

EKONOMSKA OBZORJA LIKOVNIH PODOB

ECONOMIC HORIZONS OF
FINE ART IMAGES

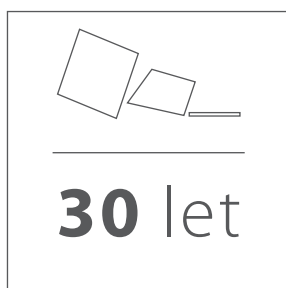


30 let

Uredniki / Editors: **Slavica** Zrakič
Tomaž Ulčakar
Tanja Gvozdenović
Mojca Ogrin

EKONOMSKA OBZORJA **LIKOVNIH PODOB** *30 let* *galerijske dejavnosti na EF*

ECONOMIC HORIZONS OF
VISUAL IMAGES *30 years of the*
SEB LU Art Activities



EKONOMSKA OBZORJA LIKOVNIH PODOB: 30 let galerijske dejavnosti na EF / ECONOMIC HORIZONS OF VISUAL IMAGES: 30 years of the SEB LU Art Activities

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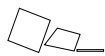
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Uvodnik

Ekonomska fakulteta letos obeležuje 75 let svojega uspešnega delovanja. Kot osrednja slovenska izobraževalno-raziskovalna ustanova na področju ekonomije in poslovnih ved je močan steber Univerze v Ljubljani in mednarodno uveljavljena šola, ki dosega najvišje kakovostne standarde na področju poslovno-ekonomskega izobraževanja. Mozaik njene sedanje podobe so oblikovale zgodbe o uspehih, dvomih, kresanju mnenj, izzivih in odzivih nanje. Različne preizkušnje so prinašale nova spoznanja in dragocene izkušnje, s katerimi si je fakulteta utirala svojo pot ter izgrajevala in utrjevala svojo družbeno vlogo.

Ekonomska fakulteta je vselej želela utirati pot novemu, slabo raziskanemu, neuveljavljenemu. Tudi tedaj, ko je bilo zaželeno le tisto, kar je v prevladujoči družbeni paradigmi veljalo za sprejemljivo, je posameznikom dovoljevala svobodo misli in ustvarjalnega vrvenja. V znanosti so njeni sodelavci iskali resnico, v sporočanju neprijetnih dejstev pa umetnost možnega. Tisto umetnost, ki skozi ustvarjalni nemir odstira lepoto in razkošje svobodne misli.

Umetnost je vpeta v številne zgodbe Ekonomske fakultete. V njih fakulteta sodeluje z umetniškimi akademijami ljubljanske univerze in s številnimi umetniki, domačimi in tujimi, ki pri nas dobijo prostor za predstavitev svojega ustvarjalnega poten-

Introductory note

This year, the School of Economics and Business (SEB LU) is celebrating the 75th anniversary of its successful operations. As the major Slovenian education and research institution in the field of business and economics, the SEB LU is a strong pillar of the University of Ljubljana and an internationally established school that has achieved the highest quality standards in business and economics education. Its present image is a patchwork of success stories, doubts, different opinions, challenges, and responses to them. Diverse trials have led to new findings and invaluable experience, thus paving the way towards strengthening the school's role in the society.

The SEB LU has always tried to be a trailblazer for the new, the less researched, and the not yet established. Even in times when the acceptable and the desirable have been dictated by the dominant social paradigm, our institution has granted each individual the freedom of thought and creative effervescence. The staff members have always searched for truth in science, while in communicating unpleasant facts they pursued the art of the possible. The art that unveils the beauty and luxury of free thought through creative restlessness.

Art is interwoven in the numerous SEB LU stories. They tell about the school's continuous coopera-

ciala in opusa. Podpiramo vsa področja umetnosti, monografija, ki jo imate v rokah, pa prikazuje našo likovno zbirko in galerijsko dejavnost. Umetnine, ki vlivajo življenje prostorom Ekonomske fakultete, pritegnejo naše poglede in nam pomagajo umiriti razburkane misli ter razvedriti zaskrbljene obraze. Umetnost daje svetu številke in zapletenih družbenih odnosov življenjsko radost in potrebni pogum za nujne spremembe.

Na Ekonomski fakulteti smo ponosni, da sta umetnost in kultura del našega vsakdana. Cenimo sobivanje neizprosne realnosti in mehkobo brezmejne umetnosti. Ob treh četrtinah stoletja, v katerih smo izoblikovali našo sedanjo podobo, naši galerijski dejavnosti posvečamo pričujočo monografijo, slovenski družbi pa nove kakovostne programe managementa v kulturi.

tion with art academies of the University of Ljubljana as well as with many Slovenian and foreign artists who have been regularly invited to present their creative potential and artistic opus at our premises. We support all fields of art and the current monograph is yet another example of our devotion to fine arts. A devotion that is demonstrated by our fine arts collection and gallery activity. Exhibited works of art do not only catch the attention and make the premises look lively, but they also lift the mood and soothe the mind. In the world of numbers and complex social relationships, art provides the joy of life and boosts courage to face the necessary changes.

At the SEB LU, we are proud to embrace art and culture as a meaningful part of our everyday life. We cherish the coexistence of unrelenting reality and the delicate impact of all-encompassing art. It has taken us three-quarters of a century to create the current school image and on this occasion, we dedicate this monograph to our gallery activity and at the same time devote our new programmes on culture management to the Slovenian society.

Dekanja Ekonomske fakultete Metka Tekavčič



UMETNIŠKE STRANPOTI EKONOMIJE

ECONOMICS' SIDE ENTRANCE TO ART

Bogomir Kovač

30 let

EKONOMSKA OBZORJA L IKOVNIH PODOB **30** let galerijske dejavnosti na EF

30 let





Umetniške stranpoti ekonomije

Že celo stoletje se zdi, da umira umetnost in da je v razcvetu ekonomija. Prva ne more umreti, ker ni izpolnila svojega večnega poslanstva, razcvet druge pa se je izkazal bolj kot prevara pričakovanj. Zato smo sicer razsvetljeni, toda apatični; ljubezen do lepega smo zamenjali z lepoto trga in kapitala. Le redki so dojeli, da ne moremo biti razumni v ekonomiji, če nismo hkrati čutni do umetnosti. Kdor bo pogledal življenjske usode Smitha, Keynesa ali pa Hayeka, bo razumel, o čem govorim. Očitno so nekateri bolj od drugih razumeli, da umetnost in ekonomija veljata za arhetip človekovega obstoja, dva prepletena načina življenja in stanja duha. In v zadnjih stoletjih smo storili vse, da bi to povezanost prikrili ali vsaj naredili problematično. Če ob tem nastaja nelagodje, potem nam trk umetnosti in ekonomije lahko celo odpre vrata kritične zavesi in morda prevetri običajno zatohlost univerzitetnih prostorov. Oscar Wilde je v Sliki Doriana Graya zapisal, da dandanes ljudje očitno poznajo ceno vsega, toda vrednosti ničesar. Nihče ne bi mogel bolje zadeti bistva prepleta nam tako ljube ekonomije in zavržene čutnosti vrednot, ki jo v imenu lepega pooseblja umetnost.

Umberto Eco je ponudil delno rešitev, ko je zgodovino umetnosti cinično obrnil k zgodovini grdega. Uklonimo se božjemu razodetju stroke in predpostavimo, da je ekonomija v svoji ideji, pojavnosti in učinkovanju nekaj »grdega«, zato nujno potrebuje oplesk lepega. Če poenostavimo, umetnost na Ekonomski fakulteti je potrebna, da prikrije nelagodje našega ekonomskega evangelija, ki ga na

Economics' side entrance to art

For all of the last century it seems as if art has been dying while economics is blossoming. Still, art cannot die because it has not fulfilled its eternal mission, whereas the flourishing of the latter has turned out to be a scam of expectations. We are enlightened, yet apathetic, having replaced our love for beauty with the beauty of the market/capital. Only a few have sensed we cannot act reasonably in economics if at the same time we are not sensitive towards art. Anyone considering the life course of Smith, Keynes or Hayek will know what I am talking about. Evidently, some have understood better than others that art and economics constitute two archetypes of human existence, two intertwined lifestyles and mindsets. In the past few hundred years, we have done everything to conceal this connectedness or at least make it problematic. If a sense of unease is caused, the collision of art and economics can even open up our critical consciousness and perhaps inject a breath of fresh air into the proverbial stifling university premises. In his novel *The Picture of Dorian Gray*, Oscar Wilde wrote that *nowadays people know the price of everything and the value of nothing*. No one could better pinpoint the essence of the interweaving of our beloved economics with the discarded sensuality of values that art embodies in the name of beauty.

Umberto Eco arrived at a partial solution; namely, he cynically turned the history of art into the history of the Ugly. Let's accept the divine revelation of the profession and assume that, in terms

vsakem koraku oznanjamo študentom. Ekonomska eksegeza govori, da so trg in cene vse, konkurenca je *deus ex machina*, profit edino poslanstvo, z denarjem pa je tako ali tako mogoče kupiti vse in vsakogar. David Throsby je nekoč ponudil dovolj zanimivo in celo za ekonomiste sprejemljivo primero, ki je z neverjetno pronicljivostjo že tedaj združila idejo danes priljubljenega feminističnega gibanja »me too« s tradicionalnim moškim cepivom »to me«. Zamislimo si, da sta profana ekonomija in vzvišena umetnost realni osebi. Ekonomija je poosebljanje moške racionalnosti, z običajnim presežkom kilogramov, nekakšno lovsko agresivnostjo, toda hkrati ranljivo hipohondrijo, da je nihče prav ne razume. Umetnost je na drugi strani videti kot ženska, bistra in nepredvidljiva, spletkarska in hkrati šibka v svoji pojavnosti, ki se poigrava z emancipacijo znotraj neznosnega moškega sveta. Ali je med njima sploh mogoča kakšna očarljiva romanca ali pa sta obsojena na vznemirljivi dramolet večnega medsebojnega nerazumevanja?

Zagovor svojeglavih pričnimo z domačim primerom. Visoko na steni v preddverju velike dvorane EF se domala desetletje bohota čudovita stalna razstava treh slik, ki ponazarjajo tri velike bankovce: japonski jen, evropski evro in kakopak ameriški dolar. Prvotna razstava leta 2011 je bila med vsemi v tridesetletni zgodovini galerije za ekonomiste in njihov svet z naskokom najbolj angažirana in protislovna. Umetniška skupina z nenavadnim imenom CYP2C9 je svojo predstavitev pospremila s skromnim, toda provokativnim pripisom: KOLIKOR VELJAŠ, TOLIKO IMAŠ. Toda naše sporočilo študentom je običajno ravno nasprotno: KOLIKOR IMAŠ, TOLIKO VELJAŠ. Razlika je v razmerju umetnosti in ekonomije očitna. Umetniško ogledalo je postavilo v ospredje »človeški kapital«, naše zrcalo pa eko-

of ideas, manifestations and effects, economics is indeed 'ugly' and desperately in need of a make-over. To simplify, at the School of Economics and Business art is required to disguise the uneasiness of the economic gospel that in every step we are preaching to our students. Economics explains that the market and prices are all that matter, that competition is *deus ex machina*, profit is the sole pursuit and, evidently, that money can buy everything and anyone. David Throsby once offered quite an interesting comparison, even accepted by economists, and already then with incredible insightfulness combined the idea of the currently popular Me Too feminist movement with the traditionally male vaccine "to me". Imagine that *profane economics* and *elevated art* are two real people. Economics embodies male rationality, is typically overweight and possesses some kind of hunter aggressiveness, while also being vulnerable to hypochondria that nobody really understands. On the other hand, art is seen as a woman, smart and unpredictable, conniving and yet weak in manifestation, playing with emancipation within this intolerable world of men. Is it even possible for an enchanting romance of any nature to develop or are they doomed to an exciting mini-drama about the eternal lack of understanding between them?

Let us start to consider the defence offered by the headstrong with a local example. High up the wall in the lobby of the Large Hall at the SEB LU a wonderful permanent exhibition has been on display for almost a decade now. It is composed of three paintings, depicting three big banknotes – the Japanese yen, the European euro and, of course, the US dollar. The original exhibition in 2011 was easily the most socially engaged and controversial for economists and their world of all the ex-



nomskega. Umetniška provokacija CYP2C9 je bila povedna. Zapiranje razstave je bilo dejansko njena otvoritev; zatvoritev pa je bila estetski znak, da bo treba po veliki finančni krizi poslanstvo ekonomskega izobraževanja temeljito spremeniti. Morda je pot spreobrnjenja prav v dojemanju portretov treh bankovcev, ki so bili izdelani posebej za to razstavo. Prav njihova likovna ekspresivnost nas vsak dan sooča z umetnostjo ekonomskega kot ekonomizacijo lepega.

Likovna upodobitev denarja je stara provokacija, v njej lahko občutimo vsa protislovja prepleta ekonomije in umetnosti. Na najbolj profani ravni se umetnost vedno predstavlja kot tržno neulovljiva vrednost, ki ji daleč od želene tržne potrditve vedno znova zmanjka finančnih sredstev. Umetnost je v tej najbolj razširjeni interpretaciji ekonomska dekla. Druga, bolj sofisticirana razlaga nam umetnost predstavlja kot nekakšen družbeni presežek, ki mu je usojeno, da v svoji transcendenci preživi vse družbene transformacije in ekonomske cikle. Ekonomija je minljiva, umetnost pa večna. Tretji pristop, podoben drugemu, razume umetnost kot civilizacijski cement, zgodovinski artefakt, »razširjen red«, kjer kultura nastopa v obliki tradicij in morale pred razumom in ekonomijo. V tej Hayekovi eksistencialni podobi je umetniška esenca dejansko temelj družbene eksistence. Kultura in umetnost sta pred in nad ekonomijo. In tu nastopi naša ekonomika denarja kot točka kulturnega preloma.

Podobno kot je umetnost nekakšen vzvišen civilizacijski cement, se tudi denar med vsemi ekonomskimi rečmi predstavlja kot substancialnost tržne ekonomije, bistveni gradnik danes nepogrešljivega kapitalizma. Denar je v hierarhiji ekonomskih vrednosti dejansko vrednota, temeljno merilo

hibitions in the 30 years of the SEB LU Art Gallery. The art group with the unusual name CYP2C9 accompanied its presentation with a humble yet thought-provoking message: WHAT YOU VALUE YOURSELF AT IS WHAT YOU SHALL RECEIVE. However, the message we usually send to our students is the very opposite: WHAT YOU POSSESS DETERMINES HOW YOU SHALL BE VALUED. The difference in the art–economics relationship is obvious. The art mirror brings ‘human capital’ to the fore, while our mirror reflects the ‘economic’ variety of capital. The provocative artistic statement by CYP2C9 was quite telling. The exhibition’s closing was actually its opening; the closing was a visual sign that, after the great financial crisis, the mission of economic education would have to change fundamentally. Perhaps the path to conversion is simply the perception of the portrayal of three banknotes created specifically for this exhibition. It is their artistic expressiveness that every day brings us face to face with the art of economics as economicisation of the Beautiful.

The artistic rendering of money is an old provocation and we can feel in it all the controversies that emerge when economics and art are intertwined. At the most profane level, art is always presented as holding elusive value in terms of the market that, far from the desired market validation, runs out of finances time and again. In this broadest interpretation, art is an economic servant. Another, more sophisticated interpretation suggests that art is a social surplus which, in its transcendence, is destined to survive all social transformations and economic cycles. Economics is transient, art is eternal. The third approach, very much like the second one, views art as a cement for civilisation, a histori-

vrednosti, vezno tkivo menjave, gradnik kulturne identitete in politične suverenosti. Denar ima kot simbolni znak ekonomije v evoluciji družbenih skupnosti podoben status kot umetnost, skupaj si delita usodo medsebojne povezanosti, pa tudi nerazumevanja. Ustavimo se za trenutek. Denar od nekdaj krasijo podobe, svojo ekonomsko vrednost in moč skuša potrjevati s svojo umetniško prepričljivostjo. Denarna vrednost se zliva z umetniško, njegova vizualna obleka je naš najbolj vsakdanji stik z umetniškim svetom.

Triptih treh valut nad vhodom v največjo predavalnico Ekonomske fakultete je torej nekakšna metafora vizualne komunikacije zapletenih politično ekonomskih razmerij; nad dolarjem bdi podoba Mao Ce Tunga. Tako umetnost upodablja desetletja prej, kar bomo profesorji študentom povedali o novi veliki divergenci, menjavi gospodarskih in političnih prostorov med ZDA in Kitajsko. Se pri tem morda zavedamo, kakšno sporočilo nam v umetniški likovni govorici sporoča evro? Evro predstavlja jedro ekonomske ideologije evropskega povezovanja, v sebi nosi vse iluzije in upanja prihodnosti EU. Toda ali ste opazili, da na papirnem denarju ni podob evropskih kulturnih, znanstvenih ali celo političnih veljakov? Krasijo ga abstraktne podobe vrat, mostov, nekakšen arhitekturni konstruktivizem brez jasne identitete. Evro je politično-ekonomski torzo, umetniška zabrisanost izraža politično ekonomsko praznino. Evro nima prave likovne identitete, ker EU nima svoje jasne politično ekonomske podobe. In na drugi strani imamo drobiž, kovani denar, ki je lahko namenjen nacionalnim podobam, decentralizirani estetiki članic. V tej igri umetniško ekonomskih sporočil velja umetnost za drobiž, prazna abstrakcija papirnega denarja pa za ekonomsko vrednost.

cal artefact, an 'extended order', where culture takes on the role of traditions and morality, before reason and economics. In this existential image of Hayek, artistic essence is actually the foundation of social existence. Culture and art precede and rise above economics. And here comes our monetary economics as the cultural breaking point.

Similarly to how art is perceived as an elevated cement for civilisation, among all economic phenomena it is money that appears as the substance of the market economy, as the essential cornerstone of today's indispensable capitalism. In the hierarchy of economic values, money is indeed a value, a fundamental measure of value, a medium of exchange as well as a building block of cultural identity and political sovereignty. As a symbol of the economy in the evolution of social communities, the status held by money is similar to that held by art; they share a destiny of interconnectedness and also misunderstanding. Let us stop for a moment. Money has always been adorned with images in an attempt to confirm its economic value/power via its cogent art. Monetary value blends with artistic value and its visual appearance is our most common contact with the world of art.

The triptych of the three currencies hanging above the entrance to the biggest lecture room in the School of Economics and Business thus acts as a kind of visual communication metaphor for complex political and economic relationships, with Mao Zedong's image looking at the dollar. Art was thus decades earlier depicting the new great divergence, the economic and political shift between the USA and China, about which professors are only now set to give lectures to our stu-



Denar je dokaz, zakaj ekonomija potrebuje subverzivnost likovne vizualizacije. Šele estetika denarne forme nam razkrije njegovo politično in ekonomsko substancialnost. Če je v denarju umetnost prikrita ekonomska substanca, pa na drugi strani menedžersko izobraževanje posvečamo umetnosti vodenja in obvladovanja poslov. Pri vstopu v našo galerijo nas na to spominja velika Šalamunova poslikava: kozmos abstraktne barvne kompozicije ponazarja estetiko politično ekonomskega tržnega kaosa, ki nas obdaja. Med tema dvema stalnima postavitevama, Šalamunovim kaosom in denarnim triptihom, živijo vsakokratne podobe mesečnih razstav naše galerije, leto za letom, z vedno novimi podobami in starimi spomini. V svetu vsesplošne vizualizacije je najlažje spregledati tisto, kar bi morali videti in vedeti na vsakem koraku. Naše likovne razstave so zato vedno znova predvsem estetske provokacije, ki morajo buditi odziv, nekaj zaradi lagodja lepega, še bolj zaradi nezadržne ustvarjalnosti vsakokratnih razstavljalcev.

Vrnimo se na koncu k Umberto Ecu, ko raziskuje razmerje lepega in grdega. Čeprav je grdo kratko malo nasprotje lepega, pa se njuno razmerje lahko spreminja. Kar je bilo nekdanje grdo, postaja morda danes lepo in nasprotno, torej sta zgodovini grdega in lepega vsaj združljivi, če že nista povsem zamenljivi. Nekaj podobnega je z razmerjem ekonomije in umetnosti, na katero smo želeli opozoriti v tem uvodnem razpravnem kroki. Če umetnosti in ekonomije ne moremo združiti, ju pustimo vsaj sobivati. Z nekaj cinizma kritičnega uma bi lahko dejali, da je podoba ekonomije lahko lepa, če bomo znali prav upodobiti njeno grdoto. Toda problem so verniki na eni in drugi strani, ki spregledajo vse njune skupne idiosinkrazije in odklone.

Are we perhaps aware of the message the euro conveys in its artistic expression? The euro represents the core of the economic ideology of European integration and contains all the illusions and hopes of the EU's future. But have you noticed that euro banknotes are devoid of any images of European cultural, scientific or even political luminaries? They are decorated with abstract images of a door and bridges – a kind of architectural constructivism without a clear identity. The euro is a politico-economic torso with its artistic fuzziness expressing a politically economic void. The euro lacks a true artistic identity because the EU lacks a clear politico-economic image. And then there is the change, the coins, that include a national side with images dedicated to the member states' decentralised aesthetics. In this game of artistic economic messages, art is 'loose change', whereas the void abstraction of paper money carries real economic value.

Money is the proof that economics needs the subversiveness of artistic visualisation. It is only the aesthetics of the form attributed to money that give it its political and economic substance. If art is a covert economic substance of money, then we may be said to be devoting our managerial education to the art of management and governance. At the entrance to our Art Gallery, we are reminded of the above by a large painting by Šalamun, with the cosmos of the abstract colour composition illustrating the aesthetics of the politico-economic market chaos that surrounds us. Between these two permanent exhibitions, Šalamun's chaos and the money triptych, the monthly exhibitions of our Art Gallery live their lives, year after year, with incessant new images and old memories. In a world of all-pervasive visualisation, we can simply

Sklep je najbolje spremeniti v naklep. Ekonomisti se bomo morali na domačih likovnih razstavah naučiti starega Kantovega trika iz Kritike razsodne moči: uživati v ugajanju umetnosti brez vsakršnega interesa. Čeprav bi radi kupili tisto, kar nam ugaja, sodelovali pri vsem, kar se nam zdi dobro, nam mora pogled na lepoto umetniške stvaritve zadoščati. Trenutki na prepihu Galerije EF nam morajo ponuditi zgolj užitek, ki ni povezan z željo po lastništvu in kapitalu, koristnosti in profitu. Zato moramo na vsakokratnih umetniških razstavah v naši galeriji trpeti. In to (po)trpljenje je edino, kar se lahko ekonomistom (iz)plača.

overlook what we should have seen and be apprehending in each step we take. This explains why our art exhibitions are often aesthetic provocations that must cause a reaction, partly for the sake of the elegance of beauty, but even more due to the irrepressible creativity of our exhibitors.

Let us now return to Umberto Eco and his exploration of the relationship between the Beautiful and the Ugly. Although the notion of ugly is basically the opposite of beautiful, this relationship can change. What was once ugly is perhaps today becoming beautiful, and the other way around. Therefore, the histories of the Beautiful and the Ugly are at least compatible, if not completely interchangeable. Something similar applies to the relationship between economics and art, which was intended to be highlighted in this rough introductory discussion. If art and economics cannot be merged, we can at least let them coexist. With a little cynicism of a critical mind, we might even say that the image of economics can be beautiful if we know how to properly portray its ugliness. Yet, the problem is believers on one side or the other who overlook all of their shared idiosyncrasies and deviations.

