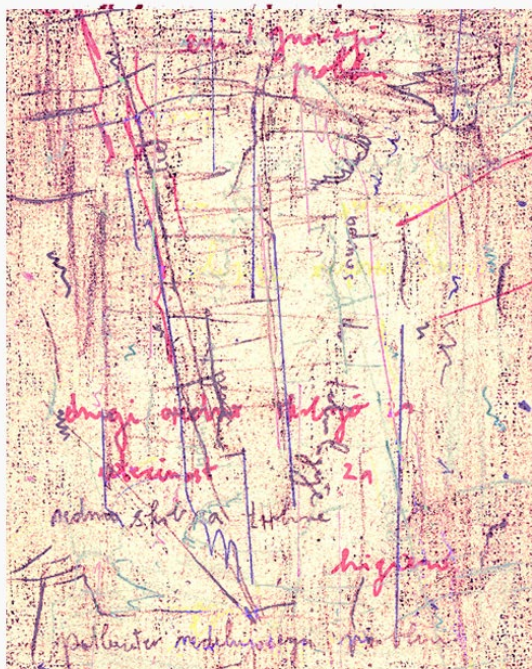




Alja Košar Domen Dimovski

DVA SVETOVA, ENA KRAJINA III

TWO WORLDS, ONE LANDSCAPE III

Večmedijska razstava
Galerija Srečišče, Hostel Celica
12. 11.–8. 12. 2024

Multimedia Exhibition
Srečišče Gallery, Hostel Celica
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Alja Košar in Domen Dimovski

Dva svetova, ena krajina III

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Naslovnica leva: Alja Košar, Brez naslova, barvna jedkanica in reserve, 50 x 70 cm, 2024

Naslovnica desna: Domen Dimovski, *Skrb za tehne*, digitalna grafika, 29,7 x 42 cm, 2024

Cover left: Alja Košar, Untitled, colour etching and reserve, 50 x 70 cm, 2024

Cover right: Domen Dimovski, *Care for tehne*, digital print, 29,7 x 42 cm, 2024

Kataložni zapis o publikaciji (CIP) pripravili v Narodni in univerzitetni knjižnici v Ljubljani

COBISS.SI-ID 242245379

ISBN 978-961-07-2805-4 (PDF)

Dva svetova, ena krajina

Domen Dimovski in Alja Košar, slovenska vizualna umetnika, ki se ukvarjata predvsem z grafiko, na razstavi predstavita nadaljevanje projekta *Dva svetova, ena krajina*. Na tretji skupni razstavi ponovno dokažeta svojstven ustvarjalni proces in medsebojno sodelovanje. Zelo različna, a hkrati podobna so si njuna dela, saj oba izhajata iz primarnih likovnih elementov, ki jih gradita v njuno povezovanje ter nam ponujata vpogled v svet abstrakcije, ki dopušča več svobode pri dojemanju in interpretaciji podob, nastalih izpod njunih rok. Med razstavljenimi deli je tudi animacija, ki združuje njuno delo skozi povezovalne elemente, ki so jima skupni, a hkrati raznoliki. S tem skupnim delom posežeta v sfero digitalne grafike, ki nam izriše tudi način razmišljanja pri samem ustvarjanju grafike.

Two Worlds, One Landscape

At the exhibition, Domen Dimovski and Alja Košar, two Slovenian visual artists who work primarily in the field of graphics, present the continuation of their project *Two Worlds, One Landscape*. The third edition of their joint exhibition once again demonstrates the artists' unique creative process and mutual cooperation. Although very different, their works share numerous similarities, as both artists draw from and combine only primary artistic elements, offering us an insight into the world of abstraction, which allows more freedom in the perception and interpretation of the images they create. The exhibited works include an animation, which unites their work through connecting elements that are common to both artists, but at the same time diverse. With this joint work, they engage with the sphere of digital graphics, providing an additional sketch of the way of thinking adopted when creating graphics.

Alja Košar pri svojem likovnem izrazu izhaja iz primarnega likovnega elementa, to je točke, ki je osnova likovnega izražanja. Točka je statičen element, ki vnaša pridih prvinskosti v njena dela. Kljub temu da se s točko izraža že iz študijskih let in da ta element ne ponuja dinamike, pa to doseže z združevanjem, gostenjem in plastenjem točk, ki jih začini z linijami in ploskvami. Dela izražajo perfekcionizem in minimalizem, ki nas popeljeta v svet točk. V njene minimalistične abstraktne forme subtilno vnaša barvo, s čimer poskrbi za čustven naboj ob opazovanju teh virtualnih krajin. Svet točk in linij, s katerim se Alja izraža, ji daje moč, da lahko svoja občutja glede družbe, krajine in aktualne problematike prenese na matrico, posledično kasneje na grafični papir, s čimer se nas njena dela dotaknejo. Izraznost linije in točke, ti elementi se ves čas preigravajo v njenih delih, ni dolgočasna, saj v nas vzbuja ne le najgloblje občutke, ampak tudi svojevrstne asociacije na družbo in svet okrog nas.

