



RETHINKING CHILDHOOD III

TEACHING

INTERNATIONAL EXHIBITION BY ARTISTS – UNIVERSITY TEACHERS MARIBOR, SLOVENIA, OCTOBER 4TH-14TH, 2024

**MEDNARODNA RAZSTAVA DEL LIKOVNIH UMETNIKOV – VISOKOŠOLSKIH UČITELJEV
MARIBOR, SLOVENIJA, 4.-14. OKTOBER 2024**

ART AND SCIENCE: PARALLEL LINES, PROPAGATION, INTERWEAVING

UMETNOST IN ZNANOST: VZPOREDNI TOK, OPLAJANJE, PREPLETANJE

INTERNATIONAL SCIENTIFIC AND ART CONFERENCE: Rethinking childhood III - Teaching for an inclusive, technologically competent and sustainable society (2024)
MEDNARODNA ZNANSTVENA IN UMETNIŠKA KONFERENCA: Premislek o otroštvu III - Poučevanje za vključujočo, tehnološko kompetentno in trajnostno naravnano družbo (2024)



University of Maribor

Faculty of Education

International Exhibition by Artists – University Teachers Maribor, Slovenia, October 4th-14th, 2024

**Mednarodna razstava del likovnih umetnikov - visokošolskih učiteljev
Maribor, Slovenija, 4.-14. oktober 2024**

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For publisher Prof. Dr. Zdravko Kačič,
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prof. Dušana Zidarja z glasbeno izvedbo v živo prof. Cveta Kobala

The introductory event to the exhibition: video projection
"When a ray of light kisses the Earth"
by Pof. Dušan Zidar and Prof. Cveto Kobal

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ART AND SCIENCE: PARALLEL LINES, PROPAGATION, INTERWEAVING

For the exhibition "Play of Perspectives, Strategies, and Decisions"

Mojca Puncer, PhD

The conventional notion of art and science treats them as two separate worlds: one represented by aesthetic images and sculptures in galleries, while the other by researchers in archives and experimental laboratories. In this case, it's about the parallel lines of art and science (C.P. Snow pondered the "two cultures" in the late 1950s), where art is a secondary, subordinate, accompanying, decorative activity. Given that in recent decades the boundaries between both fields became increasingly blurred, we are now witnessing mutual propagation between art and science. At the beginning of the 21st century, certain efforts resemble breakthrough periods in history, where creators paved new directions in artistic expressiveness and where the contributions of science and technology were crucial. Nowadays, an increasing number of artists draw inspiration from science and use the latest technologies and new materials in their artistic practice, while scientists and researchers actualize artistic elements of their work and search for ways to use art for better communication with the public. After the Renaissance, especially in the late 20th and early 21st centuries we can observe renewed tendencies towards convergence, even overlaps of art and science. As John Brockman wrote in the 1990s, this establishes an exciting new discipline, the so-called "third culture" (Brockman, 1995).

The theme of this conference also refers to the mutual propagation between both fields and the interweaving of art, science, and technology. The international scientific and artistic conference titled "Rethinking childhood III - Teaching for an inclusive, technologically competent and sustainable society" is the second in a series of conferences and strives for more equitable inclusion of art in primarily scientific conference activities. The conference, which took place in Zadar in June 2023 under the title "Rethinking Childhood II – Child and Space", played important initial tunes in this regard. The organizing committee of the current exhibition has invited artists and art educators who work at higher education institutions for (art) teacher education in the region to participate. In line with the overall theme of the conference, interested creators were encouraged through a public call to address three problem sets that associatively and multidimensionally direct views on childhood in the conditions of contemporary social reality. These thematic clusters are as follows: (1) art and various cultural perspectives; (2) digital art and visual storytelling; and (3) art, sustainable development, and personal responsibility.

Especially the first and third clusters are meaningfully connected: in a broader perspective, they relate to the historical and conceptual foundations of the "invention" of modern environmental pollution as a consequence of geopolitical power relations and colonialism. Critical indigenous thinkers, like Max Liboiron, discuss colonial relationships based on separation, universalism, and the scientific provability of natural world processes. Based on such concepts, the destructive relationship towards natural resources can be defined as a reflection of colonialism with global consequences, affecting all of us in efforts towards a more open, inclusive, and sustainability-oriented society.

Twenty-one visual artists from three countries responded; each presents up to three artworks. Due to the complexity of individual artistic articulations, the works can only conditionally be placed within the three outlined thematic starting points.

Art and Various Cultural Perspectives

Eda Birsa draws on her own experience of living on the border with Italy in Slovenian Istria: she presents a mixed technique artwork, based on Art Informel, that reflects a deep reflection on social dynamics. **Marina Đira** contributes a sculpture created with a 3D pen, that gives the impression of the gradual disappearance of the human figure - the author imagines placing the artwork at an airport terminal or similar transit location, which quickly evokes associations with migrations and intercultural exchanges. The artwork of **Ivana Gagić Kičinbači** embodies the striving to reach the sublime, superabundant and transcendent through art, which is not possible without author's deep commitment to the intuitive experience of reality as the basis of artistic identity, where she prioritizes universality and archetype over cultural specifics and distinctions. **Jelena Kovačević** touches on the extreme consequences of intercultural distinctions with a series of photographs dedicated to the memory of her friend's tragically deceased mother, one of the first civilian victims of the Croatian War of Independence in Osijek. Blurring the identity of the depicted strengthens the theme of motherhood on one hand and offspring on the other. **Goran Kujundžić** thematizes selected elements of Slovenian cultural identity by confronting and synthesizing traditional Slovenian ornament and the shape of the modernist logo of the cult music group Laibach. **Živa Simšič** in her abstract artistic exploration by titled and by analogy touches on the issue of borders.



Digital Art and Visual Storytelling

Janja Batič presents herself with her visual diary, which began after a 2021 injury that severely limited her mobility: the digital print and video are complemented with the transformation of digital drawing into embroidery, symbolizing home, love, belonging, and above all, security. **Boris Beja** appears in a dual role at the exhibition – as both author and mentor/co-author of a student 3D graphics project. In his own artistic practice, he is interested in contemporary, new media areas of creativity that have evolved from classic visual media: his contribution relies on digitalized modeling processes that come into visual art from mechanical engineering and reflect the intertwining of art and science, including the pitfalls and advantages for the creator. **Daša Bojc** creates a configuration with digital experimental photography, where content shimmers and intertwines randomly (David's perspective and a game of chess), thus creating a "play of perspectives, strategies, and decisions" (Bojc). **Hana Lukas Midžić** in her work reveals her own perspective on the concepts of old and new, real and digital, stemming from playful use of digital modeling tools.

