
BIEN
2021
26. 5. - 14. 8
Bienale tekstilne umetnosti
Textile Art Biennial
Kranj, Radovljica, Škofja Loka


BIEN
2021
26. 5.-14. 8.

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Trajnost tekstila

2021. Odličen čas za novi umetniški bienale. Najboljši čas za spremembe. Čas globalne pandemije propada vrednost in javnih sistemov. Ko smo za vse sami in lahko zaupamo zgolj najbližjim. Ko trajnost postave le prazna beseda in nas kapitalistična ureditev sili k sprejemanju okoljskega zavajanja (greenwashing) na vseh ravneh. Ko se bojimo novega, a se veselimo, da bomo navlako starega odložili na smetišče zgodovine. Ko nas čaka še toliko dela.
BIEN 2021 je odziv in je sprožilec. Organiziran kot bienalni dogodek postaja platforma za tekstilno umetnost, oblikovanje in raziskovanje. S pomočjo mreže fakultet in partnerjev ter umetniške skupnosti gradi na zavedanju krožnega, razporejenega, ponovnega. BIEN je preprost, razmišlja o trajnosti, dediščini in ohranjanju. Nastal je v Kranju in raste. Širi se v Škofjo Loko, kjer so nas prelepo sprejeli na Loškem gradu, v Radovljico, kjer razstavljamo v atriju Šivčeve hiše in Radovljiške graščine, ter na splet, kjer smo organizirali dvodnevni simpozij in klepetali v programu Pogovori z umetniki.
Močno pa je BIEN zasidran v Kranju. Kot je prav ganljivo na odprtju, 26. maja, napovedala prof. Marija Jenko, "tu smo in tu hočemo ostati". Začasno smo odprli novo prizorišče na Globusu, v garaži nekdanje veleblagovnice arhitekta Ravnikarja. Tretje nadstropje, ki nudi čudovite razglede, v surovem betonu skriva tekstilne instalacije. Prazni prostori in nove vsebine so kontrasti, ki omogočajo novo razumevanje praznega. Prazen prostor, ki ga je za seboj pustila propadla tekstilna industrija, se polni. Pogovarjajmo se o tekstilu, začutimo ga.

Na bienalu se predstavlja 80 umetnic in umetnikov, raziskovalk, ustvarjalk, kolektivov in študentskih projektov. V krovni usmeritvi "transformacije" in med tematskimi sklopi zadušitve, mestnega tkiva in naravne dediščine, ustvarjajo interdisciplinarno, raziskujejo materialnost, snovnost prostora in lastne spomine. Anja Podreka v zvočnem sprehodu mapira spomine ob Savi, dediščino barvarstva s performansom, ki ga vodi tok Save, obuja Estera Rezar. Savo kot tovarno gumarske industrije ter s povezovanjem tekstilne dediščine v zvočni interaktivni instalaciji obudita Lavoslava Benčić in Nejc Stupan.
Arhitekturne značilnosti, mestno tkivo in urbani prostori, ki prečijo odnose mesta in narave, raziskujejo številni projekti Fakultete za dizajn. Študenti se poglabljajo v kranjske rove, ulice, trge in mostove, iz njih črpajo vzorce in ustvarjajo nove pomene. Kličejo duhove preteklosti in v tekstilne forme materializirajo propad industrije. Prav posebno vlogo v zidni poslikavi iz naravnih las, ki so nedolgo tega rasle na glavah Kranjčank in Kranjčanov (hvala Kladvija in Samo iz dveh frizerskih studiev za donacijo las!), imajo delavke v nekdanjih tekstilnih tovarnah. Elena Fajt z njimi v delu 1958 s pomočjo foto-dokumentarizma riše nekdanje podobe delavk ob tekstilnih strojih Tekstilindusa in tovarne IBI. Na spletnem simpoziju svoje delo predstavi Chiara Bonfiglioli, ki raziskuje žensko delo v tekstilni industriji na Balkanu. Kot propagandni material v DDR pa tekstil predstavi Jan Bejšovec.