It is best to convert a conclusion into a statement of intent. At our art exhibitions, economists will have to learn Kant's old trick from his *Critique of Pure Reason*: find satisfaction in art, free of any interest. Although we want to buy what we find pleasure in and take part in everything we think is good, taking in the beauty of an artwork should suffice. The lingering moments in our Art Gallery must offer us simple, pure joy not associated with the desire for ownership and capital, usefulness and profit. We must therefore be tormented at every art exhibition in our Art Gallery. For economists, it is this torment-transcending-into-patience which is the only thing that pays dividends.

Stene, avtomobilske gume, heavy metal in ... umetniška dela

Walls, car tyres, heavy metal and ... works of art

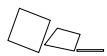
Tanja Gvozdenović

30 let

EKONOMSKA OBZORJA L IKOVNIH PODOB **30** let galerijske dejavnosti na EF

30 let





Stene, avtomobilске gume, heavy metal in ... umetniška dela

**Razvoj galerijske dejavnosti
na Ekonomski fakulteti**

Umetnostna zgodovinarica v knjižnici

Zamisel o galeriji na Ekonomski fakulteti se je porodila leta 1986 v Centralni ekonomski knjižnici. Takrat knjižnica ni bila tako sodobna, kot je danes. Kar nekaj prostorov ni imelo jasno določene namembnosti, bili so precej neizkoriščeni – kot da so le čakali na svoje novo poslanstvo.

V knjižnici je bila takrat že zaposlena umetnostna zgodovinarica Slavica Zrakič, ki je v praznih prostorih videla potencial ne le za knjižnično, temveč tudi za galerijsko dejavnost. Imela je pravo izobrazbo, imela je vizijo in nepogrešljiv občutek za estetiko, ki ga še dandanes prepoznamo vsi na fakulteti. A morda je bilo najpomembnejše, da je imela veliko mero vztrajnosti.

Več milijonov ali nekaj sto evrov

V tistih letih je bil posluh za umetnost na fakulteti, kjer so poučevali ekonomijo, zanemarljiv. Prošnje, da bi si lahko z minimalnimi sredstvi opremila vsaj delovni prostor, v katerega je zahajalo veliko številno ljudi, so bile preslišane. A po štirih letih se je le nekaj premaknilo. V tistem času je na fakulteti potekala gradnja Plave in Lila dvorane, pri kateri so pomagali številni sponzorji, ki so omogočili ta velik gradbeni poseg. Slavici se je porodila zamisel, da bi lahko tudi sama s pomočjo dekana in sponzorskih sredstev pridobila nekaj sto evrov v takratnih tolarjih za osnovno prenovo sten v knjižnici, kjer bi lahko obešala slike. Ker je bil to v primerjavi z

Walls, car tyres, heavy metal and ... works of art

**The development of gallery activity at
the School of Economics and Business**

An art historian in a library

The idea of an art gallery at the School of Economics and Business was born in 1986 in the Central Economics Library. Back then, the library was not as modern as it is today. There were several underused spaces without any specific purpose, as if awaiting a new mission.

One library employee was the art historian Slavica Zrakič who saw potential in those empty spaces, not only for the library but as an art gallery. She had the right education, she held a vision and an unmistakable sense of aesthetics whose traces can be seen right across the SEB LU even now. But, perhaps most crucially of all, she had a fair share of perseverance.

Several millions or a few hundred euros

In those years, the School, a place for teaching economics, was quite indifferent to art. Requests for funding to equip at least the work premises, regularly visited by large numbers of people, were ignored. However, after 4 years, something finally changed. In that period, the Blue and the Lilac Halls were being built and many sponsors were helping to ensure such a big construction project was effectively accomplished. Slavica had an idea to collect, with the help of the Dean and some sponsors, a few hundred euros (i.e. in the then Slovenian tolar equivalent) to basically upgrade the walls in the library so she could hang pictures

investicijo v gradnjo dvoran povsem nepomemben znesek, ga je takratni dekan prof. dr. Vekoslav Potočnik, ne da bi vedel, kako velik in uspešen projekt je s tem krenil na pot, odobril. Sedaj vemo, da je bil to tudi formalni začetek galerijske dejavnosti na Ekonomski fakulteti.

Stoenka in ravna stena zadoščata

Slavica Zrakič je sedaj imela sredstva. Z njimi je lahko poravnala kar nekaj sten v pritličju knjižnice, s sodelavko pa sta se s stoenko kmalu odpravili še v specializirano delavnico pri Litiji, kjer sta kupili vodila za obešanje slik in jih skupaj s tehnikami namestili na poravnane stene. Ideja o galeriji je tako v letu 1990 zaživela. Omejena je bila na delovni prostor knjižnice, oddelek za informacije in izposojno revij, a Galerija CEK je začela s svojim delovanjem. Prvi razstaveni prostor na fakulteti je dobil ime po kratlici knjižnice, ki mu je prva ponudila svoje gostoljubje.

Rdeča nit mora biti!

Pri nastajanju in oživljanju galerije je v letu 1990 po vseh svojih močeh pomagala tudi druga umetnostna zgodovinarica v knjižnici – Alma Pengal. Slike je vedno postavila na tla v posebnem vrstnem redu in jih nato cel teden opazovala in razmeščala, da bi v njih, kot je sama rekla, našla rdečo nit. Prvi razstavljaivec v Galeriji CEK je bil priznani akademski slikar Marko Butina. Izbor umetnika je bil samoumeven, saj je bil Butina mož Slavičine in Almine dobre prijateljice in sošolke s študija umetnostne zgodovine.

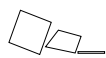
there. As this was quite a negligible amount compared to the total investment in construction of the two halls, the Dean Prof. Dr. Vekoslav Potočnik approved it still without knowing how important and successful this project would eventually become. Today, this may be seen as the formal beginning of the School of Economics and Business' gallery activity.

One Zastava 101 car and a single properly prepared wall were enough

Now Slavica Zrakič had some funds available. She arranged for certain walls on the library's ground floor to be properly prepared. Then she and her colleague got into a Zastava 101 car and headed off for a specialised shop near Litija, where they bought rail-based picture hanging systems and, together with the technicians, mounted them on the walls. In 1990, the idea of an art gallery was thus brought to life. It was limited to the functional spaces of the library, including the information desk and magazine borrowing area, yet this was the start of the CEL Art Gallery. The first SEB LU exhibition area was named using the acronym of the library which had given it a home.

There must be a common thread!

Another person in the library also helped to the best of her ability in creating and launching the art gallery in 1990 – the art historian Alma Pengal. She would always place the paintings on the floor in a specific order and look at them all week, rearranging them several times to find, as she put it, the common thread. The CEL Art Gallery's first exhibitor was the renowned academic painter



Iz KUD France Prešeren v Galerijo CEK

Alma Pengal je ob svojem delu v knjižnici honorarno vodila galerijo KUD France Prešeren v Trnovem. Tako so bili vsi razstavljaljoči umetniki v KUD France Prešeren vabljeni tudi v Galerijo CEK.

Razstave so bile izjemno dobro obiskane, saj so bile v prostoru, kjer je obenem potekalo naročanje literature. To je bil delovni prostor, ki pa je bil odtlej namenjen tudi druženju. Ob mesečnih razstavah uporabne keramike, slikarstva in skulptur se je kmalu prelevil v center družabnosti na Ekonomski fakulteti.

V dvajsetih letih 90 razstavljalcev, a le eno odprtje razstave

V dvajsetih letih obstoja je v Galeriji CEK tako razstavljalo okoli 90 umetnikov, ki so se predstavili z različnimi vrstami umetnosti, od slikarstva, kiparstva in fotografije do keramike. Prihajali so iz Slovenije, Hrvaške, Bosne in Srbije.

Vsak mesec je bila na ogled nova razstava, nova postavitev. Umetnik je prišel razstavo pogledat, nekateri so pomagali tudi pri njeni postavitvi, a uradne otvoritve v teh letih še ni bilo. Izjema je bila razstava v maju 2004, ko so v Galeriji CEK razstavljali delavci EF z naslovom: »V vsakem izmed nas se skriva mali Picasso«. Takratni dekan fakultete prof. dr. Maks Tajnikar je odobril nekaj simboličnih sredstev, da so odprtje v Galeriji CEK lahko pospremili s skromno pogostitvijo. To je bila izjemno dobro obiskana razstava, ki je razkrila, da je smisel za umetniško ustvarjanje na EF precej bolj razširjen, kot se je zdelo na prvi pogled.

Marko Butina. The choice of this artist was easy as Butina was the husband of Slavica's and Alma's close friend and a fellow art history student.

From the premises of KUD France Prešeren to the CEL Art Gallery

Besides working in the library, Alma Pengal part-time managed the KUD France Prešeren Gallery in Trnovo, Ljubljana. As a result, all the artists exhibiting their works of art at KUD France Prešeren were also invited to the CEL Art Gallery.

The exhibitions were extremely well attended, given that the artworks were on display in a space where study literature was ordered. Although a working space, it was also intended for socialising. With the monthly exhibitions of applied ceramics, paintings and sculptures, it soon evolved to become a socialising hotspot in the School of Economics and Business.

90 exhibitors in 2 decades, but only 1 exhibition opening

In the 20 years of its existence, the CEL Art Gallery has hosted some 90 artists, entailing different types of art, from painting, sculpting and photography to ceramics. They have come from Slovenia, Croatia, Bosnia and Serbia.

Every month a new exhibition was put on display, a new arrangement. Artists would come to see the exhibition, some even helped to set it up, but in this period there were no official openings. The only exception was in May 2004, when the CEL Art Gallery hosted an exhibition of artworks by SEB

Težka izkušnja

Ker je bila galerijska dejavnost izključno stvar dobre volje in iznajdljivosti, sta Slavica in Alma pomagali poskrbeti tudi za prevoz umetnin na fakulteto in potem nazaj k umetniku ali umetnici. Gani Llalloshi, danes priznan umetnik, je v Galeriji CEK razstavljal svoja izjemno velika platna. Tudi takrat sta Slavica in Alma s svojim avtom odpeljali zelo dobro sprejeta dela do avtorjevega doma v centru Ljubljane. Privezali sta jih na streho avta. Na Aškerčevi cesti sta zaslišali nenavaden ropot in ugotovili, da sta dve platni z avta zdrsili na cestišče. Umetnini sta v trenutku dobili večno sled odtisa avtomobilskih gum. Bili sta skrušeni in v veliki zadregi, kako avtorju sporočiti težko novico. Umetnik je bil ob sprejetju slabe novice sicer zadržan, a se na Ekonomsko fakulteto s svojimi deli ni nikoli več vrnil.

Današnje razstave so vse zavarovane in umetniška dela razstavljalcev povsem na varnem.

Izjemnih 20 let

V dvajsetih letih je v Galeriji CEK razstavljalo veliko umetnikov, mnogi med njimi so danes zveneča imena v slovenskem kulturnem prostoru. Bogatili so nam vsakdan, plemenitili naša razmišljanja in nas povezovali z drugimi svetovi. Veliko umetniških del je našlo tudi svoj drugi dom.

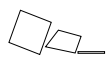
Z nami na fakulteti so bili Alenka Sotler, Silvan Omerzu, Jože Barši, Gani Llalloshi, Barbara Demšar, Daniel Demšar ter močna zagrebška likovna šola, Karina Sladović, Krešimira Gojanović in številni drugi.

LU staff, entitled "There's a little Picasso concealed in all of us". The then Dean, Prof. Dr. Maks Tajnikar granted the CEL Art Gallery symbolic funding to enable the exhibition opening to be accompanied with modest catering. This was an extremely well-attended exhibition, revealing that the SEB LU staff were rather more artistically creative than one might have initially thought.

A difficult experience

As the gallery activity was solely a gesture of goodwill and resourcefulness, Slavica and Alma also helped transport the artworks to the school premises and then back to the artist. Gani Llalloshi, a renowned artist today, had exhibited his works in the CEL Art Gallery on very large canvases. Slavica and Alma used their car to return these well-acclaimed works to the artist's home located in central Ljubljana. They tied them to the car's roof. On Aškerčeva Road they heard an unusual noise, only to discover that two canvases had slipped off the car roof and fallen onto the street. The artworks were immediately run over by car tyres, leaving permanent marks. The two women were devastated and embarrassed about how they would tell the artist the bad news. While being somewhat reserved in response, he has never returned to the SEB LU for an exhibition.

Rest assured, all the exhibitions are insured today and our exhibitors' artworks are completely safe.



To je prava družbena odgovornost!

Fakulteta se je s prihodom mednarodnih akreditacij vedno bolj zavedala, da ima družbena odgovornost organizacij, predvsem v mednarodnih skupnostih, vedno večjo težo. Dolgoletne razstave v Galeriji CEK so vsekakor pomenile popestritev delovnih dni tako zaposlenih kot študentov in stik z dejavnostmi, ki niso neposredno povezane s študijem. Večini je srečevanje z vedno novimi likovnimi deli pomenilo odprtost, širino misli in pogleda izven običajnih ekonomskih okvirjev. Takratni prodekan za znanstveno-raziskovalno delo prof. dr. Aljoša Valentinčič je ob ocenjevanju družbene odgovornosti tujih akreditatorjev zaznal, da bi bil lahko vstop v področje organiziranja umetniškega dogajanja tudi družbeno odgovorno dejanje. Slavico Zrakič je zato pozval, da svoje znanje in pripravljenost za organizacijo razstav usmeri v večji in bolj urejen prostor ob glavnem vhodu fakultete. Tej dejavnosti se je vodstvo odtlej precej bolj posvetilo – tako s povečano senzibilnostjo kot tudi s finančnimi sredstvi.

Začetek naj bo mednaroden!

Dekan prof. dr. Dušan Mramor je 7. aprila 2010 že imel otvoritveni govor na prvi razstavi v Galeriji Ekonomske fakultete. Ta se je 20. aprila razširila še z več sodelujočimi umetniki. Udeležba tako umetnikov kot tudi obiskovalcev je bila mednarodna, fakulteta pa je po dvajsetih letih galerijske dejavnosti končno dobila urejen in dobro obiskan galerijski prostor.

Citat iz novice EF:

V Galeriji Ekonomske fakultete nas je v torek, 20. aprila 2010, s svojimi umetniškimi deli počastila delegacija umetnikov: Tilen Žbona, Manuel Chabrera in Polisse. Razstavo z naslovom »Evropske umetnosti in oblube

Extraordinary 20 years

Over two decades the CEL Art Gallery has hosted a huge number of artists, many being people of eminence in Slovenia's cultural sphere. They have been enriching our every day, ennobling our thoughts and connecting us with other worlds. Many works of art were sold at the exhibitions and found a new home.

We have featured the following artists: Alenka Sotler, Silvan Omerzu, Jože Barši, Gani Llalloshi, Barbara Demšar, Daniel Demšar as well as Karina Sladović and Krešimira Gojanović from the powerful Zagreb Academy of Fine Arts and many more.

This is true social responsibility!

Upon the arrival of international accreditations, the SEB LU became aware that social responsibility was increasingly gaining ground, particularly in international communities. Years of exhibitions at the CEL Art Gallery have genuinely embellished the workdays of employees and students alike, while also providing contact with extra-curricular activities. In the constant exploration of new artworks, many have found openness, broad-mindedness and a view beyond typical economic thinking. When foreign accreditors were assessing the School's social responsibility, the then Vice-Dean for Research, Prof. Dr. Aljoša Valentinčič, sensed that the organising of art events could also be seen as a socially responsible activity. He asked Slavica Zrakič to invest her knowledge and energy in the organisation of exhibitions in the larger and much better arranged space near the SEB LU's main entrance.



flamenka» (European Arts & Promises of Flamenco) je otvoril dekan prof. dr. Dušan Mramor, nato pa so udeleženci ob penini skupaj uživali v prepletanju ekonomije in umetnosti. Razstave sta se udeležili tudi predstavnici španskega veleposlaništva v Sloveniji in predstavnik Ministrstva za visoko šolstvo, znanost in tehnologijo.

Brez zidarjev ne gre, tako ali drugače

Leta 2013 so na fakulteto prišli zidarji, da bi obnovili notranje stene nekaterih prostorov. Slavico Zrakič je na hodniku ujel sodelavec Robert Bregar, spremljal pa ga je zidar, ki je pleskal stene fakultete. V neformalnem pogovoru je zidar omenil, da v prostem času zelo rad slika, in Robert je nemudoma izkoristil ljubeznivost takrat že utečene skrbnice velike Galerije EF in rekel: »Ona ti bo postavila razstavo!« Po grenkem nasmehu je Slavica Zrakič kasneje vseeno razmislila in ugotovila, da bi res lahko nekoliko popestrila hodnik pred knjižnico. Vodila za obešanje slik so bila še v prostorih nekdanje Galerije CEK, tehniki so jih samo prestavili na hodnik in prve slike v tem delu fakultete so bile postavljene. Ne le to, hrepenenje Nahoda Sijariča - Naleta po javni razgrnitvi lastnega ustvarjanja je bilo izpolnjeno. To je bila za Slavico odlična iztočnica, da si zagotovi nov prostor za številne umetnike, ki so želeli razstavljati na Ekonomski fakulteti, pa zanje ni bilo prostora. Takratni dekan dr. Mramor je v duhu družbene odgovornosti odobril sredstva za ravnanje stene tudi v tem delu fakultete in ob tem komentiral: »Sedaj si dobila Malo galerijo. In kje bo prostor za tvojo naslednjo?«

Uradno sta bili tako v letih 2010-2013 ustanovljeni kar dve galeriji: Galerija Ekonomske fakultete ter Mala galerija.

The school management thereafter redoubled its efforts in this activity, increasing both its sensibility and funding.

The start should be international!

On 7 April 2010, Dean, Prof. Dr. Dušan Mramor gave the opening speech at the first exhibition to be held in the SEB LU Art Gallery. On 20 April it featured several artists. The attendance of both artists and visitors was international. After 20 years of gallery activity, the SEB LU finally had a properly arranged and well-visited gallery.

A quote from the SEB LU news:

On Tuesday, 20 April 2010, a delegation of artists honoured us with their artworks: Tilen Žbona, Manuel Chabrera and Polisse. The exhibition called "European Arts & Promises of Flamenco" was opened by the Dean, Prof. Dr. Dušan Mramor, while those in attendance, sipping a glass of sparkling wine, enjoyed the interweaving of economics and art. The exhibition was also attended by two representatives of the Spanish Embassy to Slovenia and a representative of the Ministry of Higher Education, Science and Technology.

One way or another, it just can't be done without masons

In 2013, the SEB LU hired masons to renovate the internal walls of certain school premises. Slavica Zrakič ran into her colleague Robert Bregar in the hallway, accompanied by a mason who had been painting the school walls. In a casual conversation, the mason declared that he loved to paint in his

Najbolj obiskana razstava

V desetletnem obdobju razstav v Galeriji EF se je ura otvoritve nekajkrat spremenila. Organizatorji so želeli zajeti tako zunanje goste kot tudi zaposlene na fakulteti in študente. A vsaka ura bi bila primerna za izredno veliko množico obiskovalcev, ki so prišli na tako imenovano »Trentarsko razstavo«.

Marca 2011 je na fakulteti razstavljal imeniten trentarski fotograf Branko Bradaškja, ki je v objektiv zajemal čudežne lepote svoje doline.

Na njegovo odprtje razstave so prišla kulturna društva iz Trente, bovški župan, z njim tudi ljubljanski župan in poleg njega tudi vsi v Ljubljani in njeni okolici živeči ljubitelji Trente. Tako bogatega obiska Galerija EF še ni doživela. Za pogostitev pa so poskrbele same Trentarke in povsem osvojile Ekonomsko fakulteto.

Citat iz novice EF:

Na otvoritvi smo se prepustili čarom fotografij, tradicionalnim dobrotam iz Trente, pa tudi zvokom moškega pevskega zbora Triglav Trenta, ki neprekinjeno deluje že od leta 1972 in neguje tradicijo zborovskega petja v Zgornji Soški dolini, od leta 2002 pa ga vodi Zdravko Kravanja. Udeležence dogodka, ki ga je povezovala Ajda Lah, je najprej nagovoril dekan EF, prof. dr. Dušan Mramor. Razstavo sta obiskala tudi bovški župan in poslanec Danijel Krivec ter podžupan Valter Mlekuž, ljubljanski župan Zoran Jankovič pa je Trentarje po koncu prijazno sprejel v mestni hiši. Sprejema se je udeležil tudi mag. Žiga Debeljak, predsednik uprave Mercatorja.

free time and, immediately seizing the opportunity, Robert looked at the by now well-established curator of the large SEB LU Art Gallery and announced: "She'll set up an exhibition for you". Slavica first smiled awkwardly but then gave this idea a second thought and discovered that the hallway leading to the library could actually be made significantly more interesting. The picture-hanging rails were still in the former CEL Art Gallery, so the technicians moved them to the hallway and the first paintings were soon hanging on the wall. And to top it all, Nahod Sijarić-Nale's desire to have his own creations exhibited was fulfilled. This was a great starting point for Slavica to reserve the newly acquired area for artists wanting to exhibit their works in the SEB LU but had been rejected due to a lack of space. Within the spirit of social responsibility, the Dean Dr Mramor granted the funding to properly prepare the walls in that part of the school premises, telling Slavica: "Now you've got your Small Art Gallery. So where is the space for your next one?"

As a result, two galleries were officially established between 2010 and 2013: the SEB LU Art Gallery and the Small Art Gallery.

The best-attended exhibition

Over the decade of exhibitions in the SEB LU Art Gallery, the opening hours have changed a few times. The organisers have wished to attract guests from the outside as well as SEB LU employees and students. However, any opening hours would do for the masses of visitors to the "Trenta Exhibition".

Razstava z največ komentarji

V juniju 2015 se je v Galeriji Ekonomske fakultete predstavila akademska slikarka Taja Ivančič. Ob otvoritvi je Peter Mlakar prebral svojo kratko novelo »Večno meso« in nastopila je glasbena heavymetalska skupina, ki je z bombastičnim ritmom prav živo preplavila prostore fakultete.

Razstava je z motivi velikih platen sprožila plaz pozitivnih kot tudi kritičnih komentarjev, ki so zajeli razpon od »povsem neprimerna za Ekonomsko fakulteto« do »najbolj subtilna dela doslej, vrhunska umetnost«.

Tako je Ekonomska fakulteta doživela pravo kontroveržno predstavitev, ki je sprožila vrsto različnih mnenj, pisano paleto še nikoli doživetih občutij in nasprotujočih si estetskih prepričanj. Vsi udeleženi pa so jo odnesli za spoznanje zrelejši ali kot bi rekel prijatelj Ekonomske fakultete in umetnik razstavljačev Sead Emrić: »Umetnost ne odslikava tistega, kar vidimo, ampak nam odpira oči, da to lahko vidimo.«

Svet se zdi ponovno velik

Zdi se, ko da ni vse ostalo le na stenah in današnjem obujanju spominov. V tridesetih letih je bila galerijska dejavnost na fakulteti tista, ki nas je zbliževala z umetnostjo in iz nas izvabljala posebne senzibilnosti. Na fakulteti je začel delovati Svet za umetnost, postali smo aktivni člani univerzitetnega Sveta za umetnost, na pobudo dekanje prof. dr. Metke Tekavčič in prof. dr. Bogomirja Kovača pa je že leta 2015 začela s svojim delovanjem Poletna šola kulturnega menedžmenta. Ta bo v sodelovanju z drugimi članicami Univerze v Ljubljani prerasla v izbirni program naše univerze.

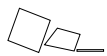
Recept? Odprte oči, odprto srce, znanje, radovednost in veliko vztrajnosti.

In March 2011, photographs taken by the eminent photographer Branko Bradaškja were put on display in the art gallery, capturing the wondrous beauty of his homeland the Trenta Valley.

Cultural societies from the Trenta Valley, the Mayor of the Bovec Municipality and the Mayor of the City of Ljubljana attended the opening, along with all lovers of the Trenta Valley living in Ljubljana and on its outskirts. The SEB LU Art Gallery has never seen so many visitors. The local women of the Trenta Valley took care of the catering and thus completely won over the SEB LU.