Art, Sustainable Development, and Personal Responsibility

Antonia Čačić contemplates the possibility of forms "after the end of the world" in an elementary pencil drawing. **Želimir Fišić** dystopically approaches the subject matter, where the motif reflects technological and ecological decay and the dehumanization of the urban environment; the author's personal iconography is notably influenced by popular media. **Silvia Gladić** reflects on the effects and consequences of the lack of pristine drinking water in her hometown of Zrenjanin on all living beings, the soil, and the air around it. **Samuel Grajfoner's** expressive graphic creation from the "Nothing" series seems entirely in harmony with the concept of so-called dark ecology (Morton 2016), which characterizes our time with the rhetoric of "darkness," while aiming for an aesthetic effect in art, manifesting as an unheimlich feeling when facing the realization of a bleak scenario of catastrophe that has in some ways already occurred, amid which the artist encourages rethinking of our place on Earth and in the cosmos. **Nadja Kos** artistically analyses metamorphoses, poetically touching on the idea of the constant flow of the world's emergence and decay, especially vulnerable due to climate catastrophe. **Katja Kozjek Varl** hints in titles of three abstract mixed technique paintings at her own confrontation with environmental and other problems of modern society. **Robert Lozar** presents a trio of paintings that touch on current social themes despite the author's self-reflection and avoidance of direct illustrativeness.

Anita Rončević portrays with a photographic creation in a realistic depiction the dispersion of sea foam in all directions, while on a metaphorical level, the symbol of purity disintegrates and resonates in the question of where this world is heading with its self-destructiveness. In a similar way we can also see the photographic diptych by **Zlata Tomljenović**. **Bea Tomšič Amon** bets on the power of visual psychological expressiveness and the symbolic value of colours in two colourful acrylic paintings, while thematically joining her own questioning of the value of more-than-human entities in the form of a vibrant plant world to make sense of her own existence in the world. **Dušan Zidar** in a series of works on the theme of "viscosity of beings" (the concept comes from Morton's discussion of so-called hyperobjects in the conditions of current global warming: hyperobjects are "viscid, meaning they 'stick' to beings associated with them") highlights the perspective when food and packaging reverse the logic of the relationship to man, where plastic plays a key role, transforming from the "material of the future" into an active, destructive entity.

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The artworks at the exhibition define art as an indispensable "intersection" between different cultures and identities, between humanity and technology, and between the individual, the environment, and the broader social reality. In a world where the boundaries between reality and virtuality, between natural and artificial are increasingly blurred, we face the question of how we can maintain our identity and meaningfully shape our existence and coexistence with other people as well as non-human entities.

The exhibition combines analogue, digital, and hybrid works, which, in addition to original artistic articulations, offer various views on the conference theme. From dystopian urban landscapes to self-reflective paintings and originally digital artistic articulations – the works invite us to delve into them and explore the complexity of our relationship with technology as well as environmental and other problems of modern society.

The purpose of the exhibition within the conference is to offer a plurality of views on the conference theme or the set thematic starting points with examples of original artistic visual creativity of the participating authors. In addition, the exhibition aims to strengthen the role of the new/emerging art-science community in the production of knowledge, imagination, and practice, as well as in intercultural exchange and cooperation.

The "Art Section" of this conference, among other things, multidimensionally defines the relationship between art and science with a focus on the future, all the way to the point of expanding the "third culture" to conference activity, which means paving the way for new connections and even integration of areas, where cooperation is much more than just formal. Both art and science are areas that can contribute to a better understanding of each other, as they are constantly in motion and together offer exciting potentials for the future. Art and science as a combined area can function in such a way that they connect cultures, highlight current issues such as climate change or global warming or social challenges with the spread of generative artificial intelligence, and serve as a tool for a better understanding of the world around us. In this way, the exhibition can be a unique bridge between art and science. Further exploration of the potentials of intermediacy between these two indispensable creative domains can bring an increase in inspiring applications and further shifts in boundaries. But more importantly, it can bring people closer together, which is also the essence of both art and science and their mutual propagation and intertwining.

The exhibition brings representative works of creators ranging from talented young authors who are still in the process of academic formation to established artistic personalities, who together pave the way for new connections between the fields of art, science, technology, and social reflection in the future.



UMETNOST IN ZNANOST: VZPOREDNI TOK, OPLAJANJE, PREPLETANJE

K razstavi Igra pogledov, strategij in odločitev

Dr. Mojca Puncer

Običajno pojmovanje umetnost in znanost obravnava kot dva ločena svetova: enega predstavljajo estetske podobe in skulpture v galeriji, medtem ko drugega zastopajo raziskovalci v arhivih in eksperimentalnih laboratorijih. V tem primeru gre za vzporedni tok umetnosti in znanosti (C. P. Snow je ob koncu 50. let prejšnjega stoletja razmišljal o »dveh kulturah«), v katerem je umetnost drugotnega pomena, podrejena, spremljevalna, dekorativna dejavnost. Spričo dejstva, da so v zadnjih nekaj desetletjih postale meje med področji vse bolj zabrisane, pa smo danes priče vzajemnemu oplajanju med umetnostjo in znanostjo. V začetku 21. stoletja določena prizadevanja spominjajo na prelomna obdobja iz zgodovine, v katerih so ustvarjalci utirali nove smeri v umetniški izraznosti, pri čemer je doprinos znanosti in tehnologije ključnega pomena. V sodobnosti vse več umetnikov črpa navdih iz znanosti in uporablja najsodobnejše tehnologije ter nove materiale v svoji umetniški praksi, medtem ko znanstveniki in raziskovalci uresničujejo umetniške elemente svojega dela ter iščejo načine, kako uporabiti umetnost za boljšo komunikacijo s širšo javnostjo. Po obdobju renesanse sta zlasti pozno 20. in zgodnje 21. stoletje prinesla vnovične težnje po zbliževanju, celo prežemanju umetnosti in znanosti. Kot je zapisal John Brockman v 90. letih prejšnjega stoletja, se s tem vzpostavlja vznemirljiva nova disciplina, t. i. »tretja kultura« (Brockman, 1995).