Durability of textiles

2021 has shown to be the year of changes. Value systems changed during the pandemic, and sustainability has reached a new dimension while being greenwashed before the Covid-19 disruption. These changes also paved a road to revitalising our heritage, and a contemporary art biennial has seemed to be the only logical thing to do.
That said, BIEN 2021 is a response to the disruption and is a trigger for further changes. Taking a form of a platform for textile art, design and research, BIEN brings together a network of faculties and partners within the artistic community that builds on the awareness of circular production, sustainability and revival. While BIEN has been established in the city of Kranj, it has also spread to the townships of Škofja Loka (Loka Castle) and Radovljica (Šivčeva hiša) and found its counterpart in the digital metaverse where we organised a two-day symposium and hosted artist talks.
BIEN is also about moving things forward while ensuring the continuity of the project. As Professor Marija Jenko said during the opening ceremony on May 26th, "We are here, and we want to stay here". This year's edition of BIEN managed to open a new venue at the former department store in Kranj, locally known as Globus. Unused for many years, BIEN brought the said space a new life with the showcases of locally produced textile art.

More importantly, the biennial brought together and knitted a network between 80 artists, researchers, creators, collectives and student projects. Under the central theme of transformation and among the thematic clusters of suffocation, urban fabric and natural heritage, they have created interdisciplinary and explored the materiality of space. Anja Podreka maps memories along the river Sava. Estera Rezar revives the legacy of textile dyeing with a performance led by the flow of the Sava. Connecting textile heritage and Kranj's rubber industry factory, also named the Sava, is revived by Lavoslava Benčić and Nejc Stupan in a sound, interactive installation.
The Faculty of Design explored the intersection of architecture, urban spaces and fabric. Students delved into old tunnels below Kranj and filled them with showcases that cherish the memory of the city's industrial past and textile heritage. Elena Fajt portrayed workers in now closed textile factories in a mural painting made out of natural hair that has been donated by local barbers, Klavdija and Samo. Chiara Bonfiglioli, who researches women's work in the textile industry in the Balkans, presented her work at an online symposium. Jan Bejšovec explains how textiles were used as propaganda material in the GDR.

Dominika Krogulska-Czekalska v svojih dveh velikih tekstiljah iz serije Mehki tkani glasovi poudarja pravice žensk do splava in pravice do enakosti skupnosti LGBTQ+. Številna dela na bienalu reagirajo na odvzete pravice za časa pandemije in občutke zadušenosti. Do omejitev pri dihanju se kritično odzove delo Snežane Skoko. Svojo bolezen na dihalih je kot inspiracijo za svoje delo uporabila Tina Struthers. Video selekcija Prosimo, ne pozabite nositi mask kuratorke Špele Gale združuje mednarodne tekstilne ustvarjalce, ki v mediju videa na kritične, zabavne in raziskovalne načine predstavljajo inovativne tekstilne maske.
K času zase, umirjenemu vzdihu in izdihu nas vabijo narava, reke in tekstilne instalacije, ki se jim posvečajo. Sodobni tekstilni center Kreativnice, Katarina Spacal, Sara Strgačić, študentke Tekstilno-tehnološke fakultete iz Zagreba in študenti Naravoslovnotehniške fakultete iz Ljubljane v projektih, navdahnjenih s kranjsko floro in favno, naravnimi barvili in kranjskimi vodami, vsak na svoj način predstavljajo razumevanje odnosa človeka in narave.

V enem osrednjih prizorišč, Stolpu Škrlovec, se predstavlja najpomembnejša slovenska tekstilna umetnica, Eta Sadar Breznik. S svojimi Metulji in Letečimi preprogami, ki so stkani na ročne statve, oblikuje prostorsko postavitev, ki lebdi in se svetlika v zahodnem soncu. Na Vovkovem vrtu Ida Blažičko, mlada, a izjemno aktivna hrvaška umetnica, s svojo Belino ustvari prostor za kontemplacijo in umiritev. Umetnost v javnem prostoru je vsakič znova na preizkušnji, odgovornost vseh, tudi obiskovalcev, sploh pa rednih uporabnikov javnih površin, je, da jo ohranjamo in čuvamo pred vandalizmom. Vizija trajnosti, projekt skupinske tapiserije Lovra Ivančića, Lana Krebsa, Mateje Premrl in Lucije Srebre kraljuje na terasi Layerjeve hiše (in naslovnici pričujočega kataloga) in nas sprašuje, kaj za nas pomeni trajnost. Zame osebno je trajnost kontinuirano delo, rast. Ko se potopimo v korenine, preteklost, temelje in znamo od tam splezati po steblu do cvetnega popka. Odpreti so ga znale raziskovalke in umetnice Marija Jenko, Mateja Golež, Anja Jerčič Jakob, Darja Rant, Alenka More in Ula Pogorevčnik. Njihov projekt Globina slojev raziskuje platna Leopolda Layerja. S povezovanjem tekstilne in slikarske dediščine so mimogrede potrdile smiselnost dejanja, da BIEN izhaja iz Layerjeve hiše. Hkrati pa opozorile na nekaj še večjega in pomembnejšega. Brez (trajnosti) tekstila ne bi bilo svetovne umetnosti. Tekstil je umetnost, od nekdaj in tudi v letu 2021.

