feature film Blow-Up by Michelangelo Antonioni that includes suspense.*



Polona Tercon  
**POPOLNA OBLIKA /**  
PERFECT SHAPE, 2015

Video dokument /  
Video document, 6 min

MENTOR / TUTOR: IZR. PROF. ALEN OŽBOLT

Video prikazuje posnetek izgorevanja doma narejene dimne bombe. Kakšen je odgovor na vprašanje, kaj je popolna oblika? Zame popolno obliko zavzema dim, ki se razporedi po prostoru, neodvisno od človeških vplivov. Vpije/skrije obstoječe in trdne oblike, na katere smo navajeni. Dezorientira nas in nam vzame vso moč.

The video shows the combustion of a homemade smoke bomb. What is the answer to the question: What is the perfect shape? To me, the perfect shape is taken up by smoke spreading across the

Nina Baznik, Domen Dimovski, Tesa Drev, Andreja Kranjec, Miha Kvac, Branko Lazović, Vid Merlak, Tamara Mihalič, Robert Nemec, Tina Podgornik, Ludvik Rodič, Lina Steiner, Saša Škafar, Veronika Nikolaja Štefanec, Anja Troha, Diana Valant, Sandra Vaupotič, Maša Vnuk, Nejc Zajec

**ALUO 70, SLAVNOSTNI GOVORNIK, ZASLUŽNI PROFESOR DR. TOMAŽ BREJC /**

ALUO 70, CELEBRATORY SPEECH BY PROFESSOR EMERITUS, DR. TOMAŽ BREJC, 2015,

Video / Video, 24 min 5 sec

MENTOR / TUTORS: DOC. MAG. ROBERT ČERNELČ, DOC. SAŠO SEDLAČEK

Govor zaslužnega profesorja dr. Tomaža Brejca na slavnostni akademiji ob 70-letnici UL ALUO, 8. oktobra 2015 v Zbornični dvorani Univerze v Ljubljani – o zgodovini ALUO od njene ustanovitve do danes.

Ana Pečnik  
**ZDRUŽITEV / UNIFICATION, 2015**

Lesorez / Woodcut,  
90 x 69,5 / 100 x 70 cm

MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

Grafika Zdržitev prikazuje posebno naklonjenost do risbe in likovnih znakov nasploh. Slednji služijo za raziskovanje reda in harmonije, matrica pa ponuja tudi tisti prostor, kjer je še možno sanjati in se poigravati z resničnostjo in domišljijo. Toliko jasnosti, a hkrati toliko prikritih pomenov, ki se skrivajo v ujetih potezah

# X67



room regardless of human influences, absorbing/hiding the existing and solid shapes we are used to. It disorients us, taking away all our power.

# X68



Speech by Professor Emeritus, Dr Tomaž Brejc, at the event celebrating the 70th anniversary of the Academy of Fine Arts and Design, on 8 October 2015 in the Chamber Hall, University of Ljubljana, presenting the history of the Academy, from its establishment to today.

# X69

grafične risbe, ki razrešuje večna vprašanja in razmerja med ljubeznijo in erotiko. Vsebina grafike je tesno povezana s prvotno mislio o odnosu moški-ženska in je glavna tema, ki izrisuje celotno likovno zgodbo. Razpolovljena hruška. Zrela in sočna. V jedru osredotočena in obrnjena sama vase, se brez vsake sramežljivosti

predaja površini, v katero je ujeta. Robovi so vabljivi in neposredno vstopajo v nova razmerja jasno izrisanih razpoloženj in smeri. Močne konture na eni strani ter nežne zareze na drugi tvorijo zanimivo likovno orgijo in za oblikovanje kompozicije ne potrebujejo ne barve ne drugih likovnih elementov.

The woodcut Unification indicates a special affinity for drawing and visual signs in general. The latter serve to research the order and harmony, while the matrix provides the space, in which it is still possible to dream and play with reality and imagination. There is so much clarity, yet also so many hidden meanings in the captured lines of the graphic image, addressing eternal issues of the relationship between love and eroticism. The topic of this woodcut is closely related to the original idea of the relationship between man and woman, being its main theme, visually relating the whole story. The split-up pear. Ripe and juicy. Focused in its core, turned to itself, exposing itself, without any shyness, to the surface, in which it is captured. The edges are enticing, directly entering into new relationships, whose moods and directions are clearly defined. Strong contours are



seen on one side, gentle cuts on the other, together forming an interesting visual orgy that requires neither colour nor other visual elements to create the composition.

# X70



Marija Karner Lemeshova  
**VARIACIJA NA PICASSO /**

VARIATION ON PICASSO, 2014

Lesorez / Woodcut,  
80 x 59,5 / 100 x 70 cm

MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

Črno-beli lesorez je nastal kot variacija na barvno sliko Pabla Picassa Mož s pipo (1915). Avtorica si je za glavno nalogu zadala prevesti množične barvne ploskve in ritmično melodijo črtnih potez in ploskev, napolnjenih s pikami. Lesorez je postal izhodišče za serijo litografij, na katerih se Picasso'ska tema prepleta z osebnimi doživetji.

NAGRADA ALUO 2015

This black-and-white woodcut was made as a variation on the colour painting by Pablo Picasso, Man with a Pipe (1915). The author set herself the task of translating numerous coloured surfaces into a rhythmic melody of linear strokes and planes filled with dots. The woodcut became the basis for a series of lithographies, on which Picasso's theme is intertwined with personal experiences.

ALUO AWARD 2015

Marija Karner Lemeshova  
**ROMPOMPOM IN DIREND AJ /**  
HURLY-BURLY, 2015  
Barjni lesorez / Colour woodcut,  
70 x 50 / 100 x 70 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

Barjni lesorez je rezultat avtoričnega raziskovanja kubističnih metod upodabljanja oblik. Gre za sintetični avtoportret, ki ga doživimo kot izraz veselja, zadovoljstva in pomlad. Grafika združuje stilizirane potonike, orientalske vzorce, slikarske pripomočke in praznično vzdušje.

*The colour woodcut is a result of the author's research of Cubist methods of presenting shapes. It is a synthetic self-portrait, which we perceive as expressions of joy, contentment and spring moods. It combines stylised peonies, oriental patterns, painting tools and a festive atmosphere.*

Eva Novak  
**POKRAJINA 3 / LANDSCAPE NO 3, 2015**  
Barjni lesorez / Colour woodcut,  
50 x 70 / 70 x 100 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

S tem barvnim lesorezom sem skušala obuditi v sodobni umetnosti že skoraj pozabljeni motiv pokrajine. Čar kmečkih opravil, narave in preprostega življenja še poveča žareča svetloba sonca, ki je prisotna v vseh mojih grafikah in jih, po mojem mnenju, dela žive. Tako se zdi, da se v tem sodobnem času vrnemo malo nazaj, v neke preprostejše motive ter življenja, kakor je to ob koncu svojega ustvarjanja storil tudi David Hockney, ki je navdušil z razstavo A Bigger Picture. Zdi se, da se vtis slik te razstave in pa pogled nazaj k Van Goghu zrcalita v mojih grafikah ter me spodbujata, da motiv pokrajine še naprej raziskujem.



X71



X72

*With this colour woodcut, I tried to revive in contemporary art the almost forgotten motif of landscape. The charms of farm work, nature and a simple life are emphasised by the bright light of the sun that is present on all my prints, making them, in my view, more vivid. So, it seems that, from the contemporary world, we go back in time a little, to some simpler motifs and life, in the way David Hockney did at the end of his career, with his inspiring exhibition called A Bigger Picture. It seems that the impressions of the paintings from this exhibition and a look back to Van Gogh are reflected in my prints, encouraging me to further research the landscape motif.*

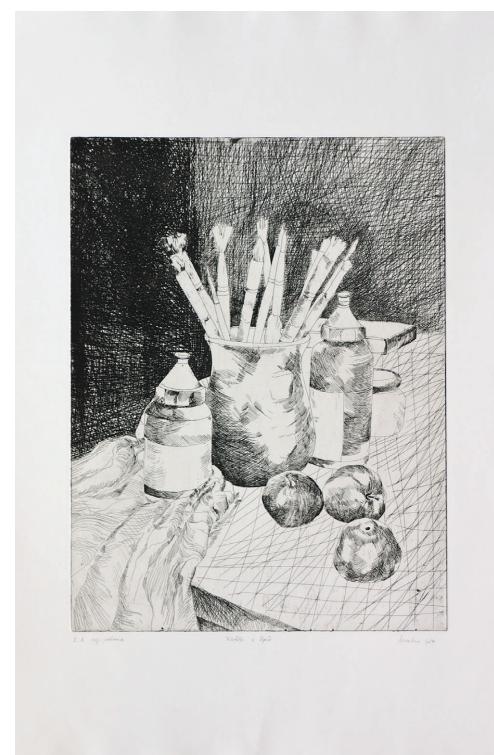
Zala Božič  
**KOLAŽ PREPLETANJ 2 /**  
COLLAGE OF INTERTWINEMENT NO 2, 2015  
Barjni lesorez / Colour woodcut,  
50 x 70 / 70 x 100 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

Pri seriji grafik Kolaž prepletanj je poudarek na individualnem ustvarjalnem procesu in na nezavednem vedenju. Gre za to, da se prepustimo svobodni igri asociacij, ki jih nato v grafičnem procesu osmišljamo. Izhodišče je spontana črtna risba, v kateri planejo na dan stvari, o katerih na zavestni ravni ne razmišljajmo. Skozi grafični proces sem razčlenjevala vlogo in pomen vsakega od teh – na videz nezdružljivih – elementov in jih skušala postaviti na mesto, ki jim pripada. Iskala sem nek nov smiseln red stvari in jih skušala povezati v enotno in enovito umetniško formo. Da bi povečala ekspresivnost linije in barve, sem delala v tehniki barvnega lesoreza.

*In the series of prints called Collage of Intertwinement, the emphasis is on the individual creative process and unconscious behaviour. The idea is to be guided by a free play of associations, for which we later, in the course of printmaking, find their meanings. The starting point is a spontaneous line drawing, through which ideas that we do not think about at the conscious level, burst out. Through the printmaking process, I analysed the role and meaning of all these – seemingly incompatible – elements, trying to find their appropriate places. I searched for a new, meaningful order of things, trying to link them into a single and unified art form. To increase the expressiveness of the line and colour, I used the technique of colour woodcut.*



X73



X74

Stanislav Makuc  
**TIHOŽITJE S ČOPiči /**  
STILL LIFE WITH BRUSHES, 2014  
Jedkanica / Etching,  
65 x 49 / 100 x 70 cm  
MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

Jedkanica je nastala v okviru izbirnega predmeta grafike in vključuje avtorjevo raziskovanje kompozicije, črte in kontrastov.

*The etching was made within the elective course in printmaking, showing the author's research of the composition, lines and contrasts.*

Stevan Čukalac  
**UNA KATARINA /**  
 THAT KATARINA, 2014  
 Jedkanica / Etching,  
 98 x 66,5 x 104 x 71 cm  
 MENTOR / TUTOR: PROF. MAG. BRANKO SUHY

Glavni motiv je sedeči portret avtorjeve hčere Une Katarine. Izvedena je v klasični grafični tehniki. Likovni svet je izrazito vpet v polje mimetične materialnosti, v kateri se vrstijo elementi renesančne likovne teorije (npr. linearna perspektiva, igranje svetlobe in senc, izrazita nagubanost materialov ...) in uporaba digitalne fotografije kot nekakšen zapis študijske skice. Vendar pri vseh teh elementih ne gre zgolj za nizanje tehničnih prvin, ampak ti postanejo nosilci vsebine, ki skozi simbolne forme gradijo likovni izraz, kot je to utemeljil Erwin Panofsky.

*The main motif is the seated portrait of the author's daughter Una Katarina. It is made in the classical graphic technique. Its visual expression is profoundly dependent on mimetic representation using elements of Renaissance art theory (e.g., linear perspective, the play of light and shadow, rich drapery, etc.) and digital photography acting as a sort of record used as a study sketch. However, all these items are not just a list of technical elements, but they also represent the theme, building the artistic expression through symbolic forms in the way determined by Erwin Panofsky.*

Suzana Brborović  
**TLORISI IZGINJAJOČIH PREHODOV /**  
 FLOOR PLANS OF DISAPPEARING CORRIDORS, 2013  
 Akril in tuš na platnu /  
 Acrylic and ink on canvas, 160 x 160 cm

Slika Tlorisi izginjajočih prehodov se osredotoča na problematiko propadle industrije pri nas. Upodobljeni so tlorisi industrijskega območja v Kranju, kjer je še posebej v zadnjem desetletju izzvenela večina industrijskih obratov in tovarn. V ta namen sem želela izpostaviti, da so tovarne vseeno pomembne za nas, ob čemer sem poudarila sistem in družbeno ureditev, v kateri živimo danes. Brezposelnost, opuščeni objekti in vsesplošna melahonija so bili povod za serijo slik z naslovom Distorzija, v katero spada tudi ta slika. Namenska perspektivčnost, mreža in tlorisi delujejo kot prehajanje ali tranzicija objektov v neznano dimenzijo.

X75



X76



The painting Floor Plans of Disappearing Corridors focuses on the issue of failed industry in our country. It outlines floor plans of the industrial zone in Kranj where, especially in the last decade, most of the industrial facilities were closed down. To this end, I wished to show how important these facilities still are for us, emphasizing the social system, in which we live today. The unemployment, abandoned facilities and the widespread melancholy provided the basis for a series of paintings entitled Distortion, which also includes this picture. Intentional perspectivism, the grid and floor plans symbolise the transformation or transition of the facilities into an unknown dimension.

Katja Felle

**ŠT. 9 / NO 9, 2015**

Digitalni tisk na papir, akril in akrilni lak na platnu / Digital printing on paper; acrylic and acrylic varnish on canvas,

170 cm x 220 cm

**ŠT. 8 / NO 8, 2015**

Digitalni tisk na papir, akril in akrilni lak na platnu / Digital printing on paper; acrylic and acrylic varnish on canvas,

140 cm x 110 cm

V središču raziskovanja postavljam percepcijo v kontekstu komunikacije po elektronskih medijskih posrednikih. Posredujem napake, ki se pojavijo v komunikaciji po socialnih omrežjih, aplikacijah. V delih je prisotna dvakratna motnja – prvič v izbranem motivu in drugič v prenosu ekranskega šuma v slikarski medij, ki ga v primerjavi z virtualnim svetom razumem kot bolj haptičnega, oprijemljivega. Motnja, ki je na zaslonu hipna, je s fiksiranjem na platno ujeta za daljši čas – ko je zamrznjena, postane iritacija izrazitejša – odprava napake ni mogoča. Motnjo razumem na dva načina: kot nekaj, kar ruši red, vzpostavlja kaos in tudi kot element, ki je konstruktiven in omogoča vzpostavitev novega reda. Je trenutek med redom in kaosom, »praznina«, ki nastane, ko sistem kolapsira. Zaradi naše težnje k perfekciji motnjo zmeraj znova preverjamo; želimo jo izbrisati, zapolniti, spregledati. To se zdi utopično, saj so šumi konstanten, vseprisoten del vsakdana.



X77

The focus of my exploration is the perception in the context of communication via electronic media. I forward the errors that appear in the communication driven by social media and other applications. In the artworks there is the presence of a double disturbance – first in the chosen motif and second in the transfer of the electronic error to the painting medium, which I perceive, in comparison to the virtual world, as more haptic, tangible. Appearing on the screen only briefly, the error captured on the canvas remains there for a longer time – when it is frozen, our irritation becomes more intense – and the elimination of the error is not possible. I understand this disturbance in two ways – as something overturning order, establishing chaos, and also as something constructive that enables the constitution of a new order. It is the moment between order and chaos, a "void" that takes place after the system has collapsed. Due to our tendency towards perfection, we check and correct it again and again. We wish to erase it, replace it, ignore it. But this seems utopian because noise is a constant and omnipresent part of our everyday lives.



Nina Čelhar  
**HIŠA (GIBANJE) /**  
 HOUSE (MOVEMENT), 2015  
 Akril in akrilni sprej na platnu /  
 Acrylic and acrylic spray paint on canvas triptih,  
 90 X 85 cm

MENTOR / TUTOR: IZR. PROF. MARJAN GUMILAR

Triptih je del serije, v kateri se ukvarjam z arhitekturo sodobnih hiš. Iščem objekte, ki najbolje definirajo preferirani bivalni prostor sodobnega človeka. Raziskujem odnos, ki ga imamo do prostora, v katerem živimo: kako ga razumemo, kaj od njega zahtevamo, kaj pričakujemo oziroma potrebujemo.



## X78

*This triptych is part of my series in which I explore the architecture of contemporary houses. I seek buildings that best define the preferred living spaces of contemporary people. I explore our attitude towards the space we live in: how we understand it, what we demand, expect or need from it.*



Duša Jesih  
**IMPRESIJA VZHOD-ZAHOD I. IZ CIKLA SLIK »BETWEEN THE LINES« /**  
 EAST-WEST IMPRESSION I FROM THE SERIES OF PAINTINGS »BETWEEN THE LINES«, 2015  
 Akril na platnu / Acrylic on canvas, 100 cm  
**IMPRESIJA VZHOD-ZAHOD II.**  
**IZ CIKLUSA SLIK »BETWEEN THE LINES« / "EAST-WEST IMPRESSION II" FROM THE SERIES OF PAINTINGS »BETWEEN THE LINES«, 2015**  
 Akril na platnu / Acrylic on canvas, 100 cm

## X80

Duša Jesih  
**»IN-BETWEEN« IZ CIKLA SLIK**  
**»BETWEEN THE LINES« /**  
 IN-BETWEEN FROM THE SERIES OF PAINTINGS »BETWEEN THE LINES«,  
 2014-2015  
 Akril na platnu / Acrylic on canvas,  
 triptih / triptych: 3 x 100 x 150 cm

»Read between the lines« lahko poiščete tudi v: Dictionary, Thesaurus, Medical, Legal, Financial, Encyclopedia, Wikipedia. Fig. sklepati nekaj (iz nečesa drugega); poskušati razumeti pomen nečesa, kar ni napisano eksplisitno ali direktno. Ko slišite, kaj je oseba rekla in berete med vrsticami, lahko ugotovite, kaj je v resnici mislila. Ne razumite vsega, kar preberete, dobesedno. Naučite se brati med vrsticami. ■ brati med vrsticami – poskušati razumeti čustva in namene nekoga na osnovi njegovih besed ali zapisanega. Če berem med vrsticami, se mi zdi, da Martin ni zadovoljen s situacijo. Glejte tudi: line, read (Cambridge Idioms Dictionary, 2nd ed.)

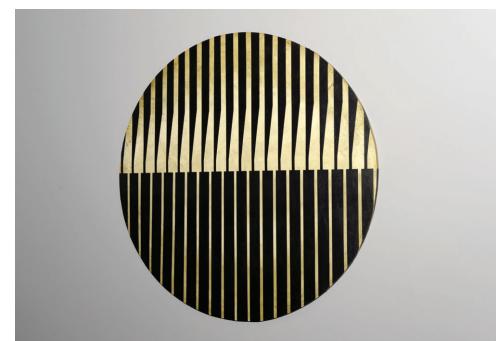
## X79

*"read between the lines" can also be found in: Dictionary, Thesaurus, Medical, Legal, Financial, Encyclopedia, Wikipedia. Fig. to infer something (from something else); to try to understand what is meant by something that is not written explicitly or openly. After listening to what she said, if you read between the lines, you can begin to see what she really means. Don't take everything you read literally. Learn to read between the lines. ■ read between the lines – to try to understand someone's real feelings or intentions from what they say or write. Reading between the lines, I'd say that Martin isn't very happy with the situation. See also: line, read (Cambridge Idioms Dictionary, 2nd ed.)*

Po padcu Berlinskega zidu leta 1989 je Evropa odpravila meje. Zdaj pa zaradi reke beguncev, ki bežijo pred vojno in trkajo na njena vrata, spet postavlja ograje. Največji val beguncev po 2. svetovni vojni je na starci celini ustvaril prizore obupanih družin, ki bežijo iz begunskih taborišč, ograjenih z bodečo žico, in otrok, ki so utonili na obalah Evrope. Kriza je razgalila globok razkol med 28. članicami Evropske unije glede, kot se nekateri bojijo, nevarnosti neskončnega toka prosilcev za azil, ki iz Bližnjega vzhoda in Afrike bežijo pred vojno in revščino. (Bloomberg QuickTake)

PREŠEREN AWARD, LJUBLJANA 2015

*Europe began to remove its borders after the fall of the Berlin Wall in 1989. Now, due to the flood of refugees fleeing wars and knocking at its door, Europe is again setting up fences. The continent's biggest wave of displaced people since World War II*



Blažka Križan  
**KRIVULJA / CURVE**, 2015  
 Rezljani papir / Shredded paper,  
 100 x 70 cm

**KROG / CIRCLE**, 2015  
 Rezljani papir / Shredded paper,  
 100 x 70 cm

**VAL / WAVE**, 2015  
 Rezljani papir / Shredded paper,  
 90 x 45 cm

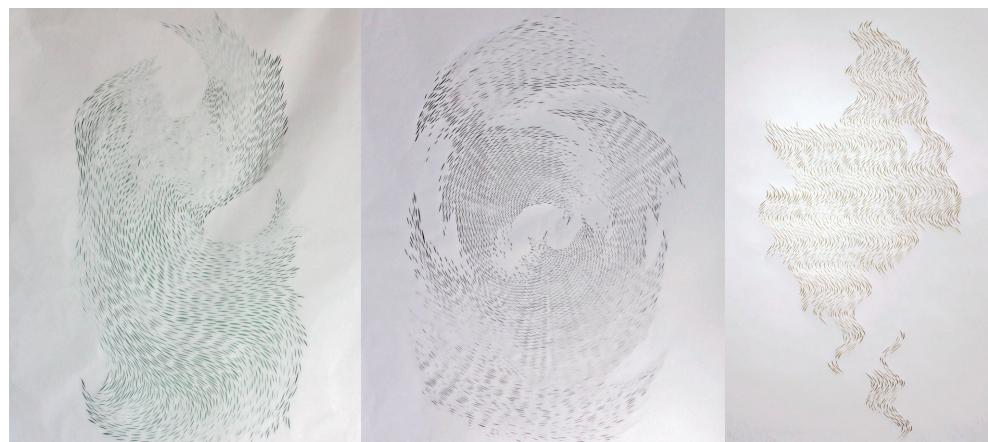
MENTOR / TUTOR: IZR. PROF. ZMAGO LENÁRDIC

**KRIVULJA / CURVE**  
 Valovita oblika, ki izhaja iz vzorcev v naravi, je nastala z rezljanjem podobnih oblik v papirju. Podoba ni bila vnaprej začrtana, ampak je nastajala intuitivno in se odkrivala v procesu nastajanja. Nizanje dveh ploskev papirja ustvari vtis tridimenzionalnosti kljub uporabljenemu ploskovitemu materialu.

*The corrugated shape based on the patterns from the nature was obtained by cutting paper in similar shapes. The image was not designed in advance; instead, it was created intuitively, revealing itself during the creative process. The combination of two sheets creates a three-dimensional appearance, though only flat material is used.*

**KROG / CIRCLE**

Materiali, s katerimi ustvarjam, so različni monokromni papirji, ki se razlikujejo po gramaturi in transparentnosti. Z uporabo dveh različno svetlobno prepustnih papirjev prehaja svetloba skozi izobeseno delo na vsaki strani z drugačno intenzivnostjo. Izrezljana podoba nepopolnega kroga, ki se drobi na robovih slike, je nastala s krožnim izrezovanjem vzorca.



## X81

*The materials with which I work are various types of monochrome paper differing in grammage and transparency. Due to the use of two types with different transparencies, the light passes through the exhibited structure with a different intensity on each side. The cutout shape of an incomplete circle, crumbling at the edges of the image was made by cutting a circular pattern.*

**VAL / WAVE**

Čeprav izhaja inspiracija abstraktne podobe iz narave, točneje iz gibanja vode, dobi na papirju neko novo kvaliteto. Osnovne oblike so nanizane druga poleg druge tako, da povzročijo učinek migotanja same podobe. Zaradi specifičnosti tehnike, ki jo uporabljam, ni mogoče razveljaviti napak. Prva zareza določi, kje bo naslednja in tako naprej.

*Although the abstract image was stimulated by nature, specifically by the movement of water, this movement gains some new quality when on paper. The basic shapes are arranged next to each other so as to create the effect of a flickering image. Due to the specific technique that I use, the mistakes cannot be undone. The first cut determines the second one, which then determines the following cut and so on.*

Andrej Škufca  
**236743**, 2014  
 Video instalacija / Video installation, 180 x 320 cm  
 MENTOR / TUTOR: IZR. PROF. SERGEJ KAPUS

Delo se ukvarja s problemom identitetne, njenega razcepa in potujitve v času digitalizacije, pospešenega pretoka informacij in podob prek vedno hitrejših komunikacijskih podatkovnih povezav. Utrpanje podobe, kakršnega je s pomočjo ponavljanja tematiziral že Andy Warhol, zdaj poteka še hitreje in prek veliko več kanalov. Vizualna izkušnja, transformirana v smeri vse večjega goščenja in pospeševanja podob, njihovega stopnjevanja in menjavanja ter iluzija neskončnih možnosti in identitet (iluzija, da je v množtvu možnosti mogoče dospeti do prave identitete, najti tisto »be what you want« in »be yourself«), pa terjata novo artikulacijo razcepa v vidnem. Video podobe in njihovi produkcijski postopki so gradivo za eksperiment in podlaga za raziskovanje ter analizo razmerij, ki se vzpostavljajo med gledalčevim neskončnim nizom identifikacij in video podobo.

*The work explores the issue of identity, its split and alienation in the digitalisation era, the accelerated flow of information and images via ever faster data communication connections. Having been already explored by Andy Warhol through repetition, the pulsation of an image is now even faster and executed through many more channels. However, the visual experience transformed due to a greater concentration and acceleration of images, their escalation and changing, as well as the illusion of endless possibilities and identities (the*

Tjaša Podgornik Pogačar, Voranc Kumar  
**ALUO MMXVI – INTERVENCIJA V**

**RAZSTAVO ALUO LXX / INTERVENTION IN**

**THE ALUO LXX EXHIBITION,**

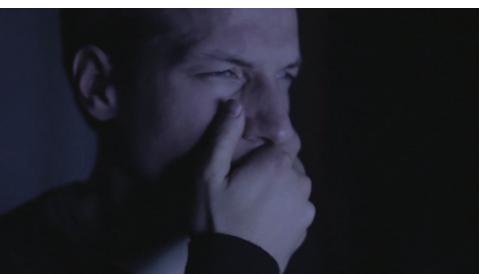
**19. april / 19 April 2016,**

Kontekstualno specifični dogodek /  
 Contextually specific event, od/from 10.00 do/  
 till 20.00, SODELUJOČI / PARTICIPANTS: IZIDOR  
 BARŠI, PIA BREZAVŠČEK, KAJA KRANER, DOMEN  
 OGRAJENŠEK, LUKA SAVIĆ, MUANIS SINANOVIĆ,  
 TOMO STANIČ, ANDREJ ŠKUFCA

Projekt je bil zasnovan kot odziv na razstavo ALUO LXX. Preteklost, sedanjost, prihodnost, kjer se je UL ALUO predstavila z izborom študentske produkcije. Kljub predstavitvi številnih študentskih projektov je razstava bolj kot k praksi študentov pozornost usmerjala k praksi Akademije kot izobraževalne ustanove in njenim študijskim programom. Projekt ALUO MMXVI je

*illusion that, in a multitude of possibilities, you can find the true identity, the one that allows you to "be what you want" and "be yourself"), demand a new articulation of the split at the visual level. Video images and their production procedures serve as the material for an experiment and the basis for a research and analysis of the relations forming between the viewer's endless series of identifications and the video image.*

Tehnična izvedba / Technical execution: Avtor (koncept, scenarij, režija, montaža) / Author (concept, script, direction, editing): Andrej Škufca  
 Producija videa / Video production: Rátneek (DUKZ Association) ■ Oblikovalka slike / Image design: Maja Prelog ■ Oblikovalec scene in asistent kamere / Scenery design and camera assistant: Blaž Murn ■ Asistentka / Assistant: Tjaša Pogačar Podgornik ■ Oblikovalec zvoka / Sound design: Tom Lemajčič ■ Svetovanje / Advisor: Gregor Koderman



## X83

zato predlagal intervencijo v študijski program Akademije in tako v samo razstavo kot njegovo reprezentacijo, da bi preobrnil logiko procesa, v katerem Akademija kot institucija producira študente, v proces, katerega aktivni ustvarjalci so študentje sami, njegov produkt pa Akademija. Tovrstni obrnjeni tok ni nekaj novega, pač pa je vselej že na delu, le da je prepogosto potisnjen v

ozadje. Projekt je tako ob zgodovini izobraževalne ustanove, kot jo je beležila razstava, poskušal opozoriti še na neko drugo, nebeleženo zgodovino študentskih (in) samoorganiziranih iniciativ, sodelovanj ter bojev, da bi jo postavil za izhodišče prepoznavanja oblastnih struktur in ideooloških zank, ki med izvajanjem rednega učnega programa ostajajo večinoma neprepoznane. Projekt je obsegal celodnevni program predavanj, ki naj bi 19. 4. nadomestil izvajanje rednega pouka v prostorih in po programu UL ALUO. To je bil osnovni pogoj za uspešno realizacijo koncepta projekta, kot sva ga avtorja predlagala kustosom razstave in kot je bil na razstavo tudi sprejet. Vodstvo je projekt v taki obliki podprlo in o nadomestnem pouku obvestilo vse zaposlene, a so se nekateri profesorji kljub temu odločili, da bodo tega dne izvajali redni pouk v skladu z rednim študijskim programom in urnikom UL ALUO. Kaj je botrovalo tej naknadni odločitvi, ki spodnaša enega od osnovnih konceptualnih izhodišč projekta, nama z avtorjem ni znano, saj naju o spremembah in razlogih zanjo niso obvestili ne kuratorji razstave ne vodstvo Akademije. ■ Vsebina izvedenega programa projekta, posnetki pogovora in predavanj in biografije sodelujočih so dostopni na <http://aluommxvi.tumblr.com/>

*The project is a response to the exhibition ALUO LXX. Past, Present, Future, where the UL ALUO presented itself with a selection from the students' production. As the exhibition was focused mainly on presenting the educational institution and its programmes, the ALUO MMXVI project suggested an intervention in the study programme of the Academy and in the exhibition as its representation, with the aim to reverse the logic of the process, in*

Jon Derganc  
**PETRA BERE EROTICO**  
**LITERATURO / PETRA READING EROTIC**  
**LITERATURE, 2013**  
Srebro-želatinasta fotografija /  
Gelatin-Silver Photograph, 17,5 x 23,5 cm

Petra bere erotično literaturo je serija dvanajstih črno-belih fotografskih slik, ki so bile posnete v hitrem zaporedju. Zanimala me je možnost prikazovanja poteka časa skozi nepremično podobo in gradnja navideznega narativa kot pri filmu. Vendar tu, nasprotno kot pri filmu, pripoved pride v kratki stik. Gledalec dobi dovolj informacij, da pomenko zameji to, kar gleda, vendar ves čas ostane popolnoma odrezan od upodobljene ženske. ■ Delo je hkrati odprtlo in zaprto, navidez odprtlo za gledalčev doprinos ali vložek, vendar tudi ravnodušno, saj obstaja v drugem, svojem svetu.

which the Academy as the institution produces students, into the process, in which students are active executors and the product is the Academy. Such an inverse flow of the production is not new as it is actually always in place; only that it is too often pushed into the background. For this reason, the ALUO MMXVI project intended to draw attention, in addition to the history of the educational institution as recorded by the exhibition, also to another, unrecorded history of student (and) self-organised initiatives, cooperations and struggles, making it into the starting point, from which it is possible to identify authoritarian structures and ideological traps that otherwise mostly remain unidentified during the realisation of the regular study programme. The all-day programme of lectures was to replace, on 19 April 2016, the regular classes at the premises based on the programme of the UL ALUO. This was the basic condition for a successful realisation of the concept, in the form suggested by the two authors to the curators of the exhibition that was also accepted to be included in the exhibition. The management supported the suggested form of the project and informed all the employees about the substitute classes; however, some professors decided to carry out their regular classes on this day, in line with the UL ALUO study programme and regular timetable. The authors do not know what caused this subsequent decision, undermining one of the basic conceptual starting points of the project as neither the curators of the exhibition nor the management of the Academy informed us of the change or the reasons for it. The content of the realised project programme, the recordings of the discussion and lectures, and biographies of the speakers are available at <http://aluommxvi.tumblr.com/>

## X84

Petra Reading Erotic Literature is a series of twelve black-and-white photographs taken in rapid succession. I was interested in the possibility of showing temporality through still images, and building a fictitious narrative as in a film. However, unlike in a film, this narrative is short-circuited. Viewers are given enough information to understand what they observe, but they also remain entirely separated from the young woman. ■ The work is both open and closed, seemingly open to the viewers' contribution, but also indifferent to it, existing in its own, separate world.



Živa Drvarič

### »REAL VIRTUALITY«, 2015

### »WINDOWS IN WINDOWS«

akril in sitotisk z oljno barvo na platno /  
acrylic and oil paint screen print on canvas,  
125 cm x 140 cm

### »HOME«

instalacija z ogrodjem iz plastičnih cevi,  
kablov in žarnic / installation with a frame of  
plastic tubes cables and light bulbs,  
95 x 75 x 107 cm

### OJ DOM MOJ / OH MY HOME

digitalni tisk in odlitek žarnice iz gipsa /  
digital printing and a light bulb plaster cast,  
125 x 140 cm.

### »WINDOWS IN WINDOWS«

Fotografija tipičnih hišnih oken, okrašenih z lončnicami in zavesami, je nameščena v okvir virtualnega okanca kot ponazoritev sobivanja v dveh življenjskih prostorih – realnem in virtualnem.

A photograph of typical house windows, decorated with potted plants and curtains is placed in the frame of a virtual window, symbolising the co-existence of the two living spaces – the real one and the virtual one.

### »HOME«

Instalacija z ogrodjem iz plastičnih cevi, s kabli in žarnicami / Installation including a frame of plastic tubes, cables and light bulbs,  
95 x 75 x 107 cm

V instalaciji Home se kabli in žarnice, ki asocirajo gnezdo in jajca, prepletajo kot simboli virtualnega sveta, ki si ga ustvarjamo in naseljujemo. Ideja domovanja se pojavi s pritiskanjem na home button ter posnemanjem vzorcev bivanja, ki jih je človek prenesel iz realnega v virtualno.

In the installation Home, the cables and bulbs resembling a nest and eggs intertwine, functioning as the symbols of the virtual world that we create and inhabit. The idea of home is reinforced with the presses on the home button and with the imitations of life's routines that we transferred from the real into the virtual world.

## X85

### OJ, DOM MOJ / OH, MY HOME

Dom je prostor, ki začrtuje naše zasebno življenje, a ga vendar nemalokrat radi razkazujemo ter, zlasti v njegovih virtualnih oblikah, celo promoviramo. Oj, dom moj v beli in modri barvi, ki se skupaj mnogokrat pojavljata v paleti barv socialnih omrežij, je poizkus interpretacije reklamnega panoja, ki promovira zasebni prostor in mu s tem dodaja komponento, dostopno za javnost.

Home is a place outlining our private life, yet we often choose to exhibit it and even promote it, especially in its virtual forms. Oh, my Home in white and blue, the colors that are, together, often part of the color palette of social networks, is an attempt to interpret an advertising billboard that promotes our private area, yet through the process of promotion also obtaining a component available to the public.



Gašper Kunšič  
**POTREBUJEMO LJUBEZEN IN SVOBODO /**  
 WE NEED LOVE AND FREEDOM, 2015  
 Digitalni tisk na papirju / Digital  
 printing on paper, 160 x 112 cm  
 MENTORJA / TUTORS: IZR. PROF. MAG. ŽIGA KARIŽ,  
 IZR. PROF. MAG. BORUT VOGELNIK

**V SODELOVANJU Z / IN CONJUNCTION WITH**  
**UNIVERSITÄT FÜR ANGEWANDTE KUNST WIEN**

Delo *We need love and freedom* je del obsežnejšega projekta *Lost in the woods*, v katerem predstavljam lik palčka. Skupaj z zastavo in pozom karaktera predstavlja tudi ideološkega zastavonoša. Bela zastava je navadno simbol miru in je v kontrastu z aktivističnim političnim naboljem in pozom lika. Slogan WE NEED LOVE AND FREEDOM je v svoji podstati izraz potrebe in želje po lepšem svetu, a je hkrati tudi odziv na apatijo, nazor oziroma zavedanje, da malemu človeku sveta ne bo uspelo spremeniti, ker so težave sistemske, do njihovih rešitev pa nima dostopa. Je torej naiven klic po vzpostavitvi srečne realnosti, ki se zgodi v pravljičnem, konstruiranem svetu, žezele pa bi si je v realnem svetu.

The work *We need love and freedom* is part of a larger project called *Lost in the woods*, in which I present the character of a gnome. Based on his flag and the pose, the character also represents an ideological flag bearer. A white flag is usually a symbol of peace, so it is in contrast to the activist political implication and the pose of the character. The slogan *WE NEED LOVE AND FREEDOM* reflects the need and wish for a better world, and it is also a response to apathy, belief and the realisation that ordinary people cannot change the world as the problems they encounter are ingrained in the

Gašper Kunšič  
**ZAMUJATI ŽIVLJENJE /**  
 LATE FOR LIFE, 2015  
 Performans (videodokumentacija  
 performansa) / Performance  
 (Videodocumented), 3 min  
 MENTORJA / TUTORS: IZR. PROF. MAG. ŽIGA  
 KARIŽ, IZR. PROF. MAG. BORUT VOGELNIK

**»LIFE IS AMAZING«, 2015**  
 Performans (videodokumentacija  
 performansa) / Performance (video document),  
 3 min  
 MENTORJA / TUTORS: IZR. PROF. MAG. ŽIGA  
 KARIŽ, IZR. PROF. MAG. BORUT VOGELNIK  
**V SODELOVANJU Z / IN CONJUNCTION WITH**  
**UNIVERSITÄT FÜR ANGEWANDTE KUNST WIEN**

X86



system and they have no access to their solutions. It is, therefore, a naive call for establishing a happy reality, which can, however, only happen in a constructed fairy-tale world, though we would like to experience it in the real world.

X87

**ZAMUJATI ŽIVLJENJE / LATE FOR LIFE**

Performans traja tri minute in v njem z rdečo kapo predstavljam lik palčka. Začnem s pogledom na uro in se zgrozim ob ugotovitvi, kako pozno je; prestrašeno in glasno zavzdihнем ter začnem teči v krogu. Na vsakih nekaj krogov se znova ustavim in preverim uro, vsakič znova sem zgrožen in tečem dalje. Po treh minutah se luč ugasne in končam performans.

In a three-minute performance, wearing a red hat I represent the character of a gnome. I begin by looking at a watch, am horrified to realise how late it is; frightened I let out an audible sigh and begin running in circles. I stop every few circles, check the time, horrified again and again, and continue to run. After three minutes, the light goes off and the performance is over.

**»LIFE IS AMAZING«**

V performansu se pogovarjam s figurico palčka, s katerim sediva drug ob drugem, kot bi bila na pikniku. Med likom palčka, ki ga igram, in figurico je očitna vzporednica, poudarjena z najinima rdečima kapama in zelenima majicama. Med nama so na odeji dve pločevinki z energijskim napitkom, steklenici alkohola in škatlice tablet, antibiotikov. Tekst, ki ga govorim, je: »IT'S SUCH A WONDERFUL DAY. I FEEL AMAZING. LIFE IS AMAZING. DON'T YOU THINK SO? OH, I'M SO HAPPY THAT I FOUND YOU. THANK YOU FOR BEING A TRUE FRIEND. DON'T YOU LIKE THIS VIEW? IT'S AMAZING. THE SUN IS SHINING, BIRDS ARE SINGING, WE'VE GOT SOMETHING TO EAT, WE'VE GOT SOMETHING TO DRINK. WHY WOULD ANYONE WISH FOR MORE? CHEERS! TO LIFE!« Then I take the energy drink, make a toast, drink, take a few pills from the pack and wash them down with alcohol. Then I continue with the text and repeat my actions until three minutes are over and the light is switched off.

BEING A TRUE FRIEND. DON'T YOU LIKE THIS VIEW? IT'S AMAZING. THE SUN IS SHINING, BIRDS ARE SINGING, WE'VE GOT SOMETHING TO EAT, WE'VE GOT SOMETHING TO DRINK. WHY WOULD ANYONE WISH FOR MORE? CHEERS! TO LIFE!« Nato vzamem energijsko pijačo, nazdravim, popijem, vzamem nekaj tablet iz škatlice in jih poplknem z alkoholom. Potem nadaljujem s tekstrom in ponavljam dejanje, dokler ne minejo tri minute in se luč ugasne.