The creative work of **Alja Košar** starts from a primary artistic element, the dot, which forms the basis of her artistic expression. The dot is a static element that brings a touch of the primordial to her works. Despite the fact that she has been expressing herself with dots since her student years, and although the dot is not an inherently dynamic element, Alja achieves dynamism by combining, condensing and layering dots, enhanced with lines and surfaces. The works express perfectionism and minimalism, which conveys us into the world of dots. The artist subtly infuses colour into her minimalist abstract forms, providing an emotional charge when observing these virtual landscapes. The world of dots and lines with which Alja expresses herself empowers her to transfer her feelings about society, the landscape and current issues to a matrix, and subsequently to graphic paper, which is how her works touch us. The expressiveness of the line and the dot, elements that are constantly at play in her works, is never boring, as it evokes in us not only the deepest feelings, but also unique associations with society and the world around us.

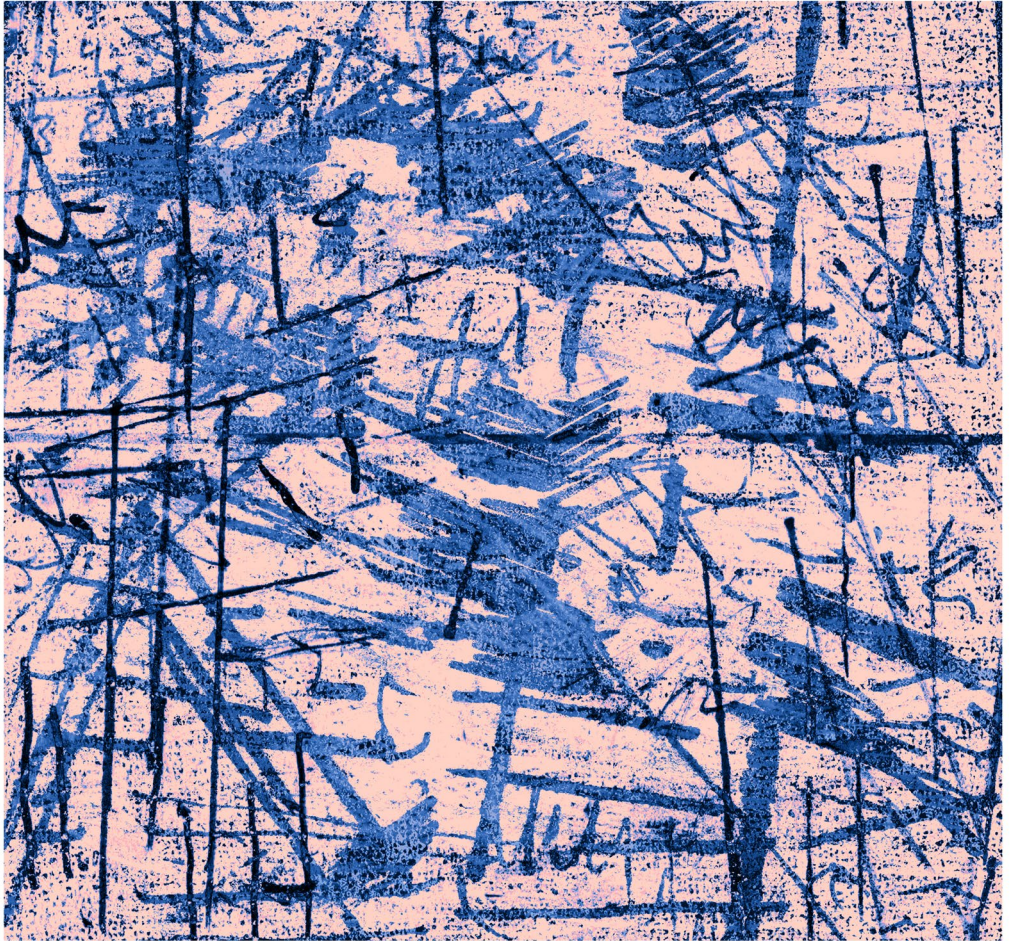


Alja Košar, Brez naslova 1, reservage, 25,5 x 35 cm, 2023

Alja Košar, Untitled 1, reservage, 25,5 x 35 cm, 2023

Domen Dimovski je veliko bolj ekspresiven in sproščen v svojem likovnem izrazu. Grafike gradi predvsem skozi linijo in ploskve, ki ponujajo svobodo umetniškega izražanja. Linija je primaren element njegovih del, z njo izraža svoja občutja, ki jih nadgradi z uporabo barve. Sproščene linije ponekod delujejo kot igra potez, ki nas spominjajo na otroško navihanost, s čimer se vrača v prikaz prvinskosti in primarnosti. Grafike so dinamične, saj se jasne ravne poteze prepletajo s sproščenimi krivuljastimi linijami, tako doseže veliko gibljivosti v svojem delu. Svoja občutja glede aktualne problematike družbe izraža z ekspresivnimi potezami, ki ustvarjajo preplet občutij, s katerimi nas vodi v svet lastne abstrakcije.

Domen Dimovski is much more expressive and relaxed in his artistic expression. He creates graphics mainly through lines and surfaces, which offer freedom of artistic expression. The line is the primary element of his works. It is through the line that the artist expresses his feelings, which are enhanced with the use of colour. In some places, the relaxed lines give the impression of a game of gestures reminiscent of childhood mischievousness, thus returning to a display of primordality and primacy. The graphics are dynamic, as clear straight strokes intertwine with relaxed curved lines, enabling the artist to achieve a great deal of mobility in his work. He expresses his feelings regarding current social problems with expressive gestures that create a tangle of feelings, leading us to the world of his own abstraction.