Zala Orel
Vodja bienala BIEN in umetniška vodja Layerjeve hiše

Dominika Krogulska-Czekalska emphasised women's rights to abortion and the right to equality of the LGBTQ + community in her two large textiles from the Soft Woven Voices series. Many other works at the biennial respond to the liberties taken away during the pandemic and feelings of suffocation. The work of Snežana Skoko is critical of breathing restrictions. Tina Struthers used her respiratory illness as inspiration for her work. Video selection "Please don't forget to wear masks" by curator Špela Gale brought together international textile creators who present innovative textile masks in the medium of video in critical, entertaining and exploratory ways.
Creative textile hub Kreativnice, Katarina Spacal, Sara Strgačić, students of the Faculty of Textile Technology in Zagreb and students of the Faculty of Natural Sciences and Engineering in Ljubljana in projects inspired by Carniolan flora and fauna, natural dyes and Kranj waters, each in their way represented an understanding of (wo)man and nature.

Another central venue, the Škrlovec Tower, hosted the works of Eta Sadar Breznik. With her Butterflies and Flying Carpets woven on handlooms, her creation hovers in space and glows in the setting sun. At Vovk's Garden, Ida Blažičko, a young but highly active Croatian artist, created a temporary space for contemplation and tranquillity. Another vision of achieving sustainability was presented by Lovro Ivančić, Lan Krebs, Materja Premrl and Lucija Srebre in their collaborative work on the Layer House's terrace. Their work, which can also be viewed on the cover of this catalogue, asks us what sustainability and durability mean to us. For me personally, they mean continuity of work and growth. When we dive into the roots, the past, the foundations, we know from there how to climb the stem and find the rosebud. Researchers and artists Marija Jenko, Mateja Golež, Anja Jerčič Jakob, Darja Rant, Alenka More and Ula Pogorevčnik knew how to open it. Their project Layer(s) Depth explores the canvases of the painter Leopold Layer. By linking the textile and painting heritage, they confirmed the meaningfulness of the act that BIEN was established in the Layer House. At the same time, they pointed to something even bigger and more critical. Without the (durability of) textiles, there would be no art history. Textile has always been and will always remain an art domain.

Zala Orel
Head of the BIEN Biennale and artistic director of the Layer House


piano bar



Razstave / *Exhibitions*



Eta Sadar Breznik (SI)

Metulji / *Butterflies* (2012)

• viskoza, kovinske palice, kovinske žice
/ viscose, metal rods, metal wires
• stkano na ročne statve
/ woven on hand looms

Leteče preproge / *Flying Carpets* (2009)

• viskoza, kovinske palice, kovinske žice, polstena volna
/ viscose, metal rods, metal wires, felted wool
• stkano na ročne statve
/ woven on hand looms

Prostorska postavitev priznane slovenske tekstilne umetnice na piedestal postavlja ročno stkane tekstilije.

Eta Sadar Breznik se je po končanem študiju arhitekture v Ljubljani povsem posvetila oblikovanju, tkanju in preučevanju področja tekstilne umetnosti. Študijsko se je izpopolnjevala na Likovni akademiji v Lodžu, Poljska, pri prof. Aleksandri Manczak. Od leta 1978 dalje se z njenimi deli srečujemo na številnih samostojnih razstavah, izbranih skupinskih razstavah s področja tekstilne umetnosti v Evropi, Aziji in Ameriki. Uvrščena so tudi v mnoge javne zbirke kot tudi v strokovne preglede svetovnih dosežkov s področja tekstilne umetnosti. Eta Sadar Breznik je med drugim dobitnica bronastega odličja na mednarodnem festivalu tapiserij v Beauvaisu, 1996, Francija, in slovenske nacionalne nagrade, nagrade Prešernovega sklada 1998.

The spatial art installation of the renowned Slovenian textile artist places hand-woven textiles on a pedestal.