In this performance I talk to the figure of a gnome; we sit side by side as if we were on a picnic. There is an obvious parallel between the character of the gnome that I represent and the little figure, indicated by our red hats and green shirts. Between us, on the blanket, there are two cans of an energy drink, two bottles of alcohol and packs of pills, antibiotics. The text that I speak is: "IT'S SUCH A WONDERFUL DAY. I FEEL AMAZING. LIFE IS AMAZING. DON'T YOU THINK SO? OH, I'M SO HAPPY THAT I FOUND YOU. THANK YOU FOR BEING A TRUE FRIEND. DON'T YOU LIKE THIS VIEW? IT'S AMAZING. THE SUN IS SHINING, BIRDS ARE SINGING, WE'VE GOT SOMETHING TO EAT, WE'VE GOT SOMETHING TO DRINK. WHY WOULD ANYONE WISH FOR MORE? CHEERS! TO LIFE!" Then I take the energy drink, make a toast, drink, take a few pills from the pack and wash them down with alcohol. Then I continue with the text and repeat my actions until three minutes are over and the light is switched off.



Small but dangers (Simon Hudolin)

**ČLOVEŠKA RIBICA V SOLATI /**

OLM IN SALAD, 2012–2015

Mešane tehnike / Mixed media

**IZ SERIJE FOTOTRAPARIJ / FROM THE SERIES OF PHOTONONSESNESS, 2013**

fotografija na stiroporju / photography on polystyrene

**VNEBOHOD X / ASCENSION X, 2014**

prepognjeni papir / folded paper

**NOŠEČA VREČKA / CARRYING BAG, 2014**

plastični vrečki / plastic bags

**BREZ NASLOVA / UNTITLED, 2014**

fotografije / photographs

**TRIGLAV / TRIGLAV, 2012**

pobeljen karton / bleached cardboard

**BREZ NASLOVA / UNTITLED, 2014**

sestavljanka in plastični spominek / puzzle and plastic souvenir

**PTIČKA / BIRDY, 2014**

diapozitiv / slide

**IZGUBLJENI POTENCIAL / LOST POTENTIAL, 2013**

vzigidalniki na stiroporju / lighters on polystyrene

**TRIGLAV / TRIGLAV, 2012**

kamen / stone

**TRIGLAV / TRIGLAV, 2013**

žvečilni gumji na stiroporju / chewing gums on polystyrene

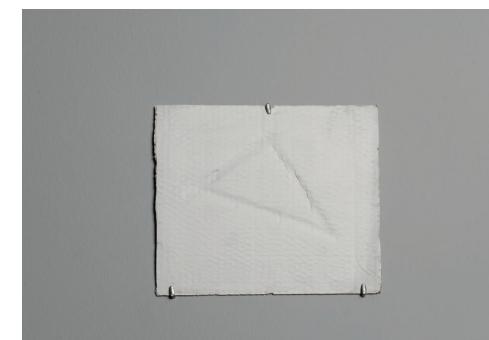
MENTOR / TUTOR: IZR. PROF. MAG. ŽIGA KARIŽ

Kolekcija del je bila narejena med magistrskim študijem na ljubljanski in novosadski Akademiji med 2012 in 2014, a je kljub temu močno prepletena z delom tandemja Small but dangers. ■ Jezik veže posameznika v sistem družbenih odnosov. Hkrati pa okvir, ki ga predstavlja jezik, implicira obstoj nečesa, kar je zunaj njega. Vendar tisto, kar ni označeno, ne obstaja. Svobode izven okvirja ni. V trenutku, ko izstopimo iz enega sistema znakov, ustvarimo novega. Neoznačeno v jeziku se kaže zgolj kot možnost, ki izgine takoj, ko jo udejanjimo. Rešitev sem iskal na meji. S podobo sem manipuliral le toliko, da je neoznačeno postalo potencial, ki pa ga ne napolnil. Učinek je metafizičen. Spominja na čaranje.

ESSL ART AWARD CEE 2015 – VIG SPECIAL INVITATION, 2015 ■ FOTOGRAFIJA LETA 2013 – 2. NAGRADA ZA SERIJO SLIKE (MATIJA BRUMEN, SBD), EMZIN LJUBLJANA, 2013 ■ NOMINACIJA ZA NAGRADO SKUPINE OHO, ZAVOD P.A.R.A.S.I.T.E., LJUBLJANA, V SODELOVANJU S FOUNDATION FOR CIVIL SOCIETY, NEW YORK IN TRUST FOR MUTUAL UNDERSTANDING, NEW YORK, 2008

The collection of items was made during my Master's study at the Academies in Ljubljana and

# X88



Novi Sad between 2012 and 2014, but it still strongly resembles the work of the tandem Small but dangers. ■ The language binds an individual to the system of social relationships. At the same time, the frame that the language represents implies the existence of something that is outside this frame. However, what is not denoted does not exist. There is no freedom outside the frame. At the moment when we get out of one system of signs, we create a new one. The undenoted in a language appears to be a possibility that disappears as soon as it is re-alised. I was searching for the solution to this issue in the borderline area. I manipulated the image just enough for the undenoted became a potential, which I, however, left intact. The result is metaphysical. It resembles magic.

ESSL ART AWARD CEE 2015 – VIG SPECIAL INVITATION, 2015 ■ PHOTOGRAPHY OF THE YEAR 2013 – 2ND PRIZE FOR THE SERIES PICTURES (MATIJA BRUMEN, SBD), EMZIN LJUBLJANA, 2013 ■ NOMINATION FOR THE OHO GROUP AWARD, THE P.A.R.A.S.I.T.E. INSTITUTE, LJUBLJANA, IN COOPERATION WITH THE FOUNDATION FOR CIVIL SOCIETY, NEW YORK AND THE TRUST FOR MUTUAL UNDERSTANDING, NEW YORK, 2008

Maruša Meglič

**ARHEOLOGIJA IN MITOLOGIJA**

DRUŽINSKEGA / FAMILY ARCHAEOLOGY

AND MYTHOLOGY, 2015

Prostorska instalacija / Spatial installation,

170 x 80 x 70 cm, 30 x 30 cm

Jedilna miza nastopa kot prostor, kjer se razovedajo odnosi in povezave znotraj družinske celice. Družinska hierarhija se udejanja skozi mesta, ki jih zasedajo odsotni družinski člani, kot zapis na površini mize. Posledice odnosov pa ne ostanejo zgolj na površini, temveč posežejo v samo zgradbo mize, spreminjajoč njen funkcionalnost. Miza je artefakt osebne in tudi obče slovenske zgodovine.

The dining table serves as the space where relations and ties within the family cell are disclosed. The family hierarchy is actualised through the places taken by the absent family members, like an inscription on the surface of the table. However, rather than staying only on the surface, the consequences of these relations interfere with the very structure of the table, changing its functionality. The table is an artefact of personal as well as general Slovenian history.

Lenka Đorojevič, Matej Stupica

**D BUK, 2012**

Mešana tehnika / Mixed media,

30 x 53,5 cm

D BUK je knjiga-objekt vizualne poezije, sestavljene iz kolažiranih dialogov podob, fragilnih zapisov med umetnikoma. Zasnovan je v krogu in se s tem poigrava s konvencionalno formo knjige. D BUK omogoča različne poti branja – nima ne začetka ne konca, je lebdeči objekt, ki sili gledalca, da sam izbira točke pogleda in branja, da išče pomene in s tem ustvarja možne vizualno-narativne vsebine.

D BUK is a book/object of visual poetry, composed of collage dialogues between images, fragile records between two artists. It is designed in a circle, playing, in this way, with the conventional form of a book. D BUK allows different ways of reading – it has no beginning and no end; it is a floating object that stimulates the viewers to select their own points of viewing and reading and the search for meanings, thus creating possible visual and narrative messages.

# X89



# X90



Eva Lučka Kozak  
**KUHINJA / KITCHEN**, 2014  
Akril na platnu /  
Acrylic on canvas, 140 x 140 cm

Vsebinsko nasičena slika Eve Lucije Kozak *Kuhinja* združuje več idejnih konceptov in tez o sodobni družbi. Vizualno privlačna, premišljena in prečiščena barvna kompozicija predstavlja pisan svet instantnih rešitev potrošniške družbe. Delo z ironično distanco izpostavlja umetno postavljanje mej med otroštvom in odraslostjo, minljivo aktualnost umetniških del, iluzornost o možnostih posameznikove izbire, absurdnost družbenih imperativov v nasprotju s fluidnostjo spolnih vlog itd. Več ravni simbolov, znakov, namigov in zgodb je sestavljenih v heterogen kontekst, ki povzema avtoričine refleksije o svetu in sodobni identiteti.

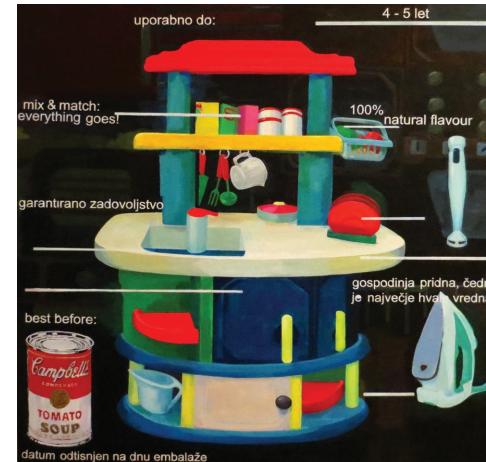
*The conceptually saturated painting Kitchen by Eva Lučka Kozak combines several ideas and statements about contemporary society. Its visually attractive, thoughtful and refined colour composition presents a colourful world of instant solutions of the consumer society. With ironic distance, the work focuses on the set artificial boundaries between childhood and adulthood, temporary impacts of works of art, illusions about possible choices and*

Iza Pavlina  
**»TALK TO STRANGERS!«**, 2015  
Video / Video,  
4 min 57 sec

Naslov videa je citat slogana priljubljene spletnne video klepetalnice, v kateri je posamezniku prek spletne kamere omogočen anonimen stik z neznanci iz različnih držav sveta. S pomočjo ličil, osvetljave in oblačil sem se na klepetalnici predstavila kot 14-letno dekle ter se udeležila številnih pogоворov, moja pozornost pa je bila usmerjena predvsem na pojav pedofilije med starejšimi uporabniki portala. S problemskim projektom ne želim moralizirati, temveč osvetliti in izpostaviti globalno problematiko motenj spolnih preferenc ter pojavnosti pedofilije na svetovnem spletu. Kljub neslavni poziciji starej-



## X91



*individual can make, the absurdity of social imperatives in contrast to the fluidity of gender roles, etc. Several levels of symbols, signs, clues and stories are integrated in a heterogeneous context summarising the author's reflections on the world and contemporary identity.*

## X92

ših sogovornikov ne smemo namreč pozabiti, da je tukaj položaj manipuliranih oseb tudi obrnjen – odpira se vprašanje, kdo je manipuliral in kdo je bil manipuliran, kdo je plenilec in kdo žrtev.

*The title of this video quotes the slogan of a popular video chat room, where an individual can use the webcam to make anonymous contact with strangers from across the world. Using appropriate makeup, lighting and clothes, I presented myself in the chat room as a girl aged 14 and took part in several conversations. I was particularly attentive to the occurrence of paedophilia among older portal users. Rather than moralising with my problem-based project, I wish to shed light on and expose the global issue of disorders of sexual preference as well as the occurrence of paedophilia on the internet. Despite the inglorious position of older users, we should not forget that manipulated relations could also be reversed. This raises the question who was the manipulator and who was manipulated, who is the predator and who is the victim.*

Adrijan Praznik  
**»DAYS OF FUTURE PAST«**, 2013  
Akril na platnu /  
Acrylic on canvas, 165 x 250 cm  
MENTOR / TUTOR: IZR. PROF. MAG. ŽIGA KARIŽ

V svojih delih raziskujem sobivanje človeka in tehnologije, upoštevajoč družboslovna in naravoslovna doganjanja sodobnega časa. Tehnologija ne preveva zgolj vsebine, temveč tudi tehniko slikanja, pri čemer se poslužujem uporabe t. i. DIY slikarskega stroja. Umetniško delo ni ne slika ne grafika, marveč kolaž na treh stopnjah: vsebinski kolaž, računalniška skica in tehnološko-materialna izvedba. S svojimi deli se navezujem na številne predpostavke radikalnih transhumanistov in se nenehno sprašujem, ali je res tehnologija ta, ki služi človeku, ali pa je prej obratno in človek služi razvoju tehnologije.

NAGRADA AKADEMIJE ZA LIKOVNO UMETNOST IN OBLIKOVANJE ZA POSEBNE UMETNIŠKE DOSEŽKE V AKADEMSKEM LETU 2011/2012

*In my work, I research the coexistence of humans and technology, taking into account the social and natural findings of modern times. The technology not only affects the topics, but also the technique of my painting where I make use of the so-called DIY painting machine. The resulting work of art is neither a painting nor a print, but a collage made in three stages: the collage of the content, the computer sketch and the technological realisation. With my work, I relate to several assumptions of radical transhumanists, constantly wondering whether the technology really*

Ana Legčević  
**250787126**, 2015  
Umetniška knjiga / Artist's book,  
18,7 x 25,3 cm; 369 strani / pages

Skozi zgodovino so bila verska besedila močno zlorabljena za manipulacijo z množicami, zato je bila religija od nekdaj tesno povezana z vojno. Vedno je bila odlično orodje za politično manipulacijo. Vse to se do danes ni prav veliko spremenilo. Sodobna zgodovina je močno zaznamovana s kršenjem pravic in svoboščin muslimanom, ki izvirajo iz zamer zahodnega sveta, negativnega sprejemanja njihovih verovanj in ignoriranja njihovega boja proti zlorabi religije. ■ Z numeričnim zapisom Korana želim opozoriti na posledice zlorabe verskih besedil. Njihova vsebina in pomen postaneta nepomembna, če služita doseganju političnih ciljev.

## X93



*serves the people or is it the opposite so that the people serve the development of the technology.*

AWARD OF THE ACADEMY OF FINE ARTS AND DESIGN FOR SPECIAL ARTISTIC ACHIEVEMENTS IN THE ACADEMIC YEAR 2011/2012

## X94



→ Throughout history, religious texts have been strongly abused in order to manipulate the masses, which made religion at all times closely connected to war. It was always a great tool for political manipulation. And little has changed until today. Modern history has been strongly marked by the violation of Muslim rights and freedoms based on

Western resentment, a critical attitude towards their beliefs, and a disregard of their struggle against a misuse of their religion. ■ Having recorded the Quran numerically, I wish to warn of the consequences of misusing religious texts. As long as they serve as the means for fulfilling political goals, their contents and meanings are rendered insignificant.

## Department for Visual Communication Design

Oddlek za oblikovanje  
vizualnih komunikacij

# Vlaganje v prihodnost

»Oblikovanje ustvarja kulturo. Kultura oblikuje vrednote. Vrednote določajo prihodnost.«  
– Robert L. Peters

Oddelek za oblikovanje, ki je na Akademiji za likovno umetnost in oblikovanje deloval od leta 1984, se je leta 2008 ob sprejetju bolonjske reforme razdelil na sedanja dva oblikovalska oddelka. Če bi gledali statistiko predmetov skozi leta, bi videli, da je študijski program zaradi sprememb v financiranju, v politiki visokošolskih programov, hitro spremenjajoče se družbe in nenazadnje zaradi sprememb v kadrovski politiki, doživel velike spremembe.

Ena od ključnih sprememb je bila razdelitev oddelka na štiri smeri: grafično oblikovanje, ilustracija, fotografija in interaktivno oblikovanje<sup>1</sup>. Delitev se je zgodila z uvedbo bolonjskega študija, ki ima obseg 3+2. Oddelek za oblikovanje vizualnih komunikacij je največji oddelek, saj ima vpisanih kar 43 odstotkov<sup>2</sup> študentov celotne ALUO.

Čeprav ima vsaka smer svoje značilnosti v pedagoškem pristopu, ki je lasten izrazni praksi stroke, obstajajo skupna načela in pravila: skrbimo za holističen razvoj posameznika, ki ga, ne glede na prejšnje izkušnje in strokovno znanje, vedno obravnavamo individualno. S tem omogočamo razvoj, ki je optimalen v danih pogojih in dopuščamo različno hitro dojemanje in nabiranje izkušenj glede na predznanje, s katerimi se nadarjeni študentje vpišejo v

programe. Tako jim omogočimo, da lahko kompetentno stopijo na trg dela.

Zaradi ekstremno hitrega spremenjanja poklicnega okolja in vpliva tehnologije na posameznika, je nujno, da je velik del pedagoškega procesa osnovan na skupnih gradnikih. Prvi je učenje raziskovalnega pristopa (tako v polju prakse kot teorije), in sicer ne glede na raznolikost področij, s katerimi se ukvarjam. Le s tem lahko študentje prek analize pridejo do potrebne sinteze informacij in izkušenj ter dosežajo pričakovano informiranost o stroki. Na podlagi analitičnega pristopa je veliko lažje vzpostaviti refleksijo o lastni kreativni praksi, omogoča pa jim tudi, da se le-ta – ob podpori mentorjev – ves čas izboljšuje.

Drugi gradnik je aktivno posredovanje metod in orodij, ki bodo ne glede na spremenjene okoliščine v poklicih, bodočim diplomantom omogočila samostojno in suvereno reševanje problemov. Tu črpamo iz zakladnice pedagoških izkušenj vseh, ki so predavalni na oddelku v preteklosti, istočasno pa ves čas preverjamo metode in orodja stroke (in pedagoškega dela) z novimi, alternativnimi modeli. Pri tem so pedagogom v pomoč številni kontakti in sodelovanje z renomiranimi tujimi intituti cijami po svetu.

<sup>1</sup> Ta študijski program v tem akademskem letu ni odprt.

<sup>2</sup> Podatki so za leto 2014.

Naslednji pomemben element študija je interdisciplinarnost, saj oddelek veliko število (še posebej teoretičnih) predmetov izvaja v sodelovanju z drugimi oddelki na ALUO in z drugimi članicami Univerze v Ljubljani, kjer predavajo strokovnjaki za posamezna področja. Poleg močne podprtosti v teoriji in zgodovini – ki ju ne obravnavamo ločeno od prakse, temveč kot tri prepletajoče se komponente – vse smeri na oddelku omogočajo projektno delo na treh ravneh. Prva raven predstavlja sodelovanje z drugimi oddelki znotraj ALUO; druga raven omogoča delo z ostalimi članicami v okviru UL; in tretja raven vzpodbuja sodelovanje z gospodarstvom, kjer študentje dobijo resnične izkušnje, potrebne za uspešno realizacijo projektov. Sodelovanje z institucijami je bilo vedno izredno bogato in samo v zadnjih dveh letih je oddelek sodeloval z več kot dvajsetimi institucijami<sup>3</sup>.

Ker posamezni programi potrebujejo specializacije v njim lastnih smereh raziskovanja skozi tehnike, tehnologije in izkušnje načrtovanja in ustvarjanja, je seveda ključno, da velik del študija poteka prav na tem področju. Čeprav je materialna osnova prostorov in opreme včasih na meji zadostnega, pa vendarle omogočamo inovativno rabo materialov in se osredotočamo na alternativne pedagoške pristope.

Kot pozitiven element študijskega okolja ne smemo pozabiti odlično založene knjižnice dveh oblikovalskih oddelkov, kjer se zaradi vizije prvih pedagogov dobesedno že 30 let sistematično nabirajo strokovne in znanstvene knjige in periodika. Tudi v tem imamo pred drugimi institucijami v regiji ogromno prednost.

Poleg rednih študijskih programov študenti dobijo odlične izkušnje tudi pri projektih, ki se odvijajo izven urnika. Delavnice oblikovanja črkovnih vrst Tipo Brda, ki jih je začel prof. Lucijan Bratuš in so se prek

njegovih študentov razmnožile na več iniciativ, so odličen skok v področja, za katera v rednem procesu primanjkuje časa. Kot dodatna ponudba za dopolnitve pedagoškega procesa je tudi organiziranje ali sodelovanje na mednarodnih bienalih, razstavah, natečajih in tekmovanjih (Mednarodni plener likovne umetnosti in oblikovanja Vajkard; Poster Festival v organizaciji Fundacije Brumen z udeleženci iz petih evropskih držav; vodene strokovne ekskurzije v Benetke, New York in bližnje prestolnice). Bogate študentske iniciative (Kurilnica, Galerija Vakuum, Oko za oko, Mumbo jumbo pink ponk) so dodatna možnost mreženja.

V obdobju 2013–2015 je potekal projekt ALUO Design Talks, kjer smo sami ali v sodelovanju z oddelkom IO/UO izvedli veliko število delavnic, predavanj in simpozijev s priznanimi mednarodnimi predavatelji (Ruedi Baur, Riet Eeckhout, Gerry Leonidas, Sue Walker, Tony Fry, Teal Triggs, David Erixon, Karl Stocker, Jusso Koponen idr.). Vsa predavanja so bila odprta tudi za javnost.

Naši diplomanti prve stopnje brez težav nadaljujejo študij na elitnih specializiranih poddiplomskih šolah, kot so Royal College of Art (VB), Hochschule für Grafik und Buchkunst Leipzig (Nemčija), Designskolen Kolding (Danska), University of Reading (VB), Aalto University (Finska), Central Saint Martins (VB), Yale University School of Art (USA) in mnoge druge.

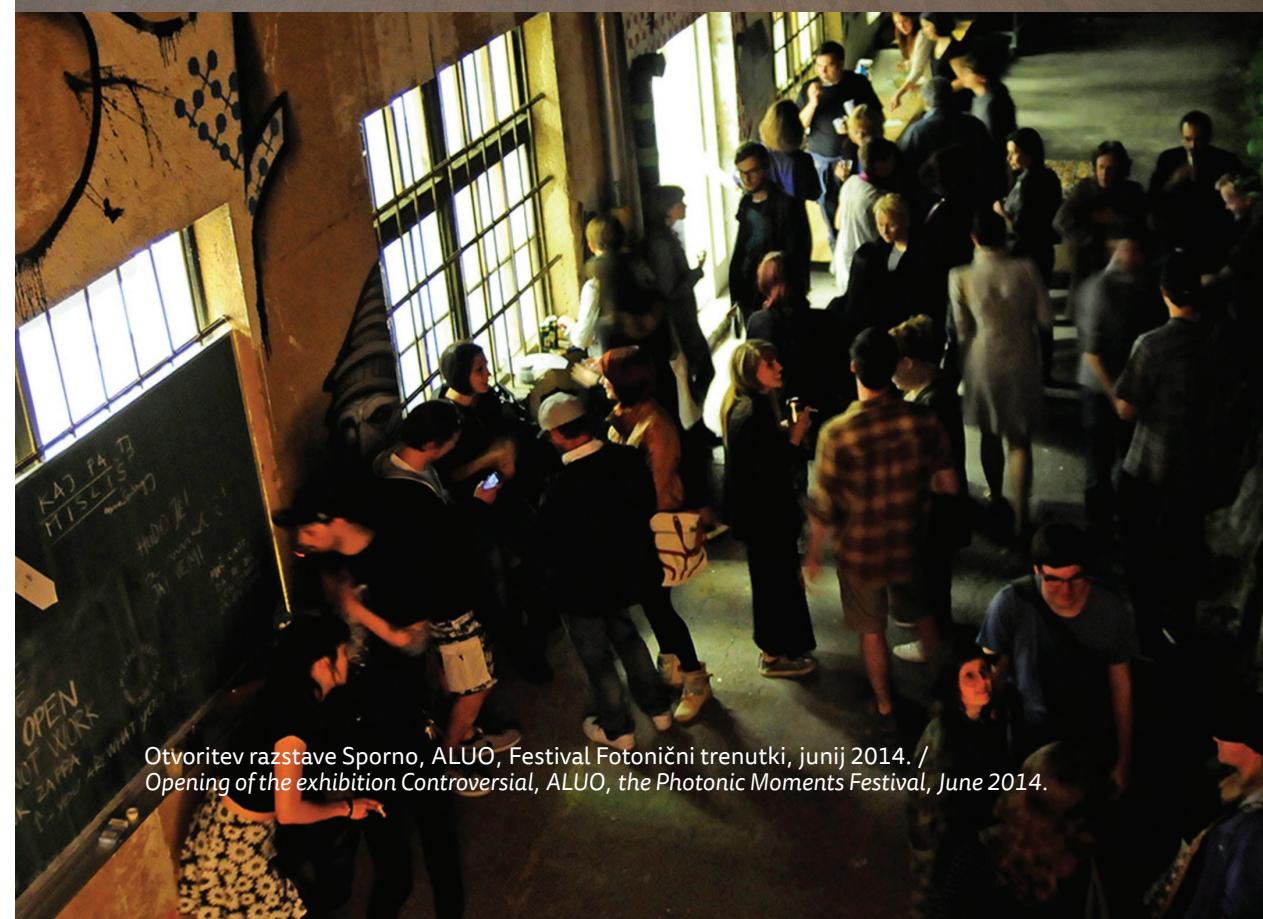
Mnogi alumni nadaljujejo kariero v vrhunskih globalnih oblikovalskih studiijih – kot so Edenspiekermann, Applied Wayfinding, IDEO, Kontrapunkt – ali pa so aktivni v start-up podjetjih. Alumni, ki nadaljujejo svoje delo v Sloveniji, soustvarjajo slovensko stroko in večinoma vzpostavijo svoje studije ali pa zaprosijo za vpis v razvid samozaposlenih na Ministerstvu za kulturo.

Petra Černe Oven

<sup>3</sup> Slovensko narodno gledališče Opera in balet Ljubljana, Cankarjev dom, Lotrič Meroslovje, Turistična skupnost Postira, PiXsel d. o. o. hiša digitalnega tiska, UL FKKT, UL FRI, UL AGRFT, UL AG, Rektorat UL, Center urbane kulture Kino Šiška, Društvo Design Biotop, European young scenographers EURO LUDO, Inštitut za transmedije, Zavod Slovenska filantropija, Turistična organizacija Most na Soči, Muzej za novejšo zgodovino Slovenije, Poligon, Muzej za arhitekturo in oblikovanje.



Zlin, Češka, gostujuča razstava študentov ALUO v Galeriji Photogather, marec 2015. /  
Zlin, Czech Republic, touring exhibition of ALUO students at the Photogather Gallery, March 2015.



Otvoritev razstave Sporno, ALUO, Festival Fotonični trenutki, junij 2014. /  
Opening of the exhibition Controversial, ALUO, the Photonic Moments Festival, June 2014.

# Investing in the Future

*"Design creates culture. Culture shapes values. Values determine the future."*

– Robert L. Peters

The Department of Design, operating at the Academy of Fine Arts and Design since 1984, divided itself into two design departments after the implementation of the Bologna Process in 2008. If we examine the statistics of the courses provided for different years we can see that the study programme underwent significant modifications due to the changes in financing, the policy of higher-education programmes, the rapidly changing society and, last but not least, the changes in personnel policy.

One of the key changes was the division of the department into four programmes: graphic design, illustration, photography and interactive design<sup>1</sup>. The division was carried out with the introduction of the Bologna study process consisting of 3+2 years. The Department of Visual Communication Design is our largest department, having 43%<sup>2</sup> of all ALUO students.

Although each programme has its own teaching characteristics based on the nature of individual professions, we also follow common principles and rules: we foster the holistic development of students, who we always treat individually, irrespective of their previous experience and professional knowledge. In this way, we provide for a development that is optimal for the given conditions, allowing different pace of acquiring new knowledge and experiences conditioned by the knowledge that the gifted students have when entering

the programmes. Thus, we make it possible for them to enter the labour market as competent graduates.

Due to extremely rapid changes in the professional environment and the influences of technology on individuals, it is necessary that a large part of the teaching process is based on common guidelines. The first one is the need to adopt a research approach (for both the practical and theoretical work), irrespective of the variety of areas we deal with. Only in this way can students, through an analysis, synthesize information, acquire experience and the necessary knowledge about the respective disciplines. On the basis of an analytical approach, it is also much easier for them to reflect their creative processes, allowing them – together with the support of their mentors – to continually improve their work.

The other guideline is an active presentation of the methods and tools that will, irrespective of the changing circumstances in the professional areas, allow future graduates to solve problems in an independent and self-confident way. Here we use all the teaching experiences of everybody who has so far lectured at the department, while also checking the methods and tools of our profession (and our teaching procedures) against new, alternative models. In this, our numerous contacts and cooperations with renowned foreign institutions around the world prove to be very helpful.

Another important element of the study is its interdisciplinarity, as the department carries out a large number of courses (especially theoretical ones) in cooperation with the other ALUO departments and other faculties of the University of Ljubljana, employing experts for specific areas. In addition to providing a comprehensive knowledge in theory and history – which we do not present separately from the practical work and we treat these as three intertwining components – all the programmes of the department facilitate projects at three levels. The first level includes a cooperation with the other departments within the ALUO; the second level facilitates projects with the other faculties of the University of Ljubljana; and the third level allows the involvement of industry where students acquire real-life experiences, necessary for a successful realisation of their projects. Our cooperation with other institutions has always been very rich, and in just the past two years, the department worked together with more than twenty partners<sup>3</sup>.

As individual programmes require specialisations in line with their specific research fields, carried out through techniques, technologies and experiences of designing and creating, it is of course necessary that a large proportion of the study programme is dedicated to specific areas. Even though our spatial conditions and the equipment are often at the border of acceptable, we still provide for an innovative use of materials and focus on alternative teaching methods.

Another positive element of the study environment that we should not forget is an excellently stocked library, supporting the two design departments, in which, thanks to the vision of our first lecturers, specialist and scientific books and journals have been systematically collected for 30 years. In this as well, we have a huge advantage over the other similar institutions in the region.

In addition to our regular study programmes, students also acquire excellent experiences within extracurricular projects. The workshops for type design Típo Brda,

started by prof. Lucijan Bratuš and expanded by his students into several initiatives, provide an excellent opportunity to explore the areas for which we cannot allocate enough time within the regular teaching process. Additional options for extracurricular activities include the organization of, and participation at, international biennials, exhibitions, contests and competitions (International plein-air event for fine arts and design called Vajkard; Poster Festival organized by the Brumen Foundation, hosting participants from five European countries; guided excursions to Venice, New York and nearby capital cities). Exciting student initiatives (the Boiler Room Gallery, the Vacuum Gallery, Eye for an Eye, Mumbo Jumbo Pink Ponk) provide additional possibilities for networking.

The period 2013–2015 saw the ALUO project Design Talks, when we carried out, on our own or in cooperation with the Department for Industrial Design and Applied Arts, a large number of workshops, talks and symposia featuring renowned international speakers (Ruedi Baur, Riet Eeckhout, Gerry Leonidas, Sue Walker, Tony Fry, Teal Triggs, David Erixon, Karl Stocker, Jusso Koponen, etc.). All these talks were also open to the public.

Our Bachelor-level graduates can, without any problems, continue their studies at elite specialised post-graduate schools, such as Royal College of Art (UK), Hochschule für Grafik und Buchkunst Leipzig (Germany), Designskolen Kolding (Denmark), University of Reading (UK), Aalto University (Finland), Central Saint Martins (UK), Yale University School of Art (USA) and many others.

Many alumni continue their careers in top global design studios – such as Edenspiekermann, Applied Wayfinding, IDEO, Kontrapunkt – or in start-up companies. The alumni that continue their work in Slovenia help create the Slovenian design profession, mostly setting up their own studios, or they apply to be registered as self-employed designers with the Ministry of Culture.

Petra Černe Ovn

<sup>3</sup> Slovenian National Opera and Ballet Theatre Ljubljana, Cankarjev dom, Lotrič Metrology, Tourist Board of Postira, Piksela d.o.o. House of Digital Printing, UL FKKT, UL FRI, UL AGRFT, UL AG, Rectorate of the UL, Kino Šiška Centre for Urban Culture, Design Biotope Society, European young scenographers EURO LUDO, Institute for Transmedia, Slovenian Philanthropy, Most na Soči Tourist Board, National Museum of Contemporary History, Poligon, Museum of Architecture and Design.

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Andrej Lamut  
**SENOHODEC / SHADOWALKER**, 2014  
Inkjet tisk / Inkjet printing,  
110 x 135 cm  
MENTOR / TUTOR: DOC. PETER KOŠTRUN

Avtor s fotografijo Sencohodec konkretizira dvoumnost fotografije, ki se je odpovedala tako zahtevi, da bi bila resnicoljubni posnetek neke objektivne zunanje stvarnosti, kot tudi zahtevi po projekciji ustvarjalčevega notranjega doživljanja na sam objekt upodabljanja. S performativnimi dejanji v ustvarjalni proces vnaša elemente, ki nosijo umetniško vrednost in predstavljajo estetsko izkustvo.

*Shadowalker is a concretization of the ambiguity of photography – photography that has renounced both the demand to be a truthful imitation of an objective external reality, as well as the demand for the projection of the creator's inner experience onto the object of representation. With performative acts in the creative process, the author forms elements of artistic value that represent an aesthetic experience.*



Andrej Lamut  
**SENOHODEC / SHADOWALKER**, 2014  
Inkjet tisk / Inkjet printing,  
110 x 135 cm

MENTOR / TUTOR: DOC. PETER KOŠTRUN

X96

Fotografije so rezultat premagovanja strahu, ko v samotnem nočnem gozdu iščem motive za svoja dela in se upiram instinktu, da bi se vrnil nazaj v varno svetlubo. Različni osvetljeni objekti, ki se v njih pojavljajo, pomenijo edine oprijemljive točke, ki se v teh blodnjah zapečejo v spomin. V teh odpravah so kot simboli notranje vere in osebne mitologije. Nasprotno pa dela, ki se ne nanašajo na noben objekt ali njegov detalj,

prikazujejo le čisto blodnjo, brez ciljnega tavanja v najširšem pomenu, izgubljenost samo brez točk rešitve. A tudi blodnje so esencialne in v svojem bistvu protiutež mojim začrtanim ciljem. Tavanja, čeprav srljiva, nepredvidljiva in iztirajoča, so svoboda.

*These photographs result from overcoming fear, as I find myself alone in the forest at night, seeking motifs for my works, resisting the instinct to return to the safety of the light. Various recurring lit up objects represent the spots that, being the only tangible things in these delusions, get burned into the memory. They are part of these expeditions as symbols of inner faith and personal mythology. By contrast, the works that relate to no object in particular or its detail, only depict the sheer delusion, the aimless wandering in the broadest of senses, the very essence of being lost, no points of salvation. However, the delusions are also essential, representing in their substance a counterpoint to the goals I have set for myself. These wanderings, although eerie, unpredictable and deranging, are freedom to me.*



Anja Seničar

**OSTANKI / REMNANTS, 2014**

Srebro želatinasti print na baritnem papirju /  
Gelatin-Silver print on Baryte paper, 10,5 x 14,8 cm  
MENTOR / TUTOR: DOC. PETER KOŠTRUN,  
PETER RAUCH

Ostanki je avtoportretna serija fotografij, ki na konceptualni ravni prikazuje minevanje in razpad človeka. Živimo v dobi, ko nam medicina in znanost omogočata vedno višjo življensko starost. Težimo k večni mladosti in vitalnosti, bojimo se staranja in propada. ■ Fotografije so bile skozi proces nastajanja namerno poškodovane in uničene. S takšnim ravnanjem sem želela prikazati minljivost življenja in vprašanje spomina na obstoj po smrti.

*Remnants is a photographic series of self-portraits, showing, at the conceptual level, the transient nature of humans and their disintegration. We live in an age when medicine and science provide for an ever-increasing longevity. However, we want eternal youth and vitality; we are afraid of aging and decay. ■ During the process of their production, the photographs were intentionally damaged or destroyed. In this way,*

Mirjam Čančer

**REFLEKSIJA / REFLECTION, 2014**

Inkjet tisk / Inkjet printing,  
100 x 70 cm

MENTOR / TUTOR: DOC. PETER KOŠTRUN

Refleksija je eden od rezultatov avtoričinega raziskovanja odseva kot objekta. Fotografija laže in prikriva svojo pravo naravo. Na prvi pogled deluje kot zamrznjena podoba figure in njene senčne dvojnike, natančnejše opazovanje pa izda (ali vsaj namigne), da gre le za iluzijo. Celotna fotografija je namreč le posnetek odseva – ko jo gledamo, v resnici gledamo stran od tistega, kar vidimo. Avtorica se tudi sicer v svojem delu ukvarja z zrcaljenjem in odsevi. Postavlja jih na izpraznjeno mesto objekta in s tem prevprašuje njihov pomen in vrednost v smislu ujete podobe sicer neulovljive abstraktne realnosti.

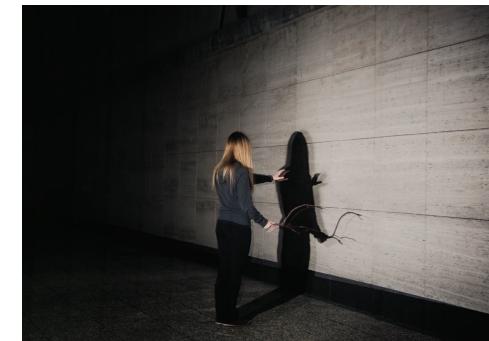
*Reflection is one of the results of the author's research on reflection as an object. The photography lies and hides its true nature. At first glance, it looks like a frozen image of a figure and its shadow double, but a more careful observation reveals (or at least hints at) an illusion. The entire photograph*

# X97



*I tried to show the transient nature of life and address the issue of our memory of existence after death.*

# X98



*is really an image of a reflection – when looking at it we are actually turned away from what we see. In her other works, the author also deals with mirroring and reflections. She puts them in empty places that were previously occupied by objects, thus questioning the meanings and values of the images caught by the meaning, but otherwise belonging to elusive abstract reality.*

Klemen Ilovar

**»ABOUT AMUSEMENT«, 2013**

Knjiga (trda vezava, pleksi steklo) / Book  
(hardcover, Plexiglass), 18 x 25 cm  
MENTOR / TUTOR: DOC. PETER KOŠTRUN

Medtem ko se posvečam dolgoročnim projektom, mi je pomembno, da ohranjam dnevni stik s fotografijo, zato sem začel uporabljati kompaktni fotoaparat, ki mi s svojo majhnostjo omogoči neopazno beleženje posnetkov in neprestano pripravljenost. Serija je začela nastajati v drugem letu študija na Akademiji, v času, ko sem podrobneje spoznal klasične in sodobne avtorje. Pod njihovim vplivom in v odkrivanju lastne poti je nastalo tudi veliko hommagev. Vendar je poglavitna funkcija serije, in hkrati njen rezultat, arhiv fotografij, ki beleži različna fotografjska raziskovanja in fascinacijo nad vernakularno fotografijo. Končni medij serije About Amusement je knjiga.

*While being dedicated to long-term projects, I find it important to maintain daily contact with photography; for this reason, I started to use a compact camera, which allows me, due to its small size, to unnoticeably record images at any time. I started*

# X99



*the series in my second study year at the Academy, when I was learning, in detail, about classical and contemporary authors. Under their influences and while trying to find my own way, I created many hommage photographs. However, the main goal of the series, and also its result, is an archive of photographs recording different photographic investigations and my fascination with vernacular photography. The final medium of the series About Amusement is a book.*

# X100



Marijo Župan

**PARK SVETA EVROPE (LJUBLJANA, 2015)**

/ COUNCIL OF EUROPE PARK

(LJUBLJANA, 2015), 2015

Digitalna fotografija / Digital print

MENTOR / TUTOR: PETER RAUCH

Katra Petriček  
**DRAGA MAMA / DEAR GRANNY**, 2014  
 Fotografija / Photograph, 50 x 50 cm;  
 Knjiga / Book, 22 x 28 cm  
 MENTOR / TUTOR: ANDREW STROUT (UNIVERZA V OKLAHOMI / THE UNIVERSITY OF OKLAHOMA)

Ročno izdelana umetniška knjiga, katere bistvo je osebnoizpovedno pismo pokojni stari mami, opremljeno s fotografijami iz avtoričinega vsakdanjega življenja na študijski izmenjavi v srcu Združenih držav Amerike.

*The core of the handmade artistic book is a personal letter to a late grandmother, accompanied by photographs of the author's everyday life when on a student exchange in the heart of the United States of America.*

Ana Šuligoj  
**BREZ IMENA / NO NAME**, 2014  
 Fotografija / Photograph,  
 70 x 100 cm  
 MENTOR / TUTOR: DOC. PETER KOŠTRUN

Razstavljena fotografija je del serije Nedoločljivi, ki je nastala v sklopu diplomskega dela z naslovom *Identiteta v fotografiji in njena sistematizacija*. Serija fotografij prikazuje portrete naključno izbranih ljudi. Portreti obravnavajo tematiko redukcije v fotografiji in tako predstavljajo ljudi, pokrite z belo rijuho, brez vseh socialnih lastnosti. Serija poskuša ljudi vizualno izenačiti, ker smo ljudje nagnjeni k temu, da prehitro sodimo. Fotografija ni nikoli le to, kar je na njej upodobljeno, ali le vtis, ki ga neradi na nas. V njej vidimo to, kar želimo videti in kar smo bili naučeni, da vidimo ...