A quote from the SEB LU news:

At the exhibition opening, we surrendered ourselves to the charms of the photographs, the traditional delicacies from the Trenta Valley as well as the voices of the Triglav Trenta male choir, which has been performing since 1972, nourishing the tradition of choral singing in the Upper Soča Valley and since 2002 been led by Zdravko Kravanja. The event was moderated by Ajda Lah and the first address was given by the SEB LU Dean, Prof. Dr. Dušan Mramor. The exhibition was also attended by Daniel Krivec, the Mayor of the Bovec Municipality and an MP, and Valter Mlekuž, the Deputy Mayor of the City of Ljubljana, whereas Zoran Janković, the Mayor of the City of Ljubljana, warmly welcomed all guests from the Trenta Valley in the City Hall. Žiga Debeljak, MSc, President of the Management Board of Mercator, was another guest at the reception.



The exhibition attracting the most comments

In June 2015 the academic painter Taja Ivančič presented her work in the SEB LU Art Gallery. At the opening, Peter Mlakar read his short novel *Eternal Flesh*, whereas a performance by a heavy-metal group filled the school premises with pounding rhythms.

The exhibition, consisting of large canvases, attracted an avalanche of both positive and critical comments, ranging from "*completely inappropriate for the SEB LU*" to "*the most subtle artworks so far, the pinnacle of art*".

Thus, the SEB LU's truly controversial presentation had incited a multitude of opinions, a colourful mix of unprecedented feelings and contradicting aesthetic beliefs. All those in attendance left the exhibition a little more mature or, as a friend of the SEB LU and exhibiting artist Sead Emrić would say: "Art does not reflect what we see, but opens our eyes so that we can see."

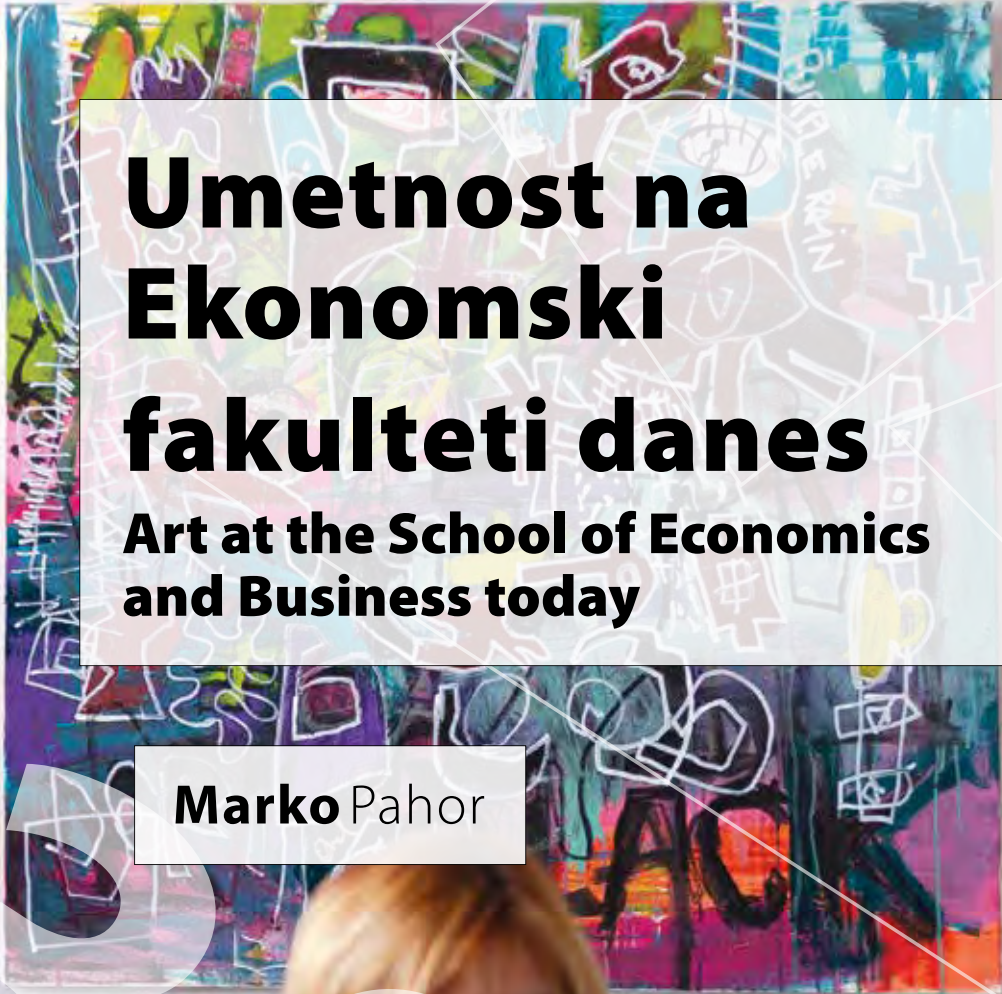
The world seems big again

It appears that not everything has been about decorated walls and recalling memories today. In the last three decades, the SEB LU's gallery activity has been pulling us closer towards art, evoking special aspects of sensibility within us. The SEB LU established the Arts Council which became an active member of the Arts Council of the University of Ljubljana. On the initiative of the Dean Prof. Dr. Metka Tekavčič and Prof. Dr. Bogomir Kovač, the Summer School on Cultural Management already started operating in 2015 and, in cooperation with other University members, has grown to become an elective programme of our University.

The recipe? Open eyes, an open heart, knowledge, curiosity and considerable perseverance.







Umetnost na Ekonomski fakulteti danes

**Art at the School of Economics
and Business today**

Marko Pahor

30 let

EKONOMSKA OBZORJA L IKOVNIH PODOB **30** let galerijske dejavnosti na EF

30 let





Umetnost na Ekonomski fakulteti danes

Ne glede na to, skozi katerega izmed številnih vhodov vstopi obiskovalec na Ekonomsko fakulteto, so nedvomno ena od prvih stvari, ki jih opazi, številna umetniška dela, ki krasijo našo fakulteto. Naj si bo to kateri izmed eksponatov iz bogate zbirke umetniških del Ekonomske fakultete ali pa razstava v eni izmed dveh galerij, ki kulturno bogatita fakulteto; vsakdo lahko tu najde nekaj za oči in dušo.

Jedro umetniške dejavnosti Ekonomske fakultete tvori lastna zbirka umetnin, ki jo fakulteta gradi že od samega začetka, načrtno pa od časa razcveta Galerije CEK. V njej so bila najprej umetniška dela, ki jih je dobila od svojih partnerjev, z začetkom galerijske dejavnosti pa je zbirka pričela rasti tudi z rednimi odkupi umetnin razstavlajočih umetnikov.

Danes je v zbirki umetnin Ekonomske fakultete že več kot 60 eksponatov. V njej so darila fakultet republik nekdanje Jugoslavije, kupljena dela ter donacije umetnikov razstavljalcev. Zbirka se vsako leto dopolnjuje, prednjačijo pa dela mladih perspektivnih slovenskih in tujih umetnikov. Tu so tudi izvrstna dela Andraža Šalamuna, Rudi in Doriana Španzla, Biljane Unkovske, Danijela Demšarja, Jiřija Bezlaja, Bořidarja Jakca ter Vladimirja Potočnika, poleg njih pa mnogo drugih znanih in manj znanih avtorjev. Umetniška zbirka Ekonomske fakultete nima enega samega razstavnega mesta, ampak je razpršena po celotni fakulteti. Eksponati zbirke krasijo skupne prostore, avle, atrij in tudi številne pisarne.

Art at the School of Economics and Business today

Whichever of the many entrances a visitor takes upon arriving at the School of Economics and Business, one of the very first things they notice is the many artworks hanging on our walls. This could be any of the exhibits from the SEB LU's extensive art collection or an exhibition in one of the two galleries that culturally enrich the School – everyone can find something for their eyes and soul.

The SEB LU's art activity relies mainly on its own collection of artworks that it has been building for a very long time, especially since the CEL Art Gallery started to flourish. First, it consisted of artworks presented by the SEB LU's partners but, as the gallery activity began to increase, the collection also started to expand due to regular purchases of artworks from the exhibiting artists.

Today, the SEB LU's collection boasts over 60 works of art. It includes gifts from schools in the former Yugoslav republics, purchased works and donations by exhibiting artists. The collection grows every year, with works by rising young Slovenian and foreign artists dominating. This includes the splendid painting creations by Andraž Šalamun, Rudi and Dorian Španzl, Biljana Unkovska, Danijel Demšar, sculptures by Jiři Bezla, Bořidar Jakac and Vladimir Potočnik, along with many other more or less established creators. The SEB LU's art collection is not on display in only one exhibition area, but is scattered across the campus. Works in the collection decorate the walls in common spaces, lobbies, the atrium and many offices.



Srce umetniške usmeritve Ekonomske fakultete pa je galerijska dejavnost, ki ni zgolj v enem, ampak v kar dveh galerijskih prostorih. Od začetnih korakov galerijske dejavnosti je preteklo trideset let. V tem času je odnos do razstavljanja prerasel iz začetnega ljubiteljstva v pravi profesionalni pristop. Danes na fakulteti delujeta dva razstavna prostora: Galerija Ekonomske fakultete, ki je zasedla osrednji prostor fakultete, in Mala galerija, ki bogati hodnik pred Centralno ekonomsko knjižnico.

Vsaka od njiju ima svoje mesto in poslanstvo. Galerija EF je umeščena na najbolj vidno mesto, takoj za glavnim vhodom in recepcijo fakultete, in ima kot taka ključen reprezentativni namen. Na razstavah gosti vidne umetnike različnih likovnih zvrsti, ki segajo od slikarstva, kiparstva, fotografije in keramike do vizualne umetnosti in animiranih filmov. Razstave se menjujejo mesečno, spremljajo jih otvoritve.

Mala galerija je namenjena predvsem mlajši generaciji umetnikov in opravlja ravno tako pomembno poslanstvo kot njena večja sestra. Doslej je v Galeriji EF in Mali galeriji razstavljalo že skoraj 200 umetnikov. O visoki priljubljenosti razstavnih prostorov Ekonomske fakultete priča tudi dejstvo, da sta obe galeriji z razstavljavci zasedeni že nekaj let vnaprej.

Umetniške dejavnosti pa seveda ne bi bilo brez ljudi. Galerijsko in nasploh umetniško dejavnost fakultete usmerja Svet za umetnost EF, ki šteje deset članov. Svet odloča o nakupu umetniških del, prireja okrogle mize na temo umetnosti, povezane z znanostjo, in sodeluje v Poletni šoli kulturnega menedžmenta. Ekonomska fakulteta svoje umetniško delovanje širi tudi v nabor ljubljanske

At the heart of the SEB LU's artistic endeavours is its gallery activity, found in not one but two art galleries. It is now 30 years since the gallery took its initial steps. The approach to exhibiting artworks has developed from amateur aspirations to a genuine professional approach. Today, the SEB LU runs two exhibition areas: the SEB LU Art Gallery, located in the centre of the school, and the Small Art Gallery, artistically enriching the hallway in front of the Central Economics Library.

Each of these areas has its own place and mission. The SEB LU Art Gallery is located in the most visible part of the campus, immediately after the main entrance and the reception, and therefore plays a key representative role. It hosts exhibitions by recognised artists from different art genres: painting, sculpting, photography and ceramics through to visual art and animated film. Exhibitions are officially opened every month.

The Small Art Gallery is mainly dedicated to younger artists and, as such, its mission is just as important as that of its 'big sister'. To date, almost 200 artists have already shown their works in the SEB LU Art Gallery and the Small Art Gallery. The SEB LU's exhibition space is very popular, as revealed by the fact that both art galleries are booked several years in advance.

Yet there would be no artistic activities without people. The SEB LU's gallery and art activities are governed by the 10-member SEB LU Arts Council. The latter decides on artwork purchases, organises roundtables on the subject of links between arts and science, and participates in the Summer School on Cultural Management. As a member of the Arts Council of the University of Ljubljana, the SEB LU is also expanding its artistic endeavours



Univerze, saj je tudi članica Sveta za umetnost Univerze v Ljubljani. Pred leti je bila tudi pobudnica predstavitev umetniških akademij drugim članicam Univerze v Ljubljani.

Vse to ne bi bilo mogoče brez podpore vodstva fakultete, v prvi vrsti prejšnjega dekana prof. dr. Dušana Mramorja in sedanje dekanje prof. dr. Metke Tekavčič, ki je velika ljubiteljica in podpornica umetniške dejavnosti. Zaradi njenega subtilnega odnosa do umetnosti smo lahko v zadnjih letih odkupili veliko del mladih in perspektivnih slovenskih slikarjev.

Uspešnost galerijske dejavnosti na Ekonomski fakulteti je zagotovo odvisna od velike zagnanosti skupine sodelavcev, ki zanje skrbijo. Ključna je seveda vodja galerijske dejavnosti Slavica Zrakič. Ob njej Tomaž Ulčakar skrbi za zgibanke obeh galerij in plakate Male galerije EF, Mojca Ogrin pomaga pri oblikovanju besedil, tehnična služba, predvsem Robert Bregar in Aleš Grum, pa vsak mesec hitro in strokovno postavlja slike v galerijski prostor. In na koncu stoji za vsem Tanja Gvozdenovič s svojo ekipo, ki vsakič izvede otvoritve profesionalno ter v veliko zadovoljstvo umetnikov in obiskovalcev. Slavica Zrakič, Tanja Gvozdenovič, Mojca Ogrin in Tomaž Ulčakar so tudi člani Sveta za umetnost Ekonomske fakultete.

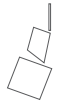
Galeriji sta med deležniki družbene odgovornosti na Ekonomski fakulteti, ki je v današnjem času za izobraževalne ustanove zelo pomembna. Z izdajo umetniške monografije dodajamo še en manjkajoči del mozaika vpetosti Ekonomske fakultete v družbeno odgovorno fakulteto na področju umetniške dejavnosti.

within the University domain. Moreover, years ago it initiated presentations of art academies to other University members.

None of this would be possible without the support of the SEB LU's management, especially former Dean Prof. Dr. Dušan Mramor and the current Dean Prof. Dr. Metka Tekavčič, a great art lover and enthusiast. Due to her refined attitude to arts, we have been able to purchase many works over the last few years by young and prospective Slovenian artists.

The success of the SEB LU's gallery activity certainly depends on the dedication of the team of employees who are in charge of it. The central figure is, of course, Slavica Zrakič, the Head of Gallery Activity. By her side are Tomaž Ulčakar who takes care of fliers for both art galleries and advertising posters of the Small Art Gallery, and Mojca Ogrin who helps with the texts. The Maintenance Service, particularly Robert Bregar and Aleš Grum, lends a helping hand every month, by quickly and professionally hanging paintings on the walls of both art galleries. Last but not least is Tanja Gvozdenovič and her team, always professionally conducting exhibition openings to the great satisfaction of artists and visitors. Slavica Zrakič, Tanja Gvozdenovič, Mojca Ogrin and Tomaž Ulčakar are also members of the SEB LU Arts Council.

Both art galleries are stakeholders in the SEB LU's social responsibility, noting that this concept has become a very important facet of educational institutions. The publication of this arts monograph is yet another contribution within the SEB LU's many endeavours to be a socially responsible school in the area of arts.



Galerijska dejavnost EF vstopa v četrto desetletje

Gallery activity at the SEB LU in its fourth decade

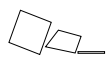
Petja Grafenauer

30 let

EKONOMSKA OBZORJA L IKOVNIH PODOB **30** let galerijske dejavnosti na EF

30 let





Galerijska dejavnost EF vstopa v četrto desetletje

Ob tem, ko Ekonomska fakulteta praznuje svojo 30. obletnico umetniške dejavnosti in 10. obletnico Galerije EF, lani pa se je odprla tudi prva univerzitetna galerija, se izkaže, da Univerza v Ljubljani premore precej obsežen nabor razstavljanju namenjenih prostorov, ki pa jih morda le premalo dobro poznamo. Dejstvo, da imajo študentje, profesorji in drugi zaposleni na Ekonomski fakulteti že desetletja možnost, da se mesečno srečajo z novim izborom umetniških del, predstavlja veliko vrednost v krepitvi zavesti o pomenu odnosa do vizualne umetnosti, širjenju vednosti o vizualni ustvarjalnosti v slovenskem in mednarodnem prostoru ter seveda odpiranju za etično, povedno in estetsko komponento, ki jih umetniška dela posredujejo posamezniku. Umetniška galerijska dejavnost Ekonomske fakultete pomeni veliko vrednost v akademskem svetu in je zato EF ena redkih, ne pa tudi edina akademija ali fakulteta s to dejavnostjo.

Galerijo vizualnih umetnosti, kjer se izbrana dela navezujejo na družboslovne vsebine, imajo že dvanajsto leto na Fakulteti za družbene vede. Dobro že dolga leta deluje tudi skoraj trideset let stara galerija v avli Pedagoške fakultete, kjer razstavljajo študentje fakultete, prav tako že vrsto let študentje svoja dela razstavljajo na Fakulteti za arhitekturo in seveda na Akademiji za likovno umetnost. Z novo stavbo je galerija likovne umetnosti v nastajanju na Fakulteti za računalništvo, prostore pa so kvalitetno opremili z donacijo slikarja Mirana Eriča. Razstave, ki niso vedno le s

Gallery activity at the SEB LU in its fourth decade

The School of Economics and Business is celebrating the facts that it is 30 years since it started its art activity, 10 years have elapsed in the SEB LU Art Gallery's life, and that the first university art gallery was opened last year, all indicating that the University of Ljubljana is home to a decent number of exhibition premises that might have escaped our attention. The idea that students, professors and other SEB LU staff have every month for three decades been able to enjoy a new selection of artworks is vital for raising awareness of the importance of our attitude to the visual arts, broadening knowledge about visual creativity in both the Slovenian and international arenas and, of course, to becoming receptive to the ethical, expressive and aesthetic components that such works resonate within an individual. The activity of the SEB LU art gallery adds great value to the academic world and is in fact one of the few, albeit not the sole academy or school, to be engaged in this activity.

A visual arts gallery featuring artworks that reflect social science contents has been developing for 12 years at the Faculty of Social Sciences. Located in the lobby of the Faculty of Education, a gallery that is nearly 30 years old displays artworks by its own students and has also been running successfully. Likewise, students at the Faculty of Architecture and, naturally, the Academy of Fine Arts and Design have also exhibited artworks for several years. The Faculty of Computer and Information Science has been establishing an art gallery in its new

področja vizualne umetnosti, pripravljajo tudi na Medicinski, Filozofski in Pravni fakulteti. Izpostaviti velja tudi kvalitetno likovno opremo na slednji in tudi dobro, pred kratkim izvršeno postavitve kvalitetne zbirke Akademije za likovno umetnost v prostorih Univerze. Toda že 30. leto je primer dobre prakse, ki ga velja izpostaviti, galerijska dejavnost Ekonomske fakultete. Galerija deluje v prostorih Ekonomske fakultete, vodi pa jo umetnostna zgodovinarka Slavica Zrakič, ki je odgovorna za njeno ustanovitev in bogato zgodovino, pa tudi za nastanek likovne zbirke in njeno upravljanje.

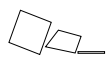
Galerija – pravzaprav sta razstavna prostora danes dva: Mala galerija Ekonomske fakultete in Galerija Ekonomske fakultete – je v treh desetletjih gostila 227 razstav, ki jih je pripravilo 198 ustvarjalcev, predvsem akademskih umetnikov. Med njimi je največ slikarjev, ki jim sledijo fotografi, kiparji, oblikovalci keramike, arhitekti, ilustratorji, lutkarji, animatorji in številni drugi. Galerijska politika se osredinja na širok nabor umetnostnih zvrsti, s katerimi se dnevno srečujejo zaposleni na fakulteti, njihovi gostje in velika množica študentov ekonomije, ki tudi prek dejavnosti galerije vstopajo v svet vizualne umetnosti kot gledalci, ljubitelji, morda nekoč zbiralci ali celo investitorji v vizualno umetnost.

Med umetniki, ki so s svojimi deli polnili prostore galerije, so vrhunska imena, vpisana v kanon slovenske umetnostne zgodovine, kakršna so na primer kipar Jože Barši, Saša Bezjak, Silvan Omerzu, Alenka Sottler ali Sašo Vrabčič, pa močna hrvaška slikarska linija, ki jo predstavlja galerija, in tudi manj znani avtorji, pri čemer je treba reči, da kustosinja galerije s svojim izborom avtorjev kaže na veselje predvsem do vizualno

premises, embellishing the walls with artworks donated by the painter Miran Erič. Exhibitions are also on display at the Faculty of Medicine, the Faculty of Arts and the Faculty of Law, and not simply in the visual arts domain. Also worth mentioning is the top artistic design produced over at the Faculty of Law or the excellent collection of artworks of the Academy of Fine Arts and Design that was recently exhibited on the University's premises. In the 30 years of the SEB LU gallery's life, one particular example of good practice stands out. The SEB LU Art Gallery is located on campus and managed by the art historian Slavica Zrakič, who is also credited for having established the gallery and its rich history, together with creating and managing the fine art collection.

Over three decades, the art gallery – namely, the two exhibition spaces of the SEB LU Art Gallery and the SEB LU Small Art Gallery – has hosted 227 exhibitions by 198 exhibitors, mainly formally trained, academic artists. Most of these were painters, followed by photographers, sculptors, ceramists, architects, illustrators, puppet makers, animators and many others. The policy of the art gallery encompasses a wide range of art genres that the SEB LU staff, guests and students of economics encounter on a daily basis. It is through the gallery's efforts that they all have the chance to enjoy the visual arts world as viewers, lovers and, perhaps one day, also as collectors or even investors in the visual arts.

The list of artists already exhibiting in the art galleries includes eminent artists found in Slovenia's art history canon, like Jože Barši (sculptor), Saša Bezjak, Silvan Omerzu, Alenka Sottler and Sašo Vrabčič, along with a strong Croatian painting lin-



barvite abstrakcije in s tem določa osebni ton galerijskega izraza.

Tokratna jubilejna razstava je sestavljena iz del umetnikov, ki so umetnine donirali v zbirko Ekonomske fakultete ali pa jih je ta odkupila. To so slikarji Aleksander Brezlan, Danijel Demšar, Gašper Jemec, Tilen Žbona, Mira Resnik, Milena Kafol, Sead Emrić, Taja Zven Ivančič in Gregor Žitko. Razstavljen pa so tudi dela izbora umetnikov, ki so v galeriji le razstavljali in so znova povabljeni k sodelovanju pod taktirko kustosinje. Ti umetniki so Saša Bezjak, Silvan Omerzu, Mojca Sekulič Fo, Leon Vidmar, Nikolaj Vogel in Sašo Vrabič.

Izbrani avtorji pripadajo zreli, srednji in najmlajši umetniški generaciji. Slikar Danijel Demšar je na ALUO diplomiral leta 1979, Mira Resnik intenzivneje slika od leta 1989, pa tudi Milena Kafol se je za slikarstvo odločila v zrelih letih. Bosanski slikar abstrakcij Sead Emrić je med izbrano petnajsterico edini tujec. Mojca Sekulič Fo, po izobrazbi arhitektka in delujoča kot vizualna umetnica, predvsem ilustratorica, se je v Galeriji EF leta 2016 predstavila s ciklusom podob, poimenovanih Zvezdne poti, s slikarskimi abstrakcijami pa se je predstavil tudi grafični oblikovalec Aleksander Brezlan, član skupine CYP2C9, ki je v galeriji pripravila tudi lastno razstavo.