Vzajemno oplajanje med področji ter prepletanje umetnosti, znanosti in tehnologije sugerira tudi tematika tokratne konference: mednarodna znanstvena in umetniška konferenca z naslovom »Premislek o otroštvu III – Poučevanje za vključujočo, tehnološko kompetentno in trajnostno naravnano družbo« je druga po vrsti, ki si prizadeva za enakovrednejše vključevanje umetnosti v okvir primarno znanstvene konferenčne dejavnosti. Konferenca, ki se je junija 2023 odvila v Zadru pod naslovom »Premislek o otroštvu II – Otrok in prostor«, je pri tem odigrala pomembne uvodne takte. Organizacijski odbor tokratne razstave je povabil k sodelovanju umetnike in likovne pedagoge, ki delujejo na visokošolskih zavodih za (likovno) izobraževanje učiteljev v regiji. Skladno z naslovno tematiko celotne konference je zainteresirane ustvarjalce z javnim razpisom spodbudil k obravnavi treh problemskih sklopov, ki asociativno in večrazsežno usmerjajo poglede na otroštvo v pogojih sodobne družbene stvarnosti. Ti tematski sklopi so naslednji: (1) umetnost in različne kulturne perspektive, (2) digitalna umetnost in vizualno pripovedovanje zgodb ter (3) umetnost, trajnostni razvoj in osebna odgovornost.

Zlasti prva in tretja iztočnica sta povezani na pomenljiv način: v širši perspektivi gre pri tem za zgodovinske in konceptualne podlage »iznajdbe« sodobnega okoljskega onesnaževanja kot posledice geopolitičnih razmerij moči in kolonializma. Kritični staroselski misleci, kot je Max Liboiron, pretresajo kolonialne odnose, utemeljene na ločenosti, univerzalizmu in znanstveni dokazljivosti procesov naravnega sveta. Na podlagi tovrstnih konceptov je mogoče opredeliti uničujoč odnos do naravnih virov kot odraz kolonializma z globalnimi posledicami, ki se tičejo vseh nas v prizadevanjih za bolj odprto, vključujočo in trajnostno naravnano družbo.

Odzvalo se je enaindvajset likovnih ustvarjalcev iz treh držav; vsak se predstavlja z največ tremi likovnimi deli. Spričo večplastnosti posameznih likovnih artikulacij je dela mogoče zgolj pogojno umestiti v tri načrtana tematska izhodišča.

Umetnost in različne kulturne perspektive

Eda Birsa v svoji likovni izraznosti izhaja iz lastne izkušnje življenja ob meji z Italijo v slovenski Istri: predstavlja se z delom v mešani tehniki, ki na sledi slikarstva informela odraža poglobljeno refleksijo družbenih dinamik. **Marina Đira** prispeva skulpturo, ustvarjeno s 3D-risalom, ki daje vtis postopnega izginjanja človeške figure – avtorica si sicer zamišlja umestitev dela na letališki terminal ali podobno tranzitno lokacijo, kar hitro vzbudi asociacije na migracije in medkulturne izmenjave. Delo **Ivane Gagić Kičinbači** uteleša prizadevanje za seganje k sublimnemu, presežnemu, transcendentnemu skozi umetnost, kar ni mogoče brez globoke avtorske zaveze intuitivni izkušnji realnosti kot temelju umetniške identitete, pri čemer ustvarjalka daje prednost univerzalnosti in arhetipskosti pred kulturnimi specifikami in razlikovanji. Skrajnih posledic medkulturnih razlikovanj se dotika **Jelena Kovačević** s serijo fotografij, ki jih posveča spominu na tragično preminulo mater svoje prijateljice, eno od prvih osijeških civilnih žrtev hrvaške osamosvojitvene vojne; zabris identitete upodobljenk okrepi tematiko materinstva na eni strani in potomstva na drugi. **Goran Kujundžić** tematizira izbrane prvine slovenske kulturne identitete s tem, ko sooči in sintetizira tradicionalni slovenski ornament ter obliko modernističnega logotipa kultne glasbene skupine Laibach. **Živa Simšič** se v svoji abstraktni likovni raziskavi z naslovom in po analogiji dotakne problematike meja.

Digitalna umetnost in vizualno pripovedovanje zgodb

Janja Batič se predstavlja s svojim vizualnim dnevnikom, ki je začel nastajati v času po poškodbi (2021), ki je avtorico med drugim močno omejila v gibanju: digitalni tisk in video dopolni pretvorba digitalne risbe v vezenino, ki v tem primeru simbolizira dom, ljubezen, pripadnost in predvsem varnost. **Boris Beja** na razstavi nastopi v dvojni vlogi – kot avtor in mentor/soavtor študentskega projekta 3D-grafike. V lastni umetniški praksi ga zanimajo sodobna, novomedijska področja ustvarjalnosti, ki so izšla iz klasičnih likovnih medijev: njegov prispevek se opira na digitalizirane postopke modeliranja, ki prihajajo v likovno umetnost iz strojnega inženirstva ter pričajo o prepletanju umetnosti in znanosti, vključno s pastmi in prednostmi za ustvarjalca. **Daša Bojc** z digitalno eksperimentalno fotografijo ustvarja konfiguracijo, v kateri vsebine presevajo in se naključno prepletajo (pogled Davida in igra šaha) ter na ta način ustvarjajo »igro pogledov, strategij in odločitev« (Bojc). **Hana Lukas Midžić** v svojem delu odstira svoj lasten pogled na pojmovanje starega in novega, resničnega in digitalnega, pri čemer izhaja iz igrive uporabe orodij digitalnega modeliranja.

Umetnost, trajnostni razvoj in osebna odgovornost.