*The exhibited photography is included in the series Indefinable, created as part of the Diploma work entitled Identity in Photography and its Systematisation. The series of photographs shows portraits of randomly selected people. With these portraits, I address the issue of reduction in photography, and for this reason they show people covered with a white sheet hiding all their social characteristics. As we tend to jump to conclusions, the series tries to visually make all the portrayed equal. Photography is never just the image it shows or the impression it makes on us. In it, we see what we want to see or what we were trained to see...*

## X101



## X102



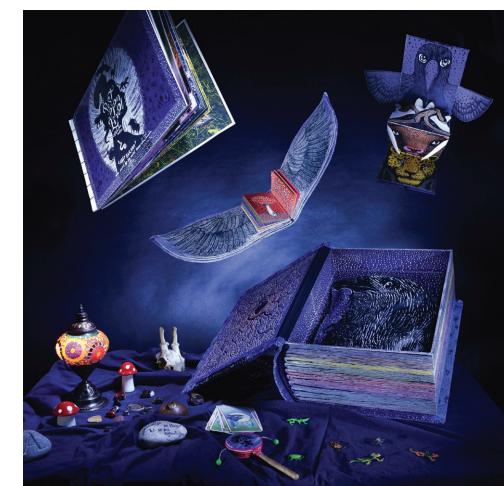
Ana Baraga  
**»SEM BOLJ ČLOVEŠKA, KADAR SEM ŽIVALSKA.« AVTORSKA EKSPLIKACIJA / »BEING ALL ANIMAL I AM MORE HUMAN.« AUTHOR'S EXPLICATION**, 2014

Risba z tušem, digitalna dodelava, digitalna fotografija, digitalni tisk na tekstil, digitalni tisk na papir, šivanje, ročna vezava / ink drawing, digital elaboratio, digital photograph, Digital printing on textile, Digital printing on paper, sewing, handbinding

MENTOR / TUTOR: PROF. MAG. MILAN ERIČ  
 Ko prevzemam obliko živali, lažje razumem naravo in sebstvo. Živali so naše učiteljice. Kot vsa čuteča bitja, so jasne osebnosti, in ko prevzemam njihovo obliko, mi s svojimi lastnostmi osvetlijo moje, s svojim živalskim duhom pa odsevajo mene. ■ Totemizem privzema sobivanje in tesno vez med živaljo in človekom, ki se lahko oblikuje v miselnih okvirih, ki ne razlikujejo med človekom in zverino. Totem bi si lahko predstavljal kot brata ali sestro in bi z njim morali tudi tako ravnat. Je le odsev povezanosti, ki je neločljiva od enosti. ■ Totemska noša je individualni totem, ki ga sestavljajo vzorci in podobe devetih živali, te pa predstavljajo sedem smeri, ki obkrožajo moje telo (vzhod, jug, zahod, sever, navzgor, navzdol in navznoter), ter mojo žensko in moško stran.

*When I assume the shape of an animal, I find it easier to understand nature and self. Animals are our teachers. Just like all sentient beings they are clear personalities, and as I assume their shape, their features illuminate mine, and their animal spirit reflects mine. ■ Totemism adopts cohabitation and a tight bond between animal and man, which can be shaped in mental frameworks that do not differentiate man from beast. A totem could represent a brother or sister and should therefore be treated accordingly. It is a mere reflection of the connection that cannot be separated from unity. ■ The totem costume is an individual totem composed of patterns and images of nine animals representing the seven directions surrounding my body (east, south, west, north, upwards, downwards, inwards), as well as my feminine and masculine sides.*

## X103



Koncept, ilustracija, oblikovanje, poezija / Concept, illustration, design and poetry by: Ana Baraga  
 ■ Šivanje noše / Costume sewn by: Nina Tomažin, NINURI ■ Fotografska poezija / Photo poetry: Monika Janković, Jure Matičič ■ Print na tekstil / Printing on textile: Janko Kek, Primagrafika ■ Tisk na papir / Printing on paper: Janja Baznik, Pri tiskarskem škratu ■ Ročna vezava škatle in knjig / Hand binding of the box and books: Maruša Hren, Maruji, Ana Baraga

Ana Baraga  
**ABC AFETIRANIH DEJANJ**  
**EMOCIONALNIH ŽIVALIC / ABC OF**  
**AFFECTIVE REACTIONS OF EMOTIONAL**  
**CRITTERS, 2009**  
 Kolaž, tempera / Collage, tempera, 16 × 16 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

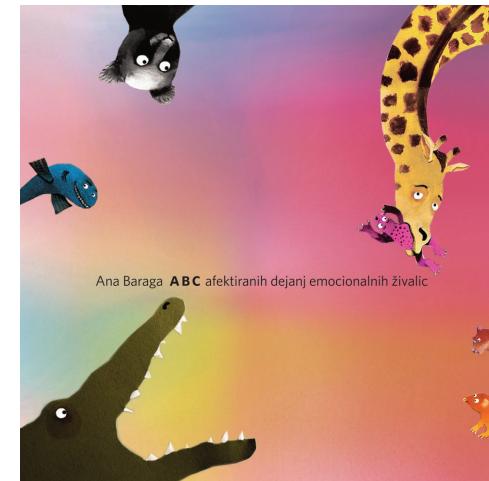
V avtorskem abecedniku sem za vsako črko napisala stavek, v katerem neka žival nekaj počne v nekem emocionalnem stanju (npr. Apatična antilopa aplaudira aligatorju). Stavke sem ilustrirala v lastni tehniki prostorskega kolaža, detajliranega s tempero. Kolaž me je prisilil v poenostavljanje oblik, tempera pa je omogočila dorisovanje detajlov. Prelivajoča se ozadja sem dosegla z barvnimi prosojnimi papirji, skozi katera je svetila dnevna svetloba. Kolaže sem obešala na okensko polico, jih osvetljevala s svetilko in izkorisčala dnevno svetlobo od zadaj za fotografiranje. Tak način je omogočil, da je kolaž ustvarjal sence in občutek prostorskih detajlov v sicer preprosti ploskovni kompoziciji. ■ Knjiga je otroška slikanica, namenjena skupnemu branju s starši in vzpodbujanju emocionalnega razvoja otrok.

I created my own alphabet book, in which I wrote, for each letter, a sentence about what a particular animal does in a particular emotional state (e.g., An apathetic antelope applauds an alligator). I illustrated these sentences with my own technique of spatial collage, making details with tempera paints. The collage made me simplify the shapes, while the tempera allowed me to add details. I

Ana Baraga  
**LEWIS CARROLL, ALICA V ČUDEŽNI**  
**DEŽELI / LEWIS CARROLL, ALICE'S**  
**ADVENTURES IN WONDERLAND, 2010**  
 Risba, fotografija, digitalni kolaž / Drawing,  
 photography, digital collage, 18 × 24 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

S postavljivjo naslovov, teksta v stolpcih ter s fotografijami žensk sem knjigo oblikovala kot revijo. Dialogi so tipografsko poudarjeni. Lik Alice sem jemala iz starih erotičnih fotografij, ostale junake sem narisala, ozadja pa so avtorske fotografije, barvno obdelane do neprepoznavnosti motiva. Kolaži črno-beli likov, ki se spogledujejo med seboj v temačnih ozadjih tvorijo psihodelično melanholično atmosfero.

# X104



created an iridescent background using coloured translucent paper, through which daylight shone. I hung the collages on a windowsill, illuminated them with a lamp and made use of the daylight coming from behind when taking photos. This method allowed the collages to cast shadows and create an impression of spatial details in an otherwise simple planar composition. ■ The book is a children's picture book, intended to be read together with parents, stimulating the emotional development of children.

# X105



With the layout of the headings, the text arranged in columns and photos of women, I gave the book the appearance of a magazine. Dialogues are typographically emphasized. To create Alice, I used old erotic photos; I drew the rest of the characters, while the background consists of my

own photos, to which I added colours, modifying them to the extent that the original motifs can no longer be identified. The collages of black-and-white figures, flirting with each other against a dark background create a psychedelic, melancholic atmosphere.

Lidija Plestenjak  
**PETELINOVA PARADA /**

**ROOSTER'S PARADE, 2014**

Lesorez / Woodcut, 25 × 25 cm

MENTOR / TUTOR: DOC. MAG. JUNOŠ MIKLAVC

**DREVORED /**

**TREE-LINED AVENUE, 2013**

Lesorez / Woodcut, 35,5 × 33,5 cm

MENTOR / TUTOR: DOC. MAG. JUNOŠ MIKLAVC

**SKOZI GOZD /**

**THROUGH THE FOREST, 2013**

Lesorez / Woodcut, 29,5 × 71 cm

MENTOR / TUTOR: DOC. MAG. JUNOŠ MIKLAVC

**PETELINOVA PARADA / ROOSTER'S PARADE**

V seriji linorezov (katere del je tudi to delo) sem raziskovala ilustrativne možnosti izraza v tej grafični tehniki in obenem raziskovalni proces povezala z osebnimi izkušnjami življenja v temenem stilu z naravo. V grafikah sem upodobila živali, saj me te že od nekdaj fascinirajo s svojim pristnim, neposrednim in obenem sublimnim karakternim izrazom.

**PRIZNANJE ALUO ZA SERIJO GRAFIČNIH LISTOV V LINOREZU, 2014**

In the series of linocuts (also including the above item), I examined the possibilities of a visual expression with this technique, also connecting this research process with the personal experiences of living in close contact with nature. In the linocuts, I portrayed animals as they have always fascinated me with their genuine, direct and also sublime characteristics.

**ALUO PRIZE FOR THE SERIES OF GRAPHIC PRINTS IN LINOCUT 2014**

**DREVORED / TREE-LINED AVENUE**

V črno-belem lesorezu se osredotočam predvsem na različne možnosti vrezovanja v ploščo. Pri tem delu sem raziskovala učinek variiranih tonskih vrednosti, ki so nastale z uporabo različnih tipov in širin nožev, zgoščevanjem in redčenjem vrezanih tekstur ter ročnim tiskom matrice.

In the black-and-white woodcut, I mainly focused on different possibilities of carving into a plate.

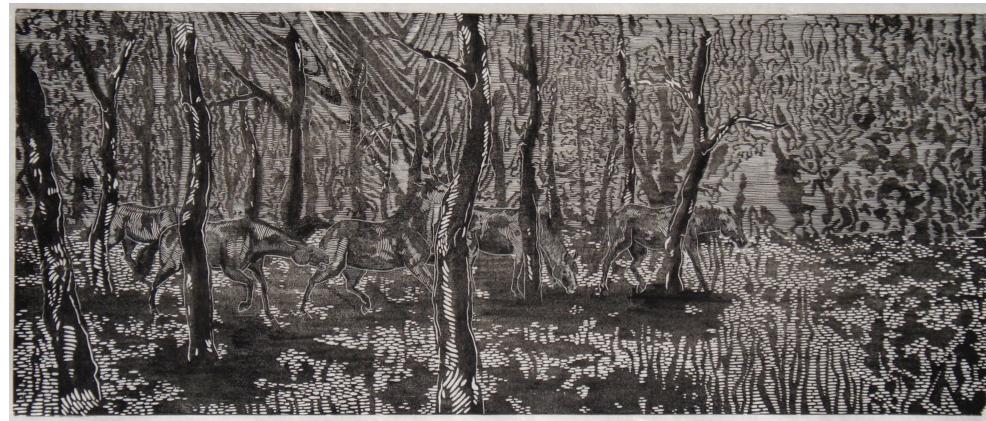
# X106



*In doing this, I investigated the effects of varied tonal values, created when using different types and widths of blades, thickening and thinning the carved textures and manually printing the matrix.*

#### **SKOZI GOZD / THROUGH THE FOREST**

Skozi odraščanje sem gozd doživljala predvsem kot sublimno mistični prostor duhovne čistosti in spokoja. V tem lesorezu je slednje doživetje izraženo skozi tekštura, v katerih se utaplja podoba gozda in črede konj, ki potuje skozenj. Konj v mnogih kulturnah nosi bogato in raznoliko simboliko, med drugim pa je bil v



Špela Gazvoda  
**ŠIVILJA IN ŠKARJICE. TAKTILNA KNJIGA**  
/ THE SEAMSTRESS AND THE SCISSORS.

TACTILE BOOK, 2010  
Ročno in strojno šivanje na blago / Hand and machine sewing on fabric,  
23 x 22 x 7,5 cm

MENTOR / TUTOR: RED. PROF. ZDRAVKO PAPIČ

Namen ilustriranja zgodbe Dragotina Ketteja – Šivilja in škarjice – je mlajši publiku omogočiti bolj taktilen način raziskovanja knjige. Odločitev, da bo knjiga v celoti izdelana iz blaga, je izhajala iz glavnega materiala, ki ga šivilja uporablja pri svojem delu. Material in posledično trodimenzionalnost prispevata k bolj zanimivim, taktilnim zaznavam pri prebiranju knjige in k posebnemu končnemu videzu knjige.

*The purpose of illustrating the story of Dragotin Kette – The Seamstress and the Scissors – was to provide young readers with a more tactile approach to the book. The idea of making the entire book of fabric was stimulated by the fact that fabric is the main material a dressmaker*

tradiciji Keltov razumljen kakor bitje, ki povezuje zemeljski svet z duhovnim.

*When growing up, I saw the forest mainly as a sublime mystical space of spiritual purity and tranquillity. In this woodcut, such an experience is expressed through the textures, capturing the image of a forest and a herd of horses passing through the forest. In several cultures, the horse evokes a rich and varied symbolism; for example, in the Celtic tradition, the horse was seen as a creature that connects the natural world with the spiritual one.*

## X107

uses in her work. As a result, the material and three-dimensionality allow interesting tactile sensations while reading the story and a very specific appearance of the book.



## X108

Lea Vučko

**RAYMOND QUENEAU, VAJE V SLOGU /**  
RAYMOND QUENEAU, EXERCISES  
IN STYLE, 2015

Svinčnik, barvice, flomastri na papirju / Pencil, coloured pencils, felt tip pens on paper  
MENTOR / TUTOR: PROF. RADOVAN JENKO

Avtorica se v knjigi pojgrava v različnimi literarnimi slogi, s katerimi isto zgodbo predela na 99 načinov.

*In the book, the author toys with diverse literary styles, adapting the same story in 99 ways.*

Lea Vučko

**POGOVOR / CONVERSATION**, 2014

Kemični svinčnik na papirju /  
Ballpoint pen on paper, 39 x 34 cm

**SOBA / ROOM**, 2014

Kemični svinčnik na papirju /  
Ballpoint pen on paper, 39 x 34 cm

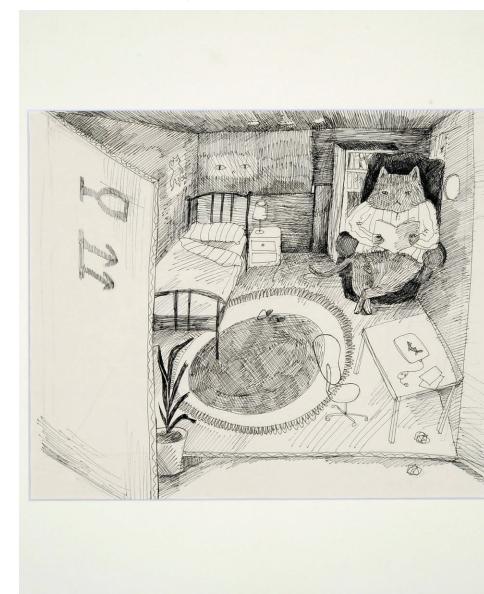
**PARK / PARK**, 2014

Kemični svinčnik na papirju /  
Ballpoint pen on paper, 70 x 45 cm

MENTORJA / TUTORS: PROF. RADOVAN JENKO,  
ASIST. ROMAN RAŽMAN

Naloga, pri kateri smo se osredotočili na subjektivno upodobitev danega pojma.

*The focus of the assignment was on a subjective depiction of the given notion.*



## X109



## X110

Matija Medved  
**MUHA / FLY**, 2015  
Tuš na papirju / Ink on paper, 25 x 25 cm  
MENTORJA / TUTORS: PROF. RADOVAN JENKO,  
ASIST. ROMAN RAŽMAN  
Ilustrirana kratka zgodba dalmatinskega pisatelja o nadležni muhi.

*This is an illustration of a short story about an annoying fly by a Dalmatian writer.*

Matija Medved  
**PARK / PARK**, 2014  
Svinčnik, barvica na papirju /  
Pencil, coloured pencil on paper, 30 x 40 cm  
**POTOVANJE / JOURNEY**, 2014  
Svinčnik, barvica na papirju /  
Pencil, coloured pencil on paper, 30 x 40 cm

**SOBA / ROOM**, 2014  
Svinčnik, barvica na papirju /  
Pencil, coloured pencil on paper, 30 x 40 cm  
MENTORJA / TUTORS: PROF. RADOVAN JENKO,  
ASIST. ROMAN RAŽMAN

Vizualna interpretacija pojma park, potovanje in soba.

*A visual interpretation of the concept of a park, journey and room.*



## X111



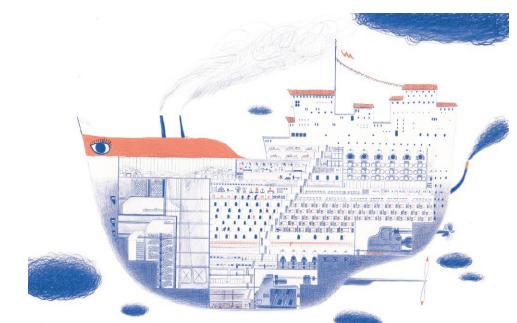
## X112

Matija Medved  
**ZMAJI V BANJI, POSEBNA IZDAJA TRIBUNE / DRAGONS IN THE BATH, SPECIAL EDITION OF TRIBUNA PAPER**, 2013  
Barvni svinčnik / Coloured pencil on paper, 29,7 x 42 cm  
MENTOR / TUTOR: PROF. MAG. MILAN ERIČ,  
SOMENTOR / CO-TUTOR: PROF. RADOVAN JENKO

Zmaji v banji je decembridska izdaja kritičnega študentskega časopisa Tribuna. Njena vsebina je v celoti pravljica, medij pa je hibridna kombinacija časopisa in slikanice. Ta izdaja je zaključni del razpredelan o poslanstvu in potencialu Tribune, ki poskuša bralce informirati in animirati tudi prek novosti vsebinsko in vizualno nestalne podobe. Pravljica je šla v tem smislu najdlje, saj je prevzela vizualni jezik otroške ilustracije in nadomestila vsebinske članke.

**PLAKETA HINKA SMREKARJA NA 11. BIENALU SLOVENSKE ILUSTRACIJE 2014**

*Dragons in the Bath is the December issue of the critical student paper Tribuna. A fairy tale throughout, it is a hybrid medium combining a newspaper and a picture book. This edition represents the final part of deliberations on the Tribuna's mission and potential, seeking to inform and animate its*



*readers also through innovations in its variable contents and visual appearance. In this sense, the fairy tale was the most far-reaching edition, assuming the visual language of children's illustrations and replacing substantive articles.*

**HINKO SMREKAR ACCOLADE AT THE 11TH BIENNIAL OF SLOVENIAN ILLUSTRATION 2014**

## X113

Marta Bartolj  
**PARK / PARK**, 2014  
Svinčnik in tuš na papirju /  
Pencil and ink on paper, 30 x 40 cm  
**POGOVOR / CONVERSATION**, 2014  
Svinčnik in tuš na papirju /  
Pencil and ink on paper, 30 x 40 cm  
**POTOVANJE / JOURNEY**, 2014  
Svinčnik in tuš na papirju /  
Pencil and ink on paper, 30 x 40 cm  
**SOBA / ROOM**, 2014  
Svinčnik in tuš na papirju /  
Pencil and ink on paper, 30 x 40 cm  
MENTORJA / TUTORS: PROF. RADOVAN JENKO,  
ASIST. ROMAN RAŽMAN

**PARK / PARK**

Mala zelena oaza v mestu. To je bila moja prva asociacija na besedo park. Težko si zamišljam parke brez dreves, zato sem jih želela prikazati kot tihe varuhe in prezrete modrece, ki ohranjajo mesto živo. Nudijo zavetje pticam, igro otrokom in senco v vročem dnevu. Parki so polni skritih kotičkov, ki ponujajo prostor različnim obiskovalcem. Hkrati pa predstavljajo kontrast neživemu betonskemu mestu, v katerega smo se

ljude zatekli zaradi udobja. Upam, da ne bodo v prihodnosti parki (p)ostali edini primer žive narave v betonskem gozdru.

*A small green oasis in town. This was my first association to the word park. I can hardly imagine parks without trees, so I wished to show them as quiet guardians and ignored wise men that keep the town alive. They provide shelter for birds, space for children to play and plenty of shade on a hot day. Parks are full of hidden spots, providing space*

for various visitors. They also represent a contrast to the lifeless town, to which people fled to find comfort in it. I hope that, in the future, parks will not be(come) the only examples of a living nature within a concrete forest.

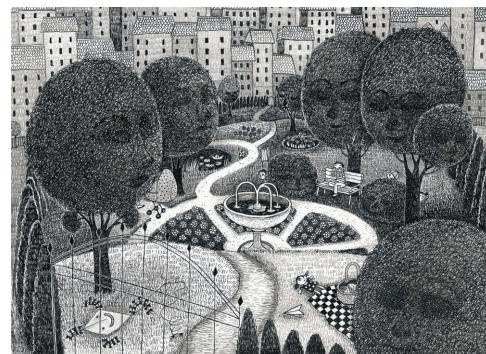
#### POGOVOR / CONVERSATION

Pogovor je lepilo naše družbe. Besed smo tako navajeni, da prezremo tišino, v kateri se vse odvija. V ilustraciji sem se tako želeta dotakniti notranjega pogovora, ki ga ima človek »sam s seboj«. Nekdo se tega bolj zaveda, drugi manj. Pri ilustriranju so me vodila vprašanja, s katerimi se veliko srečujem in ukvarjam: kdo ali kaj sem kot človek? Sem le skupek misli, konceptov, monologov? Me označujejo obraz, telo, vrednote? Kaj so te misli, s katerimi se ukvarjam? Od kod izvirajo? Kateri je pravi obraz tega, kar sem? To, kar vidim v ogledalu? To, kar čutim? To, česar sem se naučila? Kaj ostane, ko odstranim vse maske?

*Dialogue is the glue of our society. We are so used to words that we do not notice the silence in which everything takes place. In the illustration, I dealt with the internal conversation that people have "with themselves". Some people are more, others less, aware of it. When illustrating, I was guided by the questions, which I often come across and often deal with: In addition to being this human that we all can see, who or what am I? Am I only a cluster of thoughts, concepts, monologues? Am I determined by my face, body, values? What are the thoughts that I deal with? Where do they come from? Which is the real face of my being? Is it what I see in the mirror? Is it what I feel? Is it what I have learned? What remains when I take away all the masks?*

#### POTOVANJE / JOURNEY

Kot otrok sem včasih sanjarila, kako me leteči kovček popelje na čarobno potovanje. To me je navdihnilo pri ilustraciji Potovanje. Ljudje potujemo na različne načine: s pomočjo domišljij-



je, fizično do določene destinacije, s pomočjo različnih substanc, prek branja, ki nas odpelje v paralelne svetove ipd. Na nekaterih potovanjih pridobivamo, na drugih izgubljamo. Nekatera nas osrečujejo, druga žalostijo. Vedno pa nas notranje bogatijo in vplivajo na to, kako dojema-mo sebe in svet, v katerem živimo.

*As a child, I sometimes daydreamed of how a flying suitcase took me on a magical journey. This dream inspired me when making the illustration Journey. We can travel in different ways: with imagination, physically to a selected destination, by taking various substances, by reading that takes us to parallel worlds, etc. With some journeys, we profit, with others, we lose. Some make us happy, others make us sad. But all of them make us richer inside and affect the way in which we perceive ourselves and the world in which we live.*

#### SOBA / ROOM

Nekoliko tematična ilustracija se zopet osredotoča na doživljjanje posameznika. Soba je prispevka dogajanja v notranjosti človeka. V ilustraciji sem želeta pokazati moč pretiranega strahu in obupa. Hodita z roko v roki in notranjost človeka preplavita z malodušjem in temo. Če človek kloni pod močjo strahu, sobo napolnijo različni stvari in demoni. Ti vodijo v destruktivnost, ki rojeva sovraštvo, zmedenosti in strahu odpira vrata še v druge sobe.

*This is a rather dark illustration focusing again on the experiences of an individual. The room is a metaphor for what is going inside the individual. With this illustration, I wished to show the power of excessive fear and despair. These two walk hand in hand, overwhelming the inside of the person with discouragement and gloom. If we give in to the power of fear, our room becomes inhabited with unpleasant creatures and demons. These lead us to destruction, which gives birth to hatred and confusion, opening the doors for the fear to enter the other rooms as well.*



Sofiya Kruglikova

#### SKICIRKA / SKETCHBOOK, 2015

Skicirka, mehka vezava / Sketchbook, paperback, 14,8 x 21 x 1 cm  
MENTORICA / TUTOR: DOC. MAG. MARIJA NABERNIK

Ta skicirka je ročno izdelana in vsebuje skice na temo »geometrija in organske oblike«, s katero iščem neko geometrijsko logičnost v različnih organskih formah. Niso dokončane, kar kaže proces raziskovanja.

*This sketchbook is handmade, containing sketches for the topic of "geometry and organic forms", with which I am trying to find a certain geometric logic in different organic forms. The sketches are not completed, as the research is still in progress.*

Manca Kovačič

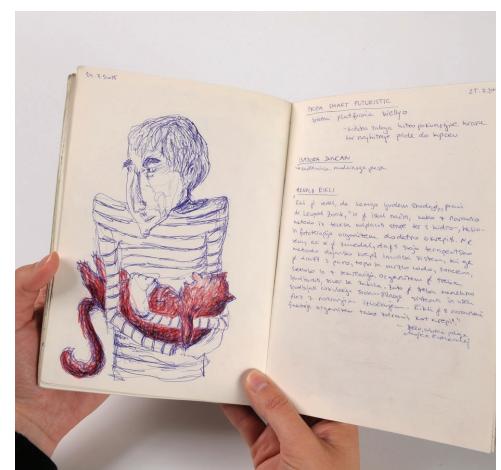
#### SKICIRKA / SKETCHBOOK, 2015

Ročno vezan papir / Handbound paper, 15 x 21 x 1 cm  
MENTORICA / TUTOR: DOC. MAG. MARIJA NABERNIK

Na pobudo prof. Marije Nabernik smo pri predmetu ilustracije izdelali vsak svojo (ali več) skicirko. Spoznali smo se z različnimi načini vezave, v enem izmed načinov mehkih vezav je nastala tudi črna skicirka. ■ Debelejši listi skicirke so primerni tako za pisanje kot za ustvarjanje v različnih tehnikah, platnice so črne, prav tako so črne niti vezave, dekorativno vidne na hrbtnu skicirke. Že sama po sebi lep izdelek, je skicirka dobila še dodaten umetniški pridih z vsebinou, ki zapoljuje njene strani. Gre za moje misli, zapise, prebrane besede, ki so me v danem trenutku navdihnile, poezijo, skice, ilustracije in čečkanje, skratka vse, kar prinašata domišljija in navdih.



X114



X115

At the initiative of prof. Marija Nabernik, each student made one (or more) sketchbook(s) during her course in illustration. We learned about different binding methods; using one method of soft binding, I made the black sketchbook. ■ Thicker sheets of the sketchbook are suitable for both writing and drawing in different techniques; the covers are black, so are the binding threads that are deco-

rative on the spine? of the sketchbook. Being a beautiful item on its own, the content on its pages gave the sketchbook an additional artistic look. In it are my thoughts, notes, words I read elsewhere and found stimulating in a particular moment, poetry, sketches, illustrations and scribbling, in short, anything brought about by imagination and inspiration.

Sai Pan  
**AVTOPORTRET /**  
**SELF-PORTRAIT, 2014**  
Mešana tehnika / Mixed media  
MENTORJA / TUTORS: RED. PROF. RADOVAN JENKO,  
ASIST. TANJA SEMION

Delo je avtoportret v obliki knjige. Sestavljeno je iz različnega slikovnega materiala, ki sem ga ustvaril v različnih obdobjih svojega življenja. Podobe delim na dve širši kategoriji. Prva kategorija so lastne upodobitve portreta, na katerih je razvidno, da je prikazan moj videz. Druga kategorija je izbor slikovnega materiala iz mojega vsakdanjega življenja, ki vključuje moje fotografije, ilustracije, slike in ostalo. Ta kategorija predstavlja moj notranji in zunanjji svet, ki ga soustvarjam. Ti dve kategoriji izhajata iz prepričanja, da podoba človeka ni le njegov videz, temveč tudi njegova dejanja.

The work is my self-portrait in the shape of a book. It is composed of diverse visual materials created in various periods of my life. I have divided the images into two broader categories. The first are my self-portraits, in which case it is apparent that they depict my appearance. The second is a selecti-

Martin Košir  
**SPET ZAMUJAŠ, MARTIN KOŠIR – KNJIGA ILUSTRIRANIH IZGOVOROV / MARTIN KOŠIR, YOU'RE LATE AGAIN - A BOOK OF ILLUSTRATED EXCUSES, 2015**  
Laserski tisk / Laser print, 13,8 x 18,7 cm  
MENTORJA / TUTORS: RED. PROF. RADOVAN JENKO,  
ASIST. TANJA SEMION

Pozdravljeni, kratkega opisa mi žal še ni uspelo poslati, dobite ga v najkrajšem možnem času. Se opravičujem za zamudo.

LP,  
Martin Košir

Hello, unfortunately, I haven't yet managed to send a short description, but I will do so as soon as possible. My apologies for the delay.

Best,  
Martin Košir

## X116



on of images from my everyday life, comprising my photographs, illustrations, images and other items. This category represents both my internal and external worlds that I help create. The two categories originate in my belief that a man's likeness is more than just his physical appearance, it is also his actions.

## X117



Being a beautiful item on its own, the content on its pages gave the sketchbook an additional artistic look. In it are my thoughts, notes, words I read elsewhere and found stimulating in a particular moment, poetry, sketches, illustrations and scribbling, in short, anything brought about by imagination and inspiration.

Toni Buršić  
**GUY DE MAUPASSANT, NASEDLA LADJA /**  
**GUY DE MAUPASSANT, THE WRECK, 2015**  
Akvarel / Watercolour, 21 x 29,7 cm  
MENTORJI / TUTORS: PROF. MAG. LUCIJAN BRATUŠ, ASIST. SUZANA BRICELJ, ASIST. MARIN ŠANTIĆ

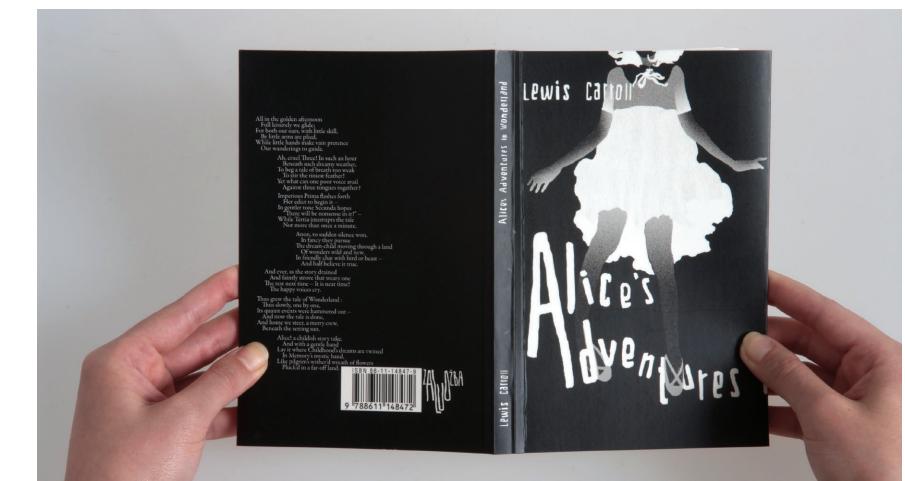
Ilustrirana knjiga Guy de Maupassant – Nasedla ladja – je semesterska naloga pri predmetih Ilustracija III, ki ga izvaja profesorica Suzana Bricelj, in Tipografija II profesorja Lucijana Bratuša. ■ Naloga je bila izdelati najmanj štiri ilustracije za novelo Nasedla ladja pod mentorstvom profesorice Suzane Bricelj. Izdelane ilustracije je bilo potrebno vstaviti v vsebino knjige, kar smo naredili pri profesorju Lucijanu Bratušu. Poleg preloma je bilo potrebno izbrati pisavo, oziroma oblikovati naslov, kar je potekalo pod vodstvom asistenta za tipografijo Marina Šantića.

The illustrated book Guy de Maupassant – A Ship Aground – was a semester assignment for the courses of Illustration III, run by professor Suzana Bricelj and Typography II run by Lucijan Bratuš. ■ The task was to make at least four illustrations for the short



story A Ship Aground by the above author, under the supervision of professor Suzana Bricelj. The produced illustrations had to be included in the frame of the book, which was realised under the supervision of Lucijan Bratuš. In addition to page breaking, the work included the lettering and design of the title, carried out under the guidance of Martin Šantić, assistant for typography.

## X119



An illustrated book. The text is intertwined with the illustration, becoming its integral part. A dynamic design of the text and the changing size of the page numbers symbolise Alice's growth or shrinking throughout the story.

Luka Seme  
**»SUPERHERO ALPHABET«**, 2009  
Mešana tehnika / Mixed media, 16,5 x 16,5 cm  
MENTOR / TUTOR: PROF. RADOVAN JENKO

Ilustrirana knjiga. Črke angleške abecede so predstavljene s kostumi superherojev. Značilne preobleke so s ščipalkami pripete na sušilno vrv, ob ilustracijah pa so tudi krajiški opisi posameznih stripovskih junakov.

An illustrated book. The letters of the English alphabet are presented with the costumes of superheroes. Typical costumes are fastened with pegs to a washing line. Next to the illustrations, there are also short descriptions of the individual comic heroes.

## X120



## X121



Maja Poljanc  
**RAYMOND QUENEAU, VAJE V SLOGU /**  
RAYMOND QUENEAU,  
EXERCISES IN STYLE, 2015  
Mešana tehnika (kolaž, digitalna obdelava) /  
Mixed media (collage, digital processing),  
14,8 x 21 cm  
MENTOR / TUTOR: PROF. RADOVAN JENKO

Avtor se v knjigi poigrava z različnimi literarnimi slogi, s katerimi isto zgodbo predela na 99 načinov.

In the book, the author toys with diverse literary styles, adapting the same story in 99 ways.

Miha Erč  
**SERIJA ILUSTRACIJ /**  
ILLUSTRATION SERIES, 2014  
Akvarel in tuš pero risba /  
Watercolour and ink drawing, 20 x 20 cm  
MENTOR / TUTOR: PROF. RADOVAN JENKO,  
ASIST. ROMAN RAŽMAN

Serijsa ilustracij je nastala pod vplivom zgodbe Muha avtorja Senka Karuze. Osnovna ideja je bila prikazati atmosfero v zgodbi skozi barve. Sinhrono se z lovom na muho spreminja barva celotnih karikiranih scen.

## X122

A series of illustrations made under the influence of the story Fly by Senko Karuza. The central idea was to depict the atmosphere in the story through colours. In parallel with chasing the fly, the colour of entire overplayed scene changes.

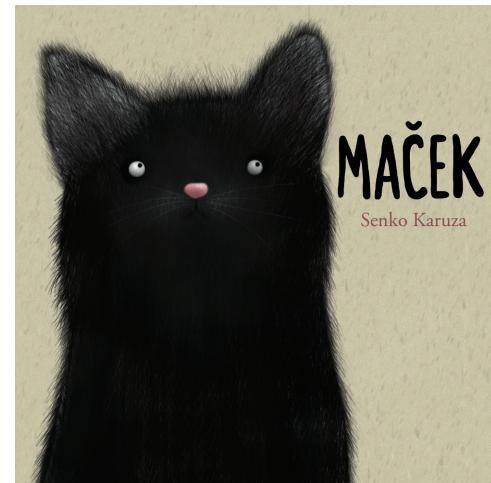


## X123

Nuša Dostal  
**SENKO KARUZA, MAČEK /**  
SENKO KARUZA, CAT, 2015  
Digitalna/mešana tehnika (Photoshop) /  
Digital/mixed media (Photoshop), 23 x 23 cm  
MENTORJA / TUTORS: PROF. RADOVAN JENKO,  
ASIST. ROMAN RAŽMAN

Serijsa ilustracij za izbrano kratko zgodbo Maček (avtor: Senko Karuza) v tanki knjigi s šestnajstimi stranmi, v kateri besedilo in ilustracije sestavljajo usklajeno celoto.

A series of illustrations for the selected short story Cat (by Senko Karuza) included in a thin book of 16 pages, in which the text and the illustrations form a coherent whole.



## X124

Tanja Semion  
**»ABC CITY MONSTERS«**, 2008/2009  
Mešana tehnika, digitalni tisk, trde platnice /  
Mixed media, digital printing, hardback,  
16,5 x 16,5 cm, 56 strani / pages  
MENTOR / TUTOR: PROF. RADOVAN JENKO

Navrhane pošasti se po abecednem redu potikajo po Ljubljani.

Impish monsters are roaming Ljubljana in the alphabetical order.



Tanja Semion  
**PRVI ČLOVEK NA LUNI,  
 KOMENTAR CHETA HUNTLEYJA IN  
 FREDA MCGEEJA / FIRST MAN ON THE  
 MOON, A COMMENT BY CHET HUNTLEY AND  
 FRED MCGEE, 2008/2009**

Računalniška ilustracija, digitalni tisk,  
 trde platnice / Computer illustration,  
 Digital printing, hardback,  
 20 cm x 16,5 cm, 56 strani / pages

MENTOR / TUTOR: PROF. RADOVAN JENKO

Raziskovanje na temo prvega pristanka na Luni me je privelo do posnetkov televizijskega prenosa dogodka leta 1969. Med poročanjem novinarja Huntley in McGee postavita nekaj ključnih in provokativnih vprašanj o misiji na Luno in o človeštvu. S to knjigo ugotavljam, da se 40 let kasneje še vedno soočamo z istimi vprašanji in problemi.

*My explorations of the first landing on the Moon led me to the recordings of the television broadcast of the event in 1969. During the report, journalists Huntley and McGee raised some key and provocative questions about the mission to the*

Tanja Semion  
**LEWIS CARROLL, ALICE V  
 ČUDEŽNI DEŽELI / LEWIS  
 CARROLL, ALICE'S ADVENTURES  
 IN WONDERLAND, 2009/2010**

Računalniška ilustracija, digitalni tisk, knjiga harmonika s trdimi platnicami / Computer illustration, Digital printing, hardback folded book, 14 x 14 cm

MENTOR / TUTOR: PROF. RADOVAN JENKO

Enkrat ali dvakrat je pokukala v knjigo, ki jo je brala njena sestra, ampak v tej knjigi ni bilo nobenih slik in tudi pogovarjali se niso nič. »In kakšno korist imam od knjige,« je pomislila Alice, »v kateri ni ne slik ne pogovorov?«

*Once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, »and what is the use of a book,« thought Alice, »without pictures or conversations.«*

Marko Golubovič  
**EDWARD JOHNSTON, 2013**  
 Animacija / Animation, 26 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Eduard Johnston je angleški tipograf, ki je ustvaril tipografijo za oznake postaj london-skega podzemnega potniškega prevoza. V kinetični animaciji, v kateri se v tridimenzi-

## X125



*Moon and humanity. Having made this book, I have realised that 40 years later we are still facing the same questions and issues.*

je nastal v sklopu predmeta kinetična tipografija na Oddelku za vizualne komunikacije, smer Interaktivno oblikovanje.

Edward Johnston is the English typographer who created the typography for the signs of the London Underground transport lines. In this kinetic animation, showing the network of the underground rail system in a three-dimensional space, personal details of the typographer are written in the style that is still used for the underground system. The project was completed within the subject of Kinetic Typography at the Department for Visual Communication, the course in Interactive Design.



## X128



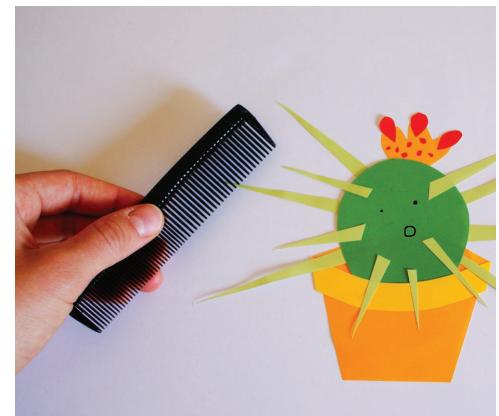
Toni Mlakar  
**»FUTURA«, 2013**  
 Animacija / Animation, 30 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Kinetična tipografija o Paulu Rennerju, znanem typeface oblikovalcu, ki je zasnoval črkovno vrsto FUTURA. Izdelek je nastal kot domača naloga pri profesorju Eduardu Čehovinu.