Na številnih področjih deluje diplomirani scenarist, režiser, scenograf in animator Leon Vidmar. Ta je v Galeriji Ekonomske fakultete leta 2018 predstavil razstavo scenografij in fragmentov, ki so ostali po snemanju kvalitetnega animiranega filma Slovo. A že leta 2013 je tu razstavljal še en vrhunski lutkar in ilustrator, Silvan Omerzu. Predstavil je ilustracije in značilne lutke ter opozoril na pomen povezovanja med ekonomijo in umetnostjo ter njunimi akterji.

eage and some less well-known authors. It should be noted that in her selection of authors the gallery curator reveals her own fondness for visually colourful abstraction and this in itself adds a personal tone to the art gallery.

This jubilee exhibition is made up of artworks either donated to the SEB LU collection by the creators or purchased by the SEB LU. The names of painters include Aleksander Brezlan, Danijel Demšar, Gašper Jemec, Tilen Žbona, Mira Resnik, Milena Kafol, Sead Emrić, Taja Zven Ivančič and Gregor Žitko. A selection of works by artists who had already exhibited in the SEB LU Art Gallery and were again invited to participate in the curator's discretion is also on display, including Saša Bezjak, Silvan Omerzu, Mojca Sekulič Fo, Leon Vidmar, Nikolaj Vogel and Sašo Vrabič.

The selected artists come from the mature, middle and youngest generations of art. The painter Danijel Demšar graduated from the Academy of Fine Arts and Design in 1979, Mira Resnik has been painting more intensively since 1989 and Milena Kafol also decided to engage in painting in her mature years. The Bosnian abstract painter Sead Emrić is the only foreigner in the selection of 15. Mojca Sekulič Fo, an architect by education as well as a visual artist and illustrator by profession, appeared in the SEB LU Art Gallery in 2016 with a cycle of images called *Star Trails*, whereas the graphic designer Aleksander Brezlan, a member of the CYP2C9 group, presented his abstract paintings in the SEB LU Art Gallery, as did his group in a separate exhibition.

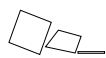
The graduate screenwriter, director, scenographer and animator Leon Vidmar is active in many areas. In 2018, he put on an exhibition

Ostali izbrani razstavljalci so akademski slikarji, a tudi Sašo Vrabič je »multitasker«. Je uspešen zborovski pevec, »beatboxer«, slikar, ustvarjalec videa, glasbe, risar in še in še bi lahko naštevali. Je tudi eden izmed najpomembnejših slikarjev poznih devetdesetih let in prehoda tisočletja v slovenskem prostoru. Kot Omerzu na lutkarskem področju je tudi Vrabič v polju slikarstva že vpisan v kanon slovenske umetnostne zgodovine. Leta 2017 je v galeriji pripravil izbor del zadnjega desetletja. V njegovo slikarsko generacijo, ki je konec 90. let prejšnjega stoletja končevala študij na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani, se umeščajo tudi Gašper Jemec, Tilen Žbona, Taja Zven Ivančič in Saša Bezjak. Jemec je posebej za prostore Galerije Ekonomske fakultete in z mislijo na njene vsakdanje obiskovalce leta 2010, v obdobju krize, pripravil vizualni projekt Zamenjam zlato za denar. Leta 2014 se je s serijo polabstraktnih krajin, v katerih je tu in tam zaznati piš mentorice Metke Krašovec, predstavil Nikolaj Vogel. Tudi polabstraktne, s telesnostjo nabite slike Taje Zven Ivančič nastajajo s konceptom, odlična pa je tudi Saša Bezjak, ki se je med vidnejše ustvarjalke sodobne umetnosti prebila šele v zadnjih letih s serijo erotičnih, brutalno iskrenih risb in vezenin – te je razstavila tudi v Galeriji EF na razstavi, ki si jo je delila s fotografijo Arven Šakti Kralj Szomi. Med vsemi izbranimi slikarji je najmlajši Gregor Žitko, ki je leta 2018, ko je pripravil razstavo Neskončnost, ob kateri se je slikanja platen skušal lotiti tako, da je (vsaj zavestno) pozabil vsa teoretična znanja o gradnji slike, še študiral na ALUO.

Ob vsej razstavni dejavnosti Galerije Ekonomske fakultete velja omeniti tudi zbirko likovnih del, ki obsega 62 umetnin. Nekatero med njimi je fakulteta odkupila – posebej velja izpostaviti sliki An-

of film scenes and fragments in the SEB LU Art Gallery as remnants after the filming of *Farewell*, a high-quality animated film. Already in 2013, the elite puppeteer and illustrator Silvan Omerzu was invited to the SEB LU Art Gallery. He presented illustrations and his characteristic puppets while also stressing the importance of establishing links between economics, art and all stakeholders.

While the selected exhibitors are mostly formally trained painters, Sašo Vrabič may be described as a multitasker. He is a successful choral singer, a beatboxer, painter, video-maker, musician, sketch artist and much more. He is also one of the most visible Slovenian painters of the late 1990s and start of the millennium and, like Omerzu in the field of puppetry, figures in the art history canon of Slovenia. In the SEB LU Art Gallery in 2017, he exhibited a selection of works from the last decade. His generation of painters, who completed their studies at the Academy of Fine Arts and Design of the University of Ljubljana at the end of the 1990s, also includes Gašper Jemec, Tilen Žbona, Taja Zven Ivančič and Saša Bezjak. Especially for the SEB LU Art Gallery and with a view to its day-to-day visitors, Jemec prepared a visual arts project during the economic crisis in 2010 entitled *I exchange gold for money*. In 2014, Nikolaj Vogel presented a series of semi-abstract landscapes where every once in a while a trace of his mentor Metka Krašovec can be perceived. Experimenting with corporality, Taja Zven Ivančič also creates her semi-abstract paintings based on a concept. There is also the excellent Saša Bezjak who has managed to establish herself as a visible creator of modern art only in the past few years with a series of erotic, yet brutally sincere sketches and embroideries.



draža Šalamuna v dekanatu Ekonomske fakultete in serijo kiparskih del priznanega slovenskega kiparja Jiřija Bezlaja, ki krasijo atrij fakultete – skupaj z drugimi deli, predvsem slikarske in risarske narave, pa ocenjena vrednost zbirke dosega okrog 92.000 €. Z odkupi del Ekonomska fakulteta sodeluje v slovenskem svetu umetnosti in je vpeta v trg umetnin, ki je v Sloveniji podhranjen, hkrati pa bo z leti zbirka pomenila veliko bogastvo, ki ga ne gre meriti le v finančnih, temveč predvsem v estetski, etični in izobraževalni noti, ki jo uporabniku ponuja umetnost. Vse te vrednote so ključne za ustvarjanje zdrave družbe. Smer, v katero galerija in zbirka potujeta v naslednjem obdobju, je nekoliko več drznosti pri razstavah ter še več razstav vrhunskih avtorjev in odkupov njihovih del za zbirko.

Na Akademiji za likovno umetnost, kjer poučujem, stojimo ob strani generacijam, ki se pred našimi očmi spreminjajo v vrhunske ustvarjalce. Postati in biti umetnik ni zaposlitev, temveč poklic v osnovnem smislu besede, dejavnost, ki kliče, zahteva celega človeka in popolno predanost. Velikega pomena je, da je ljudem, ki so se odločili za to negotovo pot, na voljo okolje, ki njihov trud in predanost sprejme z odprtimi rokami. Razstavna dejavnost in nastajajoča zbirka pričata o odnosu Ekonomske fakultete do umetnosti in kulture na sploh, s tem pa do življenja kot vrednote, ki naj ga uspešno prenaša na mlajše generacije.

She presented them at the SEB LU Art Gallery in an exhibition shared with the photographer Arven Šakti Kralj Szomi. The youngest of all the selected painters is Gregor Žitko who in 2018 held an exhibition called *Infinity* where he tried to paint on canvases by (consciously) forgetting all his theoretical knowledge about constructing a painting acquired while still an Academy of Fine Arts and Design student. Besides the activity of the SEB LU Art Gallery, a fine art collection encompassing 62 works is also worth noting. The SEB LU has purchased some of them – the two paintings by Andraž Šalamun in the Dean's Office and a series of sculptures by the renowned Slovenian sculptor Jiři Bezljaj in the atrium deserve particular attention – and together with other artworks, mostly paintings and drawings, its collection is now valued at some €92,000. With its art purchases, the SEB LU is active in the Slovenian art world and participates in the undernourished art market. As time passes by, the collection will grow to become an asset not to be measured simply in financial terms but mainly as concerns the aesthetic, ethical and educational dimensions in which art involves the user. All of these dimensions have a key role to play in creating a healthy society. The direction of the SEB LU Art Gallery and its collection in the upcoming period is leading towards even bolder exhibitions, further presentations by top artists, and more purchases for the collection.

At the Academy of Fine Arts and Design where I teach, we work to support generations of students who, before our very eyes, are evolving into top artists. To become and to be an artist is not a profession but a calling in the purest meaning of the word, an activity that calls for the whole person and for absolute dedication. It is vital that

those people who decide to walk along this uncertain path find themselves in an environment that openly embraces their efforts and commitment. The exhibition activity and growing collection are witness to the SEB LU's attitude to the arts and culture in general and to life as a value which the School should successfully impart to the younger generations.



Likovne podobe skozi prizmo ekonomskih obzorij

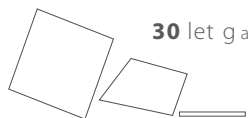
Artistic images through
the prism of economic
horizons

30 let

EKONOMSKA OBZORJA L IKOVNIH PODOB **30** let galerijske dejavnosti na EF

30 let





30 let galerijske dejavnosti na EF

ALEKSANDER BREZLAN



Aleksander Brezlan se je rodil leta 1981. Po srednji šoli za oblikovanje in fotografijo in diplomu iz vizualnih komunikacij na Akademiji za likovno umetnost in oblikovanje v Ljubljani je znanje iz oblikovanja komunikacij izpopolnjeval na Univerzi v Duisburg-Essnu v Nemčiji. Svoje znanje kot profesor grafičnega oblikovanja posreduje dijakom Srednje šole za oblikovanje in fotografijo v Ljubljani, v prostem času pa se umetniško posveča slikarstvu, ilustraciji in grafičnemu oblikovanju. Živi v Ljubljani, svojo ustvarjalno rezidenco z ateljejem in galerijo pa ima v Halozah na Štajerskem. Sodeloval je na številnih razstavah doma in v tujini ter je prejemnik številnih nagrad in priznanj, med drugim priznanja Hinka Smrekarja za ilustracijo za leti 2006 in 2008.

Aleksander Brezlan was born in 1981. After completing the secondary school of design and photography and graduating in visual communications from the Academy of Fine Arts and Design in Ljubljana, he up-graded his knowledge in communication design at the University of Duisburg-Essen in Germany. As a teacher of graphic design, he has been imparting his knowledge to students of the Secondary School for Design and Photography in Ljubljana, whereas he devotes his spare time to painting, illustration and graphic design. He lives in Ljubljana and has his own creative residence, featuring a studio and an art gallery, in Haloze in the Štajerska region. He has participated in many exhibitions at home and abroad and received many awards and recognitions, among others the Hinko Smrekar Recognition for illustration in 2006 and 2008.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

"Še vedno sem navdušen nad slikarstvom, ker z besedo misli ne znam izreči, filozofsko dejanja ne izraziti. Živim v letu s plinom, polnim neba, morda vsakič kot v zadnji predstavi." (A. Brezlan)

V svoje slikarstvo vpletam nekakšne prapodobe sveta, ki jih osmislim z intuitivno nastalimi oblikami. Tako nastale oblike so posledica divjanja po odkrivanju sveta in poglobljanja vase, so neke vrste ekspresionistični vzgibi, ki se nalagajo v sliko, kjer je vse dopuščeno in kjer ima vsaka resnica svoj smisel.

Izhajam iz teze, da se sanj ne da uokviriti. K ustvarjanju pristopam razbremenjen omejitev, v svobodnem gibanju, prost, brez okov, v tradiciji akcijskega slikarstva in avtomatskega zapisa. Slike so večinoma brez okvirjev in se tako širijo v prostor ter zapolnjujejo galerijsko praznino večdimenzionalno. Svojih slik ne naslavljam, tako da nič ne zmoti njihove abstraktne celovitosti, ki je posvečena le oblikovni govorici.

Zunanje spodbude mojega izražanja se ne zrcalijo le likovno, temveč tudi z močjo besede, ki spontano vznikne kot odziv na videno in doživeto.

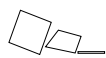
Umetnost in ekonomija, kako ju povezujete?

Družbeno prepletenost umetnosti in tržne ekonomije vidim predvsem v tem, kjer ima slednja korist od umetnosti. Ekonomska vrednost se kaže zlasti v praksah oblikovanja kot neke vrste kategorije umetnosti. Največjo kapitalistično tržno nišo, ki je za ekonomijo verjetno najzanimivejša, predstavlja vizualna podoba blagovne znamke. Je nosilec ekonomske moči, ki obljublja rešitev za izgubljeni način življenja. Ekonomija oz. njena značilnost marketinga ustvarja sintetična okolja, kjer se življenje spreminja v blago (izdelki oz. materialni objekti, kulturna potrošnja, soudeležba v določenem življenjskem slogu). Postajamo potrošniki lastnih življenj. Ekonomija potrebuje vizualizacijo oz. umetnost kot sub-stanco, ta pa za svoje preživetje ekonomijo.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Umetnost si predstavljam kot nekakšno bazo, kjer se akumulirajo različni vidiki bivanja (kulturološki, sociološki, geografski, demografski, etnološki, intelektualni, duhovni). Je center meditacije, kontemplacije, hkrati pa poligon akcije in reakcije. Potep po neznanih poteh sveta mi pomeni nove zaznave, videnja, razmišljanja. Slike so le odraz sveta, na katerega sem bil v nekem trenutku pozoren. Zdi se, da je v umetnosti nekaj, kar ostaja z nami do zadnjega diha ...





How would you translate your artistic creation into words?

"I am still excited about painting because I can't express my thoughts with words or my acts with philosophy. I live, flying, with a tank full of sky, maybe each time like in my last performance." (A. Brezlan)

In my paintings I interlace some kind of primal images of the world to which I give meaning with intuitively created forms. Such forms are a consequence of the rush to discover the world and explore my depths, they are a kind of expressionist impulses that build up to form a picture in which everything is allowed and every truth has its meaning. I start from the notion that dreams cannot be framed. I embark on the creative process free of limitations, in an uninhibited movement, liberated, unfettered, in the tradition of action painting and automated drawing. Most of my canvases are unframed and thus expand into the space, thereby multidimensionally filling the void of the art gallery. I do not give my paintings titles so that nothing disturbs their abstract integrity, which is dedicated solely to formal expression. The external impulses of my expression are not only reflected in fine art, but also through the power of the words that spontaneously burst out in reaction to what has been seen and experienced.

Art and economics, how do you bring them together?

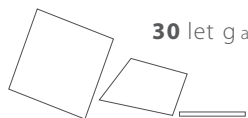
I principally see the social intertwining of art and the market economy in the fact that the latter benefits from the former. Economic value is mainly revealed in design practices like some kind of art category. The biggest niche in the capitalist market, which is probably the most interesting for economics, is the visual image of a brand. It signifies economic power that promises a solution to the lost way of living. Economics or its marketing facet creates synthetic environments where life transforms into commodities (products or material objects, cultural consumption, leading a specific lifestyle). We have become consumers of our own lives. Economics needs visualisation or art as a substance, whereas the latter needs the former to survive.

How do you see the future of your own creative efforts and the future of the fine arts?

I imagine art as a foundation on which different aspects of living accumulate (cultural, sociological, geo-graphical, demographic, ethnologic, intellectual and spiritual). It is the centre of meditation and contemplation, while also serving as an arena for action and reaction. For me, a ramble down the unknown tracks of the world means a new perception, a new vision and new thinking. My paintings are simply reflections of the world that grabbed my attention at a certain moment in time. It seems that there is something in art that lingers within us until our very last breath...







30 let galerijske dejavnosti na EF

DANIJEL DEMŠAR



30 let

Danijel Demšar se je rodil leta 1954 v Mariboru. Po končani Šoli za oblikovanje v Ljubljani se je sprva vpisal na Pedagoško akademijo v Mariboru, a se je kmalu prepisal na študij slikarstva na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1979 diplomiral pri profesorju Štefanu Planincu. Po končanem študiju je bil zaposlen kot likovni pedagog na Osnovni šoli Danile Kumar v Ljubljani, kasneje pa je pedagoški poklic opustil in se posvetil slikarstvu, grafiki, knjižni ilustraciji in oblikovanju lutk. Kot samostojni likovni ustvarjalec živi in ustvarja v Grižah pri Sežani in je član Zveze društev slovenskih likovnih umetnikov. Razstavljal je na številnih samostojnih in skupinskih razstavah doma in v tujini, ilustriral preko 50 knjig ter je avtor 12 lutkovnih predstav in treh gledaliških scen. Za svoje delo je prejel osem nagrad, med pomembnejšimi so Levstikova nagrada za ilustracijo (1985), plaketa Hinka Smrekarja (1997), priznanje Hinka Smrekarja (1997), nagrada Hinka Smrekarja (2010), vpis na častno listo IBBY (2012) in Levstikova nagrada za življenjsko delo (2013).

Danijel Demšar was born in 1954 in Maribor. After completing the Secondary School of Design in Ljubljana, he first enrolled at the Academy of Education in Maribor but soon decided to study painting at the Academy of Fine Arts in Ljubljana from where he graduated in 1979 under Professor Štefan Planinc. He was then employed as a fine art teacher at the Danila Kumar Primary School in Ljubljana, but later abandoned this career choice and dedicated himself to painting, graphic design, book illustration and puppet-making. As an independent fine artist, he lives and creates in the Griže village near Sežana and is a member of the Slovenian Association of Fine Arts Societies. He has presented his artwork at many individual and group exhibitions across Slovenia and abroad, illustrated over 50 books as well as created 12 puppet shows and 3 theatre sets. He has been given 8 awards for his work, the most important being the Levstik Award for Illustration (1985), the Hinko Smrekar Plaque (1997), the Hinko Smrekar Recognition (1997), the Hinko Smrekar Award (2010), being entered in the IBBY Honour List (2012) and the Levstik Award for Life Work (2013).

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Nekoč sem nekje prebral, da obstaja za pojem umetnost več definicij, a nobena ne zaobjame celote te kompleksne družbene pojavnosti. Po krajšem razmišljanju se mi je utrnila misel oziroma moja lastna definicija: »Umetnost je igrivost duha.« Ohranjanje prvinske otroške radovednosti ter čudenje nad svetom in našim bivanjem v njem sta temeljna vzvoda za ustvarjalno energijo. Toda šele s krili intuicije, pripetimi na telo pridobljenega znanja, lahko poletimo po duhovnih poljih ustvarjalnosti. Večino likovnih del sem uresničil na papirju, ki je postal hvaležen nosilec mojih likovnih izpovedi. Papirji so po svoji zgradbi krhki, a hkrati raznovrstni po svojih lastnostih, ki ponujajo mnogotere interpretativne možnosti.

Umetnost in ekonomija, kako ju povezujete?

Vrednotenje umetnine s tržnimi mehanizmi je težavno, običajno prevladujejo neumetnostni kriteriji, še posebej v našem majhnem nacionalnem prostoru, kjer so umetniki obsojeni na preživetvene strategije. Edina možnost je prisotnost na širšem evropskem ali celo globalnem trgu, kjer pa v nekaterih umetnostnih panogah, ki so vezane na besedilno zasnovo (npr. lutkovno gledališče, knjiga ...), obstajajo omejitve pri prodoru na trg.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

V hitro spreminjajočem se in s podobami nasičenem svetu je pogled v prihodnost zamegljen. Sam bom nadaljeval že prehojeno ustvarjalno pot in sledil svojemu občutenju sveta. A pot ima veliko ovinkov, križišč in preprek. Nikoli ne veš, kaj se razkrije za naslednjim ovinkom.

**How would you translate your artistic creation into words?**

I read somewhere that several definitions of the concept of 'art' may be found, yet none of them encompasses the entirety of this complex social phenomenon. After giving it some thought, an idea came to mind, which is now my own definition: "Art is playfulness of the spirit". Maintaining our original childhood curiosity and our amazement at the world and our existence within it are the fundamental levers of creative energy. Yet it is only with wings of intuition, fastened to the body of acquired knowledge, that we can fly across the spiritual fields of creativity. Most of my works of art are on paper, which has become a grateful bearer of my fine art expression. Paper is fragile in structure yet also diverse in terms of its characteristics, offering a myriad of interpretative possibilities.

Art and economics, how do you bring them together?

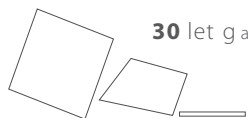
It is problematic to evaluate works of art using market mechanisms. The non-artistic criteria typically prevail, especially in our small national setting where artists are doomed to mere 'survival strategies'. The only possibility is to gain a bigger share of the broader European or even global market; however, in some art genres associated with a textual concept (e.g. puppet theatre, book etc.) there are limitations on market penetration.

How do you see the future of your own creative efforts and the future of the fine arts?

In this rapidly changing and image-overloaded world, the view of the future is blurred. I myself will continue to follow my creative path and my own sense of the world. But this path has a multitude of bends, intersections and obstacles. You never know what will reveal itself at the next bend.







30 let galerijske dejavnosti na EF

GAŠPER JEMEC



30 let

Slikar Gašper Jemec se je rodil leta 1975 v Kranju. Na Akademij za likovno umetnost v Ljubljani je študiral slikarstvo in nove medije pri profesorjih Janezu Berniku in Gustavu Gnamušu ter leta 1998 diplomiral. Po diplomi je odšel v tujino in se izobraževal pri profesorju Voughnu Clayu na podiplomskem oddelku za slikarstvo na Univerzi Pensilvanije v Indiani ter kot dobitnik Herderjeve štipendije pri profesorici Gerdi Fassel na podiplomskem oddelku za kiparstvo na dunajski Univerzi uporabnih umetnosti. Na Akademiji za likovno umetnost v Ljubljani je kasneje tudi magistriral iz videa pri profesorju Sreču Draganu in iz slikarstva pri profesorju Bojanu Gorencu.

Jemec ustvarja v več umetnostnih disciplinah hkrati: slikarstvu, kiparstvu, instalacijah, videu, multimediji in fotografiji. Svoja dela je predstavil na mnogih samostojnih in skupinskih razstavah, med drugim v ZDA, Nemčiji, Rusiji, Avstriji, Italiji, Španiji, Belgiji, Franciji, Avstraliji, Veliki Britaniji, na Japonskem, Češkem, Poljskem in Švedskem. Prejel je več mednarodnih nagrad in priznanj, med drugimi tudi *Sakaide Art Grand Prix* (Sakaide Civic Museum, Kagawa, Japonska) za leti 1998 in 1999.

The painter Gašper Jemec was born in 1975 in Kranj. He studied painting and new media at the Academy of Fine Arts in Ljubljana under professors Janez Bernik and Gustav Gnamuš, graduating in 1998. With a degree in his pocket, he enrolled in graduate studies at the Painting Department of the Indiana University of Pennsylvania, USA, where he was educated by Professor Voughn Clay. As a recipient of the Herder Scholarship, he pursued his graduate studies at the Sculpture Department of the Vienna University of Applied Arts under Professor Gerda Fassel. Later on, he obtained his master's degree on video at the Academy of Fine Arts in Ljubljana under Professor Srečo Dragan, and on painting under Professor Bojan Gorenc.