Domen Dimovski, Brez naslova digitalna grafika, 29,7 x 42 cm, 2024

Domen Dimovski, Untitled digital print, 29,7 x 42 cm, 2024

Oba umetnika nas popeljeta v polje abstraktnosti, ki nas asociira na raznolike krajine, lahko so to le ptičji pogledi na mesta in rodovitne polja, kjer so začrtane brazde sodobne družbe. Skupna jima je uporaba osnovnih likovnih elementov, ki jih združujeta v skupke točk ali linij, uporaba barve pa celoto popelje v igro umetniškega izražanja. S tem nam razkrivata svoja občutja in dojemanje sveta, ki ga odkrivamo ob pogledu abstraktnih krajin.

Doroteja Kotnik, kurator

Both artists convey us to a field of abstraction that arouses associations with diverse landscapes. These can only be aerial views of cities and fertile fields, where the furrows of modern society are outlined. What the two artists have in common is the use of basic artistic elements, which they combine into aggregates of dots or lines, while the use of colour draws everything together in a game of artistic expression. Thus, they reveal to us their feelings and perceptions of the world, which we discover through a view of abstract landscapes.

Doroteja Kotnik, curator



Domen Dimovski, *Erozija poteze*, 2D animacija, 6,12 min, 2024
Domen Dimovski, *Erosion of the gesture*, 2D animation, 6,12 min, 2024

Tandem Alja Košar in Domen Dimovski

Dva svetova, ena krajina je večmedijski projekt, ki združuje najina likovna dela. Z Domnom sva samostojna likovna ustvarjalca, ki v okviru tega projekta delujeva tudi kot tandem. Za nama je že pet edicij razstav. Najin projekt sva razstavljala doma in v tujini: v Avstriji (Celovec) na samostojni razstavi in v Srbiji (Beograd) ter na Slovaškem (Bratislava) na skupinskih razstavah.

Domen se predstavlja s svojimi digitalnimi grafikami in videom, jaz pa ustvarjam v tradicionalnih grafičnih tehnikah globokega tiska. Naslov *Dva svetova, ena krajina* ni naključen. Sva dva individuuma, ki vsak na svoj način skozi različna likovna področja izražava svoje mišljenje, občutenje in raziskovanje. Proces digitalne grafike je povsem drugačen kot proces klasične grafike, zato teh tehnik nima smisla primerjati. Vsaka ima svoje zakonitosti, svojo tehnologijo in svoj značaj.

Digitalna grafika Domnu omogoča več preizkušanja, plastenja in variacij. Proces je hitrejši, prilagodljiv in z možnostjo takojšnje povratne informacije. Pri klasični grafiki pa moramo najprej odtisniti matrico, da zares vidimo, kaj smo ustvarili. Gre za zrcaljeno podobo, zato si lahko le predstavljamo, kaj bo nastalo. Predhodno si lahko pomagamo s skicami, risbami, fotografijami idr., jih manipuliramo, slojimo ipd.