Antonia Čačić v elementarni risbi s svinčnikom kontemplira o možnosti oblik »po koncu sveta«. **Želimir Fišić** pristopa distopično k obravnavani tematiki, pri čemer motiv odraža tehnološki in ekološki propad ter dehumanizacijo urbanega okolja; avtorjeva osebna ikonografija je opazno pod vplivom popularnih medijev. **Silvia Gladić** si v svojem delu zamišlja učinke in posledice, ki jih ima pomanjkanje neoporečne pitne vode v njenem domačem kraju Zrenjaninu na vsa živa bitja, zemljo in zrak okoli nje. Ekspresivna grafična stvaritev **Samuela Grajfonerja** iz cikla Nič je videti povsem v sozvočju z mislijo t. i. temne ekologije (Morton 2016), ki zaznamuje naš čas z retoriko »temnega«, medtem ko meri na estetski učinek v umetnosti, kar se manifestira kot unheimlich občutje spričo ovedenja črnega scenarija katastrofe, ki se je na nek način že zgodila in sredi katere smo – na tej sledi umetnik spodbuja vnovični razmislek o našem prostoru na Zemlji in v kozmosu. **Nadja Kos** likovno tematizira metamorfoze, s katerimi se poetično dotika ideje stalnega toka porajanja in preminjanja sveta, ki je spričo podnebne katastrofe še posebej ranljiv. **Katja Kozjek Varl** z naslovi treh abstraktnih slik v mešani tehniki daje slutiti svoje lastno soočanje z okoljskimi in drugimi problemi sodobne družbe. **Robert Lozar** se predstavlja s trojico slikarskih del, ki se kljub avtorjevi avtorefleksivnosti in izogibanju neposredni ilustrativnosti dotikajo aktualnih tem iz našega družbenega življenja.

Anita Rončević s fotografsko stvaritvijo v realističnem prikazu podaja razpršitev morske pene v vse smeri, medtem ko se na metaforični ravni simbol čistosti razkraja in odzvanja v vprašanju, kam se vrti ta svet s svojo avtodestruktivnostjo. V podobni luči lahko ugledamo tudi fotografski diptih **Zlate Tomljenović**. **Bea Tomšič Amon** v dveh barvitih akrilnih slikah stavi na moč likovno-psihološke ekspresivnosti in simbolne vrednosti barv, medtem ko se motivno pridružuje avtorskim preizpraševanjem o vrednosti »več-kot-človeških« entitet v obliki živopisnega rastlinskega sveta za osmislitev lastnega prebivanja v svetu. **Dušan Zidar** v seriji del na temo »viskoznosti bitij« (koncept sicer izhaja iz Mortonove razprave o t. i. hiperobjektih v pogojih aktualnega globalnega segrevanja: hiperobjekti so »viskozni, kar pomeni, da se 'držijo' bitij, ki so z njimi povezana«) izpostavlja perspektivo, ko živila in embalaža sprevračajo logiko razmerja do človeka, pri čemer igra ključno vlogo plastika, ki se iz »materiala bodočnosti« preobraža v aktivno, uničujočo entiteto.

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Dela na razstavi opredeljujejo umetnost kot nepogrešljiv »vmesnik« med različnimi kulturami in identitetami, med človeštvom in tehnologijo ter med posameznikom, okoljem in širšo družbeno stvarnostjo. V svetu, v katerem so meje med resničnostjo in virtualnostjo, med naravnim in umetnim vse bolj zabrisane, se soočamo z vprašanjem, kako lahko ohranimo svojo identiteto in smiselno oblikujemo svoj obstoj ter soobstojo tako z drugimi ljudmi kot tudi nečloveškimi entitetami.

Razstava združuje analogna, digitalna in hibridna dela, ki poleg izvirnih likovnih artikulacij ponujajo različne poglede na naslovno temo. Od distopičnih urbanih krajin do samorefleksivnih slikarskih del in izvirno digitalnih likovnih artikulacij – dela nas vabijo, da se poglobimo vanje ter raziščemo kompleksnost našega odnosa tako do tehnologije kot tudi do okoljskih in drugih problemov sodobne družbe.

Namen razstave v okviru konference je ponuditi mnogoterost pogledov na naslovno tematiko konference oz. zastavljena tematska izhodišča s primeri izvirne umetniške likovne ustvarjalnosti sodelujočih avtorjev. Poleg tega želi razstava okrepiti vlogo nove/nastajajoče umetniško-znanstvene skupnosti v produkciji znanja, domišljije in prakse, pa tudi pri medkulturni izmenjavi in sodelovanju.

»Sekcija za umetnost« na tokratni konferenci med drugim večrazsežno opredeljuje razmerje med umetnostjo in znanostjo z zazrtostjo v prihodnost, vse tja do točke razširitve »tretje kulture« na konferenčno dejavnost, kar pomeni utiranje poti novim povezavam in mestoma celo integraciji področij, pri čemer je sodelovanje mnogo več kot zgolj formalno. Tako umetnost kot znanost sta področji, ki lahko prispevata boljše razumevanje drug drugega, saj sta stalno v gibanju in skupaj ponujate vznemirljive potencialne za prihodnost. Umetnost in znanost kot kombinirano področje lahko delujeta tako, da povezujeta kulture, opozarjata na aktualna vprašanja, kot so podnebne spremembe oz. globalno segrevanje ali družbeni izzivi z razmahom generativne umetne inteligence, ter služita kot orodje za boljše razumevanje sveta okoli nas. Na ta način je lahko razstava svojevrsten most med umetnostjo in znanostjo. Nadaljnje raziskovanje potencialov vmesnosti med tema nepogrešljivima ustvarjalnima domenama lahko prinese porast navdihujočih aplikacij in nadaljnjih premikov meja. Kar pa je še bolj pomembno, lahko tesneje poveže ljudi – to je tudi bistvo tako umetnosti kot znanosti ter njunih vzajemnih oplajanj in prepletanj.

Razstava prinaša reprezentativna dela ustvarjalcev v razponu od nadarjenih mladih avtorjev, ki so še v študijskem procesu formiranja, do uveljavljenih umetniških osebnosti, ki skupaj utirajo pot novim povezavam med področji umetnosti, znanosti, tehnologije in družbene refleksije v prihodnosti.