Jemec is a prolific artist operating in several art disciplines: painting, sculpting, installation, video, multimedia and photography. He has presented his artworks at many individual and group exhibitions around the world, including the USA, Germany, Russia, Austria, Italy, Spain, Belgium, France, Australia, Great Britain, Japan, the Czech Republic, Poland and Sweden. He has received a number of international awards and recognitions, including the *Sakaide Art Grand Prix* (Sakaide Civic Museum, Kagawa, Japan) for both 1998 and 1999.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Delujem na področju vizualne umetnosti oziroma podobe tvornega sveta, ki ima lastne zakonitosti in svojstven jezik. Pisanje ni moj priljubljen medij izražanja, zato so moji odgovori kratki.

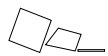
Umetnost in ekonomija, kako ju povezujete?

Teme, ki jih obravnavajo vse zvrsti umetnosti, so življenjske. In ekonomija je sestavni del našega bivanja. Zato je ekonomija prisotna v poljih umetnosti na različne načine in nanje tudi vpliva.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Prihodnost likovne umetnosti bo verjetno, tako kot vedno do sedaj, v skladu z duhovnim in materialnim stanjem družbe. Umetnost bo torej tudi v prihodnje imela vlogo ogledala družbe in njenega razvoja.



**How would you translate
your artistic creation into words?**

I work in the field of visual art or images of the material world that has its own laws and a unique language. Writing is not my favourite form of expression, which explains why my answers here are brief.

**Art and economics, how
do you bring them together?**

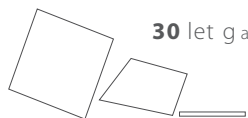
The themes explored by all art genres are associated with life. And economics is one of the many facets of our lives. That is why economics is found in various forms in the arts and also influences them.

**How do you see the future of your own
creative efforts and the future of the fine arts?**

The future of the fine arts will probably be, like always, in line with the spiritual and material condition of society. Art will therefore continue to play the role of a mirror of society and its development in the future.







30 let galerijske dejavnosti na EF

GREGOR ŽITKO



30 let

Slikar Gregor Žitko se je rodil leta 1992 v Kopru. Že v otroštvu je kazal nadarjenost za risanje in glasbo, in čeprav je sprva več pozornosti namenjal glasbi, je ta sčasoma postala navdih za likovno umetnost, ki se ji je odločil posvetiti z vpisom na študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer je leta 2019 pod mentorstvom profesorja Bojana Gorenca z odliko diplomiral z delom *Med barvami improvizacije*. Doslej se je predstavil na treh skupinskih in šestih samostojnih razstavah.

The painter Gregor Žitko was born in 1992 in Koper. Already as a child, he revealed great talent for drawing and music. Although he first focused on music, it later became an inspiration for the fine arts. He decided to throw himself into art and took up the study of painting at the Academy of Fine Arts and Design in Ljubljana. In 2019, under the mentorship of Professor Bojan Gorenc he graduated with honours with his work entitled *Among the colours of improvisation*. He has so far presented himself at 3 group and 6 individual exhibitions.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Navdušuje me spontanost, saj menim, da na ta način ustvarjalec najboljše izlije svojo podzavest na platno. Od diplome dalje poskušam svoja dela ustvarjati po principu improviziranja. Dela nastajajo dokaj hitro in se ob zaznavi, da gre za rutinski proces, vizualno spremenijo.

Umetnost in ekonomija, kako ju povezujete?

Danes so vsi uspešni umetniki istočasno uspešni podjetniki. Čas, v katerem živimo, zahteva neprestano bitko za prepoznavnost, potrebo po ovrednotenju in uveljaviti na tržišču. In ker je umetnost edina, ki je zares ne razumemo, zlasti ne njene vrednosti, ji gre še kako dobro.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Vse, kar sem do sedaj poskusil predvideti, se je na koncu obrnilo še veliko bolje, kot sem pričakoval, zato se ne obremenjujem preveč z mislijo, kaj bom delal, temveč se trudim čim več narediti in ob ustvarjanju kar se da uživati. V prihodnosti se bo umetnost kot globalno atraktivna smer spopadla in prepletla s tehnologijo do te mere, da bosta postali eno.



**How would you translate your artistic creation into words?**

I am inspired by spontaneity because I believe that it best allows the artist to pour their subconscious out onto the canvas. Since graduating, I have been creating works of art following the principle of improvisation. The works emerge quite quickly and, with the perception that it is a routine process, their visual appearance is then altered.

Art and economics, how do you bring them together?

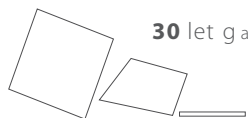
Today, all successful artists are simultaneously successful entrepreneurs. The times we are living in require that we incessantly struggle for recognisability as well as nourish the need for evaluation and establish ourselves in the marketplace. Given that art is the only thing that we do not truly understand, particularly its value, it is doing quite well.

How do you see the future of your own creative efforts and the future of the fine arts?

Everything I have tried to foresee has so far eventually turned out to be even better than expected, so I do not bother myself too much with thinking about what I will do, but try to produce as much as possible, while enjoying the process. In the future, art – as a globally attractive trend – will be confronted and intertwined with technology to such an extent that the two will become one.







30 let galerijske dejavnosti na EF

LEON VIDMAR



30 let

Filmski animator Leon Vidmar, rojen leta 1980, je študiral na Akademiji za likovno umetnost in oblikovanje v Ljubljani in diplomiral s kratkim animiranim filmom (Ne)strpnost, v katerem je bil hkrati scenarist, režiser, scenograf in animator. Svoje znanje je izpopolnjeval na Akademiji lepih umetnosti v Krakovu na Poljskem, na šoli performativnih umetnosti Performers House v Silkeborgu na Danskem in v Šoli uličnega gledališča v Ljubljani.

Njegov profesionalni prvenec – kratki lutkovni animirani film Slovo – je na premiernem predvajanju na Festivalu slovenskega filma v Portorožu prejel nagrado Vesna ter bil prikazan in nagrajen tudi na številnih domačih in mednarodnih festivalih animiranega filma, kot so Annecy v Franciji, Animafest na Hrvaškem, Chilemonos v Čilu, Lebanin ISFF v Libanonu in drugi.

Born in 1980, the film animator Leon Vidmar studied at the Academy of Fine Arts and Design in Ljubljana and graduated with a short animated film called (In)tolerance for which he was the screenwriter, director, scenographer and animator. He upgraded his knowledge at the Academy of Fine Arts in Krakow, Poland, at the Performers' House folk high school in Silkeborg, Denmark, and at the School of Contemporary Performative and Street Theatre Arts in Ljubljana.

His professional debut – the short animated puppet film Farewell – was given the Vesna Award when it premiered during the Slovenian Film Festival in Portorož, and was then also screened and given awards at many Slovenian and international animated film festivals such as Annecy in France, Animafest in Croatia, Chilemonos in Chile, Lebanin ISFF in Lebanon and others.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Čeprav me zanima več likovnih področij, se največ ukvarjam z animiranim filmom, kjer delujem kot režiser, animator, umetniški direktor, risar zgodborisov, scenograf, rekviziter in snemalec. Poleg tega občasno oblikujem plakate, ilustriram, slikam, sem video jockey, ustvarjam scenografijo v gledališču ...

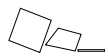
Umetnost in ekonomija, kako ju povezujete?

Povezujem ju predvsem takrat, ko plačujem račune. Odhodki so pogosto nevarno blizu prihodkom.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Iz dneva v dan pridobivam nova znanja in izkušnje, idej pa tako ali tako nikoli ne zmanjka. Prihodnost pa bo pokazala, ali bodo te ideje realizirane ali ne.



**How would you translate your artistic creation into words?**

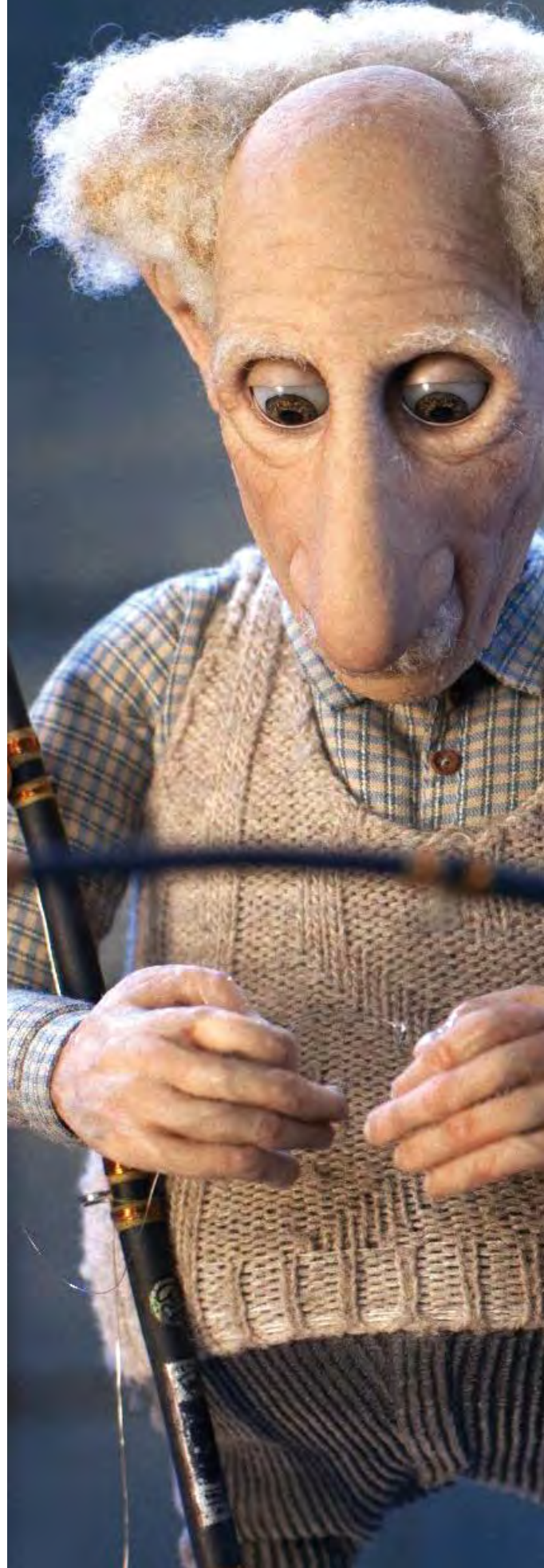
Although I am fascinated by several fine art genres, I mostly focus on animated film where I work as a director, animator, art director, storyboard artist, scenographer, props master and cameraman. Moreover, I occasionally design posters, illustrate, paint, work as a video jockey and create theatre sets...

Art and economics, how do you bring them together?

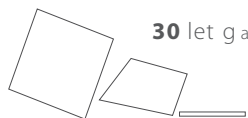
I mostly connect them when I pay my bills. My expenses are often dangerously close to my income.

How do you see the future of your own creative efforts and the future of the fine arts?

I acquire new knowledge and experience from day to day, and I never run out of ideas. The future will show whether my ideas have come to fruition or not.







30 let galerijske dejavnosti na EF

MILENA KAFOL



30 let

Slikarka Milena Kafol je študirala jezike na Filozofski fakulteti v Ljubljani in se kasneje zaposlila v komerciali. Potrebo po umetniškem ustvarjanju je najprej uresničila z oblikovanjem oblačil za lasten butik, kasneje pa vpisala študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer je po uspešno opravljeni diplomski študij nadaljevala in leta 2017 zaključila magistrski študij slikarstva.

Je članica Zveze društev likovnih umetnikov in Društva likovnih umetnikov Ljubljana. Svoja dela je predstavila na 28 samostojnih in 19 skupinskih razstavah.

The painter Milena Kafol studied languages at the Faculty of Arts in Ljubljana and later found a job in sales. She initially satisfied her artistic creation needs by designing clothes for her own boutique and then graduated from painting at the Academy of Fine Arts and Design in Ljubljana. She continued studying at the Academy and in 2017 was awarded a master's degree in painting.

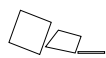
She is a member of the Slovenian Association of Fine Arts Societies and the Ljubljana Fine Artists Society. She has presented her artworks at 28 individual and 19 group exhibitions.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Največji izrazni razpon mi predstavlja abstrakcija. V mojem duhovnem svetu imajo pomembno vlogo elementarne geometrične oblike. To so praoblike, ki v sebi nosijo božansko geometrijo, ki premorejo moč ter posedujejo večne modrosti in sporočila. Z njimi slikarsko potujem med analogijami življenja, med zemljo in nebom, med materialnim in duhovnim, med konkretno stvarnostjo in abstraktno interpretacijo. V mojem slikarstvu je naključnost samo navidezna in je kot taka vedno osmišljena. Ostanki predmetnega slikarstva, ki se izražajo v obliki simbolov, so znaki notranje krajine, ki predstavlja duhovnost, slika pa predstavlja osvobojeno imaginacijo in doživeto ustvarjalno vizijo. Rdeča nit mojega slikarstva so uganke življenja: eksistenca, minevanje, ki se prevesi v brezčasnost, kozmičnost, absolutnost.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Umetnosti ne izbereš ti, umetnost izbere tebe. Ali kot pravi katalonski slikar Joan Miró: »A painting never ends, never begins, a painting is like the wind. Something that always walks, without rest.«



How would you translate your artistic creation into words?

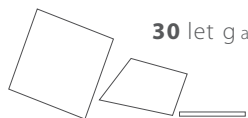
I find the broadest range of expression in abstraction. In my spiritual world, an important role is played by elementary geometrical shapes. They are primal shapes carrying within them the divine geometry, holding power, and imparting eternal wisdoms and messages to us. As a painter, I travel with them among the analogies of life, between the Earth and the sky, the material and the spiritual, the concrete reality and the abstract interpretation. In my painting, coincidence is only seemingly so and, as such, is always given a meaning. The remains of object painting, expressed in the form of symbols, are the signs of our internal landscape that represents spirituality, whereas a painting represents a liberated imagination and an experienced creative vision. The thread running through all of my painting is the enigmas of life: existence, passing that turns into timelessness, cosmicality, and absoluteness.

How do you see the future of your own creative efforts and the future of the fine arts?

You do not choose art, it is art that chooses you. Or as the Catalan painter Joan Miró once said: "A painting never ends, never begins, a painting is like the wind. Something that always walks, without rest".







MIRA RESNIK



Slikarka Mira Resnik se je leta 2010 vpisala na redni študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer je leta 2013 diplomirala in nato leta 2018, pod mentorstvom profesorjev Bojana Gorenca in Uršule Berlot Pompe, tudi magistrirala.

Slikarstvo Mire Resnik lahko uvrstimo v sklop modernističnih likovnih tendenc, ki jih avtorica uresničuje tako s klasičnimi kot povsem netradicionalnimi likovnimi izrazi. Njena občutljivost in odzivnost na aktualna dogajanja sta jo pripeljali do izrazito tematsko oz. konceptualno zasnovanih del, ki vse bolj postajajo apel, ona sama pa ne prevzema le vloge družbeno angažirane slikarke, ampak po Norbertu Lyntonu tudi učiteljsko držo.

Razstavljala je na številnih samostojnih in skupinskih razstavah po Sloveniji.

The painter Mira Resnik commenced full-time painting studies at the Academy of Fine Arts and Design in Ljubljana in 2010. She graduated in 2013, obtaining a master's degree in 2018 under the mentorship of professors Bojan Gorenc and Uršula Berlot Pompe.

Mira's painting may be classified as lying in the domain of modernist fine art tendencies which the artist realises with both traditional and completely non-traditional artistic forms of expression. Her sensitivity and responsiveness to topical issues have inspired her in the direction of distinct thematic or conceptually designed works that have increasingly come to resemble appeals. She not only plays the role of a socially engaged painter but, according to Norbert Lynton, she adopts a teaching attitude.

She has presented her artworks at many individual and group exhibitions across Slovenia.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

V smislu likovnega umetniškega ustvarjanja me zanima predvsem vizualni prostor. Osebnostno verjamem, da ima vsak človek dva para oči. Prvi par so naše zunanje oči, s katerimi opazujemo svet okoli sebe. Drugi par so naše notranje oči, s katerimi opazujemo svet znotraj sebe. Moja vizualna dela tako slikajo podobe, ki jih vidijo moje notranje oči, ki pa so seveda neločljivo povezane s podobami, ki jih slikajo zunanje oči.

Umetnost in ekonomija, kako ju povezujete?

V globalnem smislu povezujem umetnost s pojmom »kulturna industrija«, ki je neločljivo povezana z globalnim kapitalističnim sistemom. Umetniška produkcija mora v vsakem primeru ostati unikatna, vedno znova pa se mi poraja vprašanje, kako zagotoviti kroženje umetniških del kot »blagovnih dobrin« na trgu. Kako tržiti umetnost? Po mojem mnenju v neločljivi povezavi umetnika z umetniškimi managerji, kustosi in galeristi, pri čemer mora trg umetniku nuditi sredstva za dostojno preživetje, v nobenem primeru pa ga ne sme potisniti v položaj »mezdnega delavca«.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Prihodnost lastnega ustvarjanja vidim v neodvisnem razvoju sebi lastne umetniške poti v analogno-digitalnem prostoru. Po vsej verjetnosti bodo moja umetniška dela še vedno ostala objektna, vidna in otipljiva, torej snovno-fizična. Sodobna likovna umetnost pa se bo verjetno vedno bolj selila v nematerialistične, digitalne svetove, ki so blizu današnjim in bodočim generacijam. Razvoj tehnologije bo prinesel nove izzive tako vsakdanjemu življenju kot umetnosti, vendar umetnost v nobenem primeru in v nobeni izrazni obliki ne bo izgubila svojega družbeno angažiranega naboja.



**How would you translate your artistic creation into words?**

In the sense of creating fine art, I am mostly interested in the visual space. I truly believe that every person has two pairs of eyes. With the first pair of eyes, we observe the world around us. The second pair is our inner eyes that observe the world within us. My visual works are images that my inner eyes can see and these are of course inseparably connected with the images captured by my external eyes.

Art and economics, how do you bring them together?

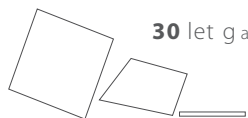
In a global sense, I connect art with the notion of 'cultural industry' which is inseparably linked to the global capitalist system. Artistic production must by all means remain unique, yet the question that keeps coming to my mind is how to ensure the circulation of artworks as market 'commodities'. How to market the arts? In my opinion, through a close connection between the artist and art managers, curators and art gallery owners.

How do you see the future of your own creative efforts and the future of the fine arts?

I see the future of my creative output in the independent development of my own artistic path in an analogue-digital space. My artworks will most likely remain objectified, visible and tangible and, therefore, materially physical. Modern fine arts will probably turn ever more towards the immaterial, digital worlds that are more familiar to the present/future generations. The development of technology will bring new challenges to both our daily lives and art; however, in any circumstance and using any form of expression art will not lose its socially engaged impulse.







30 let galerijske dejavnosti na EF

MOJCA FO



30 let

Mojca Fo se je rodila leta 1969 v Ljubljani. Čeprav je diplomirana arhitektka, jo je ljubezen do ilustracij in pripovedovanja zgodb pripeljala na področje slikarstva. Razvila je sebi lasten slikarski izraz z izjemnim posluhom za detajle in pripovedovanje zgodb, ki so neločljiv del njenih ilustracij. Mojca Fo je iskalka in raziskovalka, ki se nenehno izobražuje. Ob rednem udeleževanju likovnih seminarjev in izmenjav doma in v tujini je trenutno vpisana tudi na spletni študij MBA. Svoje slike in ilustracije je predstavila na preko 40 selekcioniranih samostojnih in skupinskih razstavah doma in v tujini, sodeluje na različnih likovnih seminarjih in izmenjavah ter se z veseljem odzove vabilom kot pripovedovalka slikarskih zgodb.

Mojca Fo was born in 1969 in Ljubljana. While graduating from architecture, her love of illustration and storytelling guided her towards the world of painting. She has developed her own painting expression with exceptional attention to detail and a passion for storytelling that are intrinsic to her illustrations. Mojca Fo is a searcher and a researcher who is constantly educating herself. Besides regularly attending fine arts seminars and exchanges in Slovenia and abroad, she is currently enrolled in an online MBA study course.

She has presented her paintings and illustrations at over 40 selected individual and group exhibitions in Slovenia and abroad, attends various fine art seminars and exchanges, and happily accepts invitations to narrate her painting stories.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Zgodbe in podzgodbe, veliki svetovi podzavesti, stisnjeni na majhno površino ali razpršeni čez površine velikih platen. Kakor da bi val morja želel zajeti vse, kar želim in kot umetnica moram strniti v podobe, ki se mistično neustavljivo izrisujejo pod mojimi prsti. Rada opazujem drobne detajle, čudovite prehode barv, oblik, ostra izrisovanja senc, piš vetra, naježeno kožo čustev, notranje glasove, ki govorijo in zaznavajo pojave, ki jih ne razumem. Odkar pomnim, sem iskala točke, jih povezovala v konstelacije zvezd na platnih, v konstelacije povezav med srci. Tu, sem ugotovila, se vse začneja in končuje, daleč nekje, v podzgodbah. Pravlјice in izpovedi na platnih so globoke, arhetipsko zasidrane v meso in kri človekove podzavesti. Vsaka beseda najde svoje mesto v razmerju do celotne povedi. Oblika v razmerju do barv, esenca v razmerju do duše in posamezne konstelacije v razmerju do velikih konstelacij, v veselju in daleč čez. Tu sem.

Umetnost in ekonomija, kako ju povezujete?

Ekonomija je izrazito pomemben element v času, ko se čedalje več povezav seli na svetovni splet. Zato se mi zdi vsaj splošna izobrazba v tej smeri nujna. Mene osebno pa zanima še bolj, predvsem izkustveno, preko razumevanja komunikacije in odzivanja na ekonomske tokove. Tudi kadar govorim o ekonomiji, sem v prvi vrsti in predvsem umetnica – in tako za umetnika kakor za kogarkoli drugega je prav, da sledi klicu, ki je njegov genij. Tako sama razumem vse skupaj.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Rojeni smo z eno ali nekaj močnimi točkami, vendar je navadno le ena tista, ki zares prevlada in smo v njej zares močni. Ta dar, to točko genija sem se odločila negovati in jo spoštovati. Omogoča mi široko polje svobode in najboljši način komunikacije s soljudmi, ki jim to umetnost prinašam. Umetnost, in to ne samo likovna, je bistvena sestavina naših življenj, arhaično zakodirana v naše bivanje. Vsaka umetnost, ki pride iz srčike, bistva človeka, je dobra umetnost. Deluje kakor močna, utripajoča celica, plamen, ki povzroči vzgib v ogledalu, kupcu, gledalcu, na predstavi, v glasbi, ob ogledu slike, ob kipu. Potrebujemo jo, ker nas vrača nazaj k nam samim. Umetnost se nikoli ne konča, le razvija se z duhom časa v različne smeri.





How would you translate your artistic creation into words?

Stories and sub-stories, immense subconscious worlds compressed into a small surface or scattered across large canvases. As if an ocean wave wished to capture all that I want and, as an artist, must concentrate in images that mystically and unstoppably come to life with my fingers. I love observing tiny details, wonderful transitions of colours, forms, sharp outlines of shade, gusts of wind, goose bumps of emotions, inner voices which speak and perceive phenomena I do not understand. For as long as I can remember, I have been searching for points and connecting them as constellations of stars on canvases, to form constellations of connections among hearts. It is right here – as I have come to realise – that everything starts and ends, somewhere far away, in sub-stories. The fairy tales and narratives on the canvases are profound, archetypically anchored in the flesh and blood of the human subconscious. Every word finds its own place in relation to the whole sentence. The form in relation to colours, the essence in relation to the soul and individual constellations in relation to large ones, in the universe and well beyond. I am here.

Art and economics, how do you bring them together?