Digitalna grafika, kot pove že ime, se dogaja v virtualnem okolju z digitalnimi orodji, torej v nematerialnem prostoru. Grafična tehnologija pa je povsem materialna – čutimo hlad kovinske matrice, orodja, slišimo, kako razimo ploščo, vonjamo in vidimo teksturo grafične barve, tudi grafični papir ima svojo teksturo in namesto tiskalnika uporabimo grafično prešo.

Video je animacija najinih likovnih del, ki jo je ustvaril Domen. Do sedaj je ustvaril dva videa, *Erozija poteze 1* in *2*, ki sta povezava med najinima svetovoma – digitalnimi grafikami in skeni grafičnih listov. Prepletanje, prekrivanje in gibanje točk, linij, oblik in barve ustvarja animirano krajino, ki jo spremlja sodobna eksperimentalna glasba, ustvarjena za mojo drugo magistrsko nalogo. Avtorji glasbe so: rouge -ah, Lina Steiner in Jurij Alič.

Večinoma se najina dela na razstavah ne ponavljajo, publiki želiva predstaviti novejša dela in dela, ki se med seboj povezujejo in odslikavajo najin dialog, pogovore o umetnosti in življenju. Čeprav izhajava z različnih likovnih področij, naju lahko povezuje abstraktni motiv ali barva.

Dela na razstavi so postavljena premišljeno, med seboj ne tekmujejo, marveč ustvarjajo dinamično večmedijsko razstavo, ki gledalca nagovori, da se potopi v svet točke, linije, barve, animacije in zvoka.

Alja Košar

Tandem Alja Košar and Domen Dimovski

Two Worlds, One Landscape is a multimedia project that combines our artistic practices. Domen and I are independent visual artists, but within this project we also work together as a tandem. We have already opened five exhibition editions. Our project has been shown in Slovenia and abroad – with a solo exhibition in Austria (Klagenfurt) and group exhibitions in Serbia (Belgrade) and Slovakia (Bratislava).

Domen presents his work through digital graphics and video, while I create using traditional intaglio printmaking techniques.

The title *Two Worlds, One Landscape* is not coincidental. We are two individuals expressing our thoughts, feelings and artistic explorations through different media. The process of creating digital graphics is fundamentally different from traditional printmaking and there is no point in comparing them. Each medium has its own rules, technologies, and unique character.

Digital printmaking offers Domen more opportunities for experimentation, layering, and variations. The process is faster, more flexible, and allows immediate feedback. In contrast, traditional printmaking requires the plate to be printed before we can truly see the result. Since the image appears reversed, we can only imagine what the final print will look like. We may use digital sketches or photographs as preparatory material, manipulating and layering them in advance.

Digital graphics, as the name suggests, take place in a virtual environment using digital tools – in a non-material space. Printmaking, on the other hand, is entirely material: we feel the coldness of the metal plate, the tools in our hands, we hear the scratching of the surface, we smell the ink and see its texture as we apply it to the plate. Even the printmaking paper has its own tactile qualities, and instead of a printer, we use a traditional printing press.

The video component is an animation of our artworks, animated by Domen. So far, he has created two videos – *Erosion of the Stroke 1* and *2* – that serve as a connection

between our two worlds: his digital graphics and the scans of my prints. Through layering, overlapping, and movement of dots, lines, shapes and colour the videos form animated landscapes accompanied by contemporary experimental music, created for my second master's thesis. The music is composed by rouge -ah, Lina Steiner, and Jurij Alič.

Most of the works we exhibit are not repeated – we aim to present new pieces and works that reflect our ongoing dialogue and conversations about art and life. Although we come from different visual disciplines, we are often connected through abstract motifs or colour.