From my visual journal 1
20 cm x 20 cm, digital drawing, 2024



From my visual journal 3
20 cm x 20 cm, embroidery, 2024

BORIS BEJA / Assistant professor, University of Ljubljana, Faculty of Education

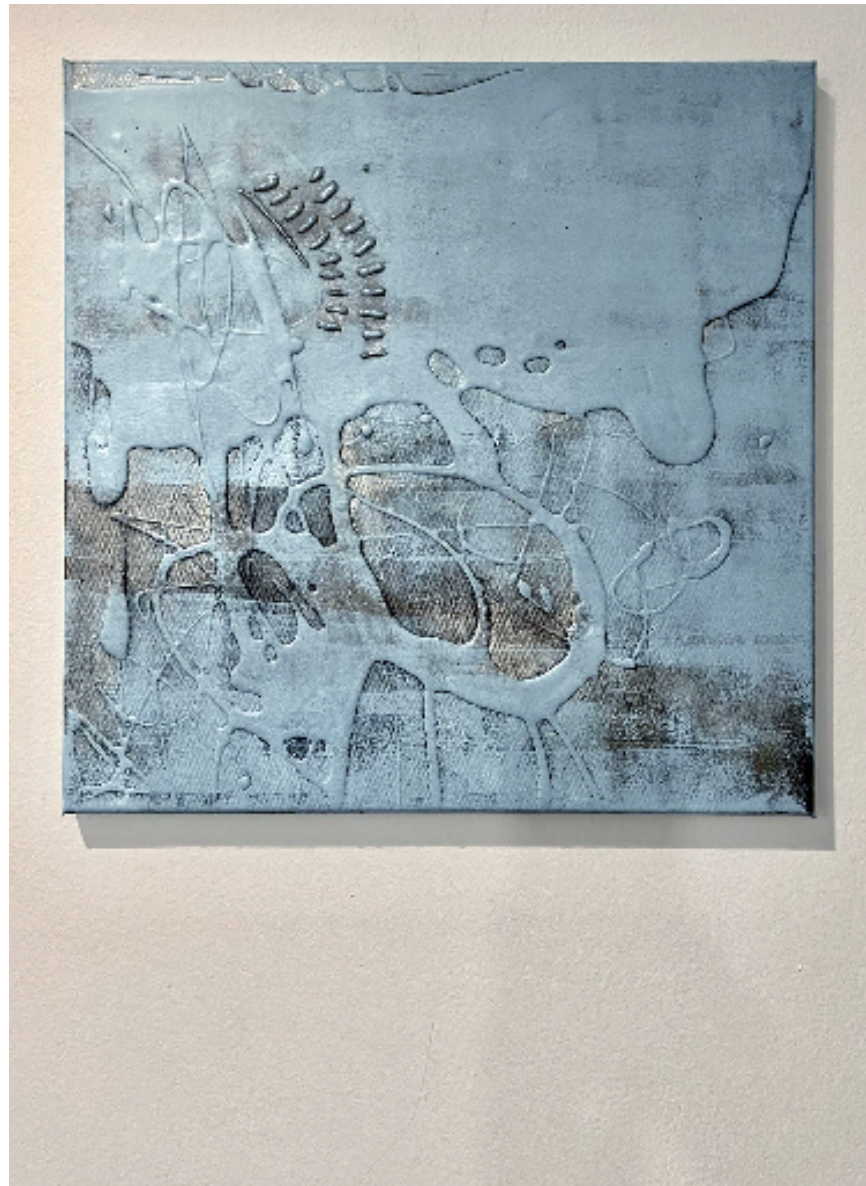


The One to Come
35 cm x 23 cm x 15 cm, ceramics, 2024



The One to Come
35 cm x 23 cm x 15 cm, ceramics, 2024
14 cm x 9 cm x 6,5 cm, 3D print, 2024

EDA BIRSA / Associate professor, PhD, University of Primorska, Faculty of Education



On the way
40 cm x 40 cm, mixed media (glue, acrylic paints), 2024

DAŠA BOJC / Assistant, University of Ljubljana, Faculty of Education



David
50 cm x 80 cm, digital photography, 2021

ANTONIA ČAČIĆ /

Mr. art, dr.sc., University of Zagreb,
Faculty of Teacher Education and School for Art, Design, Graphics and Clothes Zabok



The possibility of shape
100 cm x 70 cm, pencil/paper, 2020

MARINA ĐIRA / Associate Professor, PhD, University of Zadar, Department of Teachers and Preschool Teachers Education



Departures and Arrivals
8 cm x 61 cm x 19 cm, 3D pen, 2023

ŽELIMIR FIŠIĆ / Assistant professor, University of Slavonski Brod, Department of Social and Humanities



Vanishing Point
75 cm x 100 cm, combined technique, 2019

IVANA GAGIĆ KIĆINBAČI / Assistant professor, M.A., University of Zagreb, Faculty of Teacher Education



Memory

80 cm x 80 cm, digital print on hahnemühle photo rag satin, 2022

SILVIA GLADIĆ / Lecturer, Preschool Teacher Training College Novi Sad



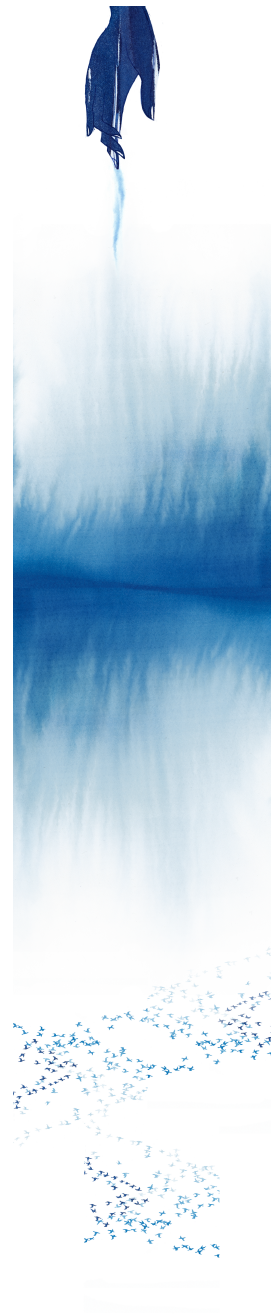
I need water!
19,5 cm x 25 cm, combined technique, 2023

SAMUEL GRAJFONER / Full professor, University of Maribor, Faculty of Education



Untitled (from the cycle nothing)
100 cm x 160 cm, engraving, 2019

NADJA KOS / Assistant, Univerza v Ljubljani, Pedagoška fakulteta



Metamorphoses – triptych
30,5 cm x 150 cm, digital collage printed using giclée technique, 2023

JELENA KOVAČEVIĆ / Associate professor, Josip Juraj Strossmayer University of Osijek, Faculty of Education



Ines and Nola



Irina and Eva



Marija and Bruna

From the Daughters series
70 cm x 100 cm, ink jet print on Fabriano Rosaspina Ivory paper,
2017 – 2022

KATJA KOZJEK VARL / Assistant, M.Sc., University of Maribor, Faculty of Education