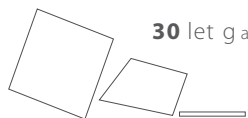
Economics is an extremely important element in times marked by growing moves to transfer connections online. This is why I believe it is necessary to have at least some general knowledge of this field. Personally, I am keenly interested in this, especially experientially, via an understanding of communication and reaction to economic currents. Even when I talk about economics, I am first and foremost an artist so it is only right that an artist or any other person follows their calling, namely, their genius. That is how I understand all of this.

How do you see the future of your own creative efforts and the future of the fine arts?

We are born with one strength or several of them, although usually one prevails at which you are really good. I decided at one point to nourish and respect my gift, my touch of genius. It offers me broad freedom and the best way to communicate with my fellow-people to whom I offer my art. Art in general, not only fine art, is the key ingredient of our lives, archaically encoded in our existence. All art that comes from the substance of a human being, their quintessence, is good art. It functions as a strong, pulsating cell, a flame that evokes a reaction in the mirror, buyer, viewer, during a performance, in music, while looking at a painting or a statue. We need it because it brings us back to ourselves. Art never ends, it only evolves in different directions along with the spirit of the time.







30 let galerijske dejavnosti na EF

NIKOLAJ VOGEL



30 let

Slikar Nikolaj Vogel se je rodil leta 1972 v Ljubljani. Čeprav je od rojstva gluha, je šolanje na Centru za usposabljanje slušno in govorno motenih v Mariboru in na Srednji šoli tehničnih strok v Ljubljani z odliko zaključil ter izobraževanje nadaljeval na Akademiji za likovno umetnost v Ljubljani, smer slikarstvo. Pod mentorstvom profesorjev Metke Krašovec in Bojana Gorenc je najprej diplomiral, leta 2013 pa pod mentorstvom profesorja Jožefa Muhoviča študij uspešno zaključil z magisterijem.

Umetnik živi in ustvarja v Ljubljani. Svoja dela je razstavil na več samostojnih razstavah doma in v tujini, uspešno pa se je preizkusil tudi pri izdelavi gledališke scenografije in restavriranju fresk oziroma poslikave v stolnici v Ljubljani.

The painter Nikolaj Vogel was born in 1972 in Ljubljana. Being born deaf did not stop him from completing his schooling at the Centre for Hearing and Speech in Maribor and the Technical and Vocational Secondary School in Ljubljana with flying colours. He continued his education in the field of painting at the Academy of Fine Arts in Ljubljana, and graduated under the mentorship of professors Metka Krašovec and Bojan Gorenc. In 2013, he earned his master's degree, mentored by Professor Jožef Muhovič. The artist lives and creates in Ljubljana. He has presented his works of art at several independent exhibitions in Slovenia and elsewhere, while he also made successful attempts at theatre scenography and the restoration of frescoes and paintings in the Ljubljana Cathedral.

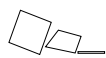
Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Kakorkoli pristopim k sliki, me vedno vznemirja »čas v prostoru«. Tako sem že v diplomskem ciklu raziskoval, kako zaznati in ustvariti gibanje na sliki, kako odgovoriti na vprašanje neločljivosti časa in prostora. Začutil sem potrebo po spremembi svojega likovnega izraza in predvsem po novem odnosu do slike. Ta odnos že od začetka nastajanja tega cikla ne poteka več posredno, prek zavestnega slikarskega razmišljanja, ampak se oblikuje med ustvarjanjem. Povezava med mano in sliko, ki jo ustvarjam, je neposredna, kar mi omogoča, da z barvo, obliko, strukturo in prostorsko zasnovo jasneje in natančneje izražam svoje razpoloženje, občutke in čustva. Slike torej nastajajo spontano, iz podzavestnega vzgiba. So izraz ustvarjalnega naključja, popolnega predajanja in prepuščanja ustvarjanju.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Verjamem v slikarstvo kot orodje umetnikovega izražanja in ustvarjanja novih neskončnih idej, zato z zaupanjem gledam v prihodnost lastnega ustvarjanja. Tudi prihodnost likovne umetnosti me ne skrbi, menim celo, da je obetavna, saj v slikarstvu z enim samim pogledom na sliko lahko začutimo nekaj prvinskega, najglobljega, skrivnostnega in pri tem doživimo več kot pri ogledu filma, poslušanju glasbe ali branju literature. Prepričan sem, da je prav ta prvinskost največja prednost likovne umetnosti.





How would you translate your artistic creation into words?

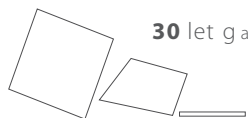
Whichever way I approach a painting, I am always fascinated by 'time in space'. So, already in my graduation cycle, I was exploring how to perceive and create motion in a painting, how to answer the question of the inseparability of time/space. I felt the urge to change my artistic expression, particularly to adopt a new attitude to painting. Since I started creating this cycle, this attitude is no longer indirect, manifesting itself through conscious deliberation, but evolves during a creative process. The connection between myself and my painting is direct, allowing me to more clearly and accurately express with colour, form, structure and spatial concept my mood, feelings and emotions. The paintings are thus created spontaneously, from a subconscious impulse. They are an expression of a creative coincidence, the complete surrender to and indulgence in the process of creation.

How do you see the future of your own creative efforts and the future of the fine arts?

I believe painting is an artist's tool for expressing themselves and creating new infinite ideas, which is why I am confident about the future of my own creative output. Likewise, I am not worried about the future of the fine arts. I even believe that it is quite promising because in painting with just one glance at a creation we can feel something primal, deeply profound, mysterious ... And we can experience more than by watching some film, listening to music or reading literature. I am certain that this primal nature is the biggest advantage possessed by the fine arts.

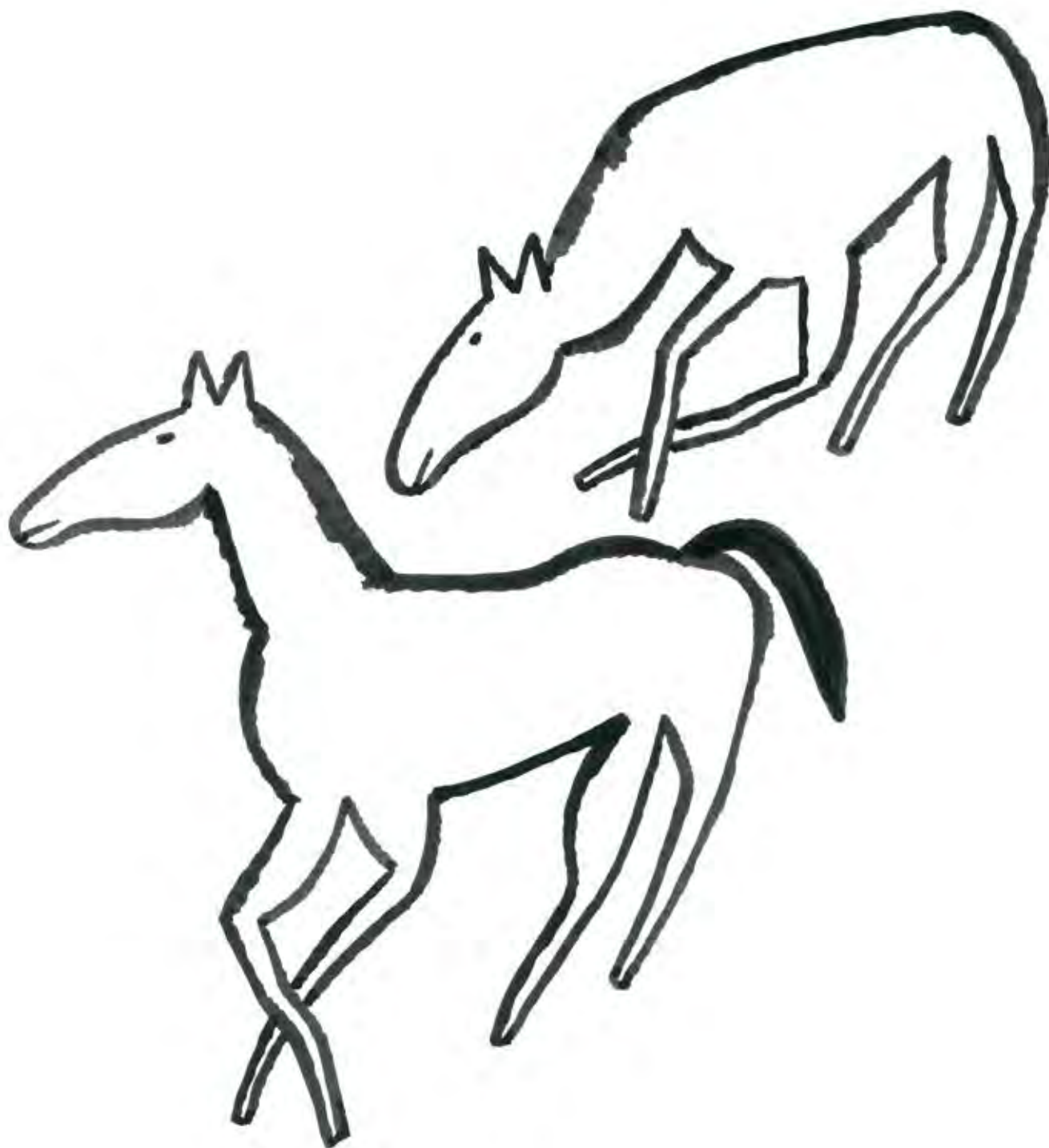






30 let galerijske dejavnosti na EF

SILVAN OMERZU



Režiser, slikar in lutkovni umetnik Silvan Omerzu se je rodil leta 1955 v Brestanici. Po končanem študiju na Pedagoški akademiji v Ljubljani se je zaposlil v Lutkovnem gledališču Ljubljana, po prejeti štipendiji pa leta 1983 nadaljeval izobraževanje ter končal specializacijo iz lutkovne scenografije in tehnologije v Pragi. Kot ustanovitelj gledališča Konj je že s prvo predstavo »*Napravite mi zanj krsto*« osupnil slovensko javnost in gledališču pridobil zvesto občinstvo. S predstavami je gostoval na mnogih mednarodnih festivalih na Hrvaškem, Češkem, v Franciji, Italiji, Avstriji, Belgiji, Bosni in Združenih državah. Ustvarjalno nemiren in nenehno v iskanju novih izzivov, je svoj umetniški izraz začel iskati tudi v slikarstvu, grafiki, risbi, ilustraciji, keramiki in oblikovanju plakatov ter začel eksperimentirati z materiali – od lesa in prediva do kovine. Uspešno je sodeloval z osrednjim lutkovnim gledališčem Minor v Pragi, poučeval na Gledališki in lutkovni šoli v Ljubljani ter likovno urejal revijo Lutka. Za svoje delo v gledališču je prejel več mednarodnih in slovenskih nagrad, med njimi leta 2006 nagrado Prešernovega sklada.

The director, painter and puppeteer Silvan Omerzu was born in 1955 in Brestanica. After completing his studies at the Academy of Education in Ljubljana, he found employment in the Ljubljana Puppet Theatre. He was awarded a scholarship, continued his education in 1983 and completed a specialisation in puppet scenography and technology in Prague. As the founder of the Konj Theatre, he astonished the Slovenian public already with his first performance "Make me a coffin for him". He was invited to perform at many international festivals in Croatia, the Czech Republic, France, Italy, Austria, Belgium, Bosnia and the USA. Creatively restless and always searching for novel challenges, he started to artistically express himself in painting, graphics, drawing, illustration, ceramics and poster design, while also experimenting with various materials, from wood and yarn to metal.

He successfully cooperated with the Minor Central Puppet Theatre in Prague, lectured at the Theatre and Puppetry School in Ljubljana and was the graphic designer for the Lutka (Puppet) magazine. He received several international and Slovenian awards for his theatre achievements, including the Prešeren Fund Award in 2006.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Predvsem kot raznoliko. Ukvarjam se z gledališčem, oblikovanjem lutk, scenografijo, kostumografijo, oblikovanjem plakatov, ilustriranjem, slikarstvom in grafiko.

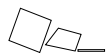
Umetnost in ekonomija, kako ju povezuje?

Verjamem, da obstaja v ekonomsko uspešni državi več možnosti, da se več sredstev namenijo tudi umetnosti.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Še naprej se bom ukvarjal z različnimi vrstami umetnosti, pa tudi z različnimi zvrstmi znotraj likovne umetnosti, ki je pri nas že nekaj časa močno zapostavljena. Vedenje o njej se namreč začne in konča pri slovenskih impresionistih.



**How would you translate your artistic creation into words?**

Mostly as 'varied'; I work in theatre, puppet-making, scenography, costume design, poster design, illustration, painting and graphics.

Art and economics, how do you bring them together?

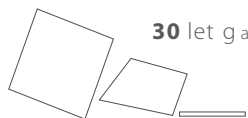
I believe that the chances of greater funding being invested in art are higher in a more economically successful country.

How do you see the future of your own creative efforts and the future of the fine arts?

I will continue to engage in different forms of art and also various genres within fine art, which have been seriously neglected in Slovenia for quite a while. What is known about fine art in Slovenia starts and ends with our impressionists.







30 let galerijske dejavnosti na EF

SAŠA BEZJAK



30 let

Likovna pedagoginja, slikarka in kiparka Saša Bezjak se je rodila leta 1971 v Mariboru. Na Pedagoški akademiji v Mariboru je pod mentorstvom profesorja Darka Golje diplomirala iz likovne pedagogike, kasneje pa na Akademiji za likovno umetnost v Ljubljani pod mentorstvom profesorice Metke Krašovec in Nadje Zgonik še iz slikarstva. Študij je nadaljevala in leta 2009 pod mentorstvom profesorja Luja Vodopivca magistrirala iz kiparstva na temo *Različne dimenzije realnosti*. Kot likovna pedagoginja je poučevala na več osnovnih šolah: v Šentilju, Radencih in v Gradu na Goričkem, od leta 2013 pa je strokovna sodelavka na področju specialne didaktike na Pedagoški fakulteti v Mariboru.

V prostem času se ukvarja s slikarstvom, risbo, grafiko, kiparstvom, fotografijo, videom in performansom, vodi likovne tečaje za odrasle in otroke, se udeležuje kiparskih simpozijev in kolonij ter redno razstavlja doma in v tujini.

The art teacher, painter and sculptor Saša Bezjak was born in 1971 in Maribor. She graduated with a fine arts education from the Faculty of Education in Maribor, under the mentorship of Professor Darko Golja, and then graduated from painting at the Academy of Fine Arts and Design in Ljubljana, under the mentorship of professors Metka Krašovec and Nadja Zgonik. She continued her studies and in 2009 earned a master's degree in sculpture, mentored by Professor Luj Vodopivec, on the theme of Different dimensions of reality. She worked in several primary schools as an art teacher: in Šentilj, Radenci and Grad na Goričkem. Since 2013, she has been an expert staff member for special didactics at the Faculty of Education in Maribor. In her free time, she devotes herself to painting, drawing, graphic design, sculpture, photography, video and performance, she runs art courses for adults and children, attends sculpture symposiums and colonies as well as regularly exhibits her artworks in Slovenia and abroad.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Kot pedagoginja čutim veliko ljubezen do umetnosti nešolanih umetnikov, do gibanja art brut in do otroškega likovnega izražanja. To je v svoji preprostosti in naivnosti zelo sporočilno, in prav ta prvinskost je to, kar me zanima. Zadnjih dvajset let se želim približati temu izrazu – bolj ali manj mi to uspeva.

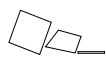
Umetnost in ekonomija, kako ju povezujete?

V študijski predmetnik na Akademiji za likovno umetnost bi obvezno morali vključiti predavanja iz ekonomije. Redki so umetniki, ki so ob vrhunskosti v ustvarjanju sposobni svoja umetniška dela tudi uspešno tržiti.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Umetnost naj bi se v prihodnosti bolj približala življenju samemu in postala bolj angažirana ter s tem spodbujala kritičnost v smislu napredka družbe, ki trenutno preživlja globalno krizo na vseh področjih.



**How would you translate your artistic output into words?**

As a teacher, I truly love art by artists who have no formal training, the art brut movement and children's artistic expression. In its simplicity and naïveté, the latter is very communicative and this primal nature is what I am interested in. I have tried to bring myself closer to this type of artistic expression in the last 20 years and I have been largely successful at it.

Art and economics, how do you bring them together?

Lectures on economics should be included in the curriculum of the Academy of Fine Arts. There are only a few artists who, besides producing top artworks, can successfully market them.

How do you see the future of your own creative efforts and the future of the fine arts?

In the future, art should come closer to life itself and become more engaged, thereby encouraging critical thought concerning the meaning of progress in our society which is currently undergoing a global crisis in all areas.





SAŠO VRABIČ



Slikar in grafik Sašo Vrabčič se je rodil leta 1974 v Slovenj Gradcu. Po končani Srednji šoli za oblikovanje in fotografijo v Ljubljani se je vpisal na Akademijo za likovno umetnost in oblikovanje v Ljubljani in leta 1998 diplomiral pri profesorju Andreju Jemcu. Študij je nadaljeval in leta 2001 pod mentorstvom profesorja Lojzeta Logarja magistriral na področju grafike.

Na umetniški oder je stopil na prelomu tisočletja. Sodeloval je na številnih mednarodnih selekcioniranih razstavah po Evropi, Aziji in obeh Amerikah. Njegova dela so na ogled v zbirkah Moderne galerije, Državnega zbora Republike Slovenije in Evropske komisije v Bruslju.

The painter and graphic designer Sašo Vrabčič was born in 1974 in Slovenj Gradec. After completing the Secondary School of Design and Photography in Ljubljana, he studied at the Academy of Fine Arts and Design in Ljubljana and graduated in 1998 under Professor Andrej Jemec. He continued his studies and earned a master's degree in graphic art in 2001 under the mentorship of Professor Lojze Logar.

He stepped onto the art stage at the turn of the century. He has participated in many international selected exhibitions across Europe, Asia and both Americas. His artworks are found in the collections of the Museum of Modern Art, the National Assembly of the Republic of Slovenia, and the European Commission in Brussels.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Svoja dela bi najbolje opisal kot nekakšne kronike, ilustracije dobe, v kateri nas obkrožajo naprave z ekrani in nas, kot neka-kšni motilci časa, vznemirjajo. Pri portretih trenutkov obravnavam filozofske teme, kot sta odtujenost in minljivost. Pri delih, ki kot skupinsko delo nastajajo bolj spontano, predvsem z družino in drugimi kolegi, pa se sprašujem o drugih konceptih, eksperimentu, demokraciji skupnega ustvarjanja in življenja nasploh, ne glede na tehniko in medij, ki ju uporabljam za svoje delo.

Umetnost in ekonomija, kako ju povezujete?

Moje ustvarjanje je zelo ekonomično v smislu ustvarjalne pragmatičnosti. V svojem manjšem ateljeju ne delam večjih slik, kot jih premore prostor; svoj prosti čas pogosto uporabim tudi kot svoj delovni čas, produkcija pa je vseeno dokaj majhna. Skratka, vse to se mi zdi dokaj ekonomično. Morda sem po drugi strani včasih »ekološki«, ker ustvarjam dela minljive, efemerne narave ali takšna, ki ne zahtevajo prezahtevnega nosilca. A to je ustvarjanje, ki se mora izraziti in materializirati, ker izhaja iz mene, čeprav je to včasih zelo neekonomično dejanje, predvsem če delam v glasbi, videu ali rišem minljive risbe, mandale z ogljem na stene galerij. Ustvarjanje doživljam kot igro. Sicer pa je umetnost to, da delaš, kar želiš in kot to najbolje zmoreš. Rad imam, da gredo moja dela med ljudi, kar je včasih, vsaj zame, tudi umetnost.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Pri sebi vidim še veliko prostora za napredek. S pomočjo galerije, ki me zastopa že vrsto let, si še v prihodnje želim živeti od lastnega ustvarjanja. Seveda pa so za to potrebni tudi buden in odprt gledalec, ljubitelj umetnosti, kupec likovnih del ter kajpak zanimive ideje in dobra dela. Moja največja želja tako za prihodnost lastne ustvarjalnosti kot za prihodnost likovne umetnosti na splošno pa je, da bi preko umetniškega dela inspiriral(a) in motiviral(a) čim več ljudi.





How would you translate your artistic creation into words?

I would best describe my artworks as a kind of chronicle, illustrations of an era in which we are surrounded by devices containing screens, grabbing our attention like some sort of 'time distractions'. In my portrayals of moments, I deal with philosophical themes such as estrangement and transience, whereas through my other art works created more spontaneously within group work, mainly with my family and other colleagues, I question myself about other concepts, experiments, the democracy of shared creation and life in general, regardless of the technique and the medium I am using in the creative process.

Art and economics, how do you bring them together?

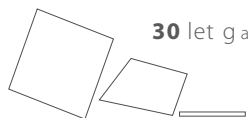
My creation is very economical in the sense of artistic pragmatism. I do not create large paintings that cannot fit into my small studio, I often create in my leisure time since my working time and production are still relatively small. In short, all of this seems quite economical to me. Perhaps I am sometimes even 'ecological' because I create transient, ephemeral works or works that do not require an excessively complex carrier. Yet this is a creation that has to express and materialise itself because it emanates from me, even if it sometimes turns out to be quite uneconomical, especially when I create with music, video or make temporary drawings like mandalas with charcoal on the walls of art galleries. I believe that creation is like play. Art is doing what you want and to the best of your ability. I love it when my artistic creations 'reach' people, which sometimes, at least for me, is also art.

How do you see the future of your own creative efforts and the future of the fine arts?

I see a lot of room for advancement within me. With the help of the art gallery that has been representing me for several years now, I would love to continue earning my living from my own creativity in the future. Of course, this also calls for 'woke' and open-minded viewers, art lovers, buyers of fine art works as well as interesting ideas and quality creations. My greatest wish for the future of my own creative output and of the fine arts in general is that I/it can inspire and motivate as many people as possible via artistic creation.







30 let galerijske dejavnosti na EF

SEAD EMRIĆ



30 let

Sead Emrić se je rodil leta 1965 v Bihaću. Po končani osnovni in srednji šoli je izobraževanje nadaljeval na Pedagoški akademiji v Banja Luki in diplomiral leta 1990. Že v času šolanja je bil aktiven organizator kulturnih dejavnosti, v času agresije na Bosno direktor informacijskega centra v Bužimu, danes pa je zaposlen kot kulturni sodelavec na občini, kjer skrbi za promocijo kulture Bosne in Hercegovine. Emrić je umetnosti predan umetnik, ki skozi likovni medij pripoveduje zgodbo o svoji rodni deželi. V Bužimu, kjer živi, ima svoj atelje, v katerem se posveča slikarstvu, grafiki in knjižnim ilustracijam. Emrić je član Društva likovnih umetnikov Bosne in Hercegovine. Redno se udeležuje likovnih kolonij in se lahko pohvali s preko 90 samostojnimi razstavami doma in v tujini. Za svoja dela je prejel številne nagrade in priznanja.