*Kinetic typography about Paul Renner, the well-known typeface designer, who designed the typeface called FUTURA. The product was made as a homework for professor Eduard Čehovin.*

Ana Lucija Šarić  
**TUDI KAKTUS KDAJ POTREBUJE  
 FRIZERJA / EVEN A CACTUS NEEDS A  
 HAIRDRESSER SOMETIMES, 2015**  
 Animacija / Animation, 49 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Stop-motion animacija Tudi kaktus kdaj potrebuje frizerja je zgodbica o nemogočem prijateljstvu med kaktusom in rdečim balonom. Kaktus zaradi svojih bodic oziroma frizure težko sklepa prijateljstva. Ko mu to uspe z rdečim balonom, ta poči in nad žalostnim kaktusom se zgrne oblak dežja. Bolj ko dežuje, večje so kaktusove bodice in manjša je možnost prijateljstva. A znano je, da po dežu vedno posije sonce.



*The stop-motion animation Even a Cactus Needs a Hairdresser Sometimes is a story about an impossible friendship between a cactus and a red balloon. Due to its spines, or its hairdo, the cactus finds it hard to make friends. When it manages to make friends with a red balloon, the latter bursts and a raincloud spreads above the sad cactus.*

*The more it rains, the larger are the spines of the cactus and the smaller is the possibility of a new friendship. But, as we know, after the rain the sun begins to shine again.*

## X126



## X127

nalnem prostoru pojavlja mreža podzemnega železniškega sistema, se izpisujejo tipografovi osebni podatki, zapisani s tipografijo, ki jo za podzemni sistem uporabljajo še danes. Projekt

Ajda Zupančič

**OVČKE / LITTLE SHEEP**, 2011

Animacija / Animation, 1 min 42 sec

MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Video vsakdanjo temo spremeni v nadrealistično animacijo. Ideja je nastala, ko sta se avtorica videa in njen oče srečala v kuhinji vsak s svojo željo: on je rabil novo frizuro, ona pa scenarij za stop-motion animacijo. ■ Začne se s fokusom na ovčki, ki stoji na neznani podlagi. Ko se kamera oddalji, vidimo, da se sprejava nekomu po glavi. Kmalu postane jasno, da se pase. Čez čas se ji pridruži še druga ovčka in skupaj temeljito in natančno opravita delo frizera. ■ Video se konča dramatično, saj večina karakterjev, čeprav ne vsi, dočaka bridki konec. A naj vas ne skrbi: tako avtorica kot njen oče sta dobila, kar sta želela.

*The video changes an ordinary topic into a surreal animation. The idea for it was conceived when the author of the video and her father came to the kitchen, each with their own wish: he needed a new haircut; she needed a script for a stop-motion animation. ■ The video starts with a focus on a*

Kostja Bras

**METAMORFOZE /**

METAMORPHOSES, 2013

Animacija / Animation, 1 min 3 sec

MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Risba na papir, animirano v Flashu ■ Delo je posvečeno mladim po srcu, večnim raziskovalcem. Tistim, ki so sprejeli spremembe kot življenjsko pomemben vsakodnevni pojav. Spremembe v nas in v okolju so edina resnična konstanta. Razvijati se torej pomeni prilagajati se okolju in ga poskušati obvladovati glede na lastne potrebe. ■ To je zgodba mladega življenjskega popotnika, ki hoče ostati na poti. Njegov cilj ni točka na zemljevidu, ampak potovanje in osebna rast na poti. Mogoče v tem procesu tudi ugotovi, da se je včasih potrebno ustaviti, umiriti in počakati, kajti takrat se pojavi rešitev.

*Drawing on paper, animated in Flash. ■ The work is dedicated to the young at heart, eternal explorers, those who can accept change as an important everyday phenomenon. The changes in us and in the environment are the only real constant. Thus, to develop means to adjust to the environment, trying to manage it according to our own needs.*

## X130



*small sheep standing on an unknown ground. When the camera moves away, we can see that the sheep walks on somebody's head. It soon becomes clear that it is grazing. After a while, another sheep joins in and together they thoroughly and accurately do the job of a hairdresser. ■ The video finishes on a dramatic note, when most of the characters, though not all of them, meet a bitter end. But do not worry: both the author and her father got what they wanted.*

## X131



*■ This is a story about a young traveller going through life with the aim to always stay on the road. His aim is not a particular point on the map but the voyage itself and his growth on the road. Maybe he will also realise during this process that he sometimes needs to stop, calm down and wait as that is the time when the solution reveals itself.*

Miha Erič

**BREZ NASLOVA / UNTITLED**, 2011

Animacija / Animation, 45 sec

MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Stop-motion animacija iz gline z naslovom Film by Cube pokaže zgodbo o kocki, iz katere se začnejo razvijati tri bitja (pošasti). Ravno ko se dodobra razvijejo, jih zmečka kocka, podobna tisti, iz kakršne so se razvili. Animacija na humoren in ciničen način prikazuje večni človeški cikel prevlade, menjanja, ponavljanja.

*Stop-motion clay animation entitled Film by Cube tells a story about a cube, from which three creatures (monsters) begin to grow. Just as they are fully developed, another, similar cube crashes into them. The animation shows, in a humorous and cynical way, the eternal cycling of human domination, change and repetition.*

## X132



Valentina Remenar

**PUDING / CUSTARD**, 2013

Animacija / Animation, 55 s

MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Animacija predstavlja lačnega polža, ki se je znašel na kuhinjskem pultu. Ko se je malo razgledal, je na drugi strani kuhinje opazil velik puding, a ugotovil je, da bi bil prepočasen, če bi šel do njega peš. Zato je izkoristil kuhinjske pripomočke in se izstrelil do pudinga. Ampak na njegovo nesrečo se je izstrelil premočno in namesto da bi pristal na pudingu, se je zaletel v steno. ■ Polž je bil narejen iz večbarvnega plastelina, animacija pa je bila posneta s fotoaparatom ter obdelana s programoma Adobe Photoshop in Premiere.

## X133

*The animation shows a hungry snail that happens to be on a kitchen counter. While looking around, he notices a large custard at the other end of the kitchen, but he also realises that he would be too slow, if going there on foot. So, he makes use of the kitchen utensils allowing him to catapult himself to the custard. But, to his misfortune, he catapults himself too forcefully and, instead of landing on the custard, he crashes into the wall. ■ The snail was made of multi-coloured plasticine, while the animation was recorded with a camera and processed in Adobe Photoshop and Premiere.*



Klara Jan  
**PRAVLJICA / FAIRY TALE**, 2015  
 Animacija / Animation, 1 min 52 sek MENTOR  
 / TUTOR: PROF. EDUARD ČEHOVIN

Animacija pričuje zgodbo o dečku, ki se nekega dne s knjigo pravlječ usede pod drevo. Ko začne prebirati zgodbe, drevo oživi in na njem se začnejo odvijati prizori iz pravlječ. Deček s svojo domišljijo vdahne življenje naravi okoli sebe. Ko nato knjigo zapre, se zaprejo tudi cvetovi na drevesu in dečkova pravlječica se konča. ■ Skozi proces ustvarjanja sem razmišljala o moči in pomenu otroške domišljije. Otrok, ki prebira pravlječico, se je zmožen vživeti v zgodbo in biti del nje. ■ Za izvedbo projekta se je zdela najboljša rešitev uporaba kolaža, saj je to med drugim tudi pogosta likovna tehnika pri otrocih.

*The animation tells a story about a boy who, one day, sits down under a tree with a book of fairy tales in his hands. When he starts to read the stories, the tree becomes alive, starting to show the scenes from the fairy tales. With his imagination, the boy has given life to the nature around him. And when he closes the book, the blossoms of the tree close*

Manca Kovačič  
**MALI MUC / LITTLE CAT**, 2015  
 Animacija / Animation, 1 min 3 sec  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Animacija Mali muc je nastala pri predmetu Interaktivno oblikovanje. Zaradi navdušenja nad takrat videnimi animacijami Petre Čadež, sem se odločila, da figure izdelam iz plastelina, Fimo mase in žic. ■ Ta animacija je moja prva v stop-motion tehniki; izkazalo se je, da gre za dolgotrajen in zahteven, vendar izjemno lep ustvarjalni proces. Videz gibanja ustvarja 24 oz. 2x12 sličic na sekundo. Čeprav so bili materiali, s katerimi sem delala, malce okorni, so figure oživele in uspelo mi je ustvariti lep nov svet. ■ Sama zgodba je preprosta; gre za čaravnika in njegovega mačka, za čarovnije in izkazovanje ljubezni. Zgodbo popestijo še cvileča miška, kup ribic, predvsem pa zabavni zvoki mijavkanja.

*The animation Little Cat was made during the course in interactive design. Due to my enthusiasm for the animations by Petra Čadež, I decided to make my figures from plasticine, Fimo and wire. ■ This animation is my first attempt using the stop-motion technique and it turned out to*

## X134

*as well and the boy's fairy tale is finished. ■ Through this creative process, I expressed my thoughts about the power and meaning of children's imagination. A child who reads fairy tales is capable of empathising with the characters from the stories. ■ Collage turned out to be the best solution for the realisation of this project, as it is also a frequent art technique used by children.*



## X135



*be both time-consuming and demanding, yet an extremely satisfying creative process. The illusion of motion is created by 24, i.e. 2x12, images per second. Though the materials I worked with were a bit awkward, the figures came to life and I managed to create a beautiful new world. ■ The story itself is simple, talking about a wizard and his cat, about magic and expressions of love. The story is also made more dynamic with the involvement of a squeaking mouse, many fish and, above all, the amusing sounds of meowing.*

Sai Pan  
**ALTEREGO / ALTER EGO**, 2012  
 Animacija / Animation, 32 sek  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Pri svojem ustvarjanju se pogosto posvečam tehniki, ki je pravzaprav okvir, znotraj katerega se ideja sploh lahko razvije. Ko smo dobili nalogo animacije, sem si rajši izbral drugačen pristop kot stop-motion tehniko, ki so jo uporabljali mnogi drugi in je bila takrat zelo aktualna tudi v komercialnem smislu. Zato sem se odločil za rotoskopijo, ker mi omogoča stilsko interpretacijo premikajoče slike, ki sem jo zajel z digitalnim fotoaparatom. Skozi postopek montaže sem dodal vsebinski zasuk paralelnega sveta, z risbo pa dodal novo raven likovne estetike. Že naslov pove, da gre za dualnost, mogoče razuma in čustev, torej za moj alterego, ki bi v dani situaciji morda ravnal drugače. Na to dejstvo le namignem z manjšim časovnim zamikom, ko odsev premine kasneje kot jaz in tako on ugasne luč in imata zadnjo besedo.

*In my work, I often use the technique that is actually the framework, within which an idea can develop. When we got the assignment to make an animation, I preferred to use an approach other than the stop-motion technique as this one was widely used by others and was then very popular*

Tibor Tekavec  
**ŠABLONA / STENCIL**, 2015  
 Animacija / Animation, 57 sek  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Šablona je kratka Flash animacija o dveh cestnih delavcih, zadolženih za talne oznake, ki se svojega dela lotita malenkost drugače. Ker sta mnenja, da kartonasta šablona ne bo zadostovala za prepričljivo upodobitev pešca, se kot prava umetnika odločita uporabiti tehniko, ki bo čim bolj neposredno posnemala naravo — torej pešca.

*Stencil is a short Flash animation about two road workers in charge of making floor markings who tackle their work in a slightly different way. As they believe that a cardboard stencil will not be sufficiently effective for a convincing depiction of a pedestrian, they decide to use, as real artists, another technique that will, as truthfully as possible, imitate nature – the pedestrian.*

## X136



*also in the commercial sense. Thus, I decided to use rotoscoping, which allows a stylistic interpretation of the moving images that I captured with a digital camera. Through the editing procedure, I added a twist involving a parallel world, and with drawing, I introduced an additional level of artistic aesthetics. The title itself indicates a duality, involving perhaps the mind and emotions, i.e., my alter ego that would perhaps act differently in the given situation. I only hint at this fact with a short time lapse when the reflection stays visible longer than me, turning the light off, and, in this way, having the last word.*

## X137



Nejc Urankar  
**TEKMA VŽIGALIC /**  
 MACHSTICKS COMPETING, 2015  
 Animacija / Animation, 1 min 10 sec MENTOR  
 / TUTOR: PROF. EDUARD ČEHOVIN

Tekma vžigalic je animacija, v kateri vžigalice tekmujejo v teku na 100 m. Dogajanje je razdeljeno na tri dele in to so predstavitev tekmovalcev, tek in končna podelitev medalj. ■ Pri animiranju sem uporabil posebno tehniko, pri kateri sem vse vžigalice s spodnje strani umestil iglo, ki mi je kasneje omogočala lažje zapikanje in premikanje vžigalic po kartonski površini. Za dosego atmosfere sem si pomagal tudi s točkasto svetljobo, s katero sem želel vžigalice postaviti v ospredje in ustvariti dramatičnost. V ozadju so dodani zvočni efekti (pok pištote, navijanje ...), ki animaciji dodajo realističen pridih. ■ Ob tej nalogi sem se navdušil nad animacijo in bi v prihodnosti z veseljem še kakšno izdelal.

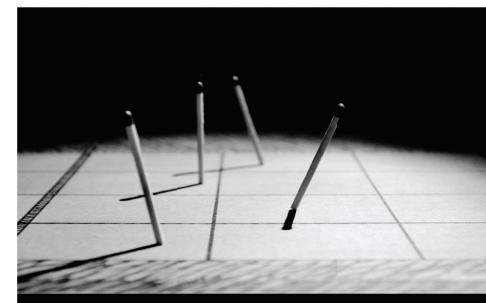
Matchsticks Competing is an animation, in which matchsticks compete in a 100m race. The story is divided into three parts, including a presentation of the competitors, the race and the final awarding of medals. ■ For the animation, I used

Miran Bratuš, Tadej Paravan  
**»MARS LANDER«, 2013**  
 Animacija / Animation  
 MENTORJA / TUTORS: PROF. EDUARD ČEHOVIN,  
 ASIST. LIDIJA DJIKANOVIĆ

3D-posodobitev videoigre *Lunar Lander* iz leta 1979. Tehnična naloga iz prvega letnika interaktivnega oblikovanja, pri kateri sva se seznanila z delovnim procesom izdelave iger.



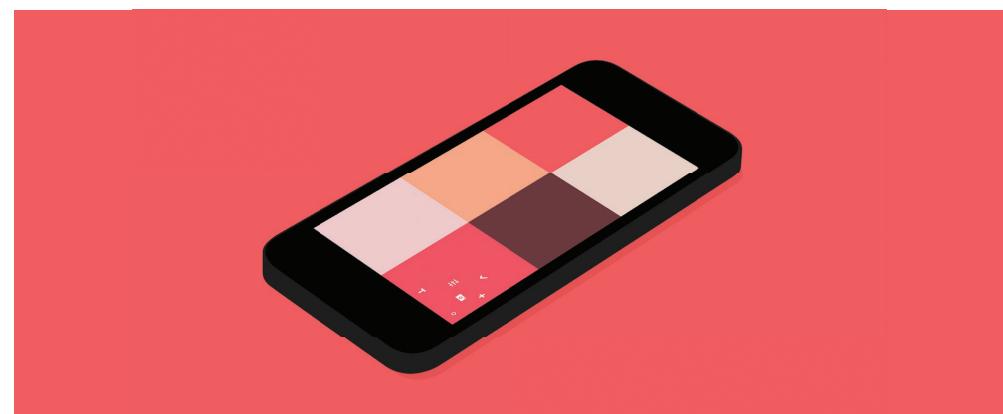
## X138



*a special technique where I inserted a needle into the bottom of each matchstick, which later allowed me to easily fix or move the matchsticks on a cardboard surface. To create an atmosphere, I made use of spotlight, with which I brought the matchsticks into the foreground and created a dramatic quality. I also added sound effects in the background (the bang of a pistol, cheering, etc.), giving the animation a realistic touch. ■ I became quite enthusiastic about animation due to this project and in the future, I would be happy to make another one.*

Emil Kozole, Dan Adlešič  
**APLIKACIJA COLORY /**  
 COLORY APPLICATION, 2013  
 Javascript, Processing  
 MENTOR / TUTOR: PROF. EDUARD ČEHOVIN

Colory je aplikacija za iskanje svežih barvnih kombinacij. Uporablja 6 kvadratov, ki ob posameznih klikih naključno spreminja svoje barve, dokler se uporabnik ne ustavi. Poleg tega prek kamere omogoča zajem barv iz okolja in vnos fotografij.



## X140

Colory is an application for searching fresh colour combinations. It uses 6 squares, changing their colour arbitrarily with each click until the user stops. It also enables the capturing of colours

## X141

Sara Bezošek  
**»TYPEFACES FOR 2014 & 2015«, 2014**  
 Digitalni tisk / Digital printing, 32 x 92 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

Dvanajst svetovno znanih tipografov, predstavljenih v koledarju s svojimi kulturnimi črkovnimi vrstami, zaokroža akademsko leto od 1. oktobra 2014 do konca septembra 2015; tako zaznamuje trideset let visokošolskega pedagoškega delovanja na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Koledar je izšel ob 30-letnici Oddelkov za oblikovanje na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani.

Twelve world-famous typographers are presented in a calendar with their cult typefaces to complete the academic year from 1 October 2014 to the end of September 2015. The calendar marks the 30th anniversary of academic education at the Academy of Fine Arts and Design in Ljubljana. It was published to celebrate the 30th anniversary of the design departments at the Academy of Fine Arts and Design, University of Ljubljana.



Peter Primožič  
**OBLIKOVANJE SISTEMA  
 UPORABNIKU RAZumljivih  
 RAČUNOV ZA ENERGIJO /  
 DESIGNING A USER-FRIENDLY  
 POWER BILLING SYSTEM, 2015**  
 Digitalni tisk / Digital printing,  
 21 x 29,7 cm, 21 x 39,6 cm, 21 x 39,6 cm  
 MENTORJA / TUTORS: PROF. RANKO NOVAK,  
 IZR. PROF. DR. PETRA ČERNE OVEN

Računi za električno energijo in zemeljski plin so uporabniku pogosto nerazumljivi. V diplomskem delu je na konkretnem primeru predstavljeno, kako lahko informacijsko oblikovanje podatke na računu spremeni v razumljive, pregledne in koristne informacije.

*Electricity and natural-gas bills are often unintelligible for the user. Frustration when paying bills is inevitable, mostly due to a mass of seemingly meaningless data. The thesis suggests how information design can turn this data into comprehensible, legible and useful information.*

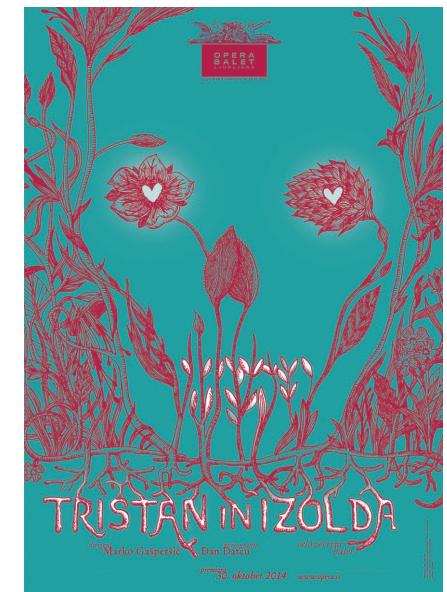
# X142



Hana Jesih  
**TRISTAN IN IZOLDA /  
 TRISTAN AND ISEULT, 2014**  
 Digitalni tisk /  
 Digital printing, 100 x 70 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
 IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN  
 OBLIKOVANJE, LJUBLJANA. / FROM THE  
 COLLECTION OF MUSEUM OF ARCHITECTURE  
 AND DESIGN, LJUBLJANA

Plakat za opero. Tehnika ilustracije – damska pero in omejitev na dve barvi pri vsakem plakatu. SNG Opera & balet Ljubljana, sezona 2014/15. Iz zbirke Brumnovih bienal v zbirkni Muzeja za arhitekturo in oblikovanje, Ljubljana.

# X144



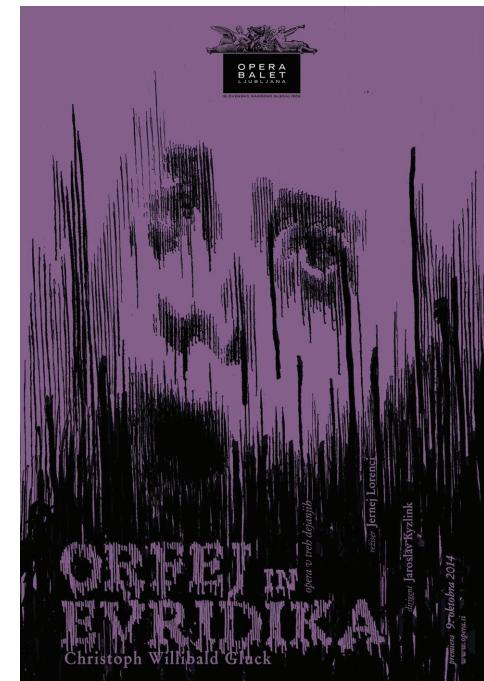
Opera poster. Technique: illustration – fine calligraphy pen and limitation to two colours for each poster. Slovenian National Theatre Opera and Ballet Ljubljana, season 2014/15. From the Brumen Biennial collection, included in the collection of the Museum of Architecture and Design, Ljubljana.

# X143

Gregor Makovec  
**ORFEJ IN EVRIDIKA /  
 ORPHEUS AND EURYDICE, 2014**  
 Digitalni tisk / Digital printing, 100 x 70 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
 IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN  
 OBLIKOVANJE, LJUBLJANA. / FROM THE  
 COLLECTION OF MUSEUM OF ARCHITECTURE  
 AND DESIGN, LJUBLJANA

Plakat za opero. Tehnika ilustracije – damska pero in omejitev na dve barvi pri vsakem plakatu. SNG Opera & balet Ljubljana, sezona 2014/15. Iz zbirke Brumnovih bienal v zbirkni Muzeja za arhitekturo in oblikovanje, Ljubljana.

*Opera poster. Technique: illustration – fine calligraphy pen and limitation to two colours for each poster. Slovenian National Theatre Opera and Ballet Ljubljana, season 2014/15. From the Brumen Biennial collection, included in the collection of the Museum of Architecture and Design, Ljubljana.*

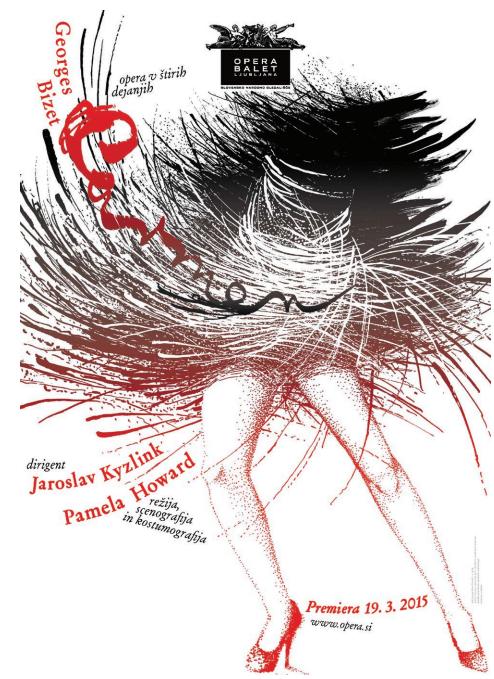


Peter Primožič  
**KARMEN / CARMEN, 2014**  
 Digitalni tisk /  
 Digital printing, 100 x 70 cm  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
 IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN  
 OBLIKOVANJE, LJUBLJANA. / FROM THE  
 COLLECTION OF MUSEUM OF ARCHITECTURE  
 AND DESIGN, LJUBLJANA

Plakat za opero. Tehnika ilustracije – damska pero in omejitev na dve barvi pri vsakem plakatu. SNG Opera & balet Ljubljana, sezona 2014/15. Iz zbirke Brumnovih bienal v zbirkni Muzeja za arhitekturo in oblikovanje, Ljubljana.

Opera poster. Technique: illustration – fine calligraphy pen and limitation to two colours for each poster. Slovenian National Theatre Opera and Ballet Ljubljana, season 2014/15. From the Brumen Biennial collection, included in the collection of the Museum of Architecture and Design, Ljubljana.

# X145



Vesna Skornšek  
**LABODJE JEZERO / SWAN LAKE**, 2014  
 Digitalni tisk /  
*Digital printing, 100 x 70 cm*

MENTOR / TUTOR: PROF. RADOVAN JENKO  
**IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN OBLIKOVANJE, LJUBLJANA. / FROM THE COLLECTION OF MUSEUM OF ARCHITECTURE AND DESIGN, LJUBLJANA**

Plakat za baletno predstavo. Tehnika ilustracije – damskega pera in omejitve na dve barvi. SNG Opera & balet Ljubljana, sezona 2014/15. Iz zbirke Brumnovih bienal v zbirkam Muzeja za arhitekturo in oblikovanje, Ljubljana.

Ballet poster. Technique: illustration – fine calligraphy pen and limitation to two colours for each poster. Slovenian National Theatre Opera and Ballet Ljubljana, season 2014/15. From the Brumen Biennial collection, included in the collection of the Museum of Architecture and Design, Ljubljana.

# X146

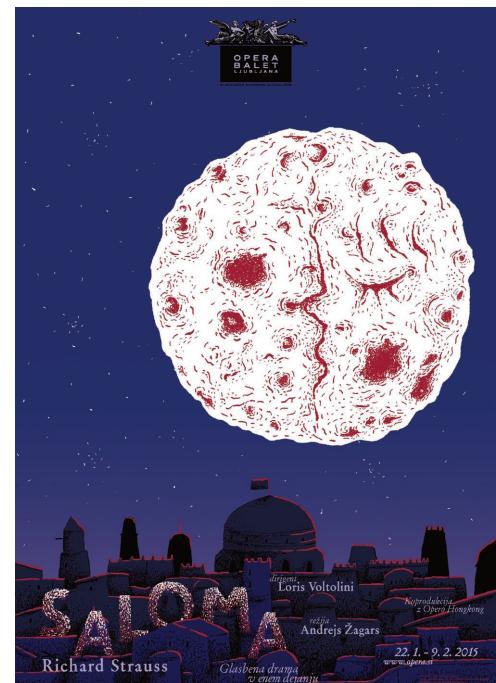


# X148

Anže Jesenovec  
**SALOMA / SALOME**, 2014  
 Digitalni tisk /  
*Digital printing, 100 x 70 cm*  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
**IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN OBLIKOVANJE, LJUBLJANA. / FROM THE COLLECTION OF MUSEUM OF ARCHITECTURE AND DESIGN, LJUBLJANA**

SNG Opera & balet Ljubljana, sezona 2014/15. Iz zbirke Brumnovih bienal v zbirkam Muzeja za arhitekturo in oblikovanje, Ljubljana.

Slovenian National Theatre Opera and Ballet Ljubljana, season 2014/15. From the Brumen Biennial collection, included in the collection of the Museum of Architecture and Design, Ljubljana.

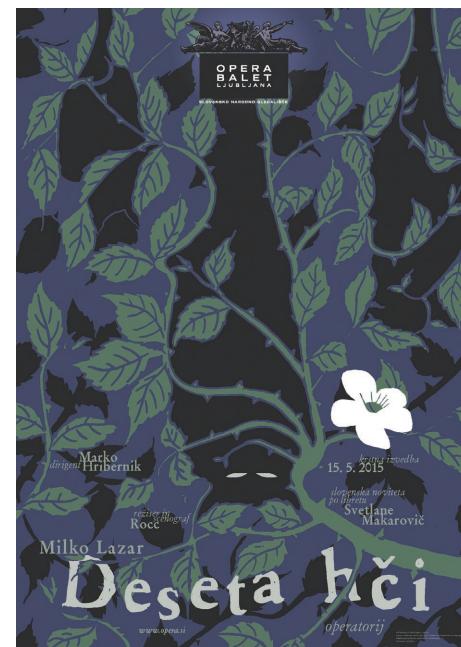


# X147

Luka Purgar  
**DESETA HČI / THE TENTH DAUGHTER**, 2014  
 Digitalni tisk /  
*Digital printing, 100 x 70 cm*  
 MENTOR / TUTOR: PROF. RADOVAN JENKO  
**IZ ZBIRKE MUZEJA ZA ARHITEKTURO IN OBLIKOVANJE, LJUBLJANA. / FROM THE COLLECTION OF MUSEUM OF ARCHITECTURE AND DESIGN, LJUBLJANA**

Plakat za opero. Tehnika ilustracije – damskega pera in omejitve na dve barvi pri vsakem plakatu. SNG Opera & balet Ljubljana, sezona 2014/15. Iz zbirke Brumnovih bienal v zbirkam Muzeja za arhitekturo in oblikovanje, Ljubljana.

Opera poster. Technique: illustration – fine calligraphy pen and limitation to two colours for each poster. Slovenian National Theatre Opera and Ballet Ljubljana, season 2014/15. From the Brumen Biennial collection, included in the collection of the Museum of Architecture and Design, Ljubljana.



# X149

Martin Košir  
**VIZUALNA IDENTITETA VASI DOL / VISUAL IDENTITY FOR THE VILLAGE OF DOL**, 2015  
 MENTOR / TUTOR: PROF. RADOVAN JENKO

Plakat za baletno predstavo. Tehnika ilustracije – damskega pera in omejitve na dve barvi. SNG Opera & balet Ljubljana, sezona 2014/15. Iz zbirke Brumnovih bienal v zbirkam Muzeja za arhitekturo in oblikovanje, Ljubljana.

Ballet poster. Technique: illustration – fine calligraphy pen and limitation to two colours for each poster. Slovenian National Theatre Opera and Ballet Ljubljana, season 2014/15. From the Brumen Biennial collection, included in the collection of the Museum of Architecture and Design, Ljubljana.



Adelina Pervanje  
»THE SEA«, 2014  
Akvarelna ilustracija, kaligrafija /  
Watercolour illustration, Calligraphy,  
44,5 x 33,5 cm

Delo je nastalo kot posvetilo prijatelju, ki se je uril za vojaškega potapljača, vendar zaradi poškodbe danes te dejavnosti ne more opravljati. Citat pravi: »Morje podari vsakemu človeku novo upanje.« Ozadje je subtilna akvarelna ilustracija, medtem ko je kaligrafija izdelana s širokim peresom in modrim črnilom.

*The work was made as a tribute to a friend who trained to be a military diver, who, due to an injury, can no longer perform this activity. The quote says: 'The sea will grant each man new hope.' The background of this work is a subtle watercolour illustration, while the calligraphy is made with a wide pen and blue ink.*

Jure Kožuh  
**VIZUALIZACIJA STATISTIKE Z UPORABO PO MERI OBLOIKOVANE ČRKOVNE DRUŽINE / VISUALISING STATISTICS BY MEANS OF A CUSTOM DESIGNED TYPE FAMILY, 2013 70 X 100 cm**  
MENTOR / TUTOR: PROF. RANKO NOVAK,  
SOMENTOR / CO-TUTOR: PROF. MAG. LUCIJAN BRATUŠ

Stat Pro je brezserifna čkovna družina, namenjena uporabi na področju informacijskega oblikovanja, ki ostane berljiva tudi v razmerah omejene zaznave. Za njen velik čkovni nabor in široko paleto rezov so značilni optimalno razmerje velikosti, distinkтивne oblike črk, široka odprtost form in uravnovešeni negativni prostori. Stat Pro ostaja berljiv v neugodnih razmerah (oddaljenost, velikost, premikanje ipd.). Vsebuje skoraj 700 čkovnih znakov, vključujuč diakritična znamenja, ligature, male kapitelke, renesančne številke, puščice in še več. Vse našteto čkovni družini omogoča široko jezikovno podporo. Vizualizacija statistike služi kot vzorčnik uporabe čkovne družine. ■ Več informacij o čkovni družini Stat Pro je dosegljivih na predstavitevni spletni strani ([www.stat-type.com](http://www.stat-type.com)).

Stat Pro is a sans-serif type family intended to be used in information design, as it remains legible in circumstances of low visibility. Its large character set with multiple styles and weights is defined by an optimal size ratio, distinctive letter shapes, wide aperture and balanced counters. Stat Pro re-

# X150



# X151

mains legible in adverse conditions with regard to distance, size, movement, etc. It contains almost 700 characters, including a large set of diacritics, ligatures, small caps, old-style figures, arrows and more. All this enables the type family to support a wide range of languages. ■ A visualisation of statistics serves as a type-family specimen. Additional info on the type family Stat Pro is available on the presentation website ([www.stat-type.com](http://www.stat-type.com)).



# X152

Samo Ačko  
**DRUŽINA ČRKOVNIH VRST BADNEWS / BADNEWS TYPEFACE FAMILY, 2008–2015**  
MENTOR / TUTOR: PROF. RANKO NOVAK,  
SOMENTOR / CO-TUTOR: PROF. MAG. LUCIJAN BRATUŠ

Družina vrst BadNews je superdružina več kot osemdesetih rezov. Tehnično in formalno je zasnovana za uporabo v časopisih, njen značaj pa je prilagojen časopisu Dnevnik, ki uporablja to čkovno vrsto.

*The BadNews typeface family is a superfamily of more than eighty cuts. It is technically and formally designed for use in newspapers; its character is adapted to the Dnevnik newspaper, which uses this typeface.*

Samo Ačko  
**ČASOPIS DNEVNIK IN PRILOGA OBJEKTIV / DNEVNIK NEWSPAPER AND ITS SUPPLEMENT OBJEKTIV, 2012**  
Papir / Paper, 31,5 x 44 cm

Dnevnik je levo sredinski časopis, ki je bil v zadnjih letih dom najboljšemu raziskovalnemu novinarstvu v Sloveniji. Zasnova je ustvarjena z mislio na majhno produksijsko ekipo (nekaj tehničnih urednikov, brez rednih oblikovalcev, infografikov ali ilustratorjev), ki lahko s pomočjo nekaj preprostih pravil ustvarjajo sodoben, pregleden in organiziran časopis. Struktura članka je bila preoblikovana tako, da upošteva produkcijo vsebin za splet: članek se začne s ključno besedo, naslovom in kratkim povzetkom. ■ Magazin Objektiv je tedenska priloga časopisa Dnevnik. Objektiv združuje poglobljene daljše novinarske članke, kolumne in intervjuje s publicističnimi prispevki. Med najpomebnije elemente zasnove sodi unikaten koncept naslovnic in celostranskih infografičnih zgodb. Ker je Objektiv priloga, naslovnice niso pod printskom kolportažne prodaje. So vizualne kolumne, katerih avtorje pogosto spodbujamo k izražanju svojega pogleda na problematike, ki jih obravnavajo besedila.

# BadNews

## Newspaper fonts

**Breaking**  
Relevant Relevent Relevant RELEVANT  
Newsworthy Newswothy Newswoorthy NEWSWORTHY  
Impartial Impartial IMPARTIAL  
Honest Honest Honest HONEST  
Opinionated Opinionated OPINIONATED  
Fashionable Fashionable FASHIONABLE



TEMA Krizni ukrepi in upokojenci  
**Realna možnost ka**

Povrčino usklajevanje po pokojnik s plačami.  
Koalicija kompromisna rešitev med zamrzljitvijo pokojnik in med tem, da se pokojnike v celoti izvrne iz kriznega krpanja državnega proračuna za pridobitev dveh let, je med upokojenci val namenjanj.

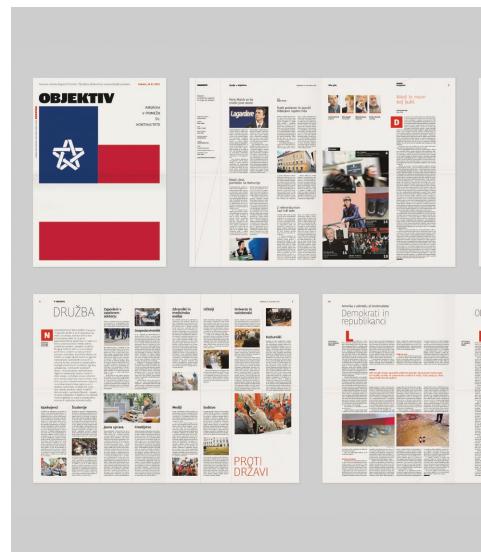
Y pozdravljam, da ste želeli, da boste imeli

Y pozdravljam, da ste želeli, da boste imeli



# X153

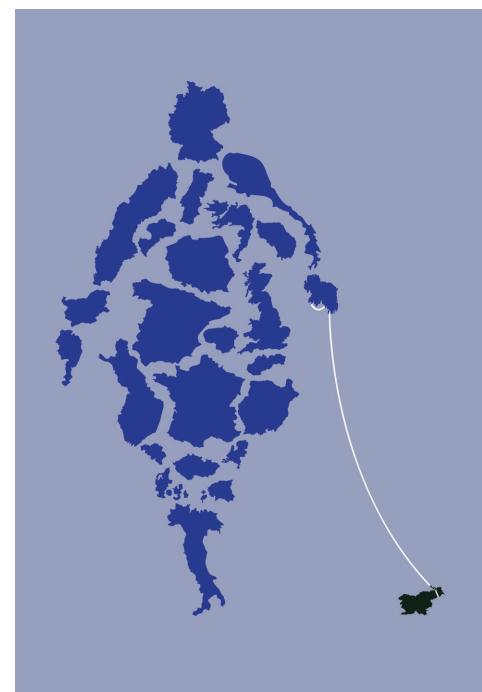
Dnevnik is a centre-left newspaper, having generated the best Slovenian research journalism in recent years. Its design was made while keeping in mind that the newspaper has a small production team (a few technical editors, no regular designers, infographic designers or illustrators) that can, with the help of a few simple rules create a modern, clearly written and well-organised newspaper. The structure of the article was redesigned in such a way that it now provides for the production of topics for the web: an article starts with the key word, the title and a short summary. ■ The Objektiv Magazine is the weekly supplement of Dnevnik. It combines longer in-depth articles, columns, interviews and journalism. One of the most important elements of its design is a unique concept of the covers and full-page infographic stories. Being a supplement, the covers of Objektiv are not under the pressure of the sales requirements. They are visual columns, whose authors are often encouraged to express their own opinions about the issues dealt with in the texts.



Janžej Marinč  
**GOSPA EVROPA (NARODNE FOBIE) /**  
MRS EUROPE (NATIONAL PHOBIAS)  
Digitalni print, računalniška grafika /  
Digital printing, Computer graphics, 100 x 70 cm  
MENTOR / TUTOR: PROF. RANKO NOVAK

Ideja, ki jo sporoča plakat, je preprosta – obrisi vseh držav Evropske unije, z izjemo Slovenije, sestavljajo silhueto vzvišene gospe, ki Slovenijo (slovenski narod) na povodcu pelje na sprehod. Vodilna misel plakata je vodljivost slovenskega naroda, ki se nekako ne zna postaviti zase, zato je predstavljen kot narod hlapcev: »Pleši, kot ti narekuje Evropa.« Glava ženske siluete, gospe Evrope, je obris Nemčije, ki s svojim močnim gospodarstvom narekuje in postavlja pravila drugim podrejenim državam EU, med katere spada tudi Slovenija. Slovenci zmeraj prvi, brez večjih pomislekov, sprejemamo tuje odločitve. Zato, denimo, Ljubljana nima tramvaja.

The idea communicated by the poster is simple – the outlines of all the EU countries, except for Slovenia, compose the silhouette of a lofty lady, having Slovenia (Slovenian nation) on a lead, taking it for a walk. The main message of the poster is the inferior nature of the Slovenian nation that does not know how to stand up for itself, making it a nation of servants: "Dance the way as dictated by Europe." The head of the silhouette, Mrs Europe, is the outline of Germany, with its strong economy, dictating and setting the rules to the



other subordinated EU countries, including Slovenia. Slovenes are always the first to adopt foreign decisions, without any major concerns. For this reason, for example, Ljubljana has no tram.

## X154

Jan Virant  
**PREDLOG PRENOVE CELOSTNE GRAFIČNE PODOBE MINI TEATRA /**  
PROPOSAL FOR REDESIGN OF MINI TEATER VISUAL IDENTITY, 2012  
Digitalni print, računalniška grafika /  
Digital printing, Computer graphics  
MENTOR / TUTOR: PROF. RANKO NOVAK

Delo predstavlja natečajno rešitev, s katero sem se prijavil na natečaj za prenovljenje celostno grafično podobo Mini teatra. Gre za predstavitev koncepta, s katerim sem želel vzpostaviti odprt sistem prepoznavnega znaka gledališča in njegove nadaljnje uporabe na promocijskih plakatih in ostalih tiskovinah. Štirje podznaki predstavljajo štiri glavne dejavnosti Mini teatra, njihova dosledna uporaba v promocijskih materialih pa hkrati določa ciljno občinstvo. Sistem dopušča tudi možnost nadgradnje v nove podznaake v primeru razširitve programa gledališča. Za potrebe natečaja sem v skladu s prenovljeno podobo oblikoval tudi osnovni set tiskovin, tri primere plakata in programske zgibanki.