Alternative
90 cm x 60 cm, acrylic
and graphite on canvas, 2022

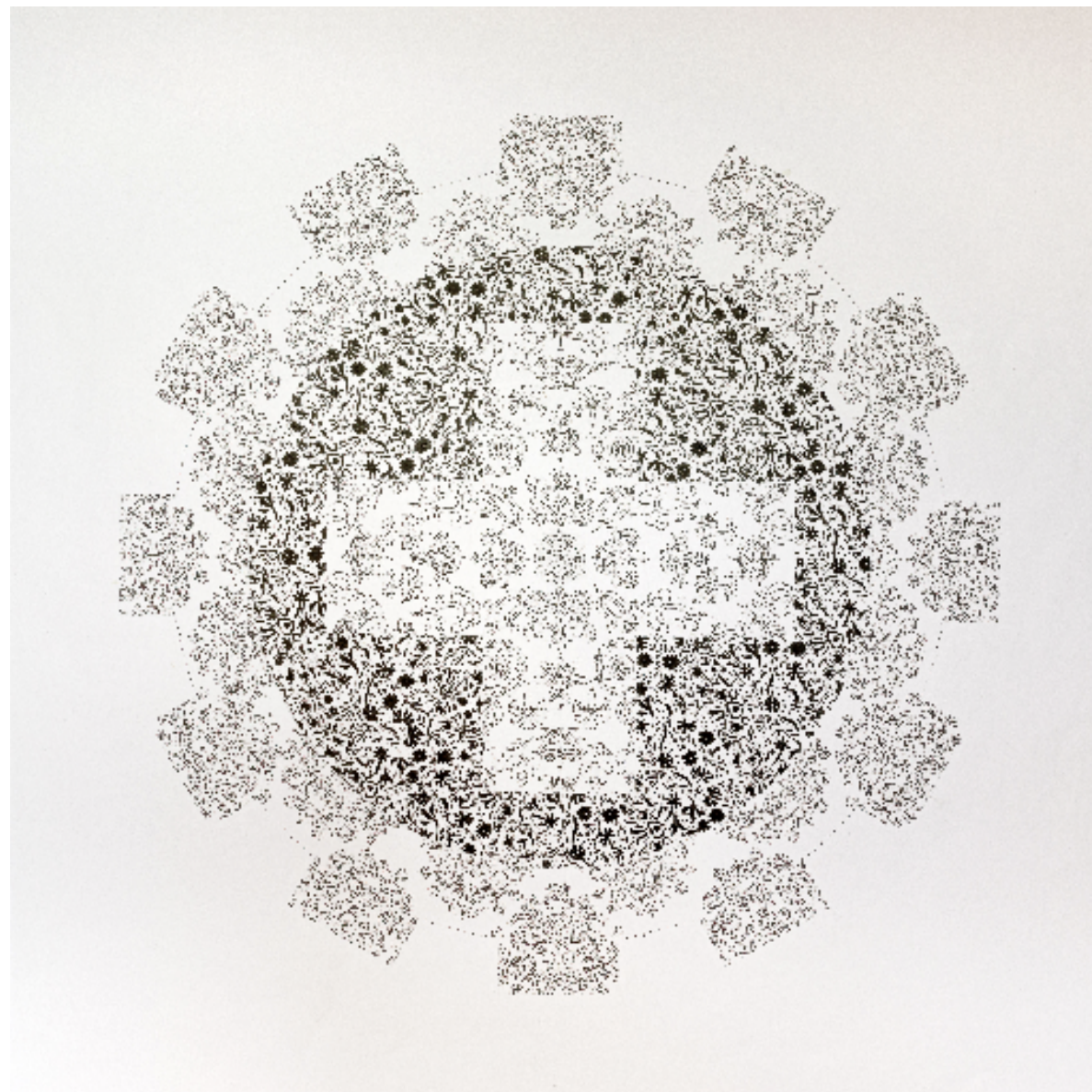


The Separation
50 cm x 50 cm, acrylic,
graphite, and charcoal on canvas, 2023



A Crack In Time
60 cm x 60 cm,
mixed media on canvas, 2023

GORAN KUJUNDŽIĆ / Full professor, Ph.D.in Art, Josip Juraj Strossmayer University of Osijek, Faculty of Education



Handful

70 cm x 70 cm, felt-tip pen on paper, 2024

ROBERT LOZAR/ Assistant professor, University of Maribor, Faculty of Education



WHOM
30 cm x 50 cm, oil on canvas, 2015



LOGS AND PATE
120 cm x 145 cm, mixed media on canvas, 2018



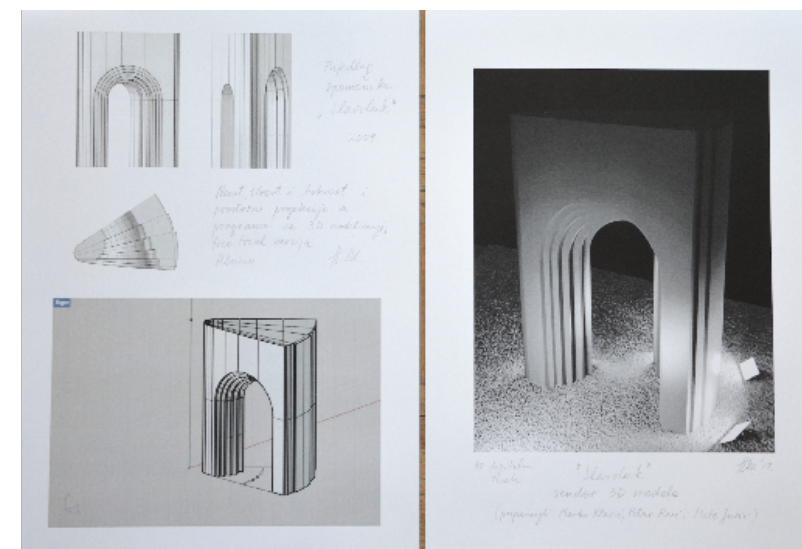
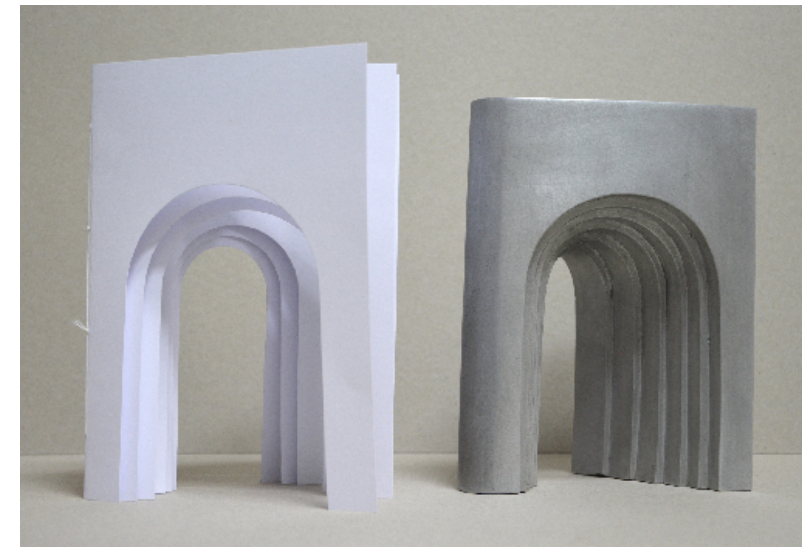
POSSIBILITIES
100 cm x 90 cm, oil on canvas, 2018