Sead Emrić was born in 1965 in Bihać. After completing secondary school, he continued his schooling at the Academy of Education in Banja Luka, from where he graduated in 1990. Already during his studies he was active in organising different cultural activities. During the period of the military aggression against Bosnia, he was the Director of the Information Centre in Bužim, whereas he is currently the staff associate for culture at the Municipality of Bužim, where he is in charge of the promotion of Bosnian and Herzegovinian culture. Emrić is passionately devoted to art, recounting his homeland's story through the medium of fine art. He lives and owns a studio in Bužim where he dedicates himself to painting, graphics and book illustration. Emrić is a member of the Fine Arts Society of Bosnia and Herzegovina. He regularly attends fine-arts colonies and boasts over 90 individual exhibitions at home and abroad. He has been given many awards and recognitions for his art works.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Moja umetniška dela vsebujejo alegorične pomene in skrita sporočila, ki temeljijo na simbolih iz kulturne preteklosti moje domovine Bosne in Hercegovine. Že tri desetletja se intenzivno ukvarjam z risanjem, tiskanjem in slikanjem. Moje umetniško sporočilo ustreza sodobnim umetniškim gibanjem 21. stoletja. Z ustvarjanjem poskušam izraziti ustvarjalne energije ter ohraniti duh časa in prostora njihovega nastanka. Grafična umetnost je idealna tehnika za oblikovanje umetniške vizije, zato moja dela običajno izhajajo iz preoblikovanja risb na papirju, ki jih že vnaprej vidim kot osnovo kompozicij velikih slik. Moje stvaritve so navdihnjene s kulturo in naravo ter obstajajo na ravni alegorične kulturne narave in naravne kulture.

Umetnost in ekonomija, kako ju povezujete?

Umetnost in ekonomija sta bili že od antičnih časov in prvih civilizacij tesno povezani. Umetnost je najlepše darilo. Trud, da se skozi prizmo estetike ustvari nov predmet, je bil temelj gospodarskega uspeha. Na individualni ravni so si umetniki sami priskrbeli predmete za osebno rabo, po drugi strani pa je ekonomija stremela za dodano umetniško vrednostjo izdelkov široke potrošnje. Danes si ni mogoče predstavljati izdelka na trgu, ki ne bi bil umetniško oblikovan. Prav umetniška dela, umetniške ustanove in umetniški dogodki so dejavniki, ki pomagajo premikati meje estetike in bogatijo človeštvo s pozitivno energijo in komunikacijo, ki sta predpogoj za gospodarski in družbeni napredek.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Umetniško energijo in potrebo po ustvarjanju smo dobili v dar že ob rojstvu. To je božji dar, ki ga je treba izkoristiti. Moje umetniške sanje še niso uresničene, v svojem ateljeju nenehno raziskujem in si prizadevam izraziti umetniške vizije iz svoje podzvesti ter jih uresničiti v risanju, grafiki in slikarstvu, da bodo lahko stoletja kot luč svetile prihodnjim generacijam na pot. Likovna umetnost je bila od pradednine in bo tudi v prihodnosti tesno povezana z duhovnimi potrebami človeštva in kot taka najpomembnejša disciplina za negovanje estetike. Človeštvu je dana od Boga, da mu lepša in bogati življenje, saj z njo to dobi svoj pravi namen in pomen.





How would you translate your artistic creation into words?

My works of art convey allegorical meanings and hidden messages, stemming from the symbols found in the cultural past of my homeland Bosnia and Herzegovina. For three decades already, I have been intensely engaged in drawing, printing and painting. My artistic message resonates with the modern art movement of the 21st century. In my creations, I try to express the creative energies and preserve the spirit of the time and the space of their emergence. Graphic art is an ideal technique for forming an artistic vision, which is why my pieces usually arise from the transformation of paper drawings that I visualise beforehand as a basis for compositions of large paintings. My creations are inspired by culture and nature, existing on the allegoric cultural/nature and natural/culture levels.

Art and economics, how do you bring them together?

Art and economics have been closely connected ever since ancient times and the very first civilisations. Art is the most beautiful gift. The endeavours to create new objects through an aesthetic prism created the basis of economic success. At the individual level, artists procured items for their own personal use, whereas economics has always striven for artistic added value to consumer goods. Today, one cannot imagine a product on the market that is not graphically designed. Works of art, art institutions and art events help us push the boundaries of aesthetics and enrich humanity with positive energy and communication, the latter two being preconditions for economic and social development.

How do you see the future of your own creative efforts and the future of the fine arts?

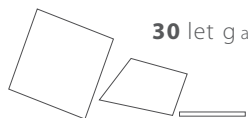
Artistic energy and the need to create are given to us at birth. It is a gift from God and must be used. My artistic dreams have yet to be fulfilled. I am incessantly exploring new things in my studio, trying to express my artistic visions from the subconscious only to realise them in drawing, graphics and painting so that they may illuminate the path of future generations for centuries ahead. Since prehistoric times, fine art has been closely interwoven with the spiritual needs of humanity and will also continue to do so in the future, constituting the most important discipline for nourishing aesthetics. God gave it to humans to enrich and embellish their lives, thereby giving them a genuine purpose and meaning.





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30 let galerijske dejavnosti na EF

TAJA IVANČIČ ZVEN



30 let

Akademski slikarka Taja Ivančič Zven se je rodila leta 1977 v Celju. Slikarstvo je študirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani, leta 2002 diplomirala, leta 2006 pa končala magistrski študij pri profesorjih Nadji Zgonik, Bojanu Gorencu in Borutu Vogelniku. Svoje znanje je izpopolnjevala na akademiji likovnih umetnosti Ecole nationale superieure des Beaux-Arts v Parizu in na oddelku za slikarstvo na Univerzi Pensilvanije v Združenih državah.

Umetnica živi in dela v Rižani ter svoja dela redno razstavlja na samostojnih in skupinskih razstavah doma in v tujini. Za svoja dela je prejela številne nagrade, med njimi *Sakaide Art Grand Prix* (*Sakaide Civic Museum, Kagawa, Japonska*) za leto 2004, njene umetnine pa krasijo tudi slovensko ambasado v Madridu.

The academically trained painter Taja Ivančič Zven was born in 1977 in Celje. She studied painting at the Academy of Fine Arts and Design in Ljubljana, graduated in 2002 and completed her master's studies in 2006 under professors Nadja Zgonik, Bojan Gorenc and Borut Vogelnik. She added to her knowledge by attending Ecole Nationale Superieure des Beaux-Arts in Paris and the Painting Department of the Indiana University of Pennsylvania, USA.

The artist lives and works in Rižana, regularly exhibiting her works at individual and group exhibitions in Slovenia and abroad. She has received a number of awards, including the 2004 Sakaide Art Grand Prix (*Sakaide Civic Museum, Kagawa, Japan*). Her works hang on the walls of the Slovenian Embassy in Madrid.

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

Zadnje čase me zanima pogled na naravo. Nedavno sem se preselila na Primorsko, kjer sem ob Rižani videla precej požarov, malo zaradi suše, še več pa zaradi nemarnega odnosa do sveta, ki nas obdaja. To dogajanje bi želela z abstraktnimi elementi vnesti v svoje delo, sončno svetlobo na morju, lesketajoče se barve rek in blesk vročega ognja z elementi, ki v gledalcu spodbujajo čutno ugodje. Kot tehniko pa še vedno uporabljam akril na platno.

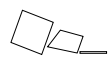
Umetnost in ekonomija, kako ju povezujete?

Nekoč sem menila, da se mora umetnik sam potruditi, da se čim bolje predstavi javnosti. Odkar je nastopila gospodarska recesija, menim, da je naš poklic zapostavljen, saj se z njim težko preživi. Recesija se je zdaj umirila, gospodarstvo je zadihalo, a situacija na področju umetnosti se ni izboljšala. Razstava na Ekonomski fakulteti in predanost kustosinje Slavice Zrakič sta mi vrnila veselje do dela in mi vlili upanje, da se je s slikarstvom še smiselno ukvarjati, pri tem uporabiti na akademiji pridobljeno znanje, izkušnje starih mojstrov in zgrabiti nove priložnosti. Mislim, da bi se v Sloveniji morali slikarji, kustosi in ekonomisti bolj povezati pri promociji umetnikov in razvoju slikarskih smeri.

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Ko sem zaključevala svoj diplomski študij, je bil na vrhuncu postmodernizem in se je porajalo vprašanje, katera smer bo sledila. Mogoče vrnitev v renesanso, vrnitev v romantiko? Ali lahko, če drži rek, da se civilizacija, ko doseže višek, zopet vrne na začetek, trdimo, da je bilo v umetnosti že vse videno? Mogoče nas spet čakajo realizem, proučevanje perspektive, proporcev, figuralika? Brez ekonomske spodbude bo umetnost težko preživela in morda v prihodnosti ljudem domov ne bodo več krasile vrhunske umetnine, ampak le nujno potrebni in poceni okrasni dodatki. Ali torej lahko upamo na svetlejšo prihodnost? To je, po mojem, že politično vprašanje.





How would you translate your artistic creation into words?

In recent times, I have become more interested in our attitude to nature. I moved to the Littoral region where I have witnessed many fires caused by drought but even more by people's careless attitude to the world that surrounds us. I would like to integrate these events, using abstract elements, into my work. The sunlight on the sea, the glittering colours of rivers and the glare of hot fire ... these are all elements that stimulate sensual pleasures in the viewer. I still rely on the technique of acrylic on canvas.

Art and economics, how do you bring them together?

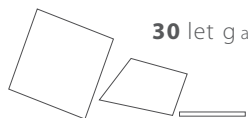
I used to think that the artist alone must make efforts to present themselves as well as possible to the public. But from the onset of the economic recession I believe our profession has been overlooked because it is difficult for artists to make a living from it. The recession has now eased off, the economy is again breathing, yet the situation in the arts has not improved at all. The exhibition at the School of Economics and Business and the dedication shown by the curator Slavica Zrakič have helped me regain my joy for work and instilled me with the hope that it is still worthwhile to paint, use the knowledge from the Academy and the old masters' experience as well as to take fresh opportunities. I think that painters, curators and economists in Slovenia should act together to help promote artists and develop painting movements.

How do you see the future of your own creative efforts and the future of the fine arts?

While I was completing my undergraduate studies, postmodernism was at its highpoint and the question then arose of which art movement would follow. Perhaps a return to the Renaissance, to Romanticism? Are we able to declare – if there is any truth in the saying that when a civilisation reaches its peak it returns to its beginning – that everything has already been seen in art? Perhaps we are heading back to realism, a study of perspective, proportions, figural art? Without an economic incentive, art will find it difficult to survive and maybe in the future people's homes will no longer be embellished with top artworks but only with essential and cheap decorative items. Can we therefore hope for a brighter future? This, in my view, is already a political question.

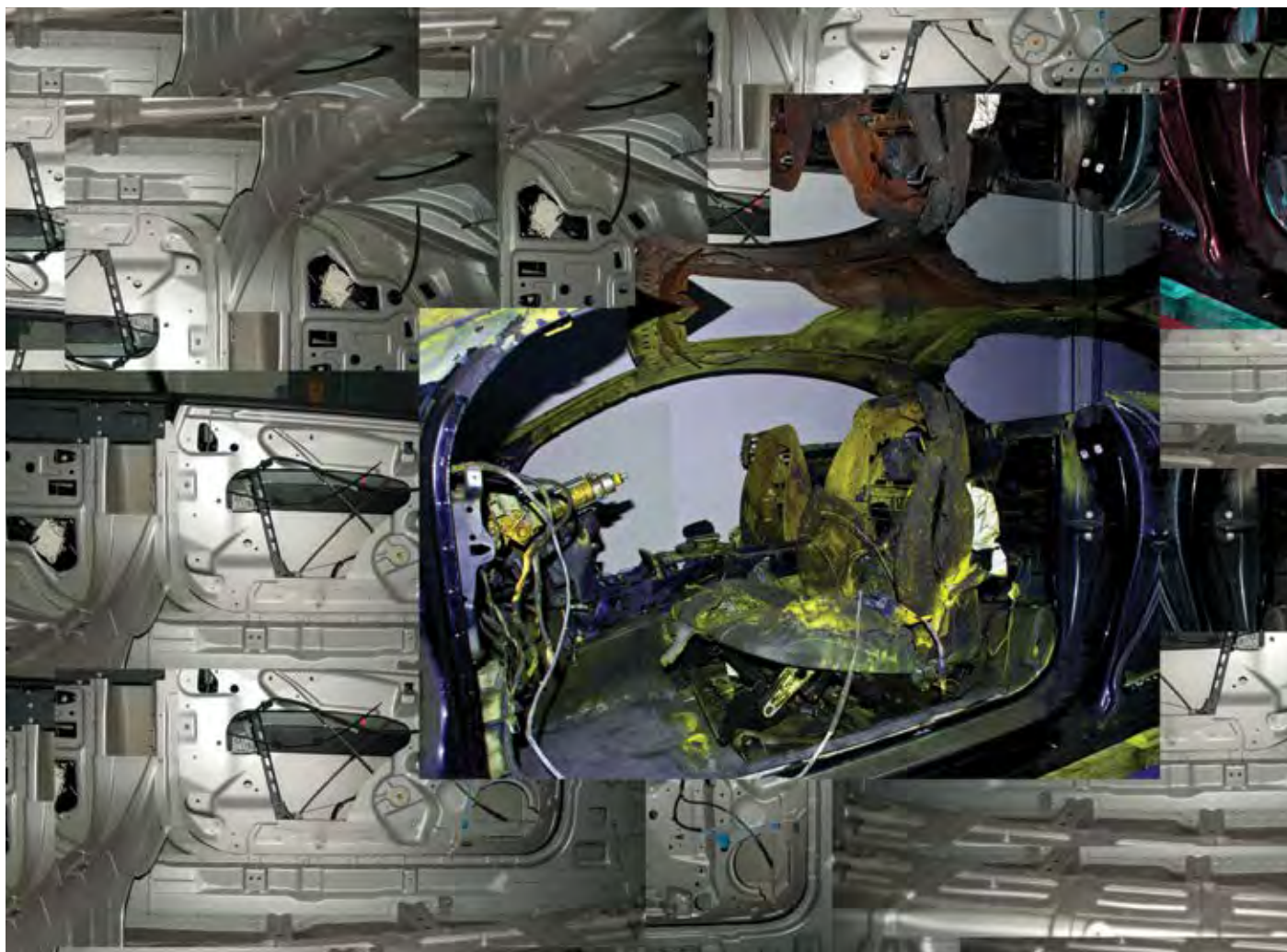






30 let galerijske dejavnosti na EF

TILEN ŽBONA



Tilen Žbona se je rodil leta 1976 v Kopru. Oblikovalskih veščin se je učil na umetniškem Liceju Nordio v Trstu in po zaključku izobraževanja nadaljeval na Akademiji lepih umetnosti v Benetkah, kjer je leta 2001 pri profesorju A. Giuffrediju diplomiral iz psihologije umetnosti. Kasneje je vpisal podiplomski študij na Akademiji za likovno umetnost in oblikovanje v Ljubljani in pri profesorju Sreču Draganu leta 2007 magistriral iz videa in novih medijev. Na Pedagoški fakulteti je v sodelovanju s Fakulteto za računalništvo in informatiko Univerze v Ljubljani z disertacijo *Uporaba novih medijev pri poučevanju prostorskega oblikovanja v osnovni šoli* doktoriral. Danes je izredni profesor na Pedagoški fakulteti Univerze na Primorskem, kjer skrbi za razvoj likovnega izobraževanja.

Žbona živi in ustvarja med Koprom, Londonom in Seviljo. Ukvarja se s slikarstvom, fotografijo, video umetnostjo in novimi mediji. Kot aktiven član Društva za povezovanje umetnosti in znanosti ArtNetLab razvija znanstveno raziskovalne projekte in jih predstavlja na domačih in svetovno znanih razstaviščih. Med najodmevnejše mednarodne razstave, na katerih je sodeloval, štejemo njegovo predstavitev videoinštalacije na ArtNetLab 2007 v Parizu, predstavitev *Real Presence/Floating Sites* na Istanbulskem bienalu (2007) in videoinštalacijo *Sinking* v Centru za umetnost in medijsko tehnologijo ZKM v nemškem mestu Karlsruhe (2009).

Tilen Žbona was born in 1976 in Koper. He learned design skills at the Nordio Art School in Trieste and continued his education at the Academy of Fine Arts in Venice, from where he graduated in psychology of art under Professor A. Giuffredi. He later enrolled in graduate studies at the Academy of Fine Arts and Design in Ljubljana and earned his master's degree in video and new media in 2007 under Professor Srečo Dragan. At the Faculty of Education, in cooperation with the Faculty of Computer and Information Science of the University of Ljubljana, he was awarded a doctoral degree for his thesis *Use of New Media in the Teaching of Spatial Design in a Primary School*. He currently works as an associate professor at the Faculty of Education of the University of Primorska where he is in charge of art education. Žbona lives and creates in Koper, London and Sevilla. He operates in the areas of painting, photography, video art and new media. As an active member of ArtNetLab, the society for connecting art and science, he has been developing scientific and research projects and presenting them in Slovenian and globally renowned exhibitions. Some of the most talked about international exhibitions he has participated in are his presentation of a video-installation at ArtNetLab 2007 in Paris, a presentation of *Real Presence/Floating Sites* at the Istanbul Biennial (2007), and the video-installation *Sinking* at the ZKM Centre for Art and Media in Karlsruhe, Germany (2009).

Kako bi vi sami ubesedili svoje likovno ustvarjanje?

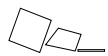
Lastno umetniško in s tem tudi likovno ustvarjanje bi težko ubesedil, kajti zgodi se proces kreacije znotraj osebnih in zunanjih vzgibov, ki mi narekujejo poglobitev in prizadevanje po stvaritvi ali miselnem procesu, ki bi ga težko opredelili s konvencionalnimi parametri. Vzgib in motiv ob ustvarjanju se na nek način pojavita skozi večplastno odkrivanje ter študije na ravni predstavljanja, predstavitev in nenazadnje lastnih notranjih zavednih ali nezavednih vzgibov. Včasih nastopi misel ali materializacija/uprizoritev kot nekakšna potreba po obstoju/kreaciji. Na ta način obravnavam formo, kontekst, konceptualizacijo, se poglobljam v obravnavo lastnih študijskih procesov, kjer se soočam z vizualnim mišljenjem, formalno analizo, stvaritvijo in raznimi paradigmi.

Umetnost in ekonomija, kako ju povezujete?

Umetnost se v ekonomiji odziva kot osmišljanje identitete, zagotavljanje prenosa vrednot in s tem dodeljevanje statusa zgodovinskim, kulturnim in družbenim pojavom. Je vzgib h konstantnemu osmišljanju, spoznavanju, komuniciranju, rasti, ohranjanju ...

Kako vidite prihodnost lastnega ustvarjanja in prihodnost likovne umetnosti?

Prihodnost likovne umetnosti in umetniških vzgibov vidim kot nujo za ohranjanje medsebojnih odnosov lastnega osmišljanja-biti in kakovostnejšega življenja. V sodobni družbi se umetnost pojavlja in prepleta v znanstvenih, raziskovalnih in družbenih panogah. Vloga ustvarjalca ali izumitelja se prepleta z interdisciplinarnim delom in orodji, ki deloma narekujejo način izvedbe in s tem vplivajo na prizadevanja, dejanja oz. pojave. Prihodnost umetnosti vidim v odnosih med ljudmi in delom za ljudi, kjer se ciklično pojavlja kot spremljevalec družbenih vrednot in poraja vprašanje družbenega in posameznikovega obstoja.

**How would you translate your artistic creation into words?**

It is difficult for me to describe my artistic and fine art creation in words because the creative process happens within the domain of personal and external impulses, requiring that I go into depths and strive for a creation or a cognitive process that I find hard to define using conventional parameters. The impulse and motive for creation somehow emerges through multifaceted exploration and study at the level of the imagination, presentation as well as via my inner conscious or subconscious impulses. Sometimes a thought or materialisation/performance appears as if it were calling for some kind of existence/creation. In this way, I deal with the form, context and conceptualisation as well as absorb myself in my own study processes in which I confront visual thinking, formal analysis, creation and different paradigms.

Art and economics, how do you bring them together?

In economics, art responds by giving meaning to identity, ensuring the transfer of values and thereby granting a status to historical, cultural and social phenomena. It is an impulse for the incessant making of meaning, becoming acquainted with, communicating, growing, preserving...

How do you see the future of your own creative efforts and the future of the fine arts?

The future of the fine arts and artistic impulses is, in my opinion, vital for preserving mutual relationships as part of our giving meaning to existence and a quality life. In modern society, art appears and intertwines with the scientific, research and social domains. The role of a creator or inventor is mixed with interdisciplinary work and tools that, to some extent, determine the method of implementation and thus impact the efforts, acts and phenomena. I see the future of art in the relations among people and in work for people. Art emerges cyclically as a companion of social values, posing questions about the existence of both society and the individual.