After finishing her studies of architecture in Ljubljana, ***Eta Sadar Breznik*** *devoted herself entirely to designing, weaving and studying the field of textile art. She continued her studies at the Academy of Fine Arts in Lodz, Poland, with prof. Aleksandri Manczak. Since 1978, we have encountered her works in numerous solo exhibitions, selected group exhibitions in the field of textile art in Europe, Asia and America. They are also included in many public collections as well as in professional reviews of world achievements in the field of textile art. Eta Sadar Breznik, among others, won a bronze medal at the International Tapestry Festival in Beauvais, 1996, France, and the Slovenian National Award, the Prešeren Fund Award in 1998.*







Eta Sadar Breznik



Dominika Krogulska-Czekalska (PL)

Mehki tkani glasovi / *Soft woven voices* (2021)

Białostocka textile 2.0
• 1600 cm x 150 cm
• bombažno-akrilna votek preja na poliestrski osnovi
(60% bombaž, 36% akril, 4% poliester)
/ cotton-acrylic weft yarns on polyester warp
(60% cotton, 36%acrylic, 4% polyester)

Pas_s_a_long - achromatic
• 700 cm x 165 cm
• žakard, odeja / *jacquard textile, blanket*
• Hvala / *Thanks to:* Unia S.A. (Michałowice, PL)

Białostocka textile 2.0 je mehka protestna odeja. Z njo avtorica opozarja na dolgotrajno in brutalno zlorabe skupnosti LGBTQ+. Odeja je ustvarjena kot odziv na prvo parado enakosti v Białystoku leta 2019, ko je približno tisočim udeležencem parade nasprotovalo tisoč članov skrajno desničarskih skupin in drugih.
Białystok je znan po tradicionalni dvojni tkanini, imenovani białostoška tkanina. Odejo so izdelali v tovarni blizu mesta, za proizvodni postopek pa so uporabili posebno barvno karto. Odeja je zelo velika, pokrije in zaščiti lahko do 16 ljudi.

Pas_s_a_long - akromatski je povečan tradicionalni "kontusz" pas, eden najznačilnejših kosov moških oblačil poljskega plemstva. Rastlinske motive so tu zamenjali stilizirani anatomskimi elementi, ki spominjajo na ženske reproduktivne organe in organe za govor. Nov vzorec je povezan z žensko, njenim objektivno in instrumentalno obdelanim telesom in potlačenim glasom.

Dominika Krogulska-Czekalska je doktorica umetnosti in direktorica Tekstilnega inštituta na Fakulteti za oblikovanje Akademije za likovno umetnost Strzeminski v Lodžu, kjer tudi predava oblikovanje tekstilij. V Dekorativnem tekstilnem studiu s svojimi učenci raziskuje skrivnosti in možnosti žakardnih struktur in išče nekonvencionalne načine uporabe te tradicionalne tehnologije. Dela kot umetnica in oblikovalka.

Białostocka textile 2.0 is a soft protest blanket. With it the author commemorates long term brutal abuse against LGBTQ+ community. The blanket was produced as a reaction to the first Białystok *equality march in 2019, where approximately a thousand pride marchers were opposed by thousands of members of far-right groups and others.*
Białystok is famous for its traditional double cloth, called tkanina białostocka. The blanket was produced in the factory near the city, and a special colour chart was used for the production process. The blanket is very large and can cover and protect up to 16 people.

Pas_s_a_long - achromatic is an enlarged traditional kontusz belt, one of the most distinctive items of male dress of Polish nobility. Plant motifs were replaced here with stylised anatomical elements resembling women's reproductive and speech organs. The pattern is related to a woman, her objectively and instrumentally treated body and repressed voice.

Dominika Krogulska-Czekalska *is Doctor of Arts and the director of the Textile Institute of Design Faculty of the Strzeminski Academy of Fine Arts in Lodz, where she is also a lecturer of textile design. In Decorative Textile Studio, she explores the secrets and possibilities of jacquard structures with her students. They are searching for unconventional ways of application of this traditional technology. She is working as an artist and designer.*





Dominika Krogulska-Czekalska





• naravni lasje / *natural hair*
• Zahvala / *Thanks to*: Gorenjski muzej, Hiša Lepote Samo, Myth, Mateja Likozar, Petra Frank

Elena Fajt (SI)
1958 (2021)