### 1. MESTO NA NATEČAJU

The work presents a design proposal, with which I submitted to a contest for redesigning the corporate visual identity of Mini Teater. It outlines the concept with which I wished to set up an open system of a recognised logo of the theatre and its subsequent use on promotional posters and other printed documents. Four sub-logos represent the four main activities of Mini teater and their consistent use in promotional materials determines the target audiences. The system also allows the possibility of being upgraded into new

### Maša Majce Mesarič **NAČRTOVANJE IN IZDELAVA PRIROČNIKA ZA ROČNO VEZAVO KNJIG**

- DIPLOMSKO DELO / DEVISING AND IMPLEMENTING A HAND BOOKBINDING MANUAL - DIPLOMA THESIS, 2015  
20 x 25 x 1,5 cm

MENTOR / TUTOR: PROF. RANKO NOVAK

Ne moremo celovito govoriti o knjigi, če ne govorimo tudi o vezavi. Diplomsko delo obsega načrtovanje, oblikovanje ter izvedbo priročnika za ročno izdelavo knjig iz pripomočkov, ki jih pogosto najdemo doma. Osredotočila sem se na raziskovanje knjigoveštva kot obrti ter sproti ugotavljala, kakšna je vloga oblikovalca pri

## X155



JACOB & WILHELM GRIMM

*Sneguljčica*

premiera  
31. september 2010 ob 18h  
predpremiera  
16. september 2010 ob 18h

avtorja: Maša Mesarič, Žiga Dobržek  
režija: Maša Mesarič  
umetniški: Žiga Dobržek  
zvok: Žiga Dobržek  
svetlobni: Robert Šmitič  
glasbeni: Žiga Dobržek  
igranje: Eva Štefanec, Žiga Dobržek, Vesna Vučina in Janez Aljaz Jancaric  
prodaja: Žiga Dobržek



sub-logos in the case of an expansion of the theatre programme. To meet the requirements of the contest, I also designed, in line with the renewed image, the basic set of printed templates, three poster samples and a programme leaflet.

1ST PLACE IN THE CONTEST

## X156

(so)ustvarjanju vsebine projekta. Prek analize obstoječih priročnikov in določitve glavne ciljne skupine sem izbrala vizualni jezik, ki najbolj ustreza in predstavi izbrano tematiko.

BRUMNOVA NAGRADA V KATEGORIJI NEREALIZIRANA ŠTUDENTSKA DELA, NA 7. BIENALU VIDNIH SPOROČIL SLOVENIJE

We cannot discuss a book thoroughly, unless we also discuss binding. The diploma thesis comprises the planning, design and execution of a manual on making hand-bound books with the appliances commonly found at home. I focused on the exploration of bookbinding as a craft, identifying the role of a designer in the (co-)creation of the project's content. Through an analysis of existing manuals and a determination of the main target group, I chose a visual language that best fits and presents the selected topic.

BRUMEN AWARD IN THE CATEGORY OF UNREALISED STUDENT WORK AT THE 7TH BIENNIAL OF SLOVENIAN VISUAL COMMUNICATIONS

Neža Landeker, Nika Lapkovski, Maja Maselj, Anja Vrhovšek

#### **CELOSTNA GRAFIČNA PODoba MLEKARNE PLANIKA /**

PLANIKA DAIRY VISUAL IDENTITY, 2015

Tisk in embalaža / Printing and packaging

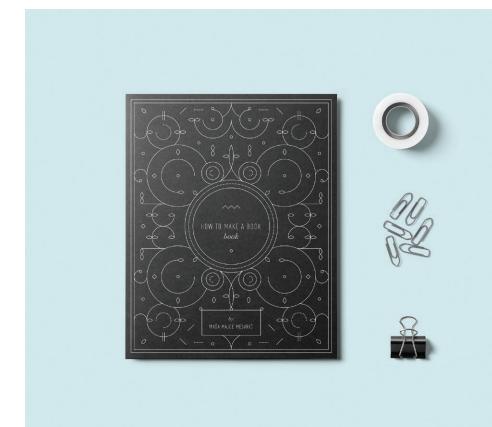
MENTOR / TUTOR: PROF. RANKO NOVAK

Mlekarna Planika je slovenska mlekarna s tradicijo. Odkupuje in predeluje izključno mleko s področja Tolmina, Bovca in Bohinja. Posebno pozornost posveča pasteriziranemu in nehomogeniziranemu mleku, iz katerega izdelujejo mlečne izdelke po tradicionalnih receptih. ■ Pri preoblikovanju embalaže smo se opirale na tradicijo mlekarstva in sirarstva. Kategorije izdelkov smo ločile z ilustriranimi pictogrami, ki prikazujejo orodje za izdelavo določenega mlečnega proizvoda. Preoblikovale smo tudi logotip ter oblikovale zapis Planika, s katerim smo na embalažo že zelele prenesti »roko mlekarja«. Pri izbiri materiala smo se odločile za naravne materiale (steklo, les).



## X157

Planika Dairy is a Slovenian dairy with a tradition. It purchases and processes only the milk from the area of Tolmin, Bovec and Bohinj. It pays special attention to pasteurized and non-homogenized milk, from which dairy products are made according to traditional recipes. ■ When redesigning the packaging, we considered the tradition of milk processing and cheese making. We marked different categories of products with illustrated pictograms, showing the tools used for the production of individual dairy products. We also redesigned the logo and the Planika inscription, with which we wanted to depict the work of a milkman on the packaging. When selecting the material, we decided to use natural materials (glass, wood).



Nina Jančič, Blažka Jurjavčič, Sara Mlakar, Dorjan Šiško, Dorotea Škrabo, Alex Tomc  
**»FOODBOOTH«, AVTOMAT ZDRAVE PREHRANE / FOODBOOTH HEALTH FOOD DISPENSER, 2015**

Food design, Spekulativno oblikovanje / Food design, speculative design

MENTOR / TUTOR: IZR. PROF. BOŠTJAN BOTAS KENDA

»Foodbooth« je koncept zdravega prehranjevanja za mestne prebivalce, ki jim za to primanjuje časa ali znanja, a si vseeno želijo v svoje telo vnašati samo v tistem trenutku potrebne snovi ter biti ozaveščeni o morebitnem pomanjkanju določenih hrani.

## X158

Foodbooth is a concept for smart urban dwellers, who often lack the time or knowledge to eat healthy, but want to give their bodies exactly what they need, as well as being informed about any lack of nutrients.



Domen Dimovski  
**ANIMACIJA LOGOTIPA IN  
ZGODOVINSKEGA GRADIVA  
ZA ALUO LXX / ANIMATED LOGO AND  
HISTORICAL MATERIALS FOR THE EXHIBITION**  
 ALUO LXX, 2015

Računalniška animacija /  
 Computer animation, 2 min  
 MENTOR / TUTOR: DOC. SAŠO SEDLAČEK

Animacija slikovnega gradiva za razstavo  
 ALUO LXX, 2016 ■ Dve ločeni animaciji zgodovinskih črno-belih in barvnih slik iz arhiva  
 ALUO za video projekcijo.

*Animation of the pictures for the exhibition ALUO LXX, 2016 ■ Two separate animations of historical black-and-white and colour pictures from the archives of the ALUO for a video projection.*

# LXX



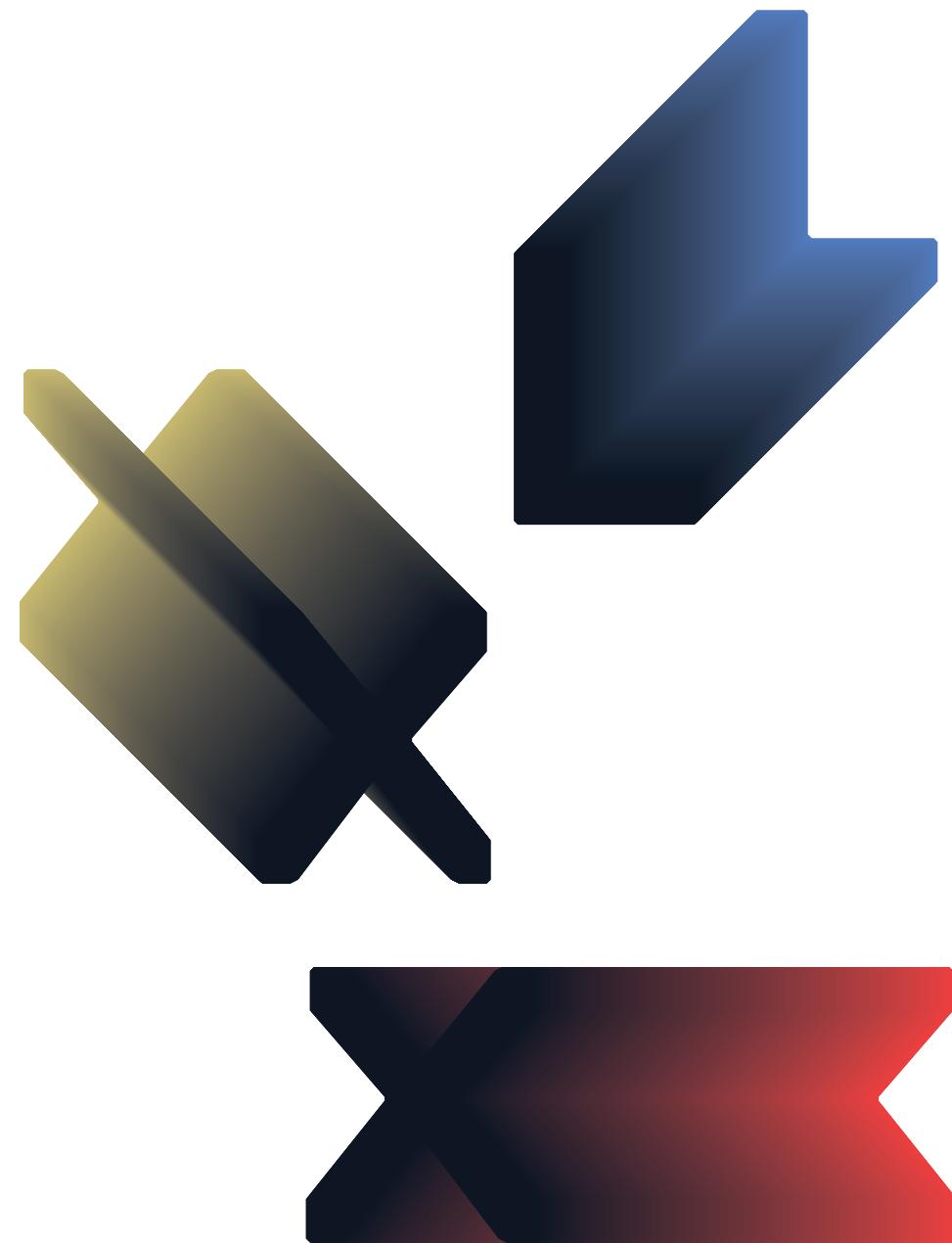
Vid Merlak  
**ANIMACIJA IN OBLIKOVANJE  
INTERAKTIVNEGA VIDEO VMESNIKA /  
ANIMATION AND DESIGN OF INTERACTIVE  
VIDEO INTERFACE, 2016**  
 Računalniško programiranje /  
 Computer programming  
 MENTOR / TUTOR: DOC. SAŠO SEDLAČEK

Moje delo za razstavo ALUO LXX obsega ustvarjanje animacij, ki se predvajajo na platnu med posameznimi videi, ki jih obiskovalci izberejo na interaktivnem vmesniku, ali bolj domače, meniju na dodatnem ekranu. Lahko bi rekli, da so moje animacije nekakšen screensaver, razlikujejo pa se po barvnih shemah, ki jih je grafični oblikovalec določil za posamezne smeri ALUO v sklopu razstave. Tako vidimo tri projekcije; vse vsebujejo grafične interpretacije črk LXX (ki jih zasledimo v celostni grafični podobi razstave), eno izmed treh barv ozadja in pa napis, ki obiskovalcem sporoči, katero smer predstavlja posamezni video. Animacije niso posnete, vendar se renderirajo oz. izrisujejo v živo znotraj programa VVVV, v katerem je narejen tudi meni.

*My contribution to the ALUO LXX exhibition is the creation of animations shown on the screen in the time between the videos selected by the visitors on an interactive interface, or simply put, on the menu of an additional screen. We could say that my animations serve as a sort of screensaver. They differ in the colour scheme that the graphic designer set for individual ALUO programmes presented at the exhibition. Thus,*

# LXX

*we can see three video projections; they all include graphic interpretations of the letters LXX (which are part of the corporate image of the exhibition), one of the three background colours and a caption that tells the visitors which programme is being presented by a particular video. The animations are not recorded, but rendered live using VVVV software, with which the menu is also created.*



*Spremljevalni  
program razstave*

*Accompanying programme  
of the exhibition*

# Gluhi in naglušni v likovni umetnosti

## Okrogl miza Oddelka za restavratorstvo UL ALUO

### 19. februar, 2016

Okroglo mizo je vodila izr. prof. Tamara Trček Pečak.

Sodelovali so: Gašper Rems, študent restavratorstva UL ALUO, Matic Nosan, akademski restavrator, Marko Lukan, akademski slikar, Nikolaj Vogel, akademski slikar, Petra Rezar, prof. likovne pedagogike, učiteljica likovnih predmetov na ZGNL, doc. mag. Jurij Smole, profesor kiparstva na Oddelku za restavratorstvo UL ALUO.

Oddelek za restavratorstvo UL ALUO že vrsto let sodeluje z Zavodom za gluhe in naglušne v Ljubljani, saj v okviru tehnološko obarvanih likovnih delavnic za osnovnošolce in srednješolce pod naslovom Ajkčeve nove zgodbe s finančno pomočjo Rotary Cluba Ljubljana pripravlja delavnice tudi v zavodu. Eden od udeležencev prvih tovrstnih delavnic je med tem postal že študent restavratorstva in prav z njegovim prihodom smo se morali poglobiti v možnosti, kako mu zagotoviti pomoč tolmača ter mu s tem olajšati delo in študij.

Tej problematiki je bil posvečen tudi posvet, ki ga je v novembru 2015 na FRI UL pripravila Komisija za študente s posebnimi potrebami UL. Namen vseh tovrstnih prireditiv in prav tako okrogle mize ob razstavi ALUO LXX je bil in je predstaviti problematiko širšemu kroužku ljudi – tako morebitnim bodočim študentom kot tudi tistim, ki odločajo o finančni plati zagotavljanja olajšav in prilagoditev osebam s posebnimi potrebami. Žal še vedno ni dokončnega zagotovila, da bo stroške tolmačenja (v primeru gluhih in naglušnih študentov) vedno v celoti krila država, kar je velika želja vseh vpetih v to problematiko.

Okrogla miza je gostila pet gluhih likovnikov, od katerih je eden še vedno naš študent, ostali pa so že uspešno zaključili študij in poskušajo kot konservatorji-restavratorji, slikarji ali likovni pedagogi najti svoje mesto v družbi. Pomenila je možnost, da predstavijo svojo življenjsko pot, ozavestijo širšo javnost o potrebah gluhih in naglušnih študentov in hkrati opogumijo vse tiste gluhe in naglušne, ki imajo dar in čutijo željo po umetniškem izražanju, da se odločijo za študij.

Po obisku prireditve sodeč je bil prvi cilj – opogumiti mlade za likovno pot – dosežen, saj je bilo med poslušalci lepo število gluhih in naglušnih, dogodek pa je bil uvrščen tudi v neposreden prenos TV TIPK za gluhe in naglušne – <http://www.tipk.si/> in v reportažo, dostopno na [www.gluhi.si/](http://www.gluhi.si/) <<http://www.gluhi.si/>>.

Drugi cilj – zagotoviti sredstva za prilagoditve oseb s posebnimi potrebami – pa bo težja naloga. Glede na to, da med gosti ni bilo nikogar, ki bi lahko pomagal v tej smeri, upamo, da bodo arhivski posnetki prireditve morda le prišli tudi do tistih, ki lahko pripomorejo, da bomo stopili korak naprej.

Tamara Trček Pečak

# Deaf and hearing-impaired in fine arts

## Panel discussion of the Department for Restoration of UL ALUO

### 19 February 2016



Namen okroglo mize je bil predstaviti problematiko gluhih in naglušnih pri študiju likovne umetnosti čim širšemu krogu ljudi. / The aim of panel discussion was to present the topic of deaf and hearing-impaired in studying fine arts to a circle of people as wide as possible.

The panel discussion was chaired by izr. prof. Tamara Trček Pečak.

Participants at the panel were: Gašper Rems, student of restoration at the UL ALUO; Matic Nosan, academic restorer; Marko Lukan, academic painter; Nikolaj Vogel, academic painter; Petra Rezar, professor of art education, teacher of art subjects at the ZGNL; doc. mag. Jurij Smole, professor of sculpture at the Department for Restoration at the UL ALUO.

The Department for Restoration of the UL ALUO has, for a number of years, cooperated with the Institute for the Deaf and Hearing Impaired in Ljubljana (ZGNL); in the frame of technologically advanced art workshops for primary and secondary pupils entitled New Stories from Ajkec, financially supported by the Rotary Club Ljubljana, we also prepare workshops at this institute. In the meantime, one of the participants at the first of the workshops became a student of restoration and, with his entry to the academy, we had to start thinking about how to provide an interpreter for him, facilitating his work and study in this way.

We also dedicated a panel discussion to this topic, prepared by the Commission for Students with Special Needs of the University of Ljubljana in November 2015 at the Faculty of Computer and Information Science in Ljubljana. The aim of such events, including the panel discussion accompanying the exhibition ALUO LXX, is to present the topic to a wider circle of people, including potential future students and the authorities deciding on the financial aspects of providing aid and making adjustments for the people with special needs. Unfortunately, we still do not have any final assurance that the costs for interpreting (for the deaf and hearing-impaired students) will always be

entirely covered by the state, which is the wish of everybody involved in this issue.

The panel included five deaf artists, one of which is still our student, while the rest already successfully finished their studies, trying to find their places in society as conservators/restorers, painters or art teachers. The event gave them an opportunity to present their life paths, make the wider public aware of the needs of the deaf and hearing-impaired students and also encourage the deaf and hearing-impaired people with a gift and a desire for artistic expression to begin their studies.

Based on the attendance at the event, our first goal – to encourage young people to choose an artistic career – was achieved as a good number of deaf and hearing-impaired people were in the audience, while the event was also shown live on TIPK TV, the channel for the deaf and hearing impaired, available at <http://www.tipk.si/> and presented at <http://www.gluhi.si/>.

However, the second goal – to ensure the funds for adapting the environment for people with special needs – will be a more difficult task. As there was nobody among the guests who could help us in this respect, we hope that the archive footage of the event might reach those decision makers that can help us make a step forward in our attempts.

Tamara Trček Pečak

# CULTURED Primeri slovenskega slikarstva 1960–2015

Predavanje je pripravil Oddelek za slikarstvo UL ALUO

1. marec, 2016

Predavateljici dr. Petja Grafenauer in dr. Nadja Gnamuš

## NEUVRŠČENI POP: NOVOFIGURALNE PRAKSE NA SLOVENSKEM V POZNIH ŠESTDESETIH IN SEDEMDESETIH LETIH

V slovenskem prostoru so dela, ki bi jih lahko umestili v pojmovni oblak s toričči postmodern, ekspresivna figuralika, novi realizem in narativna figuralika, kapitalistični realizem ..., nastajala v šestdesetih in sedemdesetih letih 20. stoletja. Gabrijelu Stupici, Mariju Preglju in Stanetu Kregarju, ki prav tako niso ostali neodzivni, se je pridružil prerojeni nekdanji konstruktivist Avgust Černigoj. V drugi polovici šestdesetih so pričeli delovati mladi ekspresivni figuraliki, nekaj kasneje oba fotorealista – Berko in Mesarič, pa Grupa Junij s Stanetom Jagodičem in nekateri drugi avtorji, med katerimi si gotovo eno od vidnejših mest zaslužita opusa umetnic Milene Usenik, ki je nastal med leti 1971 in 1976, in Tince Stegovec, nastal prav tako v 70. letih.

Leta 1967 so na III. jugoslovanskem trienalnu likovnih umetnosti v Beogradu prvič razstavljalni slikarji, ki jih je kritika opredelila za nove figuralike. Med njimi je od slovenskih umetnikov razstavljal le Zmago Jeraj. Aleksander Bassin je decem-

bra istega leta – tudi v Beogradu – postal razstavo *Ekspresivna figuralika mladog ljubljanskog kruga*, ki je združila nekatere avtorje mlajše generacije, ki so ustvarjali v tej maniri. Razstavljalni so Srečo Dragan, Kostja Gatnik, Herman Gvardjančič, Zmago Jeraj, Boris Jesih, Bogoslav Kalaš, Metka Krašovec, Lojze Logar in Lado Pengov. Vsi so zaključevali ali so pravkar zaključili Akademijo za likovno umetnost v Ljubljani. V trdno in kvalitetno izstopajoče jedro sodijo še vsaj Janez Logar, ki smo ga doslej poznali le iz postavitve stalne zbirke v zagrebškem Muzeju sodobne umetnosti, del opusa skupine OHO, slike Milene Usenik, Tince Stegovec, trije kipi Dube Sambolec, ob tem pa še dela obeh hiperrealistov. Skok v novo figuraliko je v slikarstvu v sedemdesetih letih zaslediti še pri Janezu Berniku, Lucijanu Bratušu, Sreču Dragantu, Tomažu Gorjupu, Gustavu Gnamušu, Štefanu Hauku, Kamilu Legatu, Adriani Maraž, Ivu Mršniku, Ladu Pengovu, Miši Pengov, Vladimirju Potočniku, Ratimirju Pušelji, Marjanu Remcu, Nejcju Slaparju, Matjažu Schmidtu, Branku Suhyju, Jožetu Trobcu, Petru Verniku, Tomu Vranu ... Vključevanje v kanon se pri novi figura-

liki odvija postopoma, s prvo letnico 1987, ko pregledno razstavo *Ekspresivne figuralike* pripravijo v Moderni galeriji, pa 2001, ko Tadej Pogačar in Tanja Mastnak v Centru in Galeriji P74 pripravita razstavo 70+90; 2003, ko Igor Zabel dela Berka in Franca Mesariča vključi na pregledno razstavo slovenske umetnosti med letoma 1975 in 1985 v Moderni galeriji, vse do leta 2011 in nove postavite stalne zbirke v isti instituciji ter razstave Milene Usenik v P74 leta

2014, medtem ko se v letošnjem letu odpira pregledna razstava novih figuralik na Slovenskem v Umetnostni galeriji Maribor.

Slovenski odvodi novih figuralik predstavljajo zaradi drugega okvira, v katerever so se te razviale, lokalno različico izvirne smeri, ki je zanimiva prav zaradi svoje drugačnosti od zahodnih okvirov, kjer so se popart in ostale novofiguralne smeri formirale konec petdesetih let s popularnim vrhuncem v začetku šestdesetih.

Petja Grafenauer

## SLIKARSTVO V POLJU KULTURE: PRIMERI SLOVENSKEGA SLIKARSTVA OD SREDINE DEVETDESETIH LET

Podobno kot umetniško produkcijo konec prejšnjega stoletja tudi slikarstvo definira kontekstualni imperativ, kjer pomen nastaja v kontekstu in relacijski vlogi. Slikarstva ne zanima toliko invencija lastne prakse, kot reinterpretacija in rekontekstualizacija, pri čemer se ukvarja z lastno ekonomsko in socialno realnostjo, pa tudi z lastno ideološko zgodovino. Kontekst je tako rekoč postal nova tehnika proizvajanja slik, ki ni usmerjen samo v konstruiranje lastnega diskurzivnega prostora, temveč narekuje samo recepcijo del.

Slovensko slikarstvo se je v drugi polovici devetdesetih let redifiniralo z vstopom v polje medijsko posredovane vizualnosti, torej v širokem kontekstu vizualne kulture in v relaciji do tehnoško generiranih podob, ki so prevzele hegemonijo v polju vizualnega in distribuciji njegovih ideoloških in estetskih učinkov. V konkurenči z vedno bolj avtomatizirano produkcijo podob so umetniki uporabljali različne strategije, s katerimi so se odzvali na preoblikovan status slike v digitaliziranem svetu, kar se je najvidnejše izrazilo v vsebinskih appropriacijah in reciklažah medejske ikonosfere ter v različnih oblikah re-mediacije digitalnih slik. Kako podobe učinkujejo skozi

druge medije in tehnoške nosilce, kako nas ideološko in percepcijsko zaznamujejo, je postala ena od osrednjih tematik slikarstva. Veliko avtorjev je v svojem delu tematiziralo konverzijo enega medija v drugega in se ukvarjalo z migracijo podob. Slika je postala osišče intermedijskih izmenjav, ki so raziskovale interakcije med tradicionalnimi praksami in sodobno produkcijo podob ter problematizirale razmerja med avtentičnim, ročnim, mehanskim in reproduktivnim.

Interes za vsebino in estetiko množičnih medijev, izrazit zlasti po sredi devetdesetih let, je sovpadel z vseprisotnim in ponovno aktualnim zanimanjem za digitalno in popularno kulturo tako v teoriji kot umetniški praksi. Istočasno pa ga je opredeljevala tudi družbenopolitična realnost »kapitalističnega realizma«, ki ni samo fenomen, vezan na umetnost in kulturno industrijo, temveč, kakor je opažal Mark Fisher, tudi dejanska diagnoza današnje družbene situacije, ki svojo moč in vpliv udejanja prav s pomočjo medijske reprezentacije.

Nova informacijska okolja, komunikacijski mediji in vsakdanje podobe so bili za umetnike privlačni z več vidikov. Na eni strani se je velik del slikarskih praks uteviljeval v sociološkem kontekstu in se ukvarjal s tem, kako sodobne tehnologije prevajajo, prenašajo in konstruirajo »glo-

balno« podobo stvarnosti ter skozi kulturni imaginarij določajo naša ravnanja, predstave in vrednote ter tako odločno vplivajo na družbeni prostor. Drugi so izpostavljal fenomenološke vidike tehnizirane izkušnje in raziskovali, kako so medijske tehnologije zaznamovale naš senzorični aparat. V teh primerih inter-medijska izmenjava ni toliko vsebina in sredstvo za komentiranje novih »socialnih tehnik« (Roberts) in tehnološke proizvodnje podob, temveč predvsem način eksperimentiranja, inoviranja slikarske metodologije in raziskovanja možnosti, kako razširiti tehnološko polje klasičnega

slikarstva. Tretje interesno področje pa je usmerjeno na ideoološka vprašanja reprezentacije ter na razmerja med umetnostjo, trgom in kulturno industrijo, kjer se umetniki skozi politiko reprezentacije ukvarjajo bodisi z maskiranjem stvarnih družbenih razmerij bodisi s kritično dekonstrukcijo delovanja sistema (političnega, ekonomskega, umetnostnega). Slikarstvo tu pogosto demistificira svoja historična ozadja in se reflektira kot umetniška in podobotvorna praksa, ki ni avtonomna, pač pa podvržena kompleksnim mehanizmom delovanja tako znotraj polja umetnosti kot zunaj njega.

Nadja Gnamuš



Predavateljici sta v svojih predavanjih razgrnili in tematizirali dva specifična pojava v sodobni slovenski likovni produkciji. Dr. Petja Grafenauer je predstavila korpus likovnih del, ki so v slovenskem prostoru nastajala od konca šestdesetih do poznih sedemdesetih let in so jih zaznamovali odmevi raznolikih novofiguralnih smeri, medtem ko se je dr. Nadja Gnamuš osredotočila na analizo ključnih potez, ki definirajo formacijo »novega« slovenskega slikarstva v devetdesetih letih prejšnjega stoletja. / In their lectures, the speakers outlined and addressed two specific phenomena in contemporary Slovenian art production. Dr. Petja Grafenauer presented a corpus of art works that were created in Slovenia from the end of the 1960s to the late 1970s, being marked by the influences of various new-figuration trends, while dr. Nadja Gnamuš focused on analysing the key features defining the formation of the "new" Slovenian painting in the 1990s.

## CULTURED Examples of Slovenian Painting 1960–2015

Lectures were prepared by the Department for Painting of UL ALUO  
1 March 2016

Lecturers dr. Petja Grafenauer and dr. Nadja Gnamuš

### **UNCLASSIFIED POP: SLOVENIAN NEW FIGURATION IN THE LATE 1960S AND 1970S**

In Slovenia, we find works of art that could be included in the conceptual cloud covering the areas of pop art, expressive figuration, new realism and narrative figuration, capitalist realism, etc., which emerged in the 1960s and 1970s. Gabrijel Stupica, Marij Pregelj and Stane Kregar, who were also not unresponsive, were joined by Avgust Černigoj, a reborn former constructivist. In the second half of the 1960s, young expressive figurative painters began their work, followed, after a while, by two photorealists – Berko and Mesaric – by the June Group with Stane Jagodič and also some others, among which female artists Milena Usenik with her opus created in 1971–1976 and Tinca Stegovec also creating her opus in the 1970s, undoubtedly deserve special positions.

At the III. Yugoslav Triennial of Fine Arts held in Belgrade in 1967, the painters, named by art critics as the new figurative painters, exhibited their work for the first time. Among them there was only one Slovenian artist, Zmago Jeraj. In December of the same year, Aleksander Bassin put up an exhibition – also in Belgrade – called Expressive Figuration of

the Young Ljubljana Group, which brought together some artists from the young generation creating in this manner. The participants were Srečo Dragan, Kostja Gatnik, Herman Gvardjančič, Zmago Jeraj, Boris Jesih, Bogoslav Kalaš, Metka Krašovec, Lojze Logar and Lado Pengov. They were all finishing or had just finished the Academy of Fine Arts in Ljubljana. There are others who deserve to be included in this outstanding group; we, at least, have to mention Janez Logar that we, until then, knew only from the temporary exhibition in the Museum of Contemporary Art in Zagreb, a part of the opus of the OHO Group, the paintings of Milena Usenik and Tinca Stegovec, three statues of Duba Sambolec and the work of both hyperrealists. The leap to new figuration in the 1970s can also be observed in the work of Janez Bernik, Lucijan Bratuš, Srečo Dragan, Tomaž Gorjup, Gustav Gnamuš, Štefan Hauko, Kamil Legat, Adriana Maraž, Ivo Mršnik, Lado Pengov, Miša Pengov, Vladimir Potočnik, Ratimir Pušelja, Marjan Remec, Nejc Slapar, Matjaž Schmidt, Branko Suhy, Jože Trobec, Peter Vernik, Tomo Vran, etc. The inclusion of the artists in the canon of new figuration took place gradually: first in 1987 when a retrospective exhibition

Expressive figuration was prepared in the Museum of Modern Art; later in 2001 when Tadej Pogačar and Tanja Mastnak prepared the exhibition *70+90* in Centre and Gallery P74; then in 2003 when Igor Zabel included the work of Berko and Franc Mesarič in the retrospective exhibition of Slovenian art in 1975–1985 held in the Museum of Modern Art; in 2011 with a new formation of the permanent collection in the same institution and in 2014 with the exhibition of Milena Usenik in P74; and, finally, this year with

the opening of the retrospective exhibition of Slovenian new figuration in the Maribor Art Gallery.

Slovenian modifications of new figuration resulting from a different context, in which they developed, present a local version of the original style. This local character is interesting just because it differs from the Western trends, within which pop art and other new-figuration styles started to form in the late 1950s, reaching a well-known peak at the beginning of the 1960s.

Petja Grafenauer

#### **PAINTING IN THE FIELD OF CULTURE: EXAMPLES OF SLOVENIAN PAINTING SINCE THE MID-1990S**

Like the other artistic forms at the end of the previous century, painting was also defined by a contextual imperative, according to which the meaning is formed in a particular context and relational role. The painters are not as interested in the inventions of their own practice as in the re-interpretation and re-contextualisation, whereby they deal with their own specific economic and social realities, and also with their own ideological history. The context thus became the new technique for producing paintings, not focused only on constructing a specific discursive space, but also determining the reception of works of art.

In the second half of the 1990s, Slovenian painting was redefined by entering the field of media-presented visuality, i.e., in a broad context of visual culture and in relation to technologically generated images, which took over the hegemony in the field of the visual production and distribution of its ideological and aesthetic effects. In competition with an increasingly automated production of images, the artists used different strategies, with which they responded to the redefined status of an image in a digitalised world, most clearly expressed in topical

appropriations, a recycled media iconosphere and in different forms of the remediation of digital images. One of the main topics of painting was to answer the questions about what is the impact of images presented through other media and technological means, and how they affect us with respect to ideology and perception. In their work, several authors dealt with the conversion of one medium into another and with the migration of images. The image became the field for intermedia exchanges, researching the interactions between traditional practices and the contemporary production of images and questioning the relationships between the authentic, manual, mechanical and reproductive processes.

The interest in the content and aesthetics of mass media, particularly pronounced in the mid-1990s, coincided with the omnipresent and renewed current interest in digital and popular culture in the areas of both art theory and practice. At the same time, this interest was also determined by the social and political reality of "capitalist realism", which is not only a phenomenon associated with art and the cultural industry, but also, as observed by Mark Fisher, an actual diagnosis of today's social situation that implements its power and influence by means of media representation.

New information environments, communication media and everyday images were appealing to the artists in many respects. On the one hand, a large fraction of artistic practices found their basis in the social context, dealing with the question of how contemporary technologies can translate, transfer and construct the "global" image of reality and determine, through cultural imagery, our conduct, perceptions and values, thus significantly influencing our social space. Others emphasised the phenomenological aspects of a technicised experience and tried to discover how media technologies marked our sensory system. In these cases, the inter-media exchange is not so much the topic and means of commenting on the new "social technique" (Roberts) and the technological

production of images, but, above all, the way of experimenting with and innovating the painting methodology and looking for the possibility of expanding the technological field of classical painting. The third area of interest consists of ideological issues of representation and the relationships between art, the market and the cultural industry, where the artists, through the politics of representation, deal with either masking the real social relations or a critical deconstruction of the functioning of the system (political, economic, artistic). Here, painting often demystifies its historical backgrounds, presenting itself as an artistic and image-making practice that is not autonomous, but subject to complex mechanisms both inside and outside the field of art.

Nadja Gnamuš



Predavanje dr. Petje Grafenauer. / Dr. Petja Grafenauer's lecture.

# »A LAHKO SAMO NEKAJ VPRAŠAM?«

## Hitri zmenki s profesorji Oddelkov za oblikovanje UL ALUO

Vse, kar vas zanima o študiju oblikovanja in razvijanju ustvarjalnosti za novo, tehnološko razvito družbo

22. marec, 2016

Študentje so se o študiju in vlogi oblikovanja v sodobnem svetu lahko pogovorili na t. i. »hitrih zmenkah« z desetimi profesorji z Oddelka za industrijsko in unikatno oblikovanje ter Oddelka za oblikovanje vizualnih komunikacij Akademije za likovno umetnost in oblikovanje.

### SODELUJOČI PROFESORJI:

Oddelek za industrijsko in unikatno oblikovanje: doc. Miha Klinar, doc. Jure Miklavc, red. prof. mag. Tanja Pak, red. prof. Vladimir Pezdirc, Lidija Pritržnik.

Oddelek za vizualne komunikacije: doc. mag. Emina Djukić, red. prof. mag. Milan Erič, izr. prof. Boštjan Botas Kenda, doc. mag. Marija Nabernik, izr. prof. dr. Petra Černe Oven.

### IZKUŠNJA ŠTUDENTKE

S sošolko Majo sva se dogodka udeležili brez vprašanj, le s kratko igro, s katero sva mučili profesorje. Nainj koncept je bil kratek »brainstorming« za vsakega od profesorjev na temo oblikovanja v prihodnosti v navezavi s tremi naključnimi besedami, ki jih je predlagal predhodnik. Vsak profesor se je na dano nalogo drugače odzval, nekateri so se pritoževali, drugi so veselo in zelo spontano sodelovali.

### ODZVI PROFESORJEV

**Doc. JURE MIKLAVC** oblikovanje/prihodnost/kukavica/kuhalnica/kondenzator  
Družbena blaginja, univerzalne človekove pravice, več prostega časa, dostop do znanja vsem, obnovljive energije, kondenzirana hrana, kondenziran čas, potovanje, premikanje, odštevanje časa, internet of things, kukavica je robot!

### DOC. MIHA KLINAR

oblikovanje/prihodnost/tišina/elektrika/voda

Neurban, tišino bi lahko prodajali, jo vključili v poslovne modele pri turizmu, dober projekt bi prenesel prihodnost na vas – drugačno izobraževanje oblikovalcev; lahko bi posvojili principe iz Amerike, prvo leto »basics«, drugo leto projekti, nihče ne more na magisterij brez praktičnih izkušenj; kuhalnica – razlika v standardih v različnih državah, gruzijska kuhanja je super.

### PROF. MAG. TANJA PAK

oblikovanje/prihodnost/programiranje/oblikovanje/politika/resničnostni šov/virtualna resničnost

Koristnost nekoristnega – knjiga, ki govorí o tem, da zgodovino ustvarjajo ne-pomembne stvari; oblikovanje ni nujno tržno; čeprav je na prvi pogled nekoristno, je lahko gonilo človeštva; VR je strašilo in neizogibna sedanjost; verjamem, da izgubljamo drug drugega, se ne slišimo; ustvarjanje medgeneracijskih stikov prek umetnosti, oblikovanje – politika – nevernost manipulacije.

### DOC. MAG. EMINA DJUKIĆ

oblikovanje/prihodnost/koristno – nekoristno/človečnost proti virtualni resničnosti/subtilnost

Kaj sploh je definicija prihodnosti; družbena odgovornost kot temelj vsakega projekta; to se včasih zelo težko vključi, ker družbena odgovornost v osnovi ni

vključena v projekt; iziv, kako jo vpeljati; izobraževanje naročnikov, rast družbene zavesti, razumevanje drug drugega, glede širšega konteksta, postavljanje mej, izobraževalni moment – mlajše generacije, ki dejansko lahko nekaj naredijo – primer ločevanja odpadkov, poudarek na izobraževanju otrok.

### PROF. MAG. MILAN ERIČ

umetnost/prihodnost/kumara/kozarc/svinčnik

Moja kumara radovedno pogleda v kozarc, iz katerega gleda svinčnik. Kumara, kot vsak dan, ovohava svinčnik in ga nemo vabi k sebi. Svinčnik se otepa, saj ga kumara tako vabi vsak dan. A na koncu popusti, kakor vsak dan, skoči kumari v naročje in nariše srček na osamljeni kozarec.

Umetnost v prihodnosti je odvisna od prihodnosti. Če bo kreativna in bo dopuščala kreativnost, se bo umetnost razvijala, če pa bodo supresije, se bo umetnost temu primerno prilagodila. Rojevanje idej, ki se naselijo povsod, povezovanje z vsemi področji. Vez med posameznikom in občutkom za lepo. Kritičen aspekt. Igra in veselje nad eksistenco. Optimizem.

### IZR. PROF. BOŠTJAN BOTAS KENDA

oblikovanje/prihodnost/kokos/koklja/kolikor

Večno vprašanje v »packagingu« – kura ali jajce, vsak ima svojo pozicijo, to so naravni procesi, a družba ne gleda na naravne procese, ker nas vleče v norost; da bo lahko prihodnost stabilna; »o, ta tvoj kokos« (o, ta tvoja glava); kokos v oblikovanju in družbi – to rabiš – nekaj podhlajenega, svežega ... kokos je prihodnost oblikovanja. How much? A lot! Zloba ubija potencial.

### PROF. VLADIMIR PEZDIRC

oblikovanje/prihodnost/veselje/pomen/granitna kocka

Okrogle mize – veselje; oblikovanje je najlepši poklic na svetu, če ga imaš rad; moraš biti zatreskan, da te nikoli ne spusti; oblikovalec je kot lovski pes – vedno na preži; oblikovalec ne sme biti poročen,

ker je poročen z oblikovanjem; granitna kocka bo priletela, če ne bomo uresničili tega, kar vsi pričakujejo – da bo svet lepši, boljši, storitve in predmeti 100 % boljši; oblikovanje = prihodnost, vedno je že bilo tako – kaj je prinesla renesansa – oboke/loke = oblikovanje; dosežke iz srca izrabijo negativno, etični vidik.

### LIDIJA PRITRŽNIK

oblikovanje/prihodnost/Evropa/ženske/uspeh

Digitalizacija, »multitasking« žensk, uspešne ženske, Bližnji vzhod – ne samo Evropa, digitalna prihodnost, nefizično oblikovanje, zdravje kot največja vrednota, samouresničitev, povezovanje znanja, bolj jasno definirano dobro oblikovanje, poenostavljanje življenja namesto komplikiranja – to je uspeh, simplifikacija, vsi lahko oblikujemo – ja, a je lahko nevarno; Papanek je postavil temelje dobrega oblikovanja, cilj in kaj morata biti jasna.