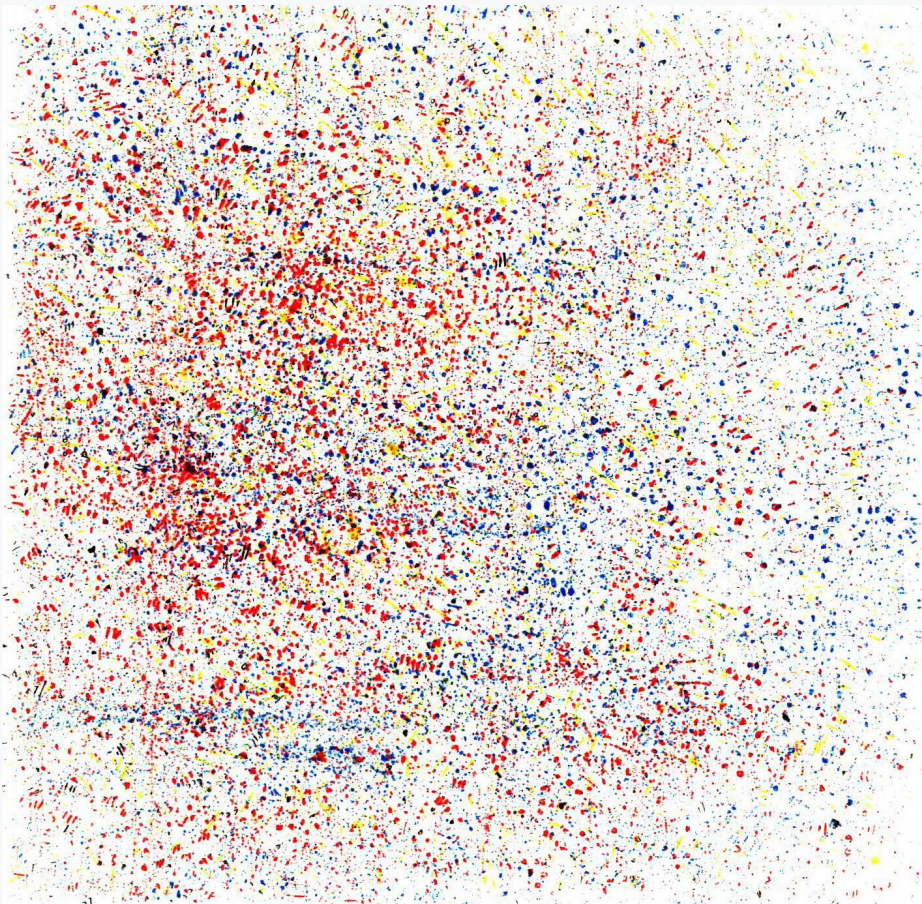
The works are carefully curated in the exhibition space, not competing with each other, but forming a dynamic multimedia display that invites the viewer to immerse themselves in a world of dots, lines, colour, animation, and sound.

Alja Košar

Alja Košar (1990, Ptuj) je leta 2016 magistrirala na Pedagoški fakulteti v Ljubljani, smer Likovna pedagogika. Leta 2020 je na Akademiji za likovno umetnost in oblikovanje v Ljubljani zaključila drugostopenjski študij Slikarstvo, smer Grafika. Košarjeva deluje na področju umetniške grafike. V njenih grafičnih listih vrste globokega tiska ter risbah prevladujejo abstraktni motivi, ki jih gradi s točkami in linijami. Zgoščanje, prekrivanje likovnih spremenljivk kot so velikost, smer in gostota tvorijo ploskovit likovni prostor, ki tematizira dinamične virtualne krajine. Večino del naslovi Brez naslova, tako gledalcu pušča svobodo interpretacije. Samostojno razstavlja po Sloveniji, leta 2021 na Ptujskem gradu, Romanski palacij (V kraljestvu točk), leta 2018 je imela dve pomembnejši samostojni razstavi, v Mednarodnem grafičnem likovnem centru (Točka) v Ljubljani in v galeriji Pogled (Točke v gibanju) v Kamniku. Sodelovala je tudi na številnih nacionalnih ter internacionalnih skupinskih razstavah, v Srbiji (15th Graphic Art Biennial - Dry Point, Mestna galerija, Užice, 2021), na Poljskem (17th International Triennial of Small Graphic Forms, Art Nouveau villa, Łódź, 2020) in v Italiji (XIII Biennale Internazionale per l' Incisione – Premio Acqui, Museum of Engraving, Acqui Terme, 2019). Za svoja grafična dela je prejela nagrade in priznanja, leta 2017 fakultetno študentsko Prešernovo nagrado. Udeležila se je tudi dveh umetniških rezidenc, v Italiji (2016) in na Kitajskem (2017). Trenutno živi in dela na Ptuju ter v Mariboru, kjer deluje kot asistentka na Pedagoški fakulteti v Mariboru, smer Likovna pedagogika.