Foto-dokumentarizem kot estetsko izhodišče avtorici omogoča, da oživlja pozabljene in prezrte trenutke, prostore in zgodbe, ki so pomemben del tekstilne zgodovine našega prostora. Motiv za stensko poslikavo izhaja iz starih fotografij delavk v IBI Kranj, Tekstilindusu in drugih tekstilnih tovarnah. Lasje, ki izrisujejo interpretirane in povečane podobe iz fotografij, simbolno poustvarjajo njihovo ponovno prisotnost. Ostriženi lasje, odrabljen material, ki ga običajno zavržemo, so osnovni gradnik stenske poslikave. Stenska poslikava se razkriva v dveh različnih pogledih. Od blizu jo prebiramo kot mrgolišče krajših lasnih linij, temnih črt ali niti na beli podlagi, ki se gostijo in redčijo, ki si sledijo in se križajo. Pri tem izrisujejo podobe, a jih nikakor ne dokončno izrišejo. Šele pogled od daleč ustvarja berljivost celotne slike, oddaljenost je ključ do končne podobe.

Stenska instalacija je del kontinuiranega projekta Lasnine/Hairsene, ki ga avtorica razvija od leta 2000 in ki je bil predstavljen na mnogih samostojnih in skupinskih razstavah doma in v tujini. Izhodiščni material projekta so naravni lasje, njihova ambivalentnost ter estetska, simbolna in kulturna umeščenost pa prostor kreativnega raziskovanja.

Elena Fajt deluje na področjih oblikovanja tekstilij in oblačil, vizualne umetnosti in kostumografije. Po zaključku študija oblikovanja tekstilij in oblačil na Naravoslovnotehniški fakulteti Univerze v Ljubljani je svojo kreativno pot začela kot kostumografinja. Njen opus obsega več kot šestdeset gledaliških in plesnih kostumografij na domačih in tujih odrih ter nekaj filmskih kostumografij. Od leta 2000 razvija umetniški projekt Lasnine/Hairsense. Je iniciatorka večkrat nagrajene kreativne platforme shirting..., ki vzpostavlja trajnostni model oblačenja. Je sourednica prve znanstvene študije o modi na Slovenskem – "Moda in kultura oblačenja" in prejemnica več nagrad. Od 2008 poučuje na Naravoslovnotehniški fakulteti UL.

Photo-documentary as an aesthetic starting point allows the author to revive forgotten and ignored moments, spaces and stories that are an important part of the textile history of our space. The motif for the wall painting comes from old photographs of workers in IBI Kranj, Tekstilindus and other textile factories. The hair, which draws interpreted and magnified images from the photographs, symbolically recreates their re-presence. Trimmed hair, a worn-out material we usually throw away, is the basic building block of wall painting. The mural reveals itself in two different ways. We read it up close as a swarm of shorter hairlines, dark lines, or threads on a white background that thickens and thins, that follow each other and intersect. They draw images, but in no way do they draw them definitively. Only a view from afar creates the readability of the whole image, the distance is the key to the final image.

The wall installation is part of the continuous project Lasnine/Hairsene, which the author has been developing since 2000 and which has been presented in many solo and group exhibitions at home and abroad. The starting material of the project is natural hair, their ambivalence and aesthetic, symbolic and cultural placement are the space of creative research.

***Elena Fajt** works in the fields of textile and clothing design, visual arts and costume design. After completing her studies in textile and clothing design at the Faculty of Natural Sciences and Engineering, University of Ljubljana, she began her creative career as a costume designer. Her oeuvre includes more than sixty theatrical and dance costumes on domestic and foreign stages, as well as several film costumes. Since 2000, she has been developing the Lassense/Hairsense art project. She is the initiator of the award-winning creative platform shirting..., which establishes a sustainable clothing model. She is the co-editor of the first scientific study on fashion in Slovenia - "Fashion and culture of clothing" and the recipient of several awards. Since 2008 he has been teaching at the Faculty of Natural Sciences and Engineering, University of Ljubljana.*







Lavoslava Benčić (SI/HR), Nejc Stupan (SI)

G-U-M-E (2021)

• avtomobilske gume, preja, prevodni sukanec, zvočno odzivno vezje
/ car tires, yarn, conductive thread, sound response circuit

Interaktivna modularna instalacija G-U-M-E (**g**lasba-**u**metnost-**m**aterialnost-**e**lektronika) je prototip paviljona izdelan v celoti iz rabljenih avtomobilskih gum. Prototip G-U-M-E je zasnovan parametrično. Vsaka komponenta/modul je edinstveno **g**lasbeno in vizualno **u**metniško delo. Zagotavlja prostor odprtega scenarija. Obiskovalec sam ali v paru s pomočjo dotikanja pametnih **m**aterialov in **e**lektronike ustvari svojo različico zvočnega prostora.