### DOC. MAG. MARIJA NABERNIK

oblikovanje/prihodnost/dobro oblikovanje – kriterij/izboljševanje življenja z grafičnim oblikovanjem (ilustracijo)/emocije proti funkcionalnosti

Oblikovanje v prihodnosti – ekologija; v ilustraciji porast znanstvenih ilustracij, da se približa, vizualizira stvari, ozaveščanje! Ilustracija – informacijsko oblikovanje – predstavitev statističnih podatkov, podkrepitev podatkov, podpora izobrazbi v šoli, bolj poučne, dojemljive; emocije vs funkcionalnost v oblikovanju – funkcionalnost #1, emocije – poznaj občinstvo, kontekst; plakat – čustva, uporabna stvar – funkcionalnost.

Izkusna na zmenkarjah je bila zelo zanimiva in poučna, zagotovo sva profesorje spoznali tudi v drugačnem okolju in kontekstu. Če se bo takšen dogodek naslednje leto ponovil, bi bilo morda bolje, če bi se odvijal na šoli v urah, ko smo prisotni študenti, da bi se jih tako zanimivega dogodka lahko udeležilo čim več.

Ana Marija Vipavc



Študentje so se o študiju in vlogi oblikovanja v sodobnem svetu lahko pogovorili na t. i. »hitrih zmenkih« z desetimi profesorji Oddelkov za oblikovanje ALUO. / Students could discuss the study and the role of design in the modern world at the so-called "speed dating" with ten professors of the Departments for Design of ALUO.

# "CAN I JUST ASK SOMETHING?" Speed dating with the professors of the Departments for Design of UL ALUO

Everything you wish to know about studying design and developing creativity for the new-tech society

22 March 2016

Students could discuss the study and the role of design in the modern world at the so-called "speed dating" with ten professors from the Department for Industrial Design and Applied Arts and the Department for Visual Communication Design of the Academy of Fine Arts and Design.

## PARTICIPATING PROFESSORS:

Department for Industrial Design and Applied Arts: doc. Miha Klinar, doc. Jure Miklavc, red. prof. mag. Tanja Pak, red. prof. Vladimir Pezdirc, Lidija Pitržnik.

Department for Visual Communication Design: doc. mag. Emina Djukić, red. prof. mag. Milan Erič, izr. prof. Boštjan Botas Kenda, doc. mag. Marija Nabernik, izr. prof. dr. Petra Černe Oven.

## DOC. MIHA KLINAR design/future/calm/electricity/water

We could sell non-urban calm, as part of the business models for tourism; a good project would transfer the future onto you – requiring different training of designers; we could adopt the principles from America, first year the basics, second year the projects; nobody can enter a Master's course without practical experiences; a wooden spoon – the difference in the standards of different countries, Georgian cuisine is super.

## PROF. MAG. TANJA PAK design/future/programming/politics/reality show/virtual reality

Usefulness of the useless – a book explaining that history is created by unimportant things; design is not necessarily a commercial activity; though it may seem to be useless at first glance, it can be a drive for mankind; VR is a scarecrow and the unavoidable present; I believe that we are losing each other, not hearing each other; the creation of intergenerational relations through art, design – politics – the risk of manipulation.

## DOC. MAG. EMINA DJUKIĆ design/future/useful – useless/humanity against virtual reality/subtlety

What is the definition of the future; social responsibility as the foundation of every project; this is sometimes very difficult to include as social responsibility basically is

not included in projects; a challenge how to introduce it; education of the customers, the growth of social awareness, understanding each other, seeing the broader context, setting limits, an educational moment – younger generations that actually can do something – for example, separating the waste, the emphasis on the education of the children.

**PROF. MAG. MILAN ERIČ** *art/future/cucumber/glass/pencil*

My cucumber curiously looks into a glass, from which a pencil sticks out. The cucumber, like on any other day, sniffs at the pencil, silently inviting him to join her. The pencil can hardly reject her, as the cucumber keeps inviting him. In the end he gives in, as he does every day, jumps onto the cucumber's lap and draws a heart on the lonesome glass. The art of the future will depend on the future. If it is creative and facilitating creativity the art will develop; if it is suppressive the art will appropriately adjust to that. The birth of ideas that grow everywhere, bonding with all the areas. The bond between an individual and the feel for beauty. A critical aspect. A play and joy over the existence. Optimism.

**IZR. PROF. BOŠTJAN BOTAS KENDA** *design/future/coconut/chicken/as much as*

The eternal question concerns the packaging – the chicken or the egg, everybody holds their own position, these are natural processes, but society does not observe the natural processes, driving us into madness so that the future can be stable; "oh, this coconut of yours" (oh, this head of yours); a coconut in design and in society – that's what you need – something undercooled, fresh... the coconut is the future of design. How much? A lot. Malice kills potential.

**PROF. VLADIMIR PEZDIRC** *design/future/joy/meaning/granite cube*

Round tables – joy; designing is the most beautiful profession in the world if you like it; you must have a crush on it so that it never leaves you; a designer is like a hunting dog – always on the lookout; designers should

not be married as they are married to their profession; a granite cube will crash on us if we don't realise what everybody expects from us – to make the world more beautiful and better, the services and objects 100 % better; design = future, it has always been like this – what did the Renaissance bring – the arches = design; the achievements made from the heart can be used in a negative way; the ethical aspect.

**LIDIJA PRITRŽNIK** *design/future/Europe/women/success*

Digitalisation, multitasking of women, successful women, the Middle East – not just Europe; digitalised future, non-physical design, health as the highest value, self-realisation, integration of knowledge, a more clear definition of good design, simplifying life instead of complicating it – this is a success; simplification, we can all design – yes, but it can be dangerous; Papanek laid the foundations for good design; the objective and the object need to be clear.

**DOC. MAG. MARIJA NABERNIK** *design/future/good design – criterium/improving life with graphic design (illustration)/emotions versus functionality*

Design in the future – ecology; in the area of illustration there is an increase in scientific illustrations, bringing things closer, visualising them, awareness! Illustration – information design – presentation of statistical data, emphasising data; support to the education at school, making it more informative, perceptive; emotions versus functionality in design – functionality #1, emotions – get to know the public, the context; a poster – emotions, a useful thing – functionality.

*The experience of speed dating was very interesting and informative; we certainly got to know the professors in a different environment and context. If we repeat such an event next year it would perhaps be better to organise it at school and at a time when students are present so that as many of them as possible can attend such an interesting event.*

Ana Marija Vipavc

# Predavanje Nikole Djureka

16. marec, 2016

Priznani hrvaški grafični oblikovalec in tipograf Nikola Djurek je študiral v Zagrebu in Firencah, iz oblikovanja črkovnih vrst je magistriral na Kraljevi akademiji umetnosti v Haagu in doktoriral v Zagrebu. Oblikovanje vizualnih komunikacij poučuje na Univerzi v Splitu in na Univerzi v Zagrebu. Od leta 2005 vodi grafični studio in digitalno založbo fontov Typonine, sodeluje pa tudi z nizozemskim studiem Typotheque, s katerim je sodeloval pri oblikovanju več kot 20 črkovnih vrst. Je hrvaški delegat za mednarodno tipografsko organizacijo ATyp. Slogovni in vizualni harmoniji združene različne pisave balkanske regije, ki so na tem področju prisotne zadnjih tisoč let. To so bile v različnih časih in različnih vlogah cirilica, glagoljica, latinica, bosančica in arebica. V njegovem sistemu so prilagojene za hrvaški fonetični nabor, dodal pa jim je tudi nekaj stilističnih verzij (glagoljica je v oglati in okrogli obliki). Za sodobno rabo je dodal tudi grafeme, ki se včasih niso uporabljali, pa so del sodobne kodne tabele. Izpostavil je tudi tehnične izzive pri kombinirjanju različnih smeri pisanja (leva proti desni in obratno za arebico).

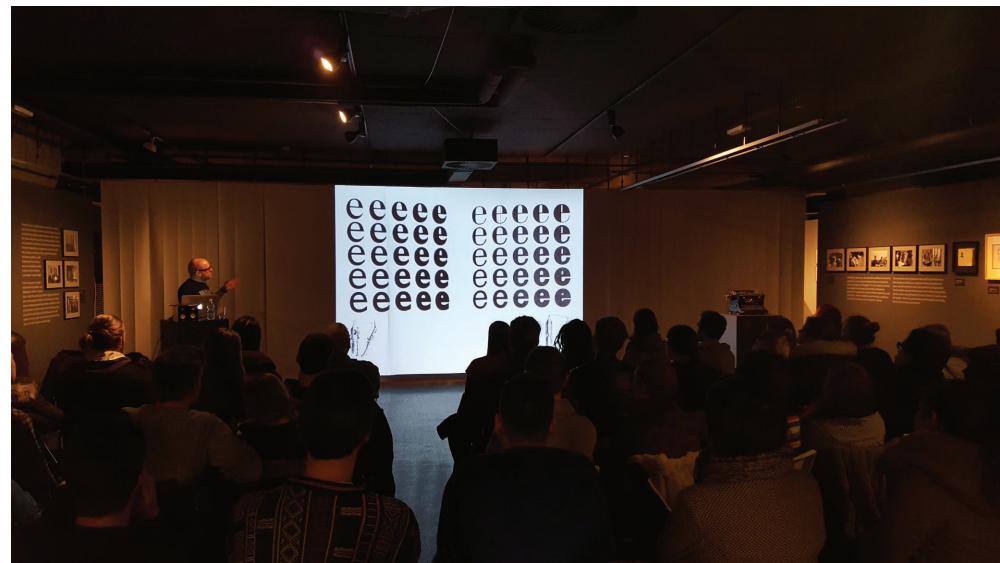
Črkovna vrsta BALKAN, ki združuje latinico in cirilico, je bila zasnovana na podlagi študije fenomena Balkan sprachbund, pojava, pri katerem se zvočne in slovnične značilnosti različnih jezikov povežejo zaradi geografske bližine. Projekt predstavlja poskus identifikacije značilnosti, ki si jih delijo nekateri južnoslovanski jeziki in abecede, in sicer bosančina, črnogorščina, hrvaščina in srbsčina. Vsaka pisava je vedno imela njej lastne zgodovinsko-jezikoslovne konotacije in politično identiteto. Sistem črkovnih vrst BALKAN razlike na nek način ruši, saj prek nabora in izpostavljanja skupnih znakov povezuje obe osnovni pisavi.

V predavanju je še posebej osvetlil dva projekta: oblikovanje sistema pisav IDENTITET in BALKAN. V prvem sistemu so v

Sara Vatovec in Petra Černe Ovn

# Lecture Of Nikola Djurek

16 March 2016



Dr. Nikola Djurek je v predavanju spregovoril o oblikovanju črkovnih vrst in predstavil svojo knjigo z naslovom *Identitet*. / In his talk, dr. Nikola Djurek discussed typeface design and presented his book entitled *Identity*.

Nikola Djurek, a renowned Croatian graphic designer and typographer, studied in Zagreb and Florence, finished his Master's degree in typeface design at the Royal Academy of Art, The Hague, and his doctoral degree in Zagreb. He is a lecturer in visual communication design at the University of Split and the University of Zagreb. Since 2005 he has run Typonine, a graphic design studio and digital-type foundry, cooperating also with Typotheque, a Dutch studio, with which he designed more than 20 typefaces. He is the Croatian representative at ATypI, the International Typography Association.

In his talk, he discussed typeface design and presented his book entitled *Identity*. The area that is closest to Djurek includes, of course, Slavic languages with all their peculiarities generated by the linguistically, culturally, politically and historically diverse range of geographical areas, in which these languages are used. A distance in time and space, created when Djurek studied abroad, certainly helped him increase his sensitivity to these topics, and this sensitivity allows him to have an interesting distance in thinking that otherwise perhaps would not be present in his solutions.

In his talk, he especially emphasised two projects: the design of the typeface systems called IDENTITET and BALKAN. The first system stylistically and visually harmoniou-

sly combines different scripts of the Balkan region, having been present in this area for the past 1000 years. These include, used in different times and playing different roles, Cyrillic, Glagolitic, Latin script, Bosančica and Arebica. In his system, Djurek adapted these scripts to the Croatian phonetic system and added a few stylistic versions (Glagolitic can be square or round). For contemporary use, he also added graphemes that were not used in the past, but they are part of the contemporary code table. The speaker also emphasised the technical challenges when combining different directions of writing (from left to right, and vice versa in the case of Arebica).

The typeface called BALKAN, which combines Latin and Cyrillic scripts, was designed on the basis of a study of Balkan sprachbund, a phenomenon, whereby the phonetic and grammatical characteristics of different languages are closely related due to the geographical proximity. The project is an attempt to identify the characteristics shared by some South-Slavic languages and alphabets, i.e., Bosnian, Montenegrin, Croatian and Serbian. Each script has always had its own historical and linguistic connotations, as well as the political identity. The BALKAN typeface system, in a way, eliminates these differences as it integrates both scripts by selecting and emphasising the common characters.

Sara Vatovec in Petra Černe Ovn

# Slovenska »FORMA VIVA« za novo prihodnost

Posvet in okrogla miza Oddelka

za restavratorstvo UL ALUO

5. april, 2016

V razpravi so aktivno sodelovali: Goran Milovanović, kustos v Galeriji Božidarja Jakca v Kostanjevici na Krki; dr. Majda Božeglav, kustosinja Obalnih galerij iz Pirana; Aleksandra Čas, kustosinja Koroškega pokrajinskega muzeja; Breda Kolar Sluga, direktorica Umetnostne galerije Maribor; mag. Gojko Zupan in Nada Zoran z Direktorata za kulturno dediščino Ministrstva za kulturo; izr. prof. Boštjan Botas Kenda, dekan ALUO, izr. prof. Miladi Semion Makuc, Oddelek za restavratorstvo ALUO, dr. Robert Peskar, generalni konservator Republike Slovenije, dr. Davorin Gazvoda, dekan Biotehniške fakultete – Oddelek za krajinsko arhitekturo; doc. dr. Irena Weber, Fakulteta za turistične študije Turistica; Tomaž Apohal, Društvo Forma viva Ravne, prof. Jurij Smole kot predstavnik organizatorja in Marko Košan kot usmerjevalec razprave.

V sklopu praznovanja 70-letnice Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani je na pobudo tamkajšnjega Oddelka za restavratorstvo in Galerije Božidarja Jakca iz Kostanjevice na Krki kot spremjevalni dogodek jubilejne razstave tekla javna okrogla miza, ki so jo organizatorji poimenovali Slovenska »Forma viva« za novo prihodnost. Čeprav je bil posvet v prvi vrsti namenjen oblikovanju izhodišč konservatorske in restavtorske doktrine za dolgoročno strokovno varovanje obsežne likovne zapuščine štirih zbirk monumentalne javne plastike, je multidisciplinarni sestav vabljenih aktivnih udeležencev pogovora izpostavil širšo problematiko simpozija Forme vive kot nekdanjega nacionalnega kulturnega projekta, tako z idejami za njegovo oživitev in morebitno preoblikovanje v skladu s sodobnimi trendi umetniške produkcije, kot

tudi s predlogi za ureditev statusa zbirk in bodočo koordinacijo simpozija kot skupnega projekta, pri katerem z jasno razdelitvijo kompetenc sodelujejo država (Ministrstvo za kulturo), ki je v preteklosti »Formo vivo« že prepoznala kot pomemben, v mednarodni prostor usmerjen nacionalni projekt, lokalne skupnosti, v katerih zbirke na prostem predstavljajo izjemen potencial kulturnega turizma, ter javni kulturni zavodi, ki kot strokovni varuhи zbirk zagotavljajo ustrezno organizacijsko kontinuiteto.

Uvodne predstavitev predstavnikov posameznih delovišč so pokazale, da je trenutno stanje formalno-pravnega statusa zbirk in nadaljevanje simpozijskih aktivnosti na posameznih deloviščih zelo različno in specifično. Ministrstvo za kulturo pričakuje ureditev razmer in jasno profiliranje vsebine simpozija, kar je lahko osnova za ponovno vključitev Forme vive

kot samostojnega projekta v nacionalni program. Pri tem je bil izpostavljen pomen celovitega pristopa k varovanju in zaščiti skulptur v zbirki ter interdisciplinarno sodelovanje strokovnjakov z različnih področij (krajinska arhitektura, turistični management) pri valorizaciji potencialov in vzpostavljanju prepoznavne blagovne znamke Forma viva. V zaključkih se je izoblikovalo mnenje, da je »Forma viva« še vedno zelo »živa« in mikavna »oblika« kiparskega snovanja, ki s partnerskim sodelovanjem in skupnim nastopanjem na

EU razpisih ponuja izzive za povezovanje v mednarodnem prostoru, medtem ko je zapuščina skulptur iz preteklih desetletij navdihajoča priložnost za razvijanje produktov kulturnega turizma, kar so s projektom Ravne, mesto Forme vive v zadnjih letih že pokazali na enem izmed revitaliziranih prizorišč simpozija. Okrogla miza se je iztekel v pričakovanju, da bo kot pomemben impulz spodbudila oblikovanje skupnega koordinacijskega telesa, ki bo simpoziju našel ustrezno obliko za delovanje v prihodnosti.

Marko Košan

Zaključek okrogle mize je pospremil koncert študentov Akademije za glasbo, ki so ga v okviru Kitarskih dnevov ob 30-letnici visokošolskega in 20-letnici univerzitetnega študija kitare na Akademiji za glasbo Univerze v Ljubljani (v sodelovanju z Oddelkom za staro glasbo in Studiem za novo glasbo) priredili v Galeriji Jakopič.

## Kontrasti – stara in nova glasba za brenkala

(novitete za kitaro, kitarski monokord in skladbe za lutnjo)

Nastopajoči: Matjaž Kreča, Dominik Car, Aljaž Gyurica, Andrej Bon, Matej Lackovič, Alen Garagić, Jaka Mihelač, Sanja Zupanič, Danaja Habjanič.

Mentorji: Primož Sukič, Izidor Erazem Grafenauer.

Spored: J. G. Lorange, J. Dowland, L. Firšt, T. Leban, P. Sukič, D. J. Giovanni Pietro, A. Le Roy, F. da Milano, V. Haussman.

# Slovenian "FORMA VIVA" for the new future

Consultation and panel discussion of the Department for  
Restoration of UL ALUO  
5 April 2016



Posvet je bil namenjen predvsem oblikovanju izhodišč konservatorske in restavratorske doktrine za dolgoročno strokovno varovanje obsežne likovne zapisnine štirih zbirk monumentalne javne plastike, izpostavlja pa je tudi širšo problematiko simpozija Forme vive kot nekdanjega nacionalnega kulturnega projekta. / The consultation was primarily intended for formulating the starting points of the conservation and restoration doctrine for long-term professional protection of the extensive art legacy of four collections of monumental public sculptures, but it also brought forward a wider topic of the Forma Viva Symposium as a former national cultural project.

The following participants made contributions to the discussion: Goran Milovanović, Curator of the Božidar Jakac Gallery in Kostanjevica na Krki; dr. Majda Božeglav, Curator of the Coastal Galleries Piran; Aleksandra Čas, Curator of the Carinthian Regional Museum; Breda Kolar Sluga, Director of the Maribor Art Gallery; mag. Gojko Zupan and Nada Zoran from the Directorate for Cultural Heritage of the Ministry of Culture; izr. prof. Boštjan Botas Kenda, Dean of the ALUO; izr. prof. Miladi Semion Makuc, Department for Restoration at the ALUO; dr. Robert Peskar, General Conservator of the Republic of Slovenia; dr. Davorin Gazvoda, Dean of the Biotechnical Faculty – Department for Landscape Architecture; doc. dr. Irena Weber, Faculty of Tourism Studies – Turistica; Tomaž Apohal, the Forma viva Ravne Society, prof. Jurij Smole, representative of the organiser and Marko Košan as the moderator of the discussion.

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As part of the celebration of the 70th anniversary of the Academy of Fine Arts and Design, University of Ljubljana, at the initiative of its Department for Restoration and the Božidar Jakac Gallery from Kostanjevica na Krki, a public panel discussion was organised as the event accompanying the jubilee exhibition, named, by the organisers, Slovenian "Forma Viva" for the New Future. Although the consultation was primarily intended for formulating the starting points of the conservation and restoration doctrine for long-term professional protection of the extensive art legacy of four collections of monumental public sculptures, the multidisciplinary group of invited active participants of the discussion brought forward a wider topic of the Forma Viva Symposium as a former national cultural project, expressing ideas about its revival and possible transformation in line with the current trends of artistic production, as well

as making suggestions for the regulation of the status of the collections and for the future coordination of the symposium as a joint project, organised, on the basis of a clear allocation of the competencies, by the state (the Ministry of Culture) that, in the past, already recognised "Forma Viva" as an important, internationally oriented national project, the local communities, in which the outdoor collections represent an exceptional potential for cultural tourism, and the public cultural institutions providing, as professional guardians of these collections, the appropriate organisational continuity.

Introductory presentations of the representatives of individual worksites showed that the current situation of the formal and legal status of the collections and the continuation of symposium activities at individual worksites are very different and specific. The Ministry of Culture expects the situation to be regulated and the content of the symposium clearly profiled, which can provide the basis for a new integration of Forma Viva, as an independent project, in the national programme. In this respect, the speakers emphasised the importance of a comprehensive

approach towards the protection and safeguarding of the sculptures from the collections as well as the interdisciplinary cooperation of the specialists from different areas (landscape architecture, tourist management) in the evaluation of the potentials and the establishment of a recognisable brand called Forma Viva.

In the concluding part of the discussion, an opinion was formed, according to which Forma Viva is still a very much alive and attractive form of sculpting, which can, if involved in partnership cooperation and joint applications to the EU calls, provide possibilities for setting links in the international arena, while the sculptural legacy from the recent decades provides an inspiring opportunity for developing products of cultural tourism, which has already been demonstrated with the project "Ravne, the Town of Forma Viva", held in recent years in one of the revitalised sites of the symposium. The panel discussion ended with an expectation that the event would provide an important stimulation for establishing a joint coordination body, which would find an appropriate form for future activities.

Marko Košan

The panel discussion was followed by a concert from the students from the Academy of Music, held in the Jakopič Gallery within the Guitar Days marking the 30th anniversary of higher-education and the 20th anniversary of university study of guitar at the Academy of Music, University of Ljubljana (in cooperation of the Department for Old Music and the Studio for New Music).

#### **Contrasts – old and new music for string instruments**

(new pieces for guitar, monocord and compositions for lute)

Performing musicians:

Matjaž Kreča, Dominik Car, Aljaž Gyurica, Andrej Bon, Matej Lacković, Alen Garagić, Jaka Mihelač, Sanja Zupanič, Danaja Habjančič.

Tutors: Primož Sukič, Izidor Erazem Grafenauer

Programme: J. G. Lorangi, J. Dowland, L. Firšt, T. Leban, P. Sukič, D. J. Giovanni Pietro, A. Le Roy, F. da Milano, V. Haussman

## Povezovanje med umetniškimi akademijami in integrativna moč umetnosti

19. april, 2016

Pogovor je vodil prof. dr. Lev Kreft, filozof, sociolog in profesor za estetiko na UL FF. Sodelujoči: prof. Matjaž Drevenšek, prodekan za umetniško dejavnost na UL AG; prof. mag. Milan Erič, profesor na UL ALUO in član Sveta za umetnost UL; doc. Peter Koštrun, predstojnik Oddelka za oblikovanje vizualnih komunikacij UL ALUO; prof. Matej Zupan, prorektor UL in član Sveta za umetnost UL; prof. Miran Zupanič, predstojnik Katedre za filmsko režijo na UL AGRFT.

S pedagogi in predstavniki umetniških akademij Univerze v Ljubljani, ki skrbijo za njihov razvoj, smo spregovorili o pomenu povezovanja. Možnosti za sodelovanje študentov akademij in študentov ostalih članic Univerze so, kot dokazuje tudi pričujoča razstava, številne – tako na povezovalnih študijskih programih kot pri formalnih in neformalnih projektih.

V pogovoru smo izpostavili več ravni sodelovanja med akademijami. Izjalovljeno zasnutje fizičnih, prostorskih možnosti skupnih površin in nezavidljive trenutne razmere predstavljajo izviv in poziv k tesnejšemu vsebinskemu povezovanju in avtonomnemu prostorskemu delovanju.

Izpostavili smo pozitivne učinke sodelovanja umetniških praks z gospodarstvom, projekte v medinstiuticionalnih okvirih, ki so omogočili eksperimentalno raziskovalno delo, kjer študentje lahko razvijajo svoj potencial kreativnosti, ne da bi jih omejevali pogoji naročniškega

razmerja. Kako ta povezovanja izboljšati in jih vzpostaviti na novo? Katere neznanke v povezavah gospodarstva z uspešnimi umetniškimi praksami še niso bile raziskane? Ugotovili smo, da se na tem področju dogaja veliko in da obstajajo razlogi za nadaljevanje in krepitev odnosov med akademijami.

Zazrli smo se tudi v širši kulturni in izobraževalni prostor in komentirali vpetost umetnosti v družbo ter osvetlili problematiko enakopravnosti umetniških praks v odnosu do znanosti. Pri tem smo izpostavili nujnost uveljavitve tretje stopnje študija na umetniških programih, kar vidimo kot edini možen izhod za sklenitev kroga izobraževanja umetnosti, ki se začne v vrtcih kot najosnovnejši gradnik izkustvenega dojemanja sveta.

Zaključujem z mislico, da sta potreba po svobodi in pravica do nje tesno povezani z dolžnostjo do izvajanja pogojev za manifestacijo stroke.

Peter Koštrun

# Cooperation between art academies and the integrative power of art

19 April, 2016

The discussion was chaired by prof. dr. Lev Kreft, philosopher, sociologist and professor of aesthetics at the University of Ljubljana, Faculty of Arts. Participants: prof. Matjaž Drevenšek, Vice Dean for the artistic activities of the UL AG; prof. mag. Milan Erič, professor at the UL ALUO and a member of the Council for the Arts of the UL; doc. Peter Koštrun, Head of the Department for Visual Communication Design of the UL ALUO; prof. Matej Zupan, Vice Chancellor of the UL and a member of the Council for the Arts of the UL; prof. Miran Zupanič, Head of the Department for Film Directing at the UL AGRFT

With the educators and representatives of the art academies of the University of Ljubljana, who are responsible for their development, we discussed the importance of cooperation. The opportunities for cooperation between the students from the academies and the students from the other members of the university are, as shown by the present exhibition, numerous – including integrated study programmes and formal or informal projects.

In the discussion, we highlighted several levels of cooperation between the academies. The failed proposal for joint premises and the unenviable current situation represent a major challenge and a call for a closer programme-based cooperation and autonomous premises-related activities.

We highlighted the positive effects of the cooperation between artistic practices and the economy and the projects within an inter-institutional framework, allowing experimental research, with which students can develop their creative potentials without being restricted by the conditions of contrac-

tual relationships. How can we improve such cooperations or set them up anew? What are the unknowns of the cooperation between the economy and successful artistic practices that have not yet been explored? We found that a lot is going on in this area and that it makes sense to continue and strengthen the relations between the academies.

We also looked at the broader cultural and educational area, commenting on the integration of art in society and shedding light on the issue of equality of artistic practices in relation to science. We also highlighted the necessity of introducing the third cycle into the art programmes, which we see as the only solution for completing the whole cycle of art education that starts in kindergartens as the basic mode of the experimental perception of the world.

I wish to finish with the thought that the need for freedom and the right to it are closely related to the duty to implement the conditions required for the manifestation of the profession.

Peter Koštrun



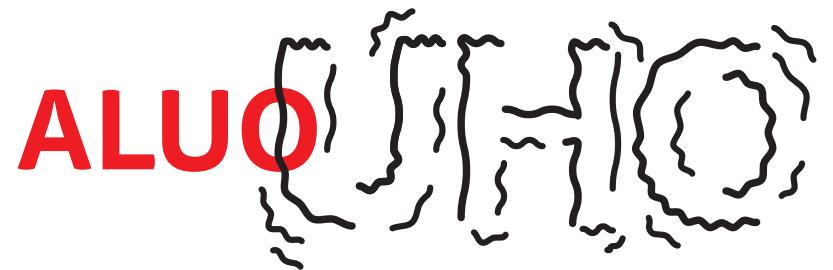
Možnosti za sodelovanje študentov akademij in študentov ostalih članic Univerze so, kot dokazuje tudi pričajoča razstava, številne – tako na povezovalnih študijskih programih kot pri formalnih in neformalnih projektih. / The opportunities for cooperation between the students from the academies and the students from the other members of the university are, as shown by the present exhibition, numerous – including integrated study programmes and formal or informal projects.



14. aprila 2016 so si razstavo ALUO LXX. Preteklost, sedanjost, prihodnost ogledali vodilni predstavniki Univerze v Ljubljani, rektor prof. dr. Ivan Svetlik, prorektor prof. dr. Martin Čopič, prorektor prof. dr. Goran Turk in predstojnica doktorske šole prof. dr. Aleksandra Kanjuo Mrčela. Na posebnem vodstvu po razstavi, ki so ga pripravili kustosinja MGML Marija Skočir in avtorji razstave prof. Žiga Kariž, doc. Peter Koštrun, doc. Sašo Sedlaček ter doc. mag. Jurij Smole, se je predstavnikom Univerze pridružilo tudi vodstvo UL ALUO ter direktor MGML Blaž Peršin./On 14 April 2016, the following leading representatives of the University of Ljubljana attended the exhibition ALUO LXX. Past, Present, Future: prof. dr. Ivan Svetlik, Rector; prof. dr. Martin Čopič, Vice-Rector; prof. dr. Goran Turk, Vice-Rector; and prof. dr. Aleksandra Kanjuo Mrčela, Head of Doctoral School. For a special guided tour of the exhibition, prepared by Marija Skočir, the curator of MGML and the authors of the exhibition, prof. Žiga Kariž, doc. Peter Koštrun, doc. Sašo Sedlaček and doc. mag. Jurij Smole, the visitors from the University were joined by the managerial staff of UL ALUO and Blaž Peršin, Director of MGML.

ALUO UHO v Galeriji Jakopič

ALUO UHO at the Jakopič Gallery



UL ALUO na vseh svojih oddelkih redno prireja obštudijske dejavnosti na najrazličnejših področjih, ki jih zajema sodobno pojmovanje likovnih umetnosti in oblikovanja. Namenjamo jih svojim študentkam in študentom pa tudi širši publiki. Vse dogodke v tem okviru, na katerih se z različnimi vidiki naših delovnih področij ukvarjam predvsem govorno in zvočno, torej slišno, smo se z letosnjim študijskim letom odločili združiti pod skupnim imenom – ALUO uho.

V času razstave ALUO LXX. Preteklost, sedanost, prihodnost, ki je potekala od 19. januar do 24. aprila, so se dogodki ALUO uho odvijali v Galeriji Jakopič, saj je koncept razstave predvidel izvajanje in aktivno udeleževanje ustvarjalnih, pedagoških in obštudijskih dejavnosti.

*The Academy of Fine Arts and Design, University of Ljubljana (UL ALUO) regularly organises, for all its departments, extracurricular activities in various areas covering contemporary forms of fine arts and design. They are intended for both the students and a wider audience. This academic year, we decided to join all the events within this frame, with which we focus on various aspects of our activities, mostly dealing with the use of speech and sound, i.e., hearing, under the common name – ALUO uho (ALUO Ear).*

*At the time of the exhibition ALUO LXX. Past, Present, Future, held between 19 January and 24 April 2016, the ALUO uho events were organised at the Jakopič Gallery as the concept of the exhibition allowed the provision of, and active participation in, creative, educational and extracurricular activities.*

**O SENCI****Predavanje doc. dr. Tomaža Novljana****26. februar, 2016**

Predavanje je bilo posvečeno lastnostim sence, njenim likovnim, arhitekturnim in drugim značilnostim. Arhitekt Tomaž Novljan raziskuje področje svetlobe in humanizacije bivalnih okolij. Zaposlen je na Fakulteti za arhitekturo v Ljubljani, kjer vodi predmete Barva v arhitekturi, Svetloba v arhitekturi ter Projektiranje in kompozicija IV. in V. Od leta 2006 o arhitekturnem osvetljevanju predava na Escola Técnica Superior d'Arquitectura de Barcelona, od leta 2010 pa tudi na Visoki šoli za oblikovanje v Ljubljani, kjer poučuje predmeta Teorija barve in Vizualni jezik.

**ABOUT THE SHADOW****Lecture by doc. dr. Tomaž Novljan****26 February 2016**

The lecture was dedicated to the properties of the shadow, its artistic, architectural and other features. Architect Tomaž Novljan explores the area of light and the humanisation of living environments. He works at the Faculty of Architecture in Ljubljana where he is responsible for teaching the subjects of Colour in Architecture, Light in Architecture, Design and Composition IV and V. Since 2006, he has been a lecturer in architectural lighting at Escola Técnica Superior d'Arquitectura de Barcelona, and since 2010 he has also been a lecturer at the Academy of Design in Ljubljana, teaching the Theory of Colour and Visual Language.

**PREDSTAVITEV LEKSIKONA****LIKOVNE TEORIJE****Pogovor s prof. dr. Jožefom Muhovičem****4. marec, 2016**

Prof. dr. Jožef Muhovič je likovni teoretičar, akademski slikar, grafik in kipar ter redni profesor za likovno teorijo na UL ALUO. Ideja za nastanek Leksikona likovne teorije, ki ga je lani izdala Celjska Mohorjeva družba, izvira iz njegovih prizade-

vanj, da bi iz študija starejših virov dognal anatomijo pojmov, ki jih uporablja likovna teorija. Delo je nastajalo dvaindvajset let, v teh letih se je nabralo več kot 800 pojmov, med katerimi je Muhovič vzpostavil mrežo medsebojnih povezav med terminološkimi in leksikografskimi elementi. S profesorjem se je pogovarjal doc. mag. Jurij Smole.

**PRESENTATION OF THE LEXICON OF ART THEORY****Interview with prof. dr. Jožef Muhovič****4 March 2016**

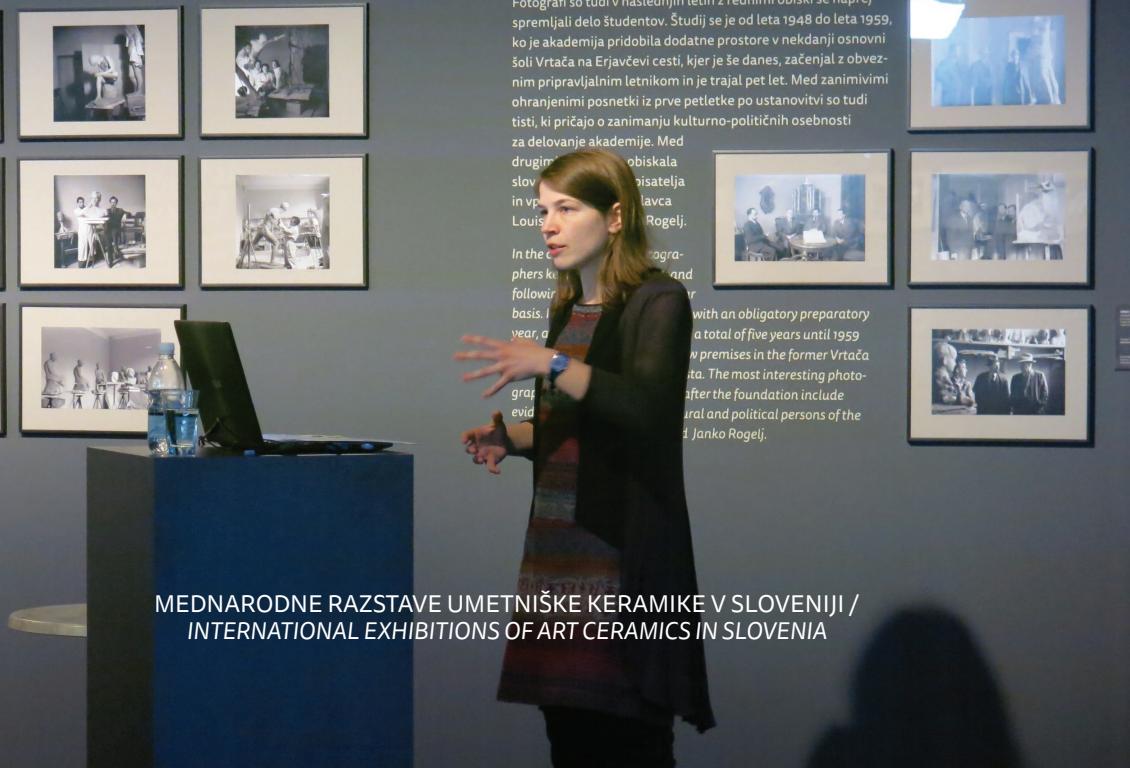
*Prof. dr. Jožef Muhovič is an art theorist, academic painter, printmaker, sculptor and full professor of art theory at the UL ALUO. The idea for the Lexicon of Art Theory, published last year by Celjska Mohorjeva družba, grew from his efforts to examine, based on studying old sources, the anatomy of the terms used in art theory. The work was in progress for 22 years, during which time Muhovič collected more than 800 terms, for which he created a system of links between terminological and lexicographic elements. The professor was interviewed by doc. mag. Jurij Smole.*

**KAJ JE K? K. K = K. OD K  
DO K. + K, - K, 1XK, K2, K3, 17 X K****Predavanje prof. Alena Ožbolta****11. marec, 2016**

Predavanje Alena Ožbolta, enega videnjših sodobnih slovenskih vizualnih umetnikov in profesorja na Oddelku za kiparstvo UL ALUO, je bilo posvečeno vprašanju, kaj, kje, kako in tudi zakaj je kip ter kaj, kje, kako in tudi zakaj je kiparstvo.

"Odgovor ni en in torej ne edninski, niti enostaven, ne enoten, še manj enoumen. Kiparstvo na akademiji razumemo skozi razširjen pojem, odprto, brez tradicionalnih, idejnih omejitev ali omejitev v formi ali celo na formo. Brez bodečih žic na poti, pristopu, postopku, procesu, oblikovanju in nosilcu, materialu (lahko je, ja kip je lahko tudi nematerialen!). Brez omeji-

**O SENCI / ABOUT THE SHADOW****PREDSTAVITEV LEKSIKONA LIKOVNE TEORIJE /  
PRESENTATION OF THE LEXICON OF ART THEORY**



tev v instrumentu, orodju, pripomočku. Radikalno rečeno, kip je vse, kar študent, študentka kiparstva imenuje, zagovarja in določi za kip. In kiparska snov, surovin, gradivo, materija, material, je vse kar uporabijo za kip. Kaj potem kip ni ..."

### WHAT IS S? S = S. FROM S TO S. + S, - S, 1XS, S2, S3. 17 XS Lecture by prof. Alen Ožbolt

**11 March 2016**

The lecture by Alen Ožbolt, one of Slovenia's prominent contemporary visual artists and professor at the Department for Sculpture of the UL ALUO, was dedicated to the questions of what, where, how and also why is a sculpture and what, where, how and also why is sculpting.

"The answer is neither one, therefore, not single nor simple nor uniform and even less univocal. At the Academy, we understand sculpture through an expanded notion, openly, without the traditional, conceptual limitations, or limitations in the form or even to the form. Without barbed wires on the way, approach, procedure, process, design and medium, material (it can be, yes, a sculpture can also be immaterial!). Without the limitations in the instrument, tool, appliance. Radically speaking, the sculpture is anything that students of sculpture call, advocate or determine as a sculpture. And the sculptural substance, material, matter is anything they use for a sculpture. What, then, is not a sculpture..."

### MEDNARODNE RAZSTAVE UMETNIŠKE KERAMIKE V SLOVENIJI

Predavanje Zore Žbontar

**17. marec, 2016**

Predavanje se je osredotočalo na pregled mednarodnih razstav umetniške keramike v Sloveniji od leta 1980 do danes. Predstavljeni so bili kuratorji, razstavljeni in nagrajeni dela ter konteksti razstav. Izpostavljen je bil Mednarodni trienale keramike UNICUM, ki poteka v Narodnem mu-

zeju Slovenije. Tematizirane razstave so bile umeščene v kontekst tovrstnih razstav po svetu (British Ceramics Biennial, Premio Faenza, International Ceramics Competition, Mino, International Biennale of Contemporary Ceramics – Vallauris ipd.).

Zora Žbontar je diplomirala iz umetnostne zgodovine in sociologije kulture na Filozofski fakulteti v Ljubljani, kjer na interdisciplinarnem doktorskem študijskem programu Humanistika in družboslovje nadaljuje študij umetnostne zgodovine. Piše prispevke s področja umetnosti in kulture, od leta 2013 je zaposlena v Narodnem muzeju Slovenije.