Alja Košar (1990, Ptuj) graduated from the Faculty of Education in Ljubljana in 2016 with a Master's degree in Art Pedagogy. In 2020, she completed her second cycle studies in Painting at the Academy of Fine Arts and Design in Ljubljana, majoring in Graphic Design. Košarjeva works in the field of graphic arts. Her intaglio type prints and drawings are dominated by abstract motifs, which she builds with dots and lines. The condensation, overlapping of visual variables such as size, direction and density form a flat visual space thematising dynamic virtual landscapes. Most of the works are titled Untitled, leaving the viewer free to interpret. She has had solo exhibitions across Slovenia, including Romanski palacij (In the Kingdom of Points) at Ptuj Castle in 2021, and two major solo exhibitions in 2018, at the International Graphic Art Centre (Točka) in Ljubljana and at Pogled Gallery (Points in Motion) in Kamnik. She

has also participated in numerous national and international group exhibitions, in Serbia (15th Graphic Art Biennial - Dry Point, Municipal Gallery, Užice, 2021), Poland (17th International Triennial of Small Graphic Forms, Art Nouveau villa, Łódź, 2020) and Italy (XIII Biennale Internazionale per l' Incisione - Premio Acqui, Museum of Engraving, Acqui Terme, 2019). She has received prizes and awards for her graphic works, including the Faculty Student Prešeren Prize in 2017. She has also participated in two artist residencies, in Italy (2016) and China (2017). Currently she lives and works in Ptuj and Maribor, where she works as an assistant professor at the Faculty of Education in Maribor, majoring in Art Pedagogy.



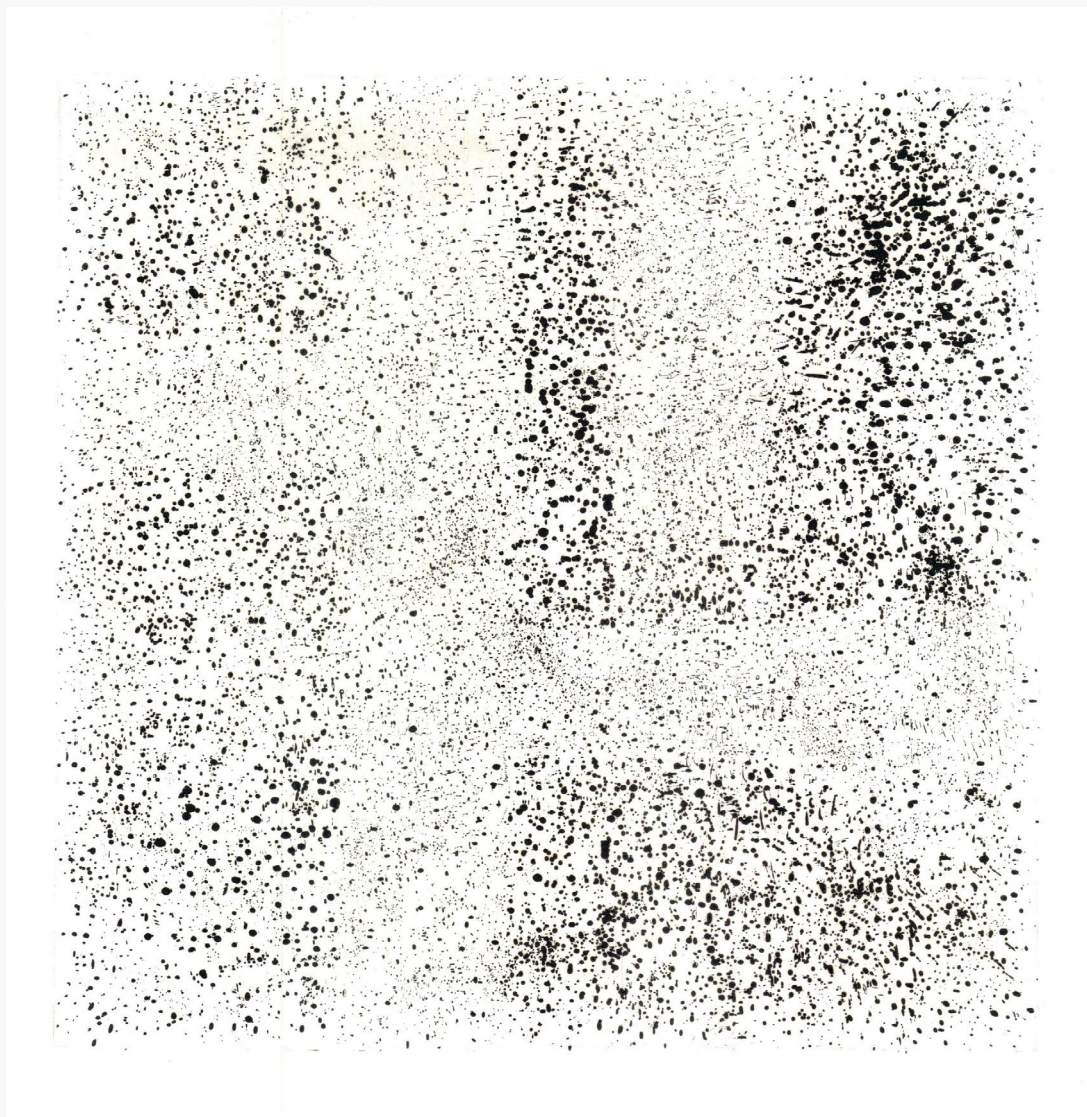
Alja Košar, Brez naslova, jedkanica, 35 x 25 cm, 2016