Lavoslava Benčić, MA MUP, intermedijska umetnica, kuratorka in pedagoginja je samozaposlena v kulturi in visokošolska predavateljica multimedijske produkcije. Že vrsto let raziskuje in razvija novomedijske tehnologije in prispeva na področju oblikovanja in izvajanja avtorskih novomedijskih projektov in dogodkov na mednarodni ravni, sodeluje na znanstvenih ter strokovnih srečanjih s področja novih medijev ter intermedijske umetnosti. Uveljavila se je tudi kot mentorica na delavnicah in seminarjih hibridnih ter raziskovalnih umetnostnih praks doma in v tujini.

Nejc Stupan, UN tekst. ing., rokodelski mojster, oblikovalec predmetov in restavrator je poznavalec rokodelskih tehnik, ki s prepletanjem različnih materialov in modernejših tehnologij povezuje tradicionalne obrti s sodobnimi znanji in spretnostmi. Ustvarja izobraževalne delavnice iz področja oblikovanja kamna, tekstilne manufakture in pametnih tekstilij.

The interactive modular installation G-U-M-E (music-art-materiality-electronics) is a prototype pavilion made entirely of used car tires. The G-U-M-E prototype is designed parametrically. Each component / module is a unique musical and visual work of art. It provides space for an open script. The visitor creates his / her own version of the sound space by touching smart materials and electronics alone or in pairs.

***Lavoslava Benčić**, MA MUP, intermedia artist, curator and pedagogue, self-employed in culture and higher education lecturer in multimedia production. For many years she has been researching and developing new media technologies and contributing to the design and implementation of original new media projects and events at the international level, participating in scientific and professional meetings in the field of new media and intermedia art. She has also established herself as a mentor in workshops and seminars of hybrid and research art practices at home and abroad.*

***Nejc Stupan**, UN text. engr., handicraft master, object designer and restorer. Connoisseur of handicraft techniques, who combines traditional crafts with modern knowledge and skills by intertwining different materials and modern technologies. Creator of educational workshops in the field of stone design, textile manufacturing and smart textiles.*







Lovro Ivančić (HR), Lan Krebs, Mateja Premrl, Lucija Srebre (SI)

BIEN Roots: Vizija trajnosti / *Sustainable vision* (2021)

• s pomočjo / *with the help of:* Maša Pirc, AquafilSLO

Skupinska tapiserija Vizija trajnosti preučuje človekov odnos do narave, posnema naravne načine delovanja, predlaga nove načine rabe materialov in se sprašuje o njihovi prihodnosti. Prihodnost materialov je v vračanju k našim koreninam, v vračanju k naravi in posnemanju naravnih načinov delovanja. S pomočjo sodobne tehnologije in visoke ravni zavedanja smo zmožni spremeniti tok trenutnega sveta in se obrniti v boljšo prihodnost.

Pri ustvarjanju tapiserije so bili uporabljeni različni materiali. Lovro Ivančić je za projekt uporabil zračne čipke, različne ponovno uporabljene prosojne materiale in lateks smolo. Mateja Premrl je uporabila odslužene ribiške mreže, ki so jih potegnili iz dna morja, z namenom ponovne uporabe le-teh kot surovine za predelavo. Lucija Srebre je v svojem delu inspiracijo našla v stalaktitih kraškega podzemlja, ki dokazujejo, da je za napredek potrebno potrpljenje in čas. Uporabila je stare vrvi, nogavice in volno ter jih prepletla v viseče strukture, ki prosto visijo iz mreže in ustvarjajo občutek rasti. Lan Krebs je skozi proces oblikovanja želel prikazati, kako sintetičnemu filcu, kot navidez cenenemu materialu, z oblikovanjem in obdelavo, povečamo vrednost.

Skupaj poustvarjajo gradnike, teksture zemlje. Podzemlje, morje, svet spor in korenin, ki med seboj komunicirajo, se hranijo in ustvarjajo svoj ekosistem. Ločeni od našega, a hkrati pod vplivom človeških dejanj.