### INTERNATIONAL EXHIBITIONS OF ART CERAMICS IN SLOVENIA

Lecture by Zora Žbontar

**17 March 2016**

The lecture gave a review of international exhibitions of art ceramics in Slovenia from 1980 to today. The lecturer presented curators, exhibited and awarded items and the contexts of the exhibitions. She highlighted the International Triennial of Ceramics UNICUM held at the National Museum of Slovenia. Thematic exhibitions were placed in the context of similar exhibitions around the world. (British Ceramics Biennial; Premio Faenza; International Ceramics Competition, Mino; International Biennale of Contemporary Ceramics – Vallauris etc.).

Zora Žbontar graduated in art history and the sociology of culture at the Faculty of Arts in Ljubljana, where she continues her studies of art history within an interdisciplinary doctoral programme for Humanities and Social Sciences. She writes articles in the fields of art and culture; since 2013 she has been employed at the National Museum of Slovenia.

### MARKETING BY DESIGN

Predavanje Neila Morleya

**18. marec, 2016**

Britanski marketinški strateg Neil Morley je dobro znan tudi v Sloveniji. Zadnja tri

leta je direktor trženja za blagovno znamko Adria Mobil, pred tem je vodil trženje pri podjetju Akrapovič. Njegova marketinška agencija Cat's Eye Communications skrbi za stranke po Evropi in v ZDA, v svoji zanimivi karieri pa je delal za mnoge vrhunske znamke, kot so Bentley, Lamborghini in Triumph Motorcycles.

Spregovoril je o sodobnih digitalnih in vsebinskih pristopih trženja blagovnih znamk, pri čemer se je osredotočil na primere dobrih praks ter pasti, ki se jim je v trženju dobro izogniti.

## MARKETING BY DESIGN

**Lecture by Neil Morley**

**18 March 2016**

*Neil Morley, a British marketing strategist, is also well known in Slovenia. For the past three years, he has been the director for marketing the brand name Adria Mobil and before he was in charge of marketing at the Akrapovič company. His marketing agency Cat's Eye Communications caters for customers around Europe and the USA, and in his interesting career, he has worked for many top brands, such as Bentley, Lamborghini and Triumph Motorcycles.*

*He talked about contemporary digital and content-related approaches to marketing brand names, focusing on the examples of good practice and the traps that are better avoided in the marketing profession.*

## AGILNA MISELNOST

**Predavanje Voranca Kutnika**

**25. marec, 2016**

V sodobnem svetu se je zaradi nenehnih nepredvidljivih sprememb, hitrega odločanja in prilagajanja pojavila tudi potreba po novih pristopih k vodenju projektov in organizacij. Nestabilen trg je na nek način kopija naravnega sistema, kjer preživijo tisti, ki so najbolj prilagodljivi – agilni. Kot verjame Voranc Kutnik, je poleg neprestanega inoviranja danes za uspeh projektov ključna tudi agilna organiziranost.

Predavanje se je osredotočilo na razliko med »delati agilno« in »biti agilen«. Za slednje je nujno potreben tudi drugačen način razmišljanja, ki se imenuje agilna miselnost. Predpostavka, da uporaba agilne metode pomeni agilnost, je namreč napovedna. Vedno več organizacij in podjetij po svetu se odloča za uvedbo ene od agilnih metod delovanja, vendar se pogosto izkaže, da ne prinašajo želenih rezultatov.

Voranc Kutnik je agilen entuziast in organizator konference o agilnih metodologijah Agile Slovenia. Ukvarya se z izobraževanjem na področju agilnih metodologij in s svetovanjem pri uvajanju agilnosti in metode Scrum. Je eden od začetnikov vpeljave agilnih pristopov in metode Scrum v slovenskem prostoru.

## AGILE THINKING

**Lecture by Voranc Kutnik**

**25 March 2016**

*In the modern world, due to constant unpredictable changes, quick decision making and adjustments, there is a need for new approaches to managing projects and organisations. The unstable market is, in a way, a copy of the natural system, in which only the most adaptable – agile – can survive. Voranc Kutnik believes that today, in addition to a continuous creation of innovations, the key to successful projects is also an agile organisation.*

*The lecture focused on the difference between acting in an agile way and being agile. For the latter, a different way of thinking called agile thinking is also required. The assumption that the use of an agile method brings agility is wrong. More and more organisations and companies around the world are deciding to use one of the agile methods of operation, but often these fail to bring the desired results.*

*Voranc Kutnik is an agile enthusiast and organiser of a conference about agile methodologies, known as Agile Slovenia. He provides education in the area of agile method-*



MARKETING BY DESIGN / MARKETING BY DESIGN



AGILNA MISELNOST / AGILE THINKING

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MEDNARODNE IZMENJAVE / MEDNARODNE IZMENJAVE

ologies and counselling in introducing agility and the Scrum methodology. He is one of the first to introduce agile approaches and the Scrum methodology in Slovenia.

## DEDIŠČINSKA ZNANOST

### Predavanje dr. Matije Strliča

**1. april, 2016**

Področje raziskav, ki se ukvarja s kulturno dediščino, zadnje desetletje vse bolj pogosto imenujemo dediščinska znanost. Predstavlja izjemno interdisciplinarno vedo, ki zajema naravoslovne, sociološke, ekonomske in humanistične vede, in prispeva k razumevanju, ohranjanju in managementu dediščine. A vendar: kaj so osnovne postavke te vede? Kdo se z njo ukvarja in kakšen vpliv ima lahko na družbo znanja? Kakšne veščine naj bi imeli študentje in zakaj take veščine spodbujati v družbi, ki ceni specializacijo?

Dr. Matija Strlič je profesor dediščinske znanosti na University College London (UCL) in profesor analizne kemije na Univerzi v Ljubljani. V sodelovanju z Univerzo v Oxfordu in Univerzo v Brightonu je leta 2014 na UCL soustanovil Center za doktorsko izobraževanje Znanost in inženirstvo v umetnosti, dediščini in arheologiji, v okviru katerega se bo med leti 2014 in 2022 izšolalo 60 mladih doktorjev dediščinske znanosti.

## HERITAGE SCIENCE

### Lecture by dr. Matija Strlič

**1 April 2016**

*In the past decade, we have increasingly been using the term heritage science when referring to the area of research dealing with cultural heritage. It is an exceptionally interdisciplinary area including natural, social and economic sciences and humanities, contributing to the understanding, conservation and management of heritage. However, what are the basic principles of this science? Who deals with it and what influence can it have on the knowledge society? What skills should its stu-*

dents have and why should such skills be promoted in a society that values specialisations?

Dr. Matija Strlič is a professor of heritage science at University College London (UCL) and a professor of analytical chemistry at the University of Ljubljana. In cooperation with Oxford University and the University of Brighton, he co-founded, in 2014 at UCL, the Centre for Doctoral Training in Science and Engineering in Arts, Heritage and Archaeology, at which 60 young doctors of heritage science will have been trained between 2014 and 2022.

## MEDNARODNE IZMENJAVE

### Izkušnje študentov

**8. april, 2016**

Študentke in študenti UL ALUO, ki so se nedavno vrnili s študijskih izmenjav po svetu, so spregovorili o svojem strokovnem delu in načinu študija na tujih institucijah, karakteristikah posameznih šol ter tudi nekaj malega o krajih, v katerih so bivali. Informacije so zanimive in koristne za vse, ki razmišljajo o možnostih izmenjav v prihodnosti, še posebej pa za študente, ki so bili izbrani za izmenjavo v študijskem letu 2016/2017.

Predstavljene so bile naslednje ustanove:

- Aalto University School of Art and Design, Finska;
- Academy of Performing Arts in Prague, Česka;
- Faculdade de Belas Artes de Lisboa, Portugalska;
- Folkwang University of the Arts (Essen), Nemčija;
- IADE Instituto de Artes Visuais, Design e Marketing, Portugalska;
- Lahti University of Applied Sciences, Finska;
- Politecnico di Milano, Italija;
- Universität für Künstlerische und Industrielle Gestaltung Linz, Avstrija;
- University of Salford (Manchester), Velika Britanija.

## INTERNATIONAL EXCHANGE

### Student experience

**8 April 2016**

The students of the UL ALUO that recently returned from student exchanges around the world talked about their professional work and the way of studying at foreign institutions, the characteristics of individual schools and also a little about the places in which they stayed. The information was interesting and useful for everybody thinking about the possibility of exchanges in the future, especially for the students that were selected for an exchange programme in 2016/2017.

The following institutions were presented:

- Aalto University School of Art and Design, Finland;
- Academy of Performing Arts in Prague, Czech Republic;
- Faculdade de Belas Artes de Lisboa, Portugal;
- Folkwang University of the Arts (Essen), Germany;
- IADE Instituto de Artes Visuais, Design e Marketing, Portugal;
- Lahti University of Applied Sciences, Finland;
- Politecnico di Milano, Italy;
- Universität für Künstlerische und Industrielle Gestaltung Linz, Austria;
- University of Salford, Manchester, Great Britain.

## SERVICE INNOVATION

### Predavanje Kristi Hodak

**15. april, 2016**

Kristi Hodak je na UL ALUO diplomirala iz grafičnega oblikovanja, izobraževanje pa nadaljevala na Royal College of Art v Londonu. Tam se je usmerila v t. i. service design oz. storitveno oblikovanje in na tem področju kmalu začela delovati tudi profesionalno. Med drugim je sodelovala z mednarodnim oblikovalskim studiem Fjord, trenutno kot svetovalka za storitveno oblikovanje dela za Imperial College London, Royal Bank of Scotland ter eno vodilnih slovenskih oblikovalskih agencij, Gigodesign.

V svojem predavanju je najprej osvetlila pojem storitvenega oblikovanja, področja oblikovanja, ki probleme uporabnikov obravnava holistično ter v interdisciplinarnem pristopu združuje številna različna znanja in sposobnosti (od oblikovanja do menedžmenta). Nato je spregovorila o svoji londonski izkušnji in specifikah študijskega programa, ki ga je tam obiskovala. Za konec pa je predstavila tudi svoje najzanimivejše pretekle in aktualne projekte.

## SERVICE INNOVATION

### Lecture by Kristi Hodak

**15 April 2016**

Kristi Hodak graduated in graphic design at the UL ALUO and continued her training at the Royal College of Art in London. There she focused on service design and soon also began to work professionally in this area. Among others, she worked for the international design studio Fjord, and currently she is a service-design consultant for Imperial College London, The Royal Bank of Scotland and Gigodesign, one of the leading Slovenian design agencies.

In her talk she first shed light on the concept of service design, an area of design that treats the problems of customers holistically, integrating, with an interdisciplinary approach, different knowledge areas and skills (from design to management). Then she talked about her London experience and the characteristics of the study programme that she attended there. At the end, she also presented her most interesting – past the current – projects.

## FIGURA, PODOBA SMRTI IN KIP V SODOBNOSTI

### Predavanje izr. prof. dr. Tomislava Vignjevića

**22. april, 2016**

Izr. prof. dr. Tomislav Vignjević predava na Fakulteti za humanistične študije Univerze na Primorskem. Diplomiral in magistriral je na Oddelku za umetnostno zgodovino Filozofske fakultete Univerze v Ljubljana.



FIGURA, PODOBA SMRTI IN KIP V SODOBNOSTI /  
FIGURA, PODOBA SMRTI IN KIP V SODOBNOSTI

ni, doktoriral pa na Institutum studiorum humanitatis – Fakulteti za podiplomski humanistični študij v Ljubljani. Med leti 1992 in 2000 je bil višji kustos v Narodni galeriji v Ljubljani, od leta 2004 je raziskovalec pri Znanstveno-raziskovalnem središču UP v Kopru. Težišče njegovih raziskav je poznosrednjeveška in renesančna ter moderna in sodobna umetnost.

V svojem predavanju se je osredotočil na umetniško vizualizacijo smrti v sodobnosti: »V sodobni družbi je smrt verjetno tabuizirana in odrinjena na rob vsakdanjika, zato pa je v sodobni umetnosti toliko bolj prisotna želja, da bi vizualizirali smrt bodisi bližnjih, neznanih ali pa znamenitih oseb. S tem skušajo avtorji najti odgovor na vprašanje, kakšna je lahko funkcija podobe smrti v življenju, ki se neprestano izogiba soočenju z mislio na njo. Tako je nastala cela vrsta skulptur in instalacij, v katerih je smrt osrednja tema podobe, s katerimi je naša pozornost ponovno osredotočena na konec življenja in travmatično, pogosto zavrneno podobo mrtvega, ki nekako prekine vseprisotno nebrzdano slavljenje užitkov

in naslade v sodobni družbi. Umetniška vizualizacija smrti tako tudi v sodobnosti zastavlja množico vprašanj.«

## FIGURE AS THE IMAGE OF DEATH AND CONTEMPORARY SCULPTURE

### Lecture by izr. prof. dr. Tomislav Vignjević

**22 April 2016**

Izr. prof. dr. Tomislav Vignjević is a lecturer at the Faculty for Humanities of the University of Primorska. He completed his undergraduate and Master's studies at the Department for Art History of the Faculty of Arts of the University of Ljubljana and finished his doctoral degree at Institutum studiorum humanitatis – the Faculty for Postgraduate Humanities Studies in Ljubljana. Between 1992 and 2000, he was a senior curator at the National Gallery in Ljubljana, and since 2004, he has worked as a researcher at the Scientific Research Centre of the University of Primorska in Koper. The focus of his research is late mediaeval and Renaissance art, as well as modern and contemporary art.

In his lecture, he focused on the artistic visualisation of death in contemporary pro-

duction: "In contemporary society, death is probably a taboo, pushed to the edge of everyday life and for this reason, in contemporary art, the wish to visualise the death of our loved ones, unknown or well-known people, is so much stronger. In this way, artists try to find the answer to the question of what is the function of an image of death in a life that constantly avoids the thought of death. As a result, they created

a number of sculptures and installations, in which death is the central topic, drawing our attention again to the end of life and to the traumatic, frequently rejected image of the dead, which, in some way, interrupts the omnipresent, unrestrained celebration of pleasure and indulgence in contemporary society. Thus, today as well, the artistic visualisation of death raises a number of questions."

Sara Vatovec



# O AKADEMIJI

## OB NJENEM JUBILEJU

*Akademija me vsak dan potihoma ukrade od desetih dopoldne do osmih zvečer, pa vendar se počutim vse bolj bogata.*

Mia Paller,  
študentka slikarstva

*Pomen vsake akademije kot ustanove je v njenem poslanstvu, ki ga ima do strokovne in širše javnosti. S svojim delovanjem na različnih vizualnih področjih sega tako v zavedno razumsko polje kot na duhovno področje bivanja. Ravnovesje obojega je ključnega pomena za tvorno bivanje vsakega človeka na Zemlji. Brez kreativnega, uporabnega in umetniškega vizualnega delovanja bi prihodnost verjetno bila pusta in dolgočasna. Takšne prihodnosti si pa sploh ne znam predstavljati ...*

Prof. Radovan Jenko

*Pravijo, da se ljudje zavemo prave vrednosti nečesa šele takrat, ko to izgubimo, ali takrat, ko nekaj zelo potrebujemo, a nimamo. Spomnim se pogovorov starejših profesorjev prve generacije na akademiji, ki so pripovedovali o prizadevanjih in naporih, da bi Slovenci dobili svojo visoko izobraževalno ustanovo za vzgojo likovnih umetnikov. Ne le zato ker je bilo študentu težko oditi v Zagreb, še prej pa na Dunaj in v München, temveč zato, ker brez svoje lastne akademije in svojega lastnega znanja postanejo drugi tisti, ki krojijo podobo in vsebino naše kulture. V teh sedemdesetih letih smo kasneje dobili tudi druge visokošolske ustanove, ki pokrivajo podobna področja likovnega ustvarjanja, a nobena visokošolska ustanova v Sloveniji ne opravlja teh nalog tako celovito kot Akademija za likovno umetnost in oblikovanje s svojimi oddelki, smermi in programi, ki so namenjeni likovni umetnosti, oblikovanju in restavratorstvu.*

*V vsem tem času se Akademija ubada z mnogimi problemi, saj uživa vse ugodnosti pa tudi vse pomanjkljivosti sistema javnega, splošno dostopnega in neplačljivega šolstva. Finančna podhranjenost, neprimerni in neustrezno opremljeni prostori, prostorska stiska in posledično velika razdrobljenost učnih prostorov na različnih koncih po Ljubljani so glavni dolgoletni organizacijski izzivi.*

*Prenova študijskih programov ter njihova permanentna optimizacija, ki naj služi razvoju kreativnosti študenta in ki naj pripravlja trden temelj za nadaljnjo profesionalno pot, pa je tista vsebinska naloga, ki jo naša ustanova nikakor ne zanemarja.*

*In ne nazadnje, kvaliteta in pomen ustanove leži na plečih njenih pedagogov, ki so tudi sami pomembni ustvarjalci in znanstveniki.*

Prof. mag. Bogoslav Kalaš,  
nekdanji dekan ALUO

»Akademija ti da toliko, kolikor ti sam od nje zahtevaš.«

Nauk, ki mi ga je dal modri profesor na začetku študija, mi je bil vodilo in gonična sila do zaključka diplome. Lahko se odločiš, da te ALUO nauči, kako narediti najboljši izdelek z minimalnim naporom, ampak dobrim izgovorom, kako se pritoževati nad današnjo družbo, gledati v preteklost in lahko te nauči slavnih akademskih 15. Lahko pa zahtevaš od nje več. In Akademija ti bo izpolnila vse tvoje zahteve. Naučila te bo opazovanja detajlov, ki jih ponuja vsakdan, kritičnosti do svojega dela, naučila te bo pogledati ven in naprej, dobiti več znanja in istomislečih ljudi, s katerimi bo ustvaril boljšo prihodnost.

Kristi Hodak,  
grafična oblikovalka,  
študentka magistrskega študija na Royal College of Art

Kot pravi Johannes Itten, je temelj vsake pedagoške prakse svoboda: osvobojenost od nepoznavanja, neznanja, nespretnosti in predsodkov. Pa tudi osvobojenost od že osvojenega znanja, od že uhojenih poti in raznih »naprednih krilatic«, ki jih pred mladim ustvarjalcem izpisujejo mode. Izobraževanje bi nas moralo usposobiti za to, da bi znanju, že odkritim potem, avtoritetam in modam znali vedno dati samo toliko pooblastil, kolikor jim jih je mogoče priznati glede na njihovo neobhodnost v pogojih spreminjačoče se realnosti. To ni lahka naloga. Kljub temu mislim, da jo je Akademija za likovno umetnost in oblikovanje v svoji 70-letni zgodovini korektno izpolnjevala. Nenazadnje se to kaže v slovenski likovni kulturi, ki je v ustvarjalnem smislu pretežno uteheljena na njenih nekdanjih študentih. Iz srca si želim, da bi ji to enako dobro uspevalo tudi vše bolj kompleksnih okoliščinah prihodnosti, kjer ji bosta, kot je mogoče slutiti, udarjala takt kohabitacija likovne in vizualne umetnosti in, če verjamemo Petru Sloterdijku, delikatna prevlada »volje do zabave« nad »voljo do moči«.

Prof. dr. Jožef Muhovič

Diplomanti vseh smeri Akademije za likovno umetnost in oblikovanje so s svojo ustvarjalno kakovostjo nezamenljivo zaznamovali slovensko likovno kulturo in identiteto slovenskega naroda v preteklih 70 letih. Od leta 1984 so temu vidno prispevali tudi diplomanti novoustanovljenega Oddelka za oblikovanje na področjih vizualnih komunikacij, industrijskega in unikatnega oblikovanja. Visoko kakovost študija oblikovanja v minulih letih, ki jo potrjuje množica domačih in tujih nagrad njegovih diplomantov in diplomantk, je zagotovilo vztrajanje ustanoviteljev oddelka za oblikovanje, da povabi za pedagoge najboljše slovenske oblikovalce. Samo taka usmeritev bo zagotavljala visoko kakovost študija oblikovanja tudi v bodoče.

Prof. Peter Skalar,  
zaslužni profesor UL

Sedemdeset let zgodovine je že kar dolga doba. Obdobji začetniških iskanj in čas, ko se še lahko izgovarja nanje, sta nepreklicno mimo. Treba se je soočiti z dejstvom o svoji zgodovinsko in oceniti vlogo, ki si jo odigral. Potem šele dobri priložnost, da sprejmeš odločitev, na kakšen način boš pretekle uspele zgodbe vključeval v sedanost. Zdi se, da imamo v Sloveniji na splošno precej težav z zgodovinskim zavedanjem. ALUO pa je z letošnjim obeleževanjem obletnice pokazala, da jo zanima prav to. Pokazati, kako je mogoče v sodobnosti učinkovito sobivati s svojo zgodovino.

Izr. prof. dr. Nadja Zgonik

70-letnica obstoja in delovanja ALUO je priložnost, da se spominjamo njenih prelomnih dogodkov. Za oblikovalce je to zagotovo vpeljava študija vizualnih komunikacij in industrijskega oblikovanja na univerzitetni ravni pred več kot tremi desetletji. Institucionalizacija stroke na področju izobraževanja je omogočila njen kontinuirani in sistematični razvoj, tako navzven kot znotraj ALUO, saj danes poučujemo različne oblikovalske zvrsti na šestih smereh dveh ločenih oblikovalskih oddelkov. Vsestranske povezave oddelka za industrijsko in unikatno oblikovanje z gospodarstvom, bogata razstavna dejavnost, udeležbe in nagrade na natečajih ter mednarodno odmevni uspehi naših diplomantov so pripeljali do prepoznavnosti oddelka na evropski ravni. Vendar za nas, pedagoge, to ni dovolj. V prihodnosti ciljamo na še več in bolje. Vse to za študente, za ALUO kot univerzitetno izobraževalno ustanovo, za doprinos gospodarskemu sektorju ter za celostno umestitev in prepoznavnost stroke v slovenskem prostoru.

Doc. mag. Barbara Prinčič

Bila je nekoč ALUO,  
ki vsi so bahali se z njo.  
A čas spremeni  
nemalo stvari:  
ohranil je le A u O.

Tjaša Kermavnar,  
univ. dipl. obl., dr. med.

ALUO je prostor svobode in raziskovanja. Vsak študent je unikat, ki prek študijskega programa dobiva možnost jasnejšega in poglobljenega osebnega izraza. Hkrati se tu srečujemo ljudje z različnimi pogledi in znanji, kar bogati delovno okolico. Lahko bi rekli, da je ALUO ena izmed redkih ustanov, ki ni namenjena zgolj študiranju, temveč tudi srečevanju.

Sebastijan Zupančič,  
študent slikarstva

Za MAO je ALUO nepogrešljiva partnerska institucija na več ravneh. Pomembna je tako pri raziskovanju in predstavljanju zbirk, na katerih temelji muzej, kot pri oblikovanju in razvoju naših programov. Javni pomen zbirk pride do izraza šele, ko se raziskujejo, predstavljajo in objavljajo, javni program pa osmišlja občinstvo, ki v muzeju prepoznavata zanimive in relevantne vsebine. V prihodnosti na teh dveh poljih vidim še veliko pomembnih skupnih izzivov in zanimivih projektov.

Matevž Čelik,  
direktor Muzeja za arhitekturo in oblikovanje

Kjer so druge umetniške akademije v Evropi usmerjene v koncept, ALUO poudarja klasično umetnost, kar je v splošnem prednost, saj je poznavanje tehnike osnova za dobro izvedbo dela.

Lana,  
študentka kiparstva

Ateljeji na akademiji so laboratoriji kreiranja kritičnega in svežega občutenja sveta. Učenje pronicljivega mišljenja in načinov materializacije ideje. Včasih je duh časa preveč apatičen. Vendar se vedno najde luč, ki presvetli temo in sledi idealizmu. Četudi je ta redek, je zato toliko bolj navdušuječ.

Doc. mag. Metod Frlic

Razmišljanja o novi stavbi Akademije za likovno umetnost in oblikovanje se prepletajo z vprašanji, kakšna je sploh pričakovana vloga Akademije v prihodnosti, v obdobju generacij, ki se danes šele rojevajo. Pričakovanja in potrebe, kijih imamo danes, so vsekakor legitimno in upravičeno dejstvo, a prava modrost oblikovanja stavb leži v zmožnosti, da te neboleče spnemo v vsem tistim, česar še ne vemo.

Prihodnost je prepojena z veliko mero ugibanja, a nekaj lahko zagotovo trdimo. Prisotnost in pomen likovne kulture v občini družbi sta v vztrajnem upadu in segregaciji. Visoka umetnost ostaja zaprta in »nerazumljena« v svojem »varnem« zavetju, splošna likovnost pa je zaradi nizkih pričakovanj družbe, uporabnikov in naročnikov na ravni psovka, medmetov in enobesednih stavkov. Kakovost likovnega izražanja, želja po likovnem na sploh, skladnih, oblikovanih in kompozicijsko premišljenih oblikah je pri ljudeh, pri najširši populaciji na najnižji možni stopnji. Velja prepričanje, da je brez likovnosti možno enako dobro (ali celo bolje) živeti kot z njo. To je katastrofalna napaka družbe.

Zato na Akademiji leži velika naloga in odgovornost, kako lahko skozi sistem izobraževanja peščice vpliva na dojemljivost, pričakovanja in vzgojo potreb širše družbe. Razmislek o prostoru, kjer se bo vse to vršilo, zato presega gola premetavanja kvadratnih metrov na razpoložljivem zemljišču, saj obenem išče načine, kako bi vsak nov kvadrat na Erjavčevi vpeli in povezali s kvadrati mesta, javnih prostorov in kvadrati domov čim širšega družbenega kroga. Arhitektura na vse te dileme sama ne more odgovoriti, napaka pa bi bila, če bi se zaradi tega dejstva od velike naloge izobraževanja in promocije kulture povsem odtegnila. Pot, na katero je Akademija v zadnjih letih stopila, z ambicijo ustvariti si drugačen koncept prostora izobraževanja, me navdaja z upanjem in vero, da se svoje velike naloge v prihodnosti zelo dobro zaveda.

Doc. dr. Matej Blenkuš

## ABOUT THE ACADEMY ON ITS ANNIVERSARY

*Every day, between 10.00 am and 8.00 pm, the Academy quietly steals me away and yet I feel richer and richer.*

Mia Paller  
student of painting

*The importance of every academy as an institution is in its mission with respect to both the expert and the general public. With its activities in various areas of visual art, it affects both the conscious, rational and spiritual areas of existence. The balance of the two is of key importance for the constructive existence of every human on Earth. Without creative, useful and artistic visual endeavours, the future would probably be dull and boring. I cannot even imagine such a future...*

Prof. Radovan Jenko

*We often say that we realise the real value of something only when we lose it, or when we lack something that we desperately need. I remember the conversations among the senior professors of the first generation at the Academy, who talked about the aspirations and efforts to establish a Slovenian higher-education institution for training artists – not only because it was difficult for a student to go to Zagreb or, before that, to Vienna and Munich, but because, in a situation when we lacked our own academy and our own knowledge, others would create the identity and essence of our culture. Later on, in the 70 years of our operations, other higher-education institutions covering similar areas of fine-art creativity were also established, but no other institution in Slovenia carries out these tasks as comprehensively as the Academy of Fine Arts and Design with its departments, courses and programmes dedicated to fine art, design and restoration.*

*During this time, the Academy has tackled several problems, as, in addition to all the benefits, it also has to deal with the shortcomings of the system of public, universally accessible and free schooling. A lack of financial funds, inappropriate and inadequately equipped premises, overcrowding and, consequently, the teaching rooms scattered in different parts of Ljubljana, have been our main, long-term organisational challenges.*

*However, the reform of our study programmes and their permanent optimisation, which is to facilitate the development of student creativity and provide firm foundations for further professional careers, is a task that is never neglected at our institution.*

*And last but not least, the quality and importance of the institution are the responsibilities of its lecturers, who are themselves important artists and scientists.*

Prof. mag. Bogoslav Kalaš  
Former Dean of ALUO

"The Academy gives you as much as you ask for."

The above advice, given to me by a wise professor at the beginning of my studies, was for me the guidance and the driving force until the completion of my diploma work. You can decide to learn at the ALUO how to make the best product with a minimum effort and a good excuse, how to complain about contemporary society, dwell in the past and how to practise the famous academic 15 minutes. But you can also demand more from it. And the Academy will meet all your expectations. It will teach you how to observe details provided by everyday life, be critical of your own work, look around you and ahead of you, acquire more knowledge and find people with thoughts similar to yours, with whom you can create a better future.

Kristi Hodak  
graphic designer,  
Masters student at the Royal College of Art

According to Johannes Itten, the foundation of each teaching practice is freedom: the freedom from ignorance, unacquaintance, awkwardness and prejudices. It also implies the freedom from the previously acquired knowledge, from the already trodden paths and various "progressive slogans" provided to young artists by the current trends. Schooling should enable us to allow the current knowledge, the already trodden paths, the authorities and the current trends to have only those powers that can be justified with respect to their necessity in the conditions of an ever-changing reality. And this is not an easy task. But I think that, in its 70-year history, the Academy of Fine Arts and Design has performed it appropriately. Last but not least, this is also reflected in Slovenian art culture, which is, with respect to creativity, mainly based on the Academy's former students. I wish from the bottom of my heart that the Academy would be equally successful even in the more complex future conditions, which will be, as we can guess, marked by the cohabitation of fine art and visual art and, if we believe Peter Sloterdijk, a delicate dominance of "the will to entertainment" over "the will to power".

Prof. dr. Jožef Muhovič

With their creative qualities, graduates in all the programmes of the Academy of Fine Arts and Design have made a distinctive mark on Slovenian art culture and national identity over the past 70 years. Since 1984, the graduates of the newly formed Department for Visual Communication Design, Industrial Design and Applied Arts have also made significant contributions in these areas. The high quality of the design study in past years, proven by the number of national and foreign awards given to its graduates, was possible due to the determination of the founders of the department for design to always invite the best Slovenian designers to become Academy lecturers. Only in this way, can we guarantee a high quality of study also in the future.

Prof. Peter Skalar  
Professor Emeritus of the UL

A 70-year history is quite a long period. The period of the beginners' search and the time when this search can still be an excuse for mistakes have long been over. We have to face the facts about our historic impact and assess the roles we have played. Only then do we get the opportunity to decide about how we will include our success stories in the present. It seems that Slovenes, in general, have significant problems with historical awareness. However, the

ALUO has proved, with its celebration of this year's anniversary, that our interest is focused on precisely this point, historical awareness. It has shown how it is possible to effectively coexist, in the current time, with our history.

Izr. prof. dr. Nadja Zgonik

The 70th anniversary of the existence and operations of the ALUO is an opportunity to remember its turning points. For the designers, this is surely the introduction of the studies of visual communications and industrial design at the university level, more than three decades ago. The institutionalisation of the profession in the area of education allowed its continuous and systematic development, both externally and internally, as we today teach different design genres within six programmes at two separate design departments. Comprehensive links between the Department for Industrial Design and Applied Arts and the industry, rich exhibition activities, participation and winning awards at competitions and the internationally acclaimed achievements of our graduates led to a recognition of our department at the European level. But for us, the lecturers, this is not enough. In the future, we aim to do even more and better. We want to do this for the students, for the ALUO as a university educational institution, for the contribution to the economic sector and for a well-founded and fully recognised profession within Slovenia.

Doc. mag. Barbara Prinčič

There was once ALUO,  
To celebrate it,  
we had a big show.  
But time changed it all:  
Left us only with A u O.

Tjaša Kermavnar  
un. dipl. obl., dr. med.

The ALUO is a space of freedom and research. Each student is unique, receiving, through the programme, an opportunity for a clearer and deeper personal expression. At the same time, people with different views and skills meet here, enriching our working environment. We could say that the ALUO is one of the few institutions intended not only for studying, but also for communicating.

Sebastijan Zupančič  
student of painting

For the Museum of Architecture and Design, the ALUO is an indispensable partner institution on several levels. It is important for the research and presentation of the collections, which form the basis for the museum, and for the design and development of our programmes. The importance of public collections becomes fully recognised only when they are researched, presented and published, while a public programme educates the audience that can find interesting and relevant topics within the museum. For the future, I see many more important joint challenges and interesting projects in these two areas.

Matevž Čelik  
Director of the Museum of Architecture and Design

While other art academies in Europe focus on the conceptual aspect of art, the ALUO emphasises classical art, which is generally an advantage as the knowledge of the technique forms the basis for a good execution of a work of art.

Lana  
student of sculpture

The studios at the Academy are laboratories for creating a critical and fresh feeling of the world, insightful thinking and finding ways of materialising ideas. Sometimes the spirit of the time is too apathetic. But it is always possible to find the light that brightens up the gloom and reveals the world of ideas. Even though such moments are rare, they are, therefore, even more exciting.

Doc. mag. Metod Frlic

Thinking about the new building of the Academy of Fine Arts and Design is intertwined with the questions about the expectations regarding the role of the Academy in the future, in the time of the generation that is only being born today. The expectations and requirements that we have today are, by all means, legitimate and justified, but the real wisdom of designing buildings is in the ability to painlessly link the current designs with all of those requirements that we do not even know of today.

Our expectations about the future includes a great deal of speculation, but there is something we can claim with certainty. The presence and importance of the fine-art culture in the general society are subject to a persistent decline and segregation. High art remains distant and "not understood" in its "safe" shelter, while popular art is, due to the low expectations of society, users and clients, at the level of swear words, interjections and one-word sentences. The quality of artistic expression, the needs of the people, the widest population, for art in general, for harmonious forms, well thought-out with respect to design and composition are at the lowest possible level. It is believed that it is possible to live equally well (or even better) without fine arts. This is a disastrous mistake of society.

For this reason, the Academy has a big task and responsibility to find a way of influencing, through a system of educating a small group, the perception, expectations and shaping of the requirements of the wider society. Our reflection about the premises, at which this process would be organised, therefore exceeds the mere fiddling with the square metres at the available site as we, at the same time, seek for the way of integrating and linking every new square metre at Erjavčeva with the square metres of the city, the public spaces and the square metres of the homes of a social circle, as wide as possible. Architecture cannot find solutions to all these dilemmas by itself; however, it would be a mistake if, as a result, it completely withdrew from the big tasks of educating and promoting the culture. The path that the Academy has started in recent years, with an ambition to create for itself a different concept of the premises for education, fills me with hope and faith that it is well aware of its important task in the future.

Doc. dr. Matej Blenkuš



# VTISI Z RAZSTAVE

## ALUO LXX. PRETEKLOST, SEDANJOST, PRIHODNOST

Razstava ALUO LXX ob sedemdeseti obletnici obstoja ALUO je najboljša priložnost za pogled v našo notranjost, pa tudi, da izvemo, kakšni smo navzven, v širšem okolju.

Akademija za likovno umetnost in oblikovanje je nastala iz ideje, ki je obstajala precej časa pred njeno uresničitvijo. Zgodila se je takoj po končani največji katastrofi človeštva in humanizma, v času, ko je bilo to nujno potrebno narediti, ker se je štetje časa začelo znova.

Cikloida življenja naše Akademije je verjetno prav zdaj na zelo pomembni točki, ki jo razstava ALUO LXX potrjuje. Konstelacija vsebin, idej, intelektualnega potenciala ter čedalje širšega polja likovnosti in vizualnega narekuje temeljiti premislek in precizne, celo daljnosežne odločitve o spremembah, ki so stalnica v tem živem organizmu.

Prikazana vitalnost in izvirnost idej študentskih del potrjujeta našo skupno moč in velik razvojni potencial; klasika, modernizem in nove tehnologije nam v samoumevnem modusu vivendi dajejo možnosti, ki jih moramo izkoristiti. Vendar samo to ni dovolj. Tu smo tudi zato, da s primernim načinom izobraževanja ponovno vzpostavimo likovnost, kot veliko kulturno in duhovno dobrino, da smo odprti in hkrati kritični za čim več, kar nam pride naproti v obliki vizualnega, da smo kreativni in da s študenti oblikujemo delovni in intelektualni prostor za nove ideje.

Z našo razstavo kažemo občinstvu, Univerzi in naši državi, kdo smo in kaj znamo; da smo resni in odgovorni, da skrbimo za stroke, za katere izobražujemo naše študente. Naša prizadevanja so usmerjena v prihodnost, ki jo gradimo z intelektom, kar je nujno; pogoji, v katerih delamo, so že predolgo mizerni in nedostojni. Vsi spremljevalni dogodki potrjujejo, da je naša vsebina veliko več kot izobraževanje; predvsem je intenzivno delo v intelektualnem in realnem prostoru.

Skoraj vsa naša dosedanja prizadevanja – tudi v grozdu vseh umetniških akademij Univerze v Ljubljani – da bi vzpostavili normalne delovne pogoje, kot jih imajo druge fakultete, so bila zaman. Tudi zato, ker nismo dovolj agresivni in pretkani, ker nas ni v politiki, predvsem pa zato, ker smo umetniki.

Naša hiša je razdrobljena; niti študenti niti profesorji se ne moremo srečevati, družiti in komunicirati na normalen, kreativen način, ki je tako pomemben za življenje takega spremenjajočega se organizma.

Vendar je razstava ALUO LXX zasnovana tako, da smo v njenem trajanju vsi združeni v isto telo, v isto hišo; razstava je postala naše simbolično, magično bivališče, v katerem tako različni na neproblematičen način bivamo, razmišljamo in delamo za prihodnost. To je naš pomen in naš sijaj, čas, ko je naša hiša konkretna in navidezna hkrati.

Možnost razstave velikega formata je s strani MGML in Galerije Jakopič izjemno darilo. Najboljše pa je prišlo nekje vmes in še traja: sodelovanje z ekipo Galerije Jakopič je na najvišji ravni – profesionalno in gladko.

Doc. mag. Jurij Smole

Vesel sem, da sem lahko sodeloval pri projektu LXX: zapakirali smo ljubljansko Akademijo od njenih začetkov prek današnjega dne in naprej. Pri tem vrvice paketa nismo zategnili premočno. Navdušile so me fotografije iz časa rojevanja Akademije, kažejo na razburljivo obdobje, ki se morda lahko primerja z adrenalinskim trenutkom, zdaj ko smo brez dvoma trdno v sedlu. Konj je žal lačen, podhranjen, pa vseeno galopira na polno. Kako hitri bi šele bili, če bi bil konj sit, kot se spodobi ... Break a leg.

Izr. prof. mag. Žiga Kariž

Akademija za likovno umetnost in oblikovanje se ob svoji 70-letnici predstavlja z razstavo dveh generacij študentov ALUO. Tiste prve generacije, ki je v povojuh časih pomagala zgraditi akademijo, in zadnje, najmlajše generacije študentov. V vmesnem zgodovinskem loku, je Akademija kljub vseskozi istemu poslanstvu – to je izobraževanju in ustvarjanju široke palete mladih ustvarjalcev, prestala kar nekaj preobrazb, ki so ustanovo prilagajale izzivom in potrebam časa. V zaključni fazi ene takšnih preobrazb se nahaja tudi danes. Diplomirala bo namreč prva bolonjska oz. Erasmus generacija. To je generacija, ki študira vše nikoli tako pretočnem študijskem okolju, znotraj Akademije, Univerze v Ljubljani, hodi na študijske izmenjave po Evropi. Na nekaj vprašanj, kaj prinaša ta generacija in prenovljen študijski program, poskuša odgovoriti tudi razstava ALUO LXX.

S kratkim zgodovinskim pregledom, pluralno in zgoščeno razstavo del najmlajše generacije študentov in s serijo spremjevalnih dogodkov v času trajanja razstave, smo skupaj s študenti in širšo javnostjo, razmišljali o vlogi naše institucije v sodobni družbi in iskali odgovore na izzive časa, ki je pred nami. Spomnili smo se začetkov, pogledali v sedanost in mislili prihodnost.

Doc. mag. Sašo Sedlaček

Razstava je oster prerez ali zareza v sedemdesetletno tradicijo, ki ponuja veliko vprašanj o umetnosti in okolju, iz katerega je izšla. Ko rečem zareza, mislim s tem potezo, ki predstavlja začetke kot temelj, na katerem sta zgrajeni tako zgodovina kot sedanost, ki jo v pretežni meri lahko vidimo na razstavi. Razstava kaže težnjo po čedalje večjem združevanju, povezovanju in prevpraševanju akademijske produkcije nekoč in danes. V svojem bistvu se vrača na začetek, kjer v absolutni resnici najde uteho, da skupno področje ustvarjalnosti razume kot obvezo in ne odrešitev.

Svoboda je dolžnost, ne le pravica.

Doc. Peter Koštrun

Izvedba razstave in spremljajočih dogodkov ob 70-letnici ALUO zaslubi čestitke kolegom, ki so jo pripravili. Akademija se je ob tem dogodku aktivno odprla zunanjji javnosti, kar prispeva k promociji strokovnih področij in lažjemu nadaljevanju kariernih poti naših študentov. Posamezni dogodki in gostje so pomembno sporočilo, koliko priložnosti v različnih povezovanjih in združevanjih interesov kot nacionalna izobraževalna institucija lahko pokrivamo. To izkušnjo velja nadaljevati tudi med pomembnimi obletnicami.