Alja Košar, Untitled, etching, 35 x 25 cm, 2016



Alja Košar, Brez naslova, jedkanica, 50 x 70 cm, 2024

Alja Košar, Untitled, etching, 50 x 70 cm, 2024



Alja Košar, Brez naslova, jedkanica, 70 x 50 cm, 2024

Alja Košar, Untitled, etching, 70 x 50 cm, 2024

Domen Dimovski (1995, Kranj) je vizualni umetnik, ki deluje na področju digitalne grafike, animacije, videa ter slikarstva. Po končani Srednji šoli za oblikovanje in fotografijo v Ljubljani je študij nadaljeval na Akademiji za likovno umetnost in oblikovanje na Oddelku za slikarstvo, kjer je leta 2017 s projektom Kraljeva Demokracija diplomiral na smeri Video in novi mediji. Leta 2019 je na isti fakulteti magistriral z animiranim filmom Peščeni prehod in teoretskim delom Prehod iz votline: na Platonovi sledi. Sodeloval je na številnih filmskih festivalih in imel 15 samostojnih in 94 skupinskih razstav. Za svoja dela je prejel sedem domačih in dve mednarodni nagradi; nazadnje nagrado DigitalBigScreen 360° na festivalu Speculum Artium 2023. Član ZDSLU in LDK je od leta 2018, od decembra 2019 pa deluje kot samozaposleni v kulturi. Od leta 2020 je član umetniškega sveta LDK in kurator sekcije za video, animacijo in kratke filme na Mednarodnem festivalu likovnih umetnosti Kranj. V svojih delih, gibljivih ali negibljivih, raziskuje neopažene napetosti sodobnega časa ter vzdušje sveta v tranziciji. Pri tem raziskuje vlogo umetnosti v sodobni družbi kot kompleksno proceduro resnice, kar sega v vse njene kognitivno-afektivne, estetske in fenomenološke strukture.

Domen Dimovski (1995, Kranj) is a visual artist working in digital graphics, animation, video and painting. After graduating from the Secondary School of Design and Photography in Ljubljana, he continued his studies at the Academy of Fine Arts and Design, Department of Painting, where he graduated in Video and New Media in 2017 with his project King's Democracy. In 2019, he graduated from the same faculty with his animated film The Sandy Passage and the theoretical work The Passage from the Cave: on Plato's Trail. He has participated in numerous film festivals and has had 15 solo and 94 group exhibitions. He has received seven national and two international awards for his work, most recently the DigitalBigScreen 360° Award at Speculum Artium 2023. He has been a member of ZDSLU and LDK since 2018 and has been self-employed in culture since December 2019. Since 2020, he is a member of the LDK Artistic Council and curator of the Video, Animation and Short Films section at the Kranj International Festival of Fine Arts. In his works, moving or still, he explores the unnoticed tensions of contemporary times and the atmosphere of a world in transition. In doing so, he explores the role of art in contemporary society

as a complex truth procedure, which reaches into all its cognitive-affective, aesthetic and phenomenological structures.