A group tapestry Vision of sustainability studies man's relationship to nature, mimics natural ways of working, suggests new ways of using materials, and wonders about their future. The future of materials lies in returning to our roots, in returning to nature and imitating natural ways of working. With the help of modern technology and a high level of awareness, we are able to change the flow of the current world and turn to a better future.

Different materials were used to create the tapestry. Lovro Ivančić used air lace, various re-used translucent materials and latex resin. Mateja Premrl used obsolete fishing nets pulled from the seabed in order to re-use them as raw materials for processing. In her work, Lucija Srebre found inspiration in the stalactites of the karst underground, which prove that patience and time are needed for progress. She used old ropes, socks and wool and interwoven them into hanging structures that hang freely from the net and create a sense of growth. Through the design process, Lan Krebs wanted to show how we increase the value of synthetic felt as a seemingly inexpensive material.

Together they recreate the building blocks, the textures of the earth. The underworld, the sea, the world of spores and roots, which communicate with each other, feed and create their own ecosystem. Separated from ours, but at the same time under the influence of human actions.









Ida Blažičko (HR)

Belina / *Whiteness* (2021)

Z delom "Belina" prostor prežemajo kiparske oblike. Navdihuje jih pesem kitajskega pesnika Wang Weija, ki ambientalno spreminjajo resničnost skozi vitalne poetike naravnih procesov. Kitajski pesnik in slikar Wang Wei (699-759) je eden največjih pesnikov zlate dobe kitajske poezije, dinastije T'ang. Njegova umetnost nakazuje na zapleteno interakcijo med poezijo in slikarstvom. Z integriranjem krhkih materialov in biomorfnih motivov v neposrednih zaznavnih odnosih z opazovalcem „Belina" daje vtis plemenite in dostojanstvene kratkotrajnosti, ki razširja naslov dela s sklicevanjem na pesniške podobe Wang Wei-jevega „Zelenega vodnega toka". Skulpture z dimenzijami zunaj človeškega merila, oblikovane v zunanjem javnem prostoru Kranja, so izdelane iz tekstila. Umetniško delo, ustvarjeno za nekdanji stolp, se ukvarja z estetskimi, konceptualnimi in ambientalnimi odnosi kiparskih oblik, zato umetniško oblikovan prostor obiskovalcem omogoča potop v preoblikovan prostor ter vabi k kontemplaciji in odklopu od resničnosti.

Ida Blažičko (1985, Zagreb) je magistrirala iz kiparstva na Akademiji za likovno umetnost v Zagrebu (ALU). Na Kitajski akademiji za umetnost (Hangzhou) je doktorirala z disertacijo na temo Trajnostna umetnost v javnem prostoru: poustvarjanje urbanega okolja (2012). Njeni raziskovalni interesi vključujejo dogajanje na prekrivajočih se področjih, kjer lahko zabrišemo meje, uporabimo biomimetiko kot orodje v umetnosti in ponudimo rešitve za okoljske probleme. Je docentka na ALU, gostujoča profesorica na Kitajski akademiji za umetnost in podpredsednica Hrvaškega združenja likovnih umetnikov.

With the work entitled "Whiteness", space is permeated by the sculptural forms inspired by the poem of Chinese poet Wang Wei, which ambiently transform reality through the vital poetics inspired by natural processes. The Chinese poet and painter Wang Wei (699-759) was one of the greatest poets of the golden age of Chinese poetry, the T'ang dynasty. Wang Wei's art suggests the complex interaction between poetry and painting. Integrating fragile materials and biomorphic motifs in direct perceptual relationships with the observer „Whiteness" gives the impression of noble and dignified ephemerality expanding the title of the work with a reference to the poetic images of Wang Wei's "Green Water Stream". The sculptures with dimensions outside the human scale devised in the external public space of Kranj have been produced with textile. The site-specific artwork deals with aesthetic, conceptual, and ambiental relations of the sculptural forms, thus artistically formed space allows visitors to plunge into transformed space, as an invitation to contemplation and detachment from reality.