Doc. Miha Klinar

Razstava me je zelo presenetila, saj sem med razstavljenimi predmeti prepoznala veliko takšnih, ki sem jih tekom študijskih let opazovala pri nastajanju. Zelo sem bila vesela za

sovrstnike, katerih dela so razstavljena, saj so zelo talentirani in je nekdo njihov talent prepoznal. Najbolj zanimiva stvar na razstavi pa se mi je zdel prvi indeks.

Ana Marija Vipavc,  
študentka magistrskega študija  
industrijskega oblikovanja

Organizatorji razstave ALUO LXX so me povabili, naj izberem nekaj fotografij kot utrip dogajanj na Akademiji in aktivnosti, vezanih na Akademijo. Zadnjih petnajst let sem dogodek bolj za zabavo spremljal in fotografil. Ko sem pregledoval arhiv, sem ugotovil, da se je nabralo okrog 25.000 posnetkov. Izbral sem jih petsto za projekcijo na razstavi. Lepo je gledati generacije študentov, naše kolege, ko so bili še študenti, kolege pedagoge in kolege, katerih se z veseljem spominjam. Posnetki na razstavi se nizajo hitro, tako kot je minilo teh sedemdeset let.

Prof. mag. Lucijan Bratuš

Kot posameznikom nam je dovoljeno ustvarjati, radi smo kreatorji, osvobojeni okvirjev, samosvoji. Pa se to tako plodno kaže v rezultatih akademskega dela? Ne merim na končne izdelke ob razstavah tekočih semestrov in projekte, ki jih izvajamo znotraj institucije, ki so vedno stvar razmerij med posamezniki.

Ob razstavi ob 70-letnici Akademije v Galeriji Jakopič se srečujemo z novimi izzivi. Razstava in postavitev izbranih del kot dogodek sta prebudila debate, spremljala so jo predavanja. Razstava je uspela. Ključna je komunikacija, ki pa je prepogosto okrnjena s končnimi odločtvami profesorskih taktik. Tam se lahko vse konča.

Ali se študenti in mentorji kot učitelji ter navsezadnje tudi kolegi povezano odzovemo? Medsebojno spoštovanje ni le vzdrževanje odnosa po bontonu, gre prek razumevanja in razvoja ideje skupnosti, prek deviacij in simboličnih nagnjenj. Poskušamo, vztrajamo in nihamo med stagnacijo in napredovanjem. Dokazi za to so vidni (ali nevidni) in (ne)razumljeni na pričujoči razstavi.

Maks Bricelj,  
študent slikarstva

Kako bolje obeležiti jubilejno 70-letnico začetka rednega akademijskega pouka na Akademiji za likovno umetnost in oblikovanje kot z razstavo aktualnih del študentov, ki ni obrnjena v preteklost ali mirujoča v sedanosti, pač pa zazrta v prihodnost.

Razstava del široko pokriva ustvarjalna področja na ALUO, med drugim tudi eno mlajših od devetih študijskih smeri – Ilustracijo. Le-ta se kaže z raznolikimi deli in širše predstavlja likovno področje ilustracije skozi nekatere tipične projekte, kot so izdelava serije ilustracij, ilustriranje in snovanje knjige, izdelava skicirk, do bolj eksperimentalnih projektov ter spogledovanja z animacijo. Predstavljene ilustracije pričevajo svoje zgodbe tako s pomočjo klasičnih izraznih tehnik, grafičnih tehnik, ki v tem času doživljajo preporod, pa vse do sodobne računalniške grafike. Spodbudno je, da predstavljena dela kažejo na poglobljene in inovativne pristope k reševanju zastavljenih nalog in pričajo o kreativnosti mladih ustvarjalcev, ki si pri svojem delu ne postavlajo meja.

Razstavo je obogatil spremjevalni program javnih vodstev, strokovnih vodstev z avtorji razstave, okroglih miz, predavanj, predstavitev ter drugih dogodkov v bolj inovativnih formatih. Na podlagi videnega, slišanega in doživetega lahko na prihodnost ALUO-ja gotovo gledamo z optimizmom.

Doc. mag. Marija Nabernik

Razstava je potrdilo o tradiciji in uspehu izobraževanja na področju vizualne kulture v Sloveniji. Upam, da bo zavedanje o pomembnosti stroke postal del našega vsakdana.

Asist. Marin Šantič

Na vodstvu po razstavi s profesorji sem odkrila, kako pomembna je komunikacija med profesorjem in študentom. Iz nje se rojevajo dela. Sobivanje likovnega in vizualnega, starih in novih tehnik in tehnologij.

Dela živijo pod isto streho. Bijejo kot eno srce, katerega sledi so zapisane v knjigi.

Andreja Muha,  
študentka slikarstva

Ob častitljivem jubileju Akademije za likovno umetnost in oblikovanje se je zvrstilo kar nekaj dogodkov, vključno s skrbno pripravljeno razstavo v razstavišču Galerije Jakopič. Hvalevredno! Bo pa vsekakor nujno ohranjati »temperaturo« nenehne prisotnosti Akademije v slovenskem prostoru.

Žal so se izjavili načrti o skupni lokaciji treh umetniških akademij, kar bi z medsebojno tesno povezanostjo teh izobraževalnih ustanov lahko rezultiralo še z višjo kakovostjo slovenske kulturne tvornosti. Želeti je, da bi si ALUO čim prej izboljšala pogoje za visoko-kakovostno delo.

Prof. mag. Ivan Bogovič

Razstava na izjemno primeren način podaja pregled dejavnosti akademije, dela so raznolika tako po vsebini, tehnikah in merilih, odlično postavljena in prepletena ter na dober način vpeta v galerijski prostor Ravnikarjeve arhitekture skupaj z arheologijo Emone.

Iz del in same postavitve se čuti ustvarjalna energija, ki jo študentom in mentorjem Akademije ne primanjkuje.

Izjemno pomemben je dokumentacijski uvod, ki odkriva začetke delovanja in predstavlja potencial za dodatno raziskovanje začetkov institucije.

Izr. prof. mag. Tadej Glažar

Knjiga je nekaj tako samoumevnega v današnjem svetu, da se le redkokdaj sprašujemo, kaj vse se skriva za njo. Ta priložnost pa se nam je ponudila na enem izmed srečanj ALUO UHO. V sproščenem okolju Jakopičeve galerije smo v pogovoru z Jožefom Muhovičem »pogledali v zakulisje« nastanka njegovega Leksikona likovne teorije. Avtorjev spomin na nastajanje leksikona je bil veder in šaljiv. Postavljala so se mi vprašanja o tem, ali je bil tak tudi sam proces. Predstavljam si, da v na videz brezkončnem iskanju informacij, ob kupih literature, nemalokrat pride do pomanjkanja volje. Vprašanja pa so se zastavljala tudi drugim slušateljem (večinoma študentom), ki so imeli tokrat priložnost izpraševati profesorja.

Meta Hrovat,  
študentka slikarstva

Razstavo ob 70-letnici ALUO sem si ogledal ob otvoritvi. Zelo prijeten je bil občutek, ko je bilo na njej resnično veliko obiskovalcev raznih profilov. Od ogleda razstave je že kar dolgo, tako da se podrobnosti ne spominjam, saj nisem zelo vizualen človek in me razstave oz. instalacije težko pritegnejo. A v spomin so se mi zapisali tile vtisi:

Moj najljubši razstavljeni predmet je bil iz grobih »dil« skupaj zbit klavir. Škoda le, da je bil zaklenjen.

Čeprav je bila razstava spominska, ni bila obenem kronološka, ampak so bili izdelki spomina pomešani s sodobnimi izdelki študentov.

Dobro je bilo tudi, da so se mešali izdelki študentov različnih letnikov in študijskih smeri. Tako mi je razstava vzbudila vtis živosti in zazrtosti v bodočnost ...

Goro Osojnik,  
igralec, član Gledališča Ane Monroe

Na razstavi je bil dobro viden razpon raznolikosti in napredek Akademije v sedemdesetih letih. Postavitev del je bila zanimiva, saj si na razstavo stopil skozi zaveso, ki je dala gledalcu občutek, da zares vstopa v konceptualni svet Akademije. Tudi dela so bila dinamično razvrščena, saj so se med sabo mešala – ne po tehniki –, ampak tako, da so druga drugo dopolnjevala ter gledalca vabila naprej skozi razstavni prostor. Spremljevalni program razstave je prav tako poskrbel za to, da je slednja živila in da je po vsakem predavanju odstrla nek nov pogled na razstavljenata dela.

Kot avtor sem imel tudi zelo dobre izkušnje s tehničnim osebjem Galerije Jakopič, ki so bili izredno v pomoč s strokovnim delom in nasveti pri postavljanju razstave.

Jon Žagar,  
študent magistrskega študija oblikovanja  
vizualnih komunikacij, smer Fotografija

Razstava gledalca skozi začetke akademskega pouka na takratni Akademiji za upodabljanje umetnosti prek izbora študentskih del popelje v sedanjost. Pestrost, širina in kvaliteta razstavljenih del pa nakazuje tudi prihodnost Akademije.

Za ogled celotne razstave ALUO LXX – pregleda študentskih del si je potrebno vzeti precej časa, saj je razstavljenih del veliko. Za občutek širine in pestrosti del pa obiskovalec ne potrebuje več kot nekaj trenutkov in kratek »sprehod« skozi razstavni prostor.

Špela Šedivy,  
študentka unikatnega oblikovanja

Dinamični lok razstave Preteklost Sedanjost Prihodnost z naslovom ALUO LXX, postavljene v Galeriji Jakopič v začetku 2016, je pomenljivo in nadvse zgovorno napel sporočilno vsebino jubilejne prireditve. Akademija – na začetku upodabljača in danes likovna in oblikovalska, desetletja edina in danes najpomembnejša tovrstna visokošolska in univerzitetna ustanova pri nas, je že sproti kritično, vsestransko in večpomensko osredotočala in razgrinjala svojo razstavno dejavnost in uspešnost. Zatrdimo lahko, da je bila neposredni in odmevni pedagoško-raziskovalni dejavnik strokovno kompetentno odgovornih ter ustvarjalno domišljenih in izrazno zrelih izpovednih dosežkov. Bolonjski reformni programi, ki smo jih morali od srede prvega desetletja novega stoletja usklajevati z evropskimi in svetovnimi pedagoškimi načeli, so se z domaćim ustvarjalnim izročilom utemeljeno zarezali v ovrednoteno globalno kontinuiteto. Kot da bi se na novo »začel obračati svetu«, odpirale so se nove umetniške prakse, nova vidna polja in oblike vidnega sporočanja ter porajala nova stvarnostna in stvariteljska načela, a umetnostno izročilo je z vztrajnostjo – kljub in navkljub – obstalo še

vedno kipeče in živo, spodbujeno k trajnostnim in naprednim problemskim zaznavam in rešitvam. Proces tega je bil odprt kurikul, počivajoč na naprednih gradnikih in v pričakovanju družbenega priznanja.

Avtorjem in sodelavcem postavitev razstave iskreno čestitam! Verjamem, da je razstava ALUO 70 prepričljivo in doživeto ujela svojo zamisel in izpoved ter rast in utrip predstavitev. Še posebej sem zadovoljen in srečen, da je bila razstava postavljena v nekdanjem Likovnem razstavišču Rihard Jakopič (ko na ALU še nismo imeli Oddelka za oblikovanje; ustanovljen je bil 1984!), saj sem bil njegov pobudnik in prvi odpiralec velike pregledne razstave Slovenska likovna umetnost 1945–1978 ter avtor dela razstave, ki je obravnavala arhitekturo, urbanizem, oblikovanje in fotografijo.

Prof. dr. Stane Bernik,  
zaslužni profesor UL in nekdanji dekan

»What the sculpture wants?«

Misliti obstoječe in ga postavljati pod vprašaj. Svet je kaotičen, kompleksen, turbulenten... Politika, socialne, družbene in kulturne mreže. Eno in skupnost. Temeljna dvojica je: subjekt in objekt. V umetnosti: prostor in kontekst, sedanji čas in zgodovina umetnosti, snov oz. material in medij. Gledalec ali bralec pa dokonča umetnino.

Kdo ste, kaj vas zanima, kaj si želite?

Kje ste danes?

Kaj vidite?

Kaj razmišljate?

Je tam kip, kar gledate?

Je kip v mislih?

Zakaj?

Kaj, za kaj in kako izraziti, utelesiti, izdelati, uresničiti ... idejo, misel, sliko, kip, pesem ... Pomen in snov ali material in kraj. Naloga študenta umetnosti je – med drugim – najti in oblikovati, definirati svoje mesto. Umetnina lahko prehaja prek mej, prek medijev, meša, konstruira in dekonstruira različne discipline in forme. Skulptura – prostor: »Sculpture wants both: a place to be and to be a place.«

Izr. prof. Alen Ožbolt

Na ALUO UHO predavanjih smo se študentje lahko seznanili z dodatnimi vsebinami, ki jih skozi klasična šolska predavanja verjetno ne bi dobili. Širok spekter dogodkov je zajel področja iz vseh študijskih smeri in tako je lahko vsak študent našel nekaj zase.

študentki slikarstva

Prihodnost je tu. Zastavlja se nam vprašanje, kje smo mi. Sprehod po razstavi Akademije za likovno umetnost in oblikovanje nam ponudi vpogled v trenutno produkcijo, nam drži ogledalo realnosti in nas opominja, da vpetost v strukture velikih institucij vpliva na značaj in vsebino izobraževalnega procesa. Zapiranje v silose posameznih strok zaradi birokratskega ustroja ali političnih namenov bi morala biti stvar preteklosti; vrhunska obrtniška/tehnološka/umetniška znanja so predpogoji, a ne zadostujejo za presežke; postavljanje ljudi v center – edini razlog zaradi katerega ima oblikovanje smisel – bi moralo biti osnovano na daljnosežnem pogledu v reševanje tehnoloških in družbenih problemov prihodnosti.

Oblikovanje prihodnosti je v rokah drznih in kritično informiranih, saj bodo najpomembnejši oblikovalski poklici prihodnosti najbrž drugačni, kot si jih predstavljamo. Po napovedih bodo to oblikovalci virtualne realnosti; avatarjev; menedžerji v podjetjih CDO (Chief Design Officer); oblikovalci uporabniške izkušnje dronov; kreativni direktorji personaliziranih medijskih storitev; oblikovalci interakcije nosljivih tehnologij, človeških organov; oblikovalci storitev na podlagi vedenjske ekonomike; oblikovalci inteligentnih sistemov programskega orodja; oblikovalci večjezičnih sistemov komunikacijskih znakov; oblikovalci poslovnih strategij s širokim pogledom v življenjski cikel storitve/produkta; ... skratka poklici, kjer bodo vedno večjo vlogo imeli temeljito, izčrpno in natančno raziskovanje, interakcija, razumljiva vizualizacija, 100 % interdisciplinarnost in obrnjenost h kompleksnim, a natančno definiranim problemom.

Vsak dan znova si postavljam vprašanje, kako aktivno sodelovati v pedagoškem procesu, da bodo generacije – ki bodo s to hibridno stroko med kreativnostjo in tehnologijo oblikovale našo prihodnost – zapustile to institucijo resnično pripravljene.

Izr. prof. dr. Petra Černe Oven

Vesel sem, da sem lahko del razstave v galeriji, poimenovani po imenitnem slikarju in vizionarju Rihardu Jakopiču. Razstava me nagovarja, ker pripoveduje zgodbo o združitvi vseh smeri Akademije za likovno umetnost in oblikovanje na enem mestu. Ustvarjalni potencial mladih umetnikov pa razumem kot poziv, da v Ljubljani potrebujemo stalni razstavni prostor, kjer bi lahko študentje in alumni pred očmi širše javnosti razstavljal svoja dela v za to namenjenih galerijskih prostorih.

Boj Nuvak,  
študent restavratorstva

Razstava je zasnovana kot povzetek delovanja te ustanove od ustanovitve pa do danes. Zaradi podnaslova »Preteklost, sedanost, prihodnost« pa vemo, da je njen namen tudi osvetlitvi prihodnjo smer razvoja Akademije. V tem pogledu je bil eden od zanimivejših prispevkov k razstavi kratko predavanje Andreja Škufce, ki ga je izvedel v sklopu intervencije ALUO MMXVI.

Andrej se je lotil vprašanja večstoletne in pri nas še vedno žive akademske tradicije risanja akta. Spraševal se je o smiselnosti nadaljnega ohranjanja malega akta kot enega od osrednjih temeljev akademske likovne izobrazbe v kontekstu sodobne umetnosti. Izpostavil je spremenjeni status risanja po modelu danes, če ga primerjamo z njegovimi začetki. Opozoril je tudi na pogosto težaven položaj tistih, ki opravljajo delo modela.

Jon Derganc,  
nekdanji študent ALUO, razstavljalec

# IMPRESSIONS FROM THE EXHIBITION

## ALUO LXX. PAST, PRESENT, FUTURE

The ALUO LXX exhibition marking the 70th anniversary of the ALUO is the best opportunity to examine our internal processes and also find out how we act externally, in the wider environment.

The Academy of Fine Arts and Design grew out of an idea that existed well before its realisation. It was founded immediately after the largest catastrophe of humanity and humankind, in the period when such an act was necessary as time began to be counted anew.

The course of life of our Academy is just now at a very important point, which the exhibition ALUO LXX confirms. The constellation of its topics, ideas, intellectual potential and an increasingly wide field of fine art and visual art require a thorough reflection and precise, long-term decisions about the changes that are constant in this living organism.

The shown vitality and originality of the ideas of student exhibits are proofs of our collective strength and a large developmental potential; classics, modernism and new technologies provide for us, within a self-evident modus vivendi, opportunities that we have to seize. However, this alone is not enough. We are here also to reinstall, with an appropriate method of education, fine art as a great cultural and spiritual asset, to be open to and, at the same time, critical of as many novelties as possible that come our way in a visual form, to be creative and to shape, together with the students, a working and intellectual space for new ideas.

With our exhibition, we show to the public, the University and our country who we are and what we can do; we show that we are serious and responsible, that we care about the professions, for which we train our students. Our efforts are aimed at the future that we build with the intellect, which is necessary; the conditions in which we work have been miserable and inappropriate for too long. All the accompanying events show that our assignment is much more than just education; above all, it is intense work in the intellectual and real environment.

Almost all our efforts so far – also within the cluster of all the art academies of the University of Ljubljana – to establish normal working conditions as the ones provided for the other faculties have been in vain. This is so also because we are not aggressive and cunning enough, because we are not involved in politics and, above all, because we are artists.

Our premises are fragmented; neither the students nor the professors can meet, socialise and communicate in a normal, creative way that is so important for the life of such an ever-changing organism.

However, the ALUO LXX exhibition has been designed in such a way that it joins us all in the same body, the same building; the exhibition has become our symbolic, magical home, in which, though being so different, we live, think and work for the future in a non-problematic way. This is our value and our brilliance; this is the time when our building is concrete and virtual at the same time.

The opportunity for a large-scale exhibition provided by the MGML and the Jakopič Gallery is an exceptional gift. Yet, the best thing has happened sometime during this process and is still in progress: the collaboration with the team from the Jakopič Gallery carried out at the highest level – professionally and smoothly.

Doc. mag. Jurij Smole

I am delighted that I could participate in the LXX project: we presented the full package of the Ljubljana Academy, including its beginning, the current period and visions for the future. When doing that, we did not tie the string around the package too much. I was impressed by the photos from the time when the Academy was born as they show an exciting period that can perhaps now that we are, without a doubt, firmly in the saddle, be only compared with an adrenaline moment. However, the horse is, unfortunately, hungry, malnourished; yet, it is in full gallop. Imagine how fast we could be if the horse was properly fed... Break a leg.

Izr. prof. mag. Žiga Kariž

At its 70th anniversary, the Academy of Fine Arts and Design presents an exhibition of two generations of ALUO students: the first generation that, in the post-war time, helped build the Academy and the latest, youngest, generation of students. In the meantime, the Academy, though having all the time the same mission – to educate and shape a wide range of young artists – underwent several transformations, with which it adapted to the challenges and requirements of the time. Today it is also in the final stage of one such transformation. Namely, the first Bologna, i.e., Erasmus, generation will graduate this year. This is a generation studying in a study environment, more dynamic than ever before, within the Academy, the University of Ljubljana and on study exchanges around Europe. The ALUO LXX exhibition also tries to answer a few questions about the impact of this generation and the reformed study programmes.

With a short historical review, a pluralistic and concentrated exhibition of the works of art of the youngest student generation and a series of events accompanying the exhibition, we will, together with the students and the wider public, reflect upon the role of our institution in contemporary society and search for the solutions to the challenges that are ahead of us. We will remember the beginning, look into the present time and think about the future.

Doc. mag. Sašo Sedlaček

The exhibition is a sharp cross-section or a cross-cut of the 70-year tradition that triggers a lot of questions about art and the environment from which it emerged. When I mention a cross-cut I refer to the gesture that represents the beginning, like the foundation, on which both history and current time are built, which we can, to a large extent, see at the exhibition. The exhibition shows the tendency for an increasing integration, linking and re-analysing of the Academy's production in the past and present. In its essence, it goes back to the beginning, finding consolation in the absolute truth and understanding the common area of creativity as a commitment, not a salvation.

Freedom is a duty, not only a right.

Doc. Peter Koštrun

The colleagues involved in the preparation of the exhibition and the accompanying events at the 70th anniversary of the ALUO deserve to be congratulated for their work. To support this event, the Academy actively opened up to the external public, contributing to the promotion of the professional areas and an easier continuation of the career paths of our students. Individual events and our guests gave us important messages about how many opportunities for different links and integrating processes we, as a national educational institution, can take. It is worth repeating this experience also on less important anniversaries.

Doc. Miha Klinar

The exhibition surprised me a lot as I could recognise, among the exhibits, a lot of the ones that I could watch being made during my study years. I was happy for my fellow students, whose works were exhibited as they are very talented and it is good that somebody recognised their talents. However, for me, the most interesting item at the exhibition was the first student record booklet.

Ana Marija Vipavc,  
Master's student  
of industrial design

The organisers of the ALUO LXX exhibition invited me to select a few photos showing the atmosphere of the events at the Academy and of the activities associated with the Academy. Namely, for the past 15 years, I have, more for fun than anything else, followed these events by taking photos of them. When going through my archive I found that I collected about 25,000 photos. I selected 500 to be included in a projection at the exhibition. It is nice to see generations of students, our colleagues when they were still students, fellow teachers and the colleagues whom we fondly remember. The photos at the exhibition are shown at a quick pace, symbolising the quick passing of these 70 years.

Prof. mag. Lucijan Bratuš

As individuals we are allowed to create; we like to be creative, free of the usual frames, acting independently. But is this creativity reflected in fruitful results of the academic work? I do not refer to the final products of the exhibitions of the current semesters and projects carried out within the institution, which always reflect the relationships between individuals. At the exhibition at the Jakopič Gallery, marking the 70th anniversary of the Academy, we are facing new challenges.

The exhibition and the arrangement of the selected works triggered debates; it was accompanied by several lectures. The exhibition was successful. However, the key element is communication that is often impeded with the final decisions arising from professorial tactics. And that is where everything can end.

Do students and tutors, being teachers but also colleagues, respond in a unified way? Mutual respect is not only the maintenance of the required etiquette; it goes beyond appreciation and development of the idea of a unified community, beyond deviations or symbiotic tendencies. We make an effort, persist with it and alternate between stagnation and progress. The proofs for this are visible (or invisible) and (not) understood at the current exhibition.

Maks Bricelj  
student of painting

Is there a better way of celebrating the 70th anniversary of the start of regular academic teaching at the Academy of Fine Arts and Design than with an exhibition of works of current students that is not turned into the past or fixed on the present but facing the future.

The exhibition comprehensively covers creative areas of the ALUO, among others, also one of the newer ones of the nine programmes – Illustration. This is presented with various works, comprehensively showing the area of illustration through certain typical projects, such as series of illustrations, illustration and design of a book, production of sketchbooks, including also more experimental projects or the ones influenced by animation. The presented illustrations tell their stories with the help of classical expressive techniques, graphic techniques, which are currently undergoing a rebirth, and current computer graphics. It is encouraging that the exhibited works show in-depth and innovative approaches to the set tasks, indicating the creativity of young artists that do not set limits to their work.

The exhibition is enriched with an accompanying programme of public guided tours, specialist guided tours with the authors of the exhibition, panel discussions, lectures, presentations and other events organised in a more innovative format. Based on what we saw, heard and experienced, we can certainly view the future of the ALUO with optimism.

Doc. mag. Marija Nabernik

The exhibition is proof of the tradition and success of education in the area of visual culture in Slovenia. I hope that the awareness of the importance of the profession will become part of our everyday life.

Asist. Marin Šantič

During a guided tour of the exhibition with the professors, I began to appreciate the importance of communications between a professor and a student. New works of art are born out of this communication. The exhibition shows a coexistence of fine arts and visual art, old and new techniques and technologies.

Different works of art live under the same roof, beating as one heart, whose traces are recorded in a book.

Andreja Muha  
student of painting

To celebrate the important anniversary of the Academy of Fine Arts and Design, there were quite a few events, including a carefully prepared exhibition at the Jakopič Gallery. Commendable! However, it will be necessary to maintain the "temperature" of the constant presence of the Academy in Slovenia.

Unfortunately, we saw a failure of the plans for a joint location for the three art academies, which would, with close interlinks of these educational institutions, result in an even higher quality of Slovenian cultural creativity. It is to be hoped that the ALUO would, as soon as possible, improve its conditions for high-quality work.

Prof. mag. Ivan Bogovčič

The exhibition, in an exceptional way, provides an overview of the activities of the Academy; the exhibits are diverse with respect to content, technique and dimensions, well presented, mixed and well incorporated in the exhibition space of Ravnikar's architecture, together with the Emona archaeology.

From the exhibits and from the layout itself, one can feel creative energy that neither the students nor the Academy tutors lack in any way.

An exceptionally important part of the exhibition is its documentary introduction, revealing the beginning of the operations and representing a potential for further research of the beginning of the institution.

Izr. prof. mag. Tadej Glažar

A book is such a commonplace item in today's world that we rarely wonder what lies behind it. But we got this opportunity at one of the ALUO UHO events. In the relaxed environment of the Jakopič Gallery, during a discussion with Jožef Muhovič, we "looked behind the scenes" of the creation of his Lexicon of Art Theory. The author's recollections of preparing the lexicon were cheerful and humorous. I was wondering whether the working process itself was like that as well. I can imagine that in a seemingly endless search for information, going through piles of literature, one often runs out of will. Other participants (mainly students) had questions too and they had an opportunity to address them to the professor.

Meta Hrovat  
student of painting

I saw the exhibition marking the 70th anniversary of the ALUO at its opening. It was indeed a very pleasant event as many visitors of different professions were present. It has been some time since the opening of the exhibition so that I no longer remember the details of the event as I am not a very visual type and I am rarely attracted by exhibitions and installations. However, I still have the following impressions:

My favourite exhibit was a piano made of rough planks hammered together. It was only a pity that it was locked.

Though this was a memorial exhibition, it was not chronological; instead, old evocative items were mixed with current products of the students.

It was also good that exhibits of the students of different study years and different study programmes were mixed. As such, the exhibition, to me, made impressions of liveliness and of an event looking into the future...

Goro Osojnik,  
actor, member of the Ana Monro Theatre

The exhibition clearly showed the range of diversity and the progress of the Academy in its 70 years. The layout of the exhibits was interesting as you entered the exhibition through a curtain that made an impression that you were actually entering the conceptual world of the Academy. The exhibits were dynamically displayed as they were mixed – not organised by technique, but in such a way that they complemented each other, inviting the viewers to follow them through the exhibition space. The organisers of the accompanying programme made sure that the exhibition was a lively event, providing, with each new lecture, a fresh look at the exhibits.

As an author, I also had very good experiences with the technical staff of the Jakopič Gallery as they were extremely helpful, providing their professional service and advice while setting up the exhibition.

Jon Žagar  
Master's student of visual communication design,  
the programme for Photography

With a selection of student works, the exhibition takes a viewer from the start of the academic teaching at the then called Academy of Figurative Arts into the current time. The diversity, scope and quality of the exhibition also indicate the future growth of the Academy.

To see the entire ALUO LXX exhibition – a review of student work – it is necessary to take quite some time as there are a lot of exhibits. However, to get the feel of its scope and diversity, a viewer does not need more than a few moments and a short "stroll" through the exhibition space.

Špela Šedivý  
student of applied arts

Dynamic arch of the exhibition ALUO LXX Past, Present, Future set up in the Jakopič Gallery at the beginning of 2016 meaningfully and very eloquently conveyed the topic of the anniversary event. The Academy – at the beginning devoted to figurative art and today devoted to fine arts and design, for decades the only and today our most important higher-education and university institution of this kind – has always critically, comprehensively and versatiley developed and presented its exhibition activities and its success.

We can claim that the Academy has always been a direct and influential pedagogical and research player, bringing together professionally competent and responsible staff, and making creatively well thought out and expressively mature achievements. Bologna reform programmes, which we have been obliged to harmonise, since the middle of the first decade of the new century, with European and global teaching principles, convincingly found their place, together with the national creative tradition, in the evaluated global development. As if "the world had started to turn" in a new way; new artistic practices, new fields of vision and new forms of visual communication began to open up, creating new objective and creative principles; however, the artistic traditions, with its persistence – despite and in spite of this development – remained flourishing and alive, stimulated towards sustainable and progressive problem detections and solutions. This process was an open curriculum, resting on advanced building blocks and anticipating social recognition.

I sincerely congratulate the exhibited authors and the colleagues setting up the exhibition for their success! I believe that the ALUO 70 exhibition convincingly and vividly captured its idea and message, as well as the growth and pulsing of the presentation. I am especially pleased and happy that the exhibition was set up in the former Rihard Jakopič Art Gallery (operating when the Academy had no design department, which was established in 1984!) as I was its initiator and the first to open a large retrospective exhibition, Slovenian Art 1945–1978, and the author of the part of the exhibition dedicated to architecture, urbanism, design and photography.

Prof. dr. Stane Bernik  
Professor Emeritus of the UL  
and Former Dean of the ALUO

"What the sculpture wants?"

To think of the existing and to question it. The world is chaotic, complex, turbulent... Politics, social and cultural networks. One and community. The basic pair is: subject and object. In art: space and context, present time and history of art, matter, i.e., material and medium. A viewer, or a reader, completes a work of art.

Who are you, what are you interested in, what do you wish?

Where are you today?

What do you see?

What are you thinking?

Is sculpture what you are looking at?

Is sculpture in your mind?

Why?

What, for what and how to express, embody, produce, realise... an idea, thought, image, sculpture, poem... Meaning and matter or material and place. The task of an art student is – among others – to find and design, define his/her place. Art can cross borders, media, it mixes, constructs and deconstructs various disciplines and forms. Sculpture – space: "Sculpture wants both: a place to be and to be a place."

Izr. prof. Alen Ožbolt

At the ALUO UHO lectures, the students could get familiar with additional topics that they probably would not meet through classical school lectures. A wide range of events covered the areas of all study programmes so that every student could find something for themselves.

two students of painting

The future is here. The question is where are we? A walk through the exhibition of the Academy of Fine Arts and Design provides an insight into the current production, holding a mirror of reality to us, reminding us that an integration into the structure of large institutions affects the character and the content of an educational process. The manner of being closed off within silos of individual disciplines due to a bureaucratic structure or political purposes should be a thing of the past; top-level craft/technological/artistic skills are prerequisites, but they are not enough for generating exceptional results; putting people in the centre – the only reason that makes design meaningful – should be based on long-term solutions of technological and social problems of the future.

Design of the future is in the hands of daring and well-informed experts as the most important design professions in the future will probably be different from what we expect. According to forecasts, these will be designers of virtual reality, avatars; chief design officers; designers of user experiences with drones; creative directors of personalised media services; designers of the interaction of wearable technologies and human organs; designers of services based on behavioural economics; designers of intelligent systems of software tools; designers of multilingual systems of communication signs; designers of business strategies with a wide insight into the life cycle of a service/product... In short, there will be professions requiring an increasing level of thorough, comprehensive and accurate research, interaction, clear visualisation, 100% interdisciplinarity and a focus on complex yet precisely defined problems.

Each day I ask myself how I can actively participate in the teaching process so that the generations – which will create our future with this hybrid profession, using both creativity and technology – leave our institution truly prepared for the task.

Izr. prof. dr. Petra Černe Oven

I am glad that I can be part of the exhibition set up in the gallery named after Rihard Jakopič, a prominent painter and visionary. The exhibition appeals to me because it tells a story about an integration of all the programmes of the Academy of Fine Arts and Design in one place. I understand the creative potential of young artists as a call for a permanent dedicated exhibition space in Ljubljana, in which students and alumni could exhibit their works to the wider public.

Boj Nuvak,  
student at the Department for Restoration

The exhibition is designed as a review of the operations of the institution since its establishment to the present day. The subtitle "Past, Present, Future" indicates that its other purpose is also to shed light on the future trend of the development of the Academy. In this respect, one of the most interesting contributions to the exhibition was a short lecture by Andrej Škufca carried out within the ALUO MMXVI intervention.

Andrej addressed the issue of the centuries-old and still alive academic tradition of drawing nudes. He questioned the need for keeping the small nude as one of the basics of academic art education in the context of contemporary art. He emphasised today's changed status of drawing a live nude model in comparison with its beginning. He also drew attention to the often-difficult position of the people posing as models.

Jon Derganc  
former student at the ALUO, exhibitor

# ALUO LXX za prihodnost

Praznovanje sedemdesetletnice delovanja Akademije za likovno umetnost in oblikovanje se je začelo že pred dvema letoma. Jeseni 2014 smo se pojavili na Kongresnem trgu z modrimi zabožnjiki, polnimi predstavitev izdelkov naših alumnov, in napovedali obeleževanje tridesetletnice študija oblikovanja na Univerzi v Ljubljani. Spomladi je nato sledil mednarodno odmeven simpozij o izobraževanju v oblikovanju. Jeseni 2015 smo odprli razstavo zapuščine likovnih del, ki jih Akademija hrani že od svojih začetkov. Na njeni otvoritvi v Deželnem dvorcu smo se zahvalili vsem dosedanjim dekanom, pedagogom, alumnom in pokazali, da nam preteklost pomeni veliko, kajti brez nje ne moremo govoriti o sedanjosti, in brez obeh smo brez prihodnosti. Tega se na Akademiji dobro zavedamo.

Z obeleževanjem jubileja smo dokazali, da smo ustanova s pluralno vsebino in močno ambicijo po razvoju, spremembah in boljšem jutri. S ponosom pokažemo študentske izdelke, ki v strokah dosegajo zavidljive pohvale in uveljavitve. Ni nam težko predstaviti problemov, s katerimi se soočamo, saj vemo, da so rešljivi. Rešljivi seveda le z lastnimi silami in v povezavi s tistimi, ki nam verjamejo in zaupajo. Ti dve vrednoti sta najpomembnejši tudi za

notranji ustroj delovanja, in prepričan sem, da nas peljeta v svetlo prihodnost.

ALUO LXX je nastal kot potreba po demonstraciji aktualne produkcije študentov vseh dvanajstih študijskih smeri na enem mestu, v istem času, za enotno sporočilo. Dokazali smo, da skozi timsko delo in prisluh drugemu lahko sporočimo več, bolje in jasneje. Slišali so nas mnogi. Razstavo je obiskalo več kot štiri tisoč zainteresiranih. Pridobili smo nove somišljene, ohranili in znova povezali stare. Petdeset dogodkov, predstavitev, okroglih miz, strokovnih debat in obiskov sodelavcev so dokaz pravilnega ustroja Akademije. Pred nami je skrb za kakovost in razvejanost dejavnosti, ki presega okvire nacionalnega in s tem povezanega teritorija. Pred nami je skrb za sodelavce, študente in družbo, ki od nas zahteva osnovne poteze v strokah, ki jih zastopamo skozi izobraževalne procese. Želimo si več. Želimo vplivati in pospešiti razvoj okolja, v katerega sodimo.

V želji, da nas bodo delo in rezultati, povezani z Akademijo za likovno umetnost in oblikovanje Univerze v Ljubljani, združevali in poistovečali še tesneje v prihodnosti, se zahvaljujem vsem, ki so prispevali k ideji, zasnovi in izvedbi razstave in te knjige, ki sta del temeljev nove zgradbe in delovanja UL ALUO. Veselim se prihodnosti.

Dekan, izr. prof. Boštjan Botas Kenda

# ALUO LXX for the future

*The celebration of the 70th anniversary of the Academy of Fine Arts and Design began two years ago. In autumn 2014 we set up blue containers at the Congress Square, including presentations of the products of our alumni, and announced the start of the celebration of 30 years of design study at the University of Ljubljana. The following spring we hosted an internationally acclaimed symposium about education in design. In autumn 2015, we opened an exhibition of works of art that are part of the art heritage kept by the Academy right from the start of its operations. At the opening of this exhibition at the Ljubljana Rectorate, we thanked all the former deans, educators and alumni, showing that the past means a lot to us, as without it we cannot talk about the present, and without these two, there is no future for us. And at the Academy, we are well aware of these issues.*

*By marking the anniversary, we proved that we are an institution with pluralistically organised activities and a strong ambition for development, change and a better tomorrow. We can proudly show student products that achieve enviable praise and recognition in their respective areas. We do not find it difficult to present the problems we encounter, as we know that they are solvable. We know, of course, that we can solve them only by relying on our own strength and cooperating with those entities that have trust and confidence in us. These two values are also the most important ones for the internal organisation of our operations and I am sure*

*that they will show us the path to a bright future.*

*ALUO LXX was created as a need to demonstrate the current production of all 12 study programmes in one place, at the same time and with a unified message. We proved that through teamwork and by listening to each other, our message can be better, clearer and have a larger impact. And we were heard by many. The exhibition was visited by over 4000 interested viewers. We gained new adherents, and kept or reconnected with old ones. Fifty events, presentations, panel discussions, expert debates and visits of colleagues are proofs of the correct development of the Academy. In front of us is now the concern for the quality and variety of the activities that transcend national boundaries and the related territory. In front of us is the concern for colleagues, students and the society that requires us to develop the basic profiles of the professions that we represent through our education processes. But we want even more. We wish to influence and speed up the development of the environment, to which we belong.*

*With a wish that the work and results associated with the Academy of Fine Arts and Design of the University of Ljubljana may join and unify us even more closely in the future, I thank everybody who contributed to the idea, concept and realisation of the exhibition and this book that are part of the foundations of the new structure and operation of the UL ALUO. I look forward to the future.*

Izr. prof. Boštjan Botas Kenda, Dean

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# ALUO LXX

**Preteklost, sedanjost, prihodnost**  
**Past, Present, Future**

**Razstava ob 70-letnici Akademije za likovno umetnost  
 in oblikovanje / Exhibition Celebrating the 70th Anniversary  
 of the Academy of Fine Arts and Design, Ljubljana**

19. januar–24. april 2016 / 19 January–24 April 2016

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 Marija Skočir, vodja galerije / Art Gallery Director

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 komunikacij ALUO UL / Academy of Fine Arts and Design,  
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 Department for Restoration, Department for Industrial  
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ALUO UL, Barbara Savenc

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 Zvone Sečnik, Jernej Volk)

**Seznam dogodkov / List of exhibition events**  
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# ALUO LXX

**Preteklost, sedanjost, prihodnost**  
Past, Present, Future

**Katalog razstave ob 70-letnici Akademije za likovno umetnost  
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Jure Miklavc, Barbara Predan, Lucija Močnik Ramovš,  
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**ALUO 70**

**GJ**  
GALERIJA  
JAKOPIČ  
GALLERY

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Kolektiv in študentje Akademije za likovno umetnost in oblikovanje

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*The staff and students of the Academy of Fine Arts and Design*



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Interaktivni značaj razstave je spodbudil zamisel o zasnovi kataloga kot »dela v nastajanju« – vsebine so se porajale in oblikovale sproti. Proces dela so dokumentirale tiskovine, ki so bile na voljo obiskovalcem razstave v Galeriji Jakopič in so kasneje postale del kataloga. V procesu te odprte komunikacije so imeli avtorji priložnost oblikovati in dopolnjevati opise predstavljenih del. Dialog med ustvarjalci in oblikovalci kataloga pa je narekoval tudi manjša razhajanja med uvodnim seznamom eksponatov in njihovo končno predstavitevijo.

*The interactive nature of the exhibition gave rise to the idea of designing a catalogue as a "work in progress" – the contents were generated and formulated spontaneously. The working processes were documented with the printed materials available to the visitors of the exhibition at the Jakopič Gallery, later included in the catalogue. In the process of this open communication, the authors had an opportunity to formulate and modify the descriptions of the exhibits. The dialogue between the artists and the designers of the catalogue led to small differences between the initial list of exhibits and their final presentation.*