HANA LUKAS MIDŽIĆ / Assistant, M.A., Department of Teacher Education Studies in Gospić, University of Zadar

Triumphal Arch / New Thoughts on Old Sculpture



Collage Never Gets Old
42 cm x 29,7 cm, digital print, 2024



Paper or Aluminum?
diptych, two pieces of 42 cm x 29,7 cm, digital print, 2024

Digitalization of Sculpture
42 cm x 29,7 cm, digital print, 2024

ANITA RONČEVIĆ / Assistant professor, PhD, University of Rijeka, Faculty of Teacher Education



Dispersion of purity
48 cm x 30 cm, photography, 2023

ŽIVA SIMŠIČ /

Research Assistant and doctoral Student, TUM School of Social Sciences and Technology Institute for Advanced Study,
Technical University of Munich



Borders

70 cm x 100 cm, mixed media, 2024

ZLATA TOMLJENović / Associate professor, M.A., Ph.D., University of Rijeka, Faculty of Teacher Education



The rhythm of memory I
45 cm x 29 cm, photography, 2024



The rhythm of memory II
45 cm x 29 cm, photography, 2024

BEA TOMŠIČ AMON / Associate professor, PhD, University of Ljubljana, Faculty of Education

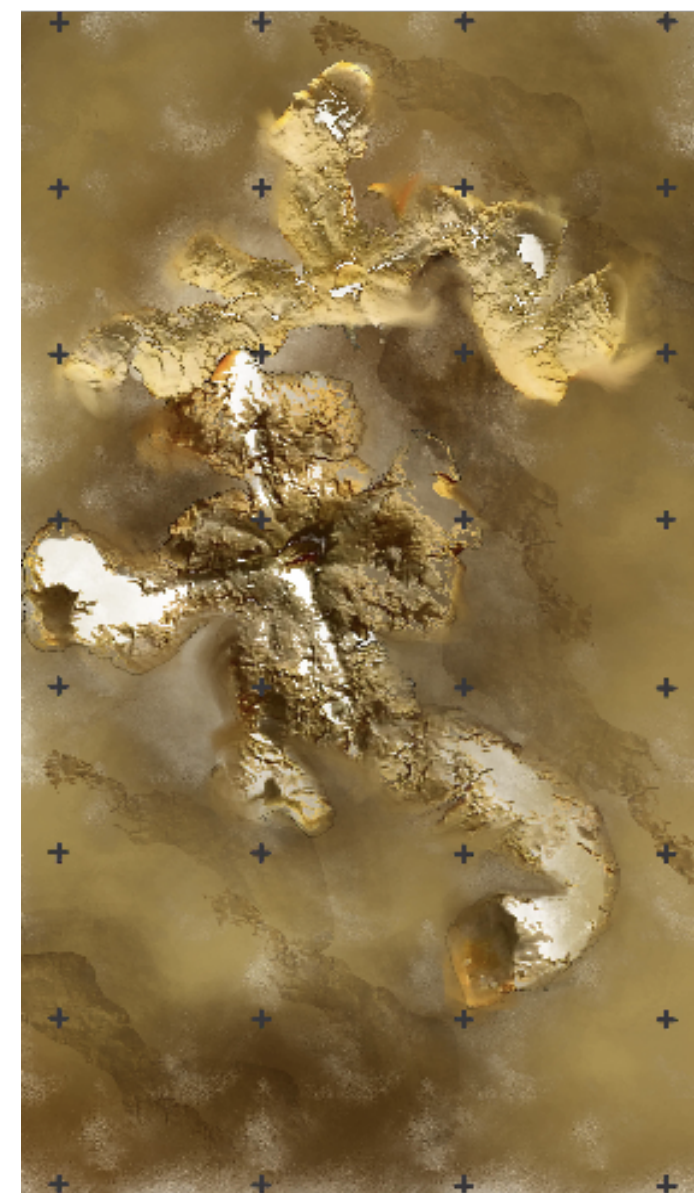
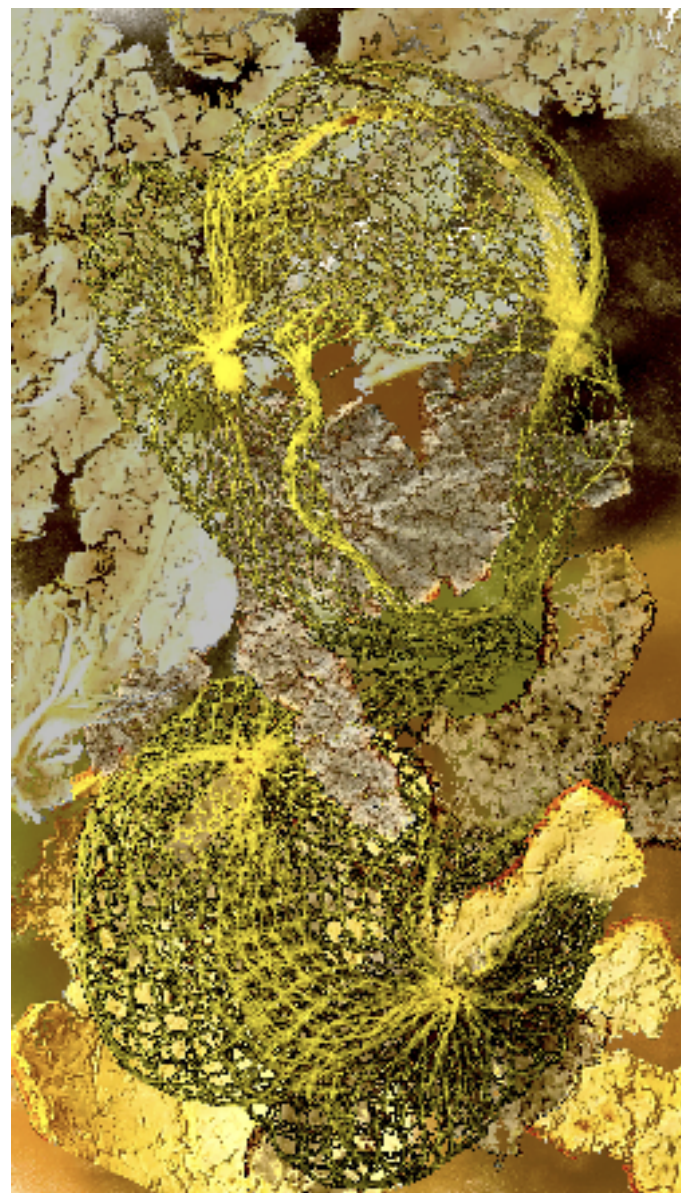
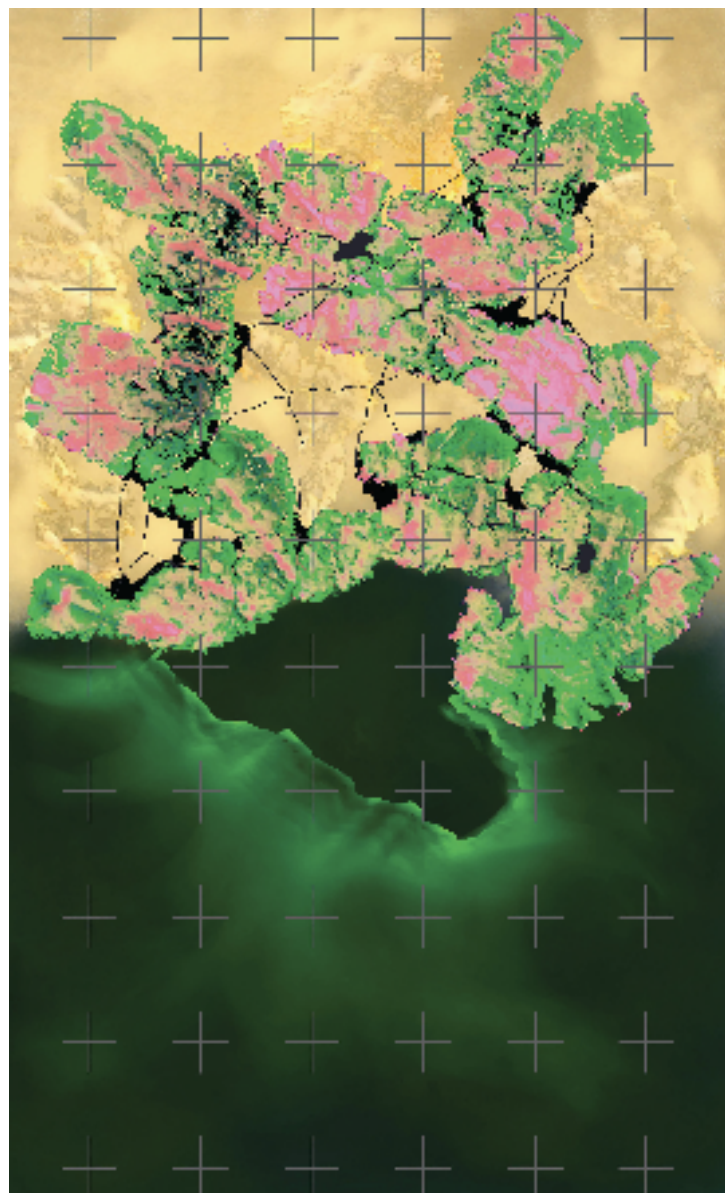


Steps
50 cm x 50 cm, acrylic on canvas, 2022



Rest
50 cm x 50 cm, acrylic on canvas, 2022

DUŠAN ZIDAR / Full professor, University of Maribor, Faculty of Education



Viscosity of Beings I, II, III
29 cm x 52 cm, digital collage, 2023/24

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ISBN 978-961-286-901-4

International Exhibition by Artists – University Teachers Maribor, Slovenia, October 4th-14th, 2024

Keywords:

visual art, art and science,
exhibition catalog, artworks,
higher education teachers and
collaborators

University of Maribor, Faculty of Education, Maribor, Slovenia

In the framework of the INTERNATIONAL SCIENTIFIC AND ART CONFERENCE:
Rethinking childhood III - Teaching for an inclusive, technologically competent and sustainable society (2024)
a catalogue of the exhibition was published.

The catalogue features reproductions of artworks by artists employed at various higher education institutions in Slovenia and abroad.

The accompanying text titled ART AND SCIENCE: PARALLEL LINES, PROPAGATION, INTERWEAVING
(For the exhibition "Play of Perspectives, Strategies, and Decisions") was prepared by Mojca Puncer, PhD.



University of Maribor Press

Mednarodna razstava del likovnih umetnikov – visokošolskih učiteljev, Maribor, Slovenija, 4.-14. oktober 2024

Univerza v Mariboru, Pedagoška fakulteta, Maribor, Slovenija

Ključne besede:

likovna umetnost,
umetnost in znanost,
katalog razstave,
likovna dela,
visokošolski učitelji in sodelavci

V okviru mednarodne znanstvene in umetniške konference
"Premislek o otroštvu III- Poučevanje za vključujočo, tehnološko kompetentno in trajnostno naravnano družbo (2024)"
je ob razstavi izšel katalog razstave.

V katalogu so reproducirana likovna dela umetnikov,
ki so zaposleni na različnih visokošolskih zavodih v Sloveniji in tujini.
Spremno besedilo z naslovom UMETNOST IN ZNANOST: VZPOREDNI TOK, OPLAJANJE, PREPLETANJE
(K razstavi Igra pogledov, strategij in odločitev) je pripravila dr. Mojca Puncer.



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