GALERIJSKA DEJAVNOST EF SKOZI ČAS

**EF GALLERY
ACTIVITY OVER TIME**

30 let



EKONOMSKA OBZORJA L IKOVNIH PODOB **30** let galerijske dejavnosti na EF

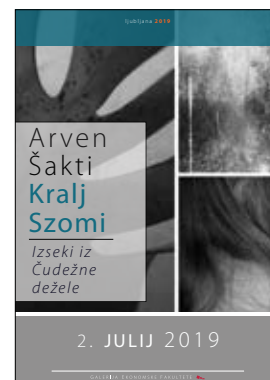
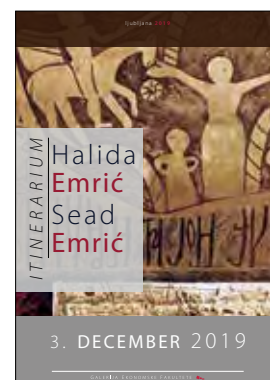
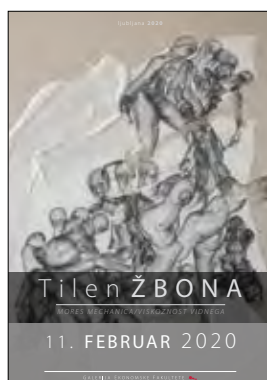
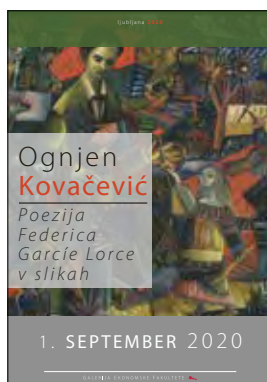
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GALERIJA EKONOMSKE FAKULTETE 



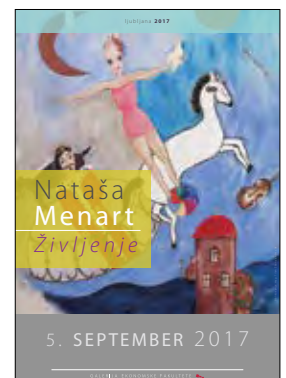
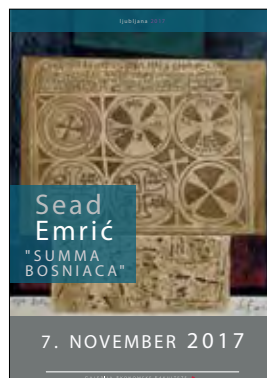
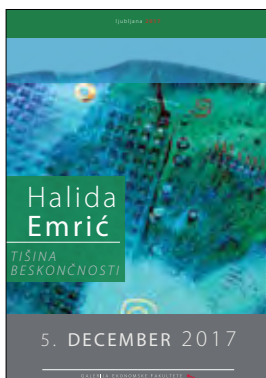
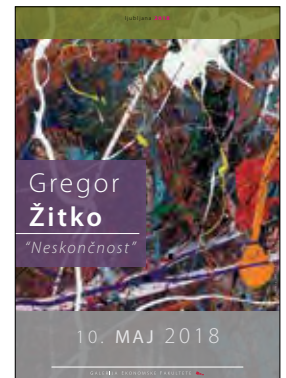
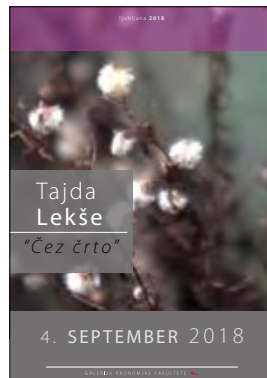
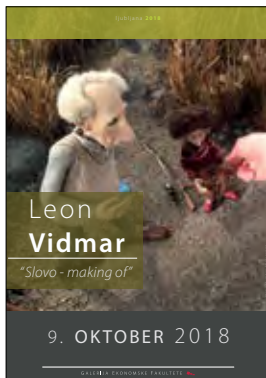
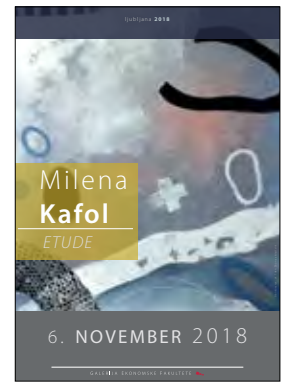
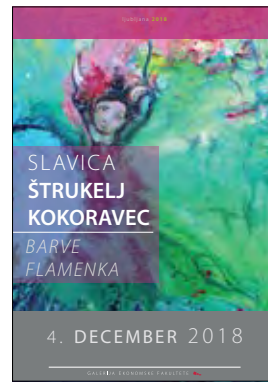
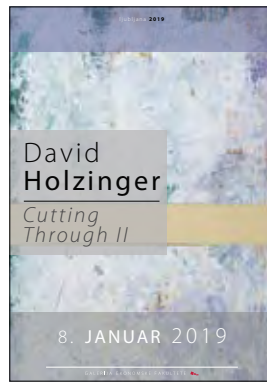
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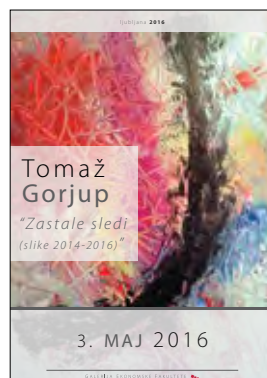
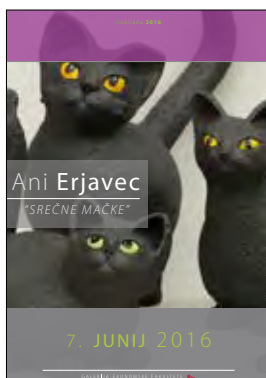
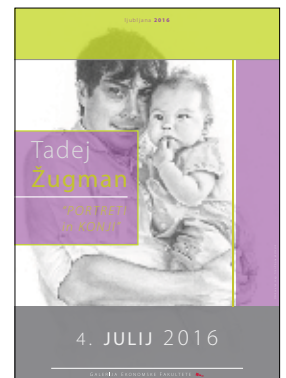
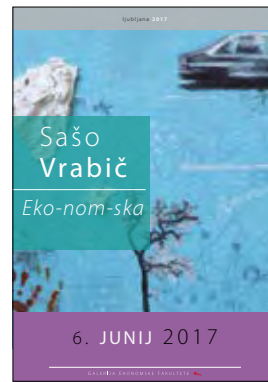
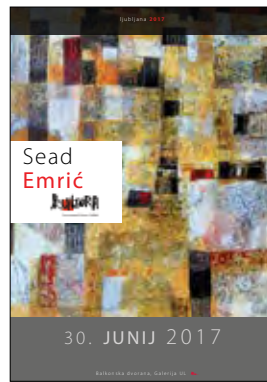
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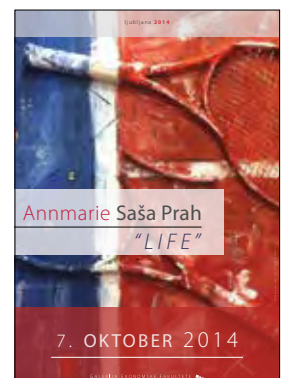
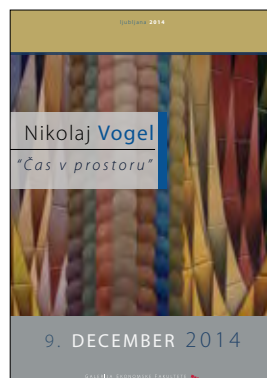
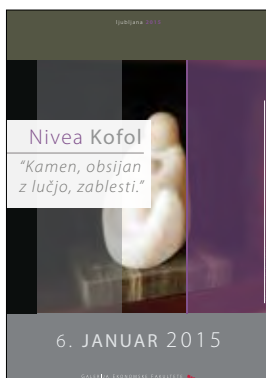
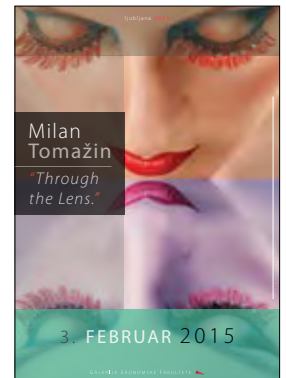
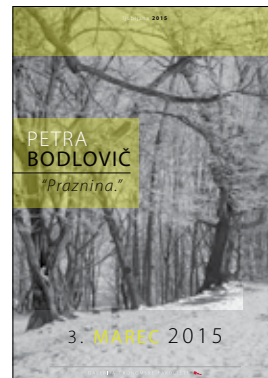
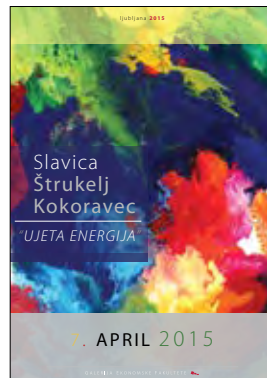
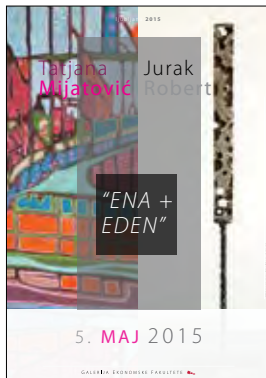
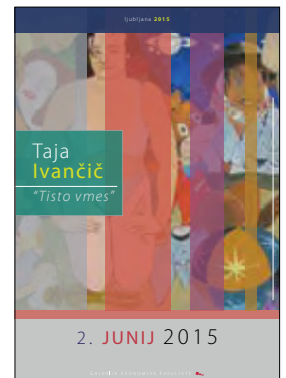
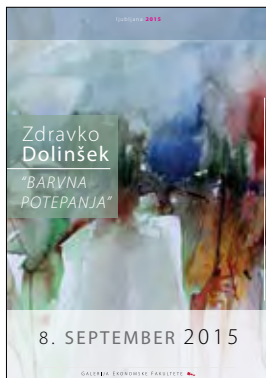
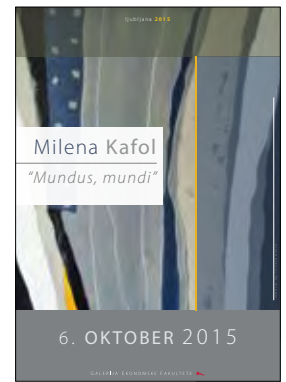
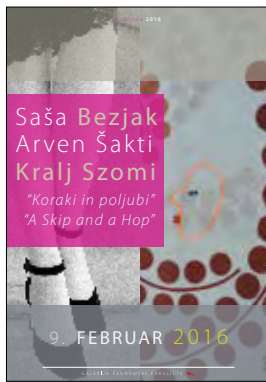
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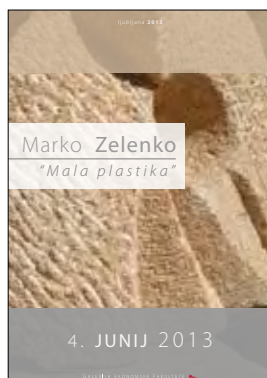
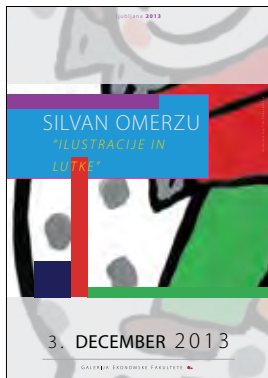
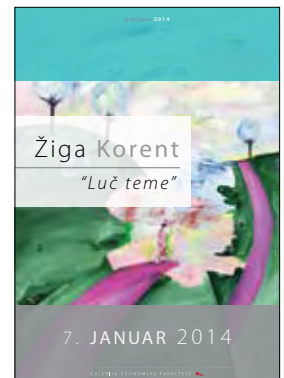
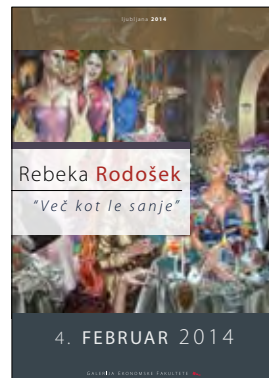
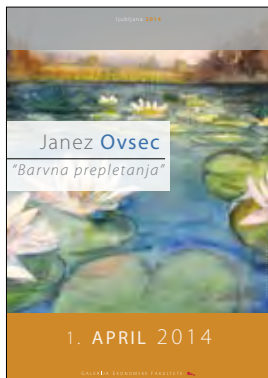
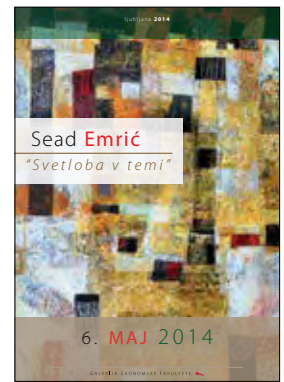
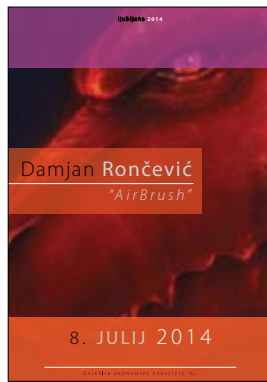
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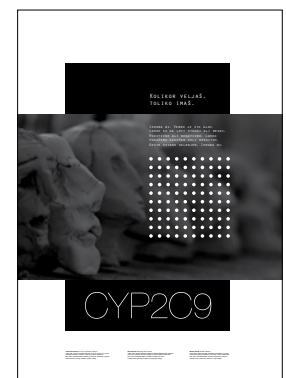
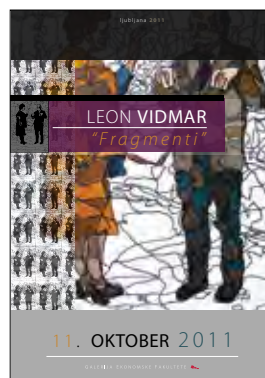
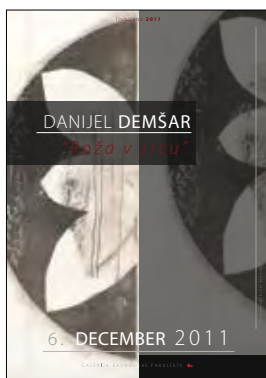
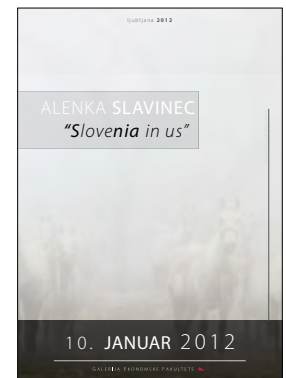
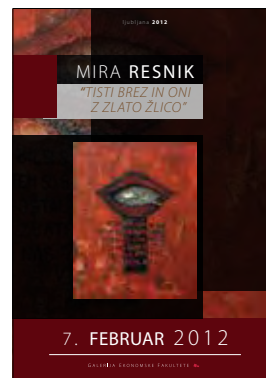
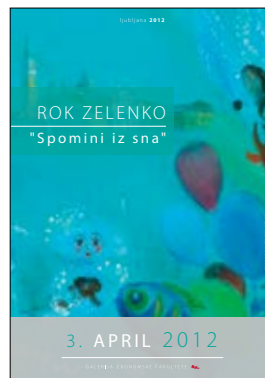
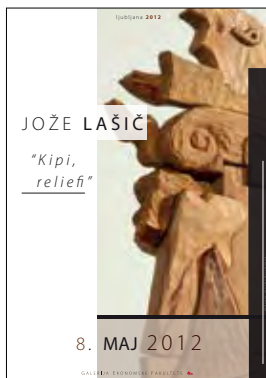
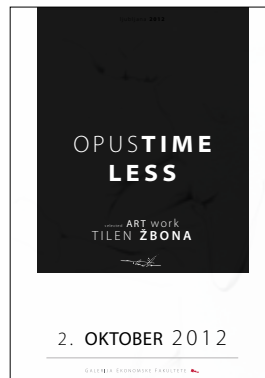
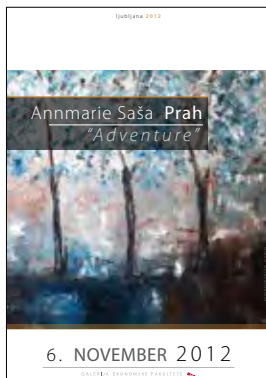
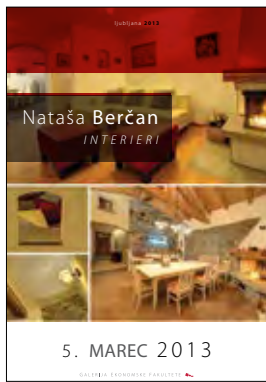
30 let



GALERIJA EKONOMSKE FAKULTETE 



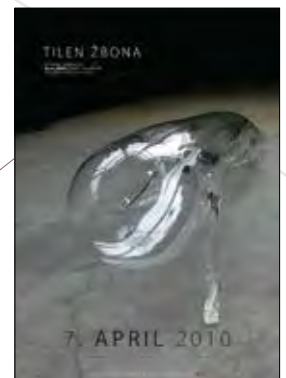
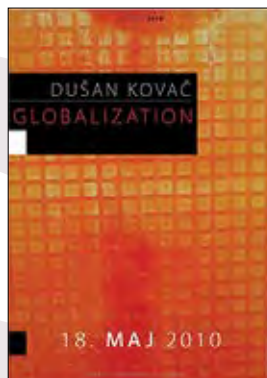
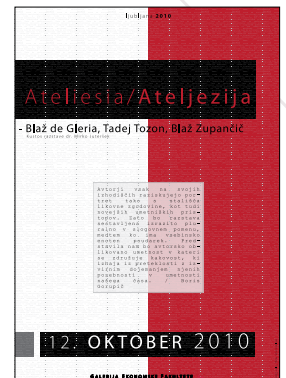
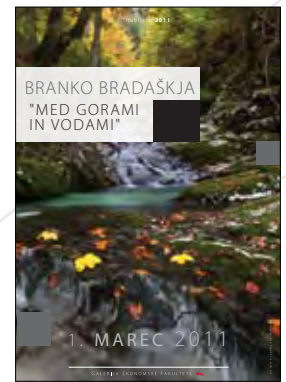
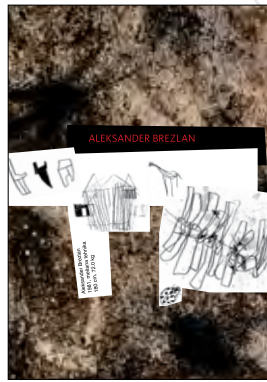
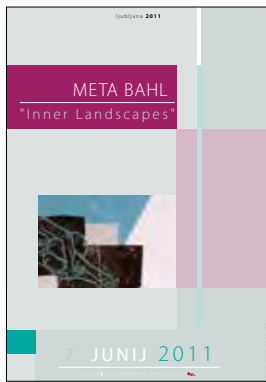
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GALERIJA EKONOMSKE FAKULTETE 



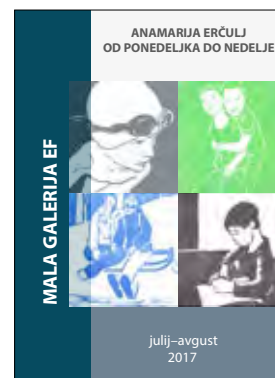
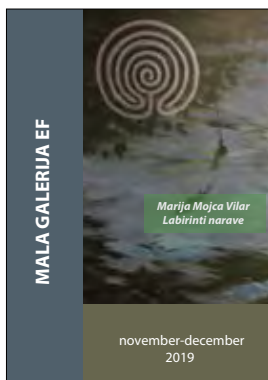
30 let



MALA GALERIJA EF 



30 let

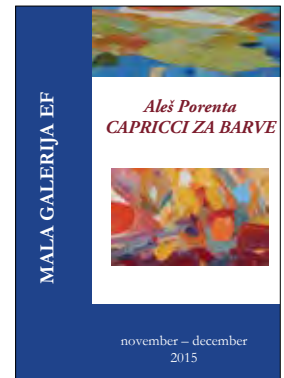
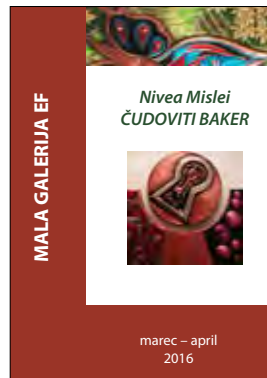
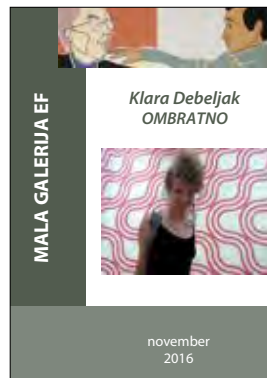
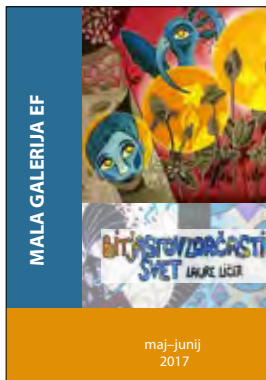


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MALA GALERIJA EF 



30 let



MALA GALERIJA EF 



30 let

[illegible][illegible]

MALA GALERIJA EF



GORI, DOLI, NAKOKLI

Marjan Zaletel - Janč



*Ka skupaj s poljubnimi segmenti dela, poslušamo razpisane in izbrani v osem
dnevno, petdnevno, tričetvrtko...*

Prava stvar, ustvarjena gostinstva...

EF: Marjan Zaletel - Janč

**september
2014**

MALA GALERIJA EF

POLJSKI HERBARIJ

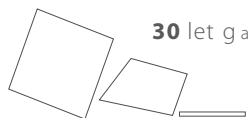
Špela Peskar

1' svetovna vojna (1914-18) / 2. svetovna vojna (1939-45) / 3. svetovna vojna (1945-48) / 4. svetovna vojna (1948-54) / 5. svetovna vojna (1954-68) / 6. svetovna vojna (1968-78) / 7. svetovna vojna (1978-88) / 8. svetovna vojna (1988-98) / 9. svetovna vojna (1998-2008) / 10. svetovna vojna (2008-18)

poljski-herbarij@gmail.com

2014

The image shows a page from a book titled "MALA GALERIJA EF". The page number "100" is in the top left corner. The main title "MALA GALERIJA EF" is at the top center in a large, bold, sans-serif font. Below the title, there is a large, dark, rectangular area that appears to be a portrait of a man in a dark suit and white shirt. Above the portrait, there is a small, dark, abstract object that looks like a hat or a piece of clothing. Below the portrait, there is a small, dark, abstract object that looks like a hat or a piece of clothing. At the bottom of the page, there is a small, dark, abstract object that looks like a hat or a piece of clothing.



GALERIJA CEK 1989-2009

- 60 let EF (1946-1996) – RAZSTAVA STARIH UČBENIKOV IN FOTOGRAFIJ
- JOŽE BARŠI, akademski kipar
- KORALKA BEKER, akademska slikarka
- MATJAŽ BERNIK, keramika
- JIŘI BEZLAJ, akademski kipar
- ZVONKO BIZJAK, slike-keramika
- IGOR BRAVNIČAR, slike
- MARKO BUTINA, akademski slikar
- ANA CAJNKO, akademska slikarka
- BARBARA DEMŠAR, akademska slikarka
- DANIJEL DEMŠAR, akademski slikar, ilustracije
- HINKO ENGELSBERGER, fotografije
- BRANKO FARAC, akademski slikar
- BOJAN GAJŠEK, slike
- ALENKA GLOBOČNIK, modna oblikovalka
- MARJETA GODLER, akademska slikarka
- KREŠIMIRA GOJANOVIČ, akademska slikarka
- MAJDA GREGORIČ, keramika
- VIOLA GRGASOVIČ, keramika
- CIRIL HOČEVAR, kipi
- ZDENKO HODOVIČ, akademski slikar
- ANKA HRIBAR - KOŠMERL, slike
- BOJAN JAKŠIČ, keramika
- VESNA MARY JAZBEC, keramika
- KLARA O. JENKO, akademska slikarka
- MONDO JUD HART, fotomontaža
- MATEJA KAVČIČ, akademska slikarka
- MOJCA KAVČIČ, unikatne pletenine
- ALEKSANDRA KEŠELJEVIČ, akademska slikarka
- FRANCI KOROŠEC KARAS, akademski slikar
- KLEMEN KOŠIR, fotografija
- GANI N. LLALLOSHI, akademski slikar
- TATJENA LUZNIK ŠKUFCA, tihožitja
- ZVEZDANA MARGUŠ PROHASKA, akademska slikarka
- JOŽE MARINČ, akademski slikar
- BOJAN MAVSAR, akademski kipar, kipi (atrij)
- JASENKA MIJALIČ, akademska slikarka
- IGNAC MEDEN, akademski slikar
- DRAGO MOM, akademski slikar
- MIRA NAROBÉ, akademska slikarka, oblikovalka



- MIRAN NEKREP, slike
- BOŠTJAN NOVAK, kipi
- VLASTA NOVAKOVIĆ KOVAČEVIĆ, unikatni nakit
- SILVAN OMERZU, keramika, slike in lutke
- NIVES PALMIČ, akademska slikarka
- ANDREJ PAVLIČ, akademski slikar
- FRANČ PAVLIČ, slike in keramika
- TOMAŽ PAVČIČ, keramika
- VESNA PAVLAKOVIČ, akademska slikarka
- ALMA PENGAL, slike
- LOJZE PENGAL, fotografija
- MARIJA PERIČ – STRAŽIŠAR, akvareli
- JASMINA PODGORSKI ANTOLOVIČ, akademska kiparka
- MARJA PRELOVŠEK, keramika
- TOMAŽ PROŠEK, fotografija
- SANJA PRIBIČ, ilustratorka
- RAZSTAVA DEL ZAPOSLENIH EF
- NIVES RATKAJEC, keramika
- NATAŠA RIBIČ, akademska slikarka, grafike
- MILJALJANKA SIMČIČ, keramika
- KARINA SLADOVIČ, akademska slikarka
- SNEŽANA SOTLER, keramika
- ALENKA SOTTLER, akademska slikarka, ilustracije
- TANJA STEVOVIČ, akademska slikarka
- VLADO STJEPIČ, akademski slikar
- LUIZA SUHADOLNIK, keramika
- JASNA ŠIKANJA, akademska slikarka
- BEATRIZ TOMŠIČ-ČERKEZ, diplomirana arhitektka, akademska slikarka
- SEVERINA TROŠT-ŠPROGAR, akademska slikarka
- LADISLAV ULČAKAR, slikar
- DUBRAVKA URBAN-ĐUKES, keramika
- MIRA URŠIČ-ŠPAROVEC, akademska slikarka
- KEES VAN EYCK, akademski slikar
- Varstveno delovni center Tončke Hočever, razstava gojencev
- RADOSLAV VILIČIČ, akademski slikar
- RADOSLAV VILIČIČ, akademski slikar
- DANICA ŽBONTAR, diplomirana arhitektka, keramika
- EDA ŽIBERT, skulpture
- UROŠ ŽITNIK, gvaš
- ZBIRKA ALME P.S.