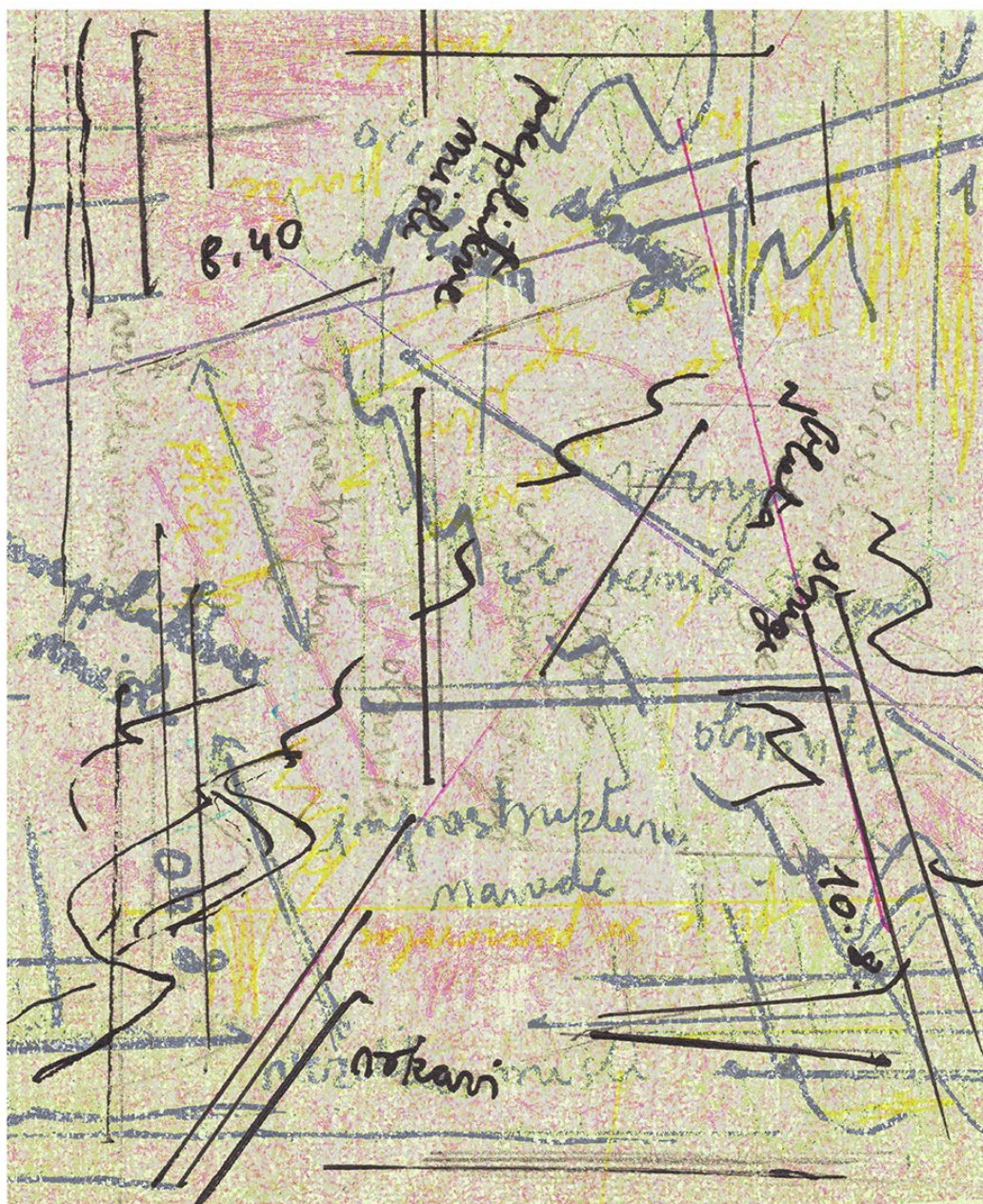
Domen Dimovski, Brez naslova, digitalna grafika, 29,7 x 42 cm, 2024

Domen Dimovski, Untitled, digital print, 29,7 x 42 cm, 2024



Domen Dimovski, Brez naslova, digitalna grafika, 29,7 x 42 cm, 2024

Domen Dimovski, Untitled, digital print, 29,7 x 42 cm, 2024



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Alja Košar & Domen Dimovski

Alja Košar in Domen Dimovski

Dva svetova, ena krajina III

Večmedijska razstava

Galerija Srečišče, Hostel Celica

12. 11.–8. 12. 2024

Besedila: Doroteja Kotnik, Alja Košar

Jezikovni pregled: Nikolina Brkić

Oblikovanje: Domen Dimovski

Fotografije: Domen Dimovski

Text: Doroteja Kotnik, Alja Košar

Proofreading: Nikolina Brkić

Design: Domen Dimovski

Photographs: Domen Dimovski

Izdajatelj: Samozaložba A. Košar / Self-published by A. Košar

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Dostopno na: <https://domendimovski.weebly.com/razstave/dva-svetova-ena-krajina-iii>

Razstavo smo pripravili v sodelovanju z Društvom likovnih umetnikov Ljubljana (DLUL) novembra 2024. Elektronski katalog je izšel julija 2025.

The exhibition has been prepared in cooperation with the Ljubljana Fine Artists Society in Ljubljana in November 2024. The digital catalogue was published in July 2025.

Ptuj, 2025