***Ida Blazicko** (1985, Zagreb Croatia) took an MFA in sculpture at the Academy of Fine Arts in Zagreb (ALU). At the China Academy of Art (Hangzhou), she took a doctorate with a dissertation on Sustainable Public Art: Re-creating Urban Environment (2012). Ida's prime research interests involve what is happening in the overlapping fields where we can blur the boundaries and employ biomimetics as a tool in art and offer solutions to environmental problems. She is an assistant professor at the ALU, a visiting professor at the China Academy of Art, and a vice president of the Croatian Association of Visual Artists.*



Green Water Stream

To reach the Yellow-Flowered River
Go by the Green-Water Stream.
A thousand twists and turns of mountain
But the way there can't be many miles.

The sound of water falling over rocks
And deep colour among pines.
Gently green floating water-plants.
Bright the mirrored reeds and rushes.
I am a lover of true quietness. Watching the flow of clear water
I dream of sitting on the uncarved rock casting a line on the endless stream.
Wang Wei (699 – 761)





• 100 cm x 130 cm
• žica, nogavice, gaza, lepilo za les, reciklirani tekstil, rastline in rja za barvanje
/ wire, tights, gauze, wood glue, recycled textiles, plants and rust for dyeing

Dina Mlinac (HR)

Ne vstavljajte glave v plastično vrečo - lahko se zadušite */ Don't put your head in a plastic bag - you could suffocate* (2021)

Preprostost in zapletenost naslovnega stavka spodbujata gledalce, da si zastavijo vprašanja o tem, kaj jih duši v vsakdanjem življenju. Ob googlanju besede "zadušitev" se je pojavil primer "Ne vstavljajte glave v plastično vrečko - lahko se zadušite". Mlinac se je stavek sprva zdel smešen in bizaren, saj je tako očiten in banalen. Zakaj bi kdo dal glavo v plastično vrečko? Ko pa se je osredotočila na ljudi, situacije, službe, čustva, odnose, ki nas dušijo v vsakdanjem življenju, je spoznala, da bi morali biti tudi ti koncepti očitni. Pa niso. Plastična vrečka v delu predstavlja smeti, ki dušijo vse, kar je živo. Z uporabo recikliranih materialov, naravnih barvil in rje nas spodbuja, da smo manj sramežljivi glede poti, ki jo resnično želimo prehoditi, ter tudi, da najdemo bolj ekološke načine, kako biti trajnostni v vsem, kar počnemo.

Dina Mlinac (1995, Brač, Hrvaška) je obiskovala Fakulteto za tekstilno tehnologijo v Zagrebu, oddelek za oblikovanje tekstilij, kjer je leta 2020 magistrirala z nalogo Uporaba jedkih materialov pri oblikovanju tekstilij. Eno leto študija je preživela v programu izmenjave Erasmus na Švedskem, kjer je študirala oblikovanje tekstilij na Univerzi v Borasu. Pri svojem delu se osredotoča na raziskovanje naravnih barvil in eko tiska z rjo ter ustvarja v različnih medijih in materialih.

The simplicity and complexity of the title sentence encourage viewers to ask themselves questions about what's suffocating them in everyday life. After googling "suffocation", one of the examples came up with the sentence "Don't put your head in a plastic bag - you could suffocate". At first, Mlinac found the sentence funny and bizarre, since it is obvious and banal. Why would anyone put their head in a plastic bag? Turning focus towards the people, situations, jobs, emotions, relationships that are suffocating us in everyday life, the artist realized these concepts should also be obvious. But they are not. The plastic bag represents all of the garbage suffocating everything that is alive. By using recycled materials, natural dyes, and rust it encourages us to be less timid about the path we really want to walk and also find more ecological ways of being sustainable in everything we do.

Dina Mlinac *(1995, Brač, Croatia) attended the Faculty of Textile Technology in Zagreb, department for Textile Design, where she finished her masters in 2020 with the thesis The use of corrosive materials in textile design. She spent one year of her studies on the Erasmus exchange program in Sweden studying Textile Design at the University of Boras. In her work, she focuses on exploring natural dyes and eco print with the rust, as well as creating art in different media and materials.*



Snežana Skoko (RS)

Izdih / *Exhale* (2021)

• Video 4'13''
• raztegnjena plastična folija, fotografije posnete v stanovanju leta 2021
/ stretch plastic foil, photos taken in the apartment in 2021

Sodobni človek je odtujen naravi in prisiljen v nenaravno simbiozo z elektronskimi napravami in mediji. Njegova zavest in zaznavanje sta ujeta. V transhumanskem okolju in tehnokratski strukturi družbe izgubi stik s seboj in svojim bitjem. Duši se. Umetniško delo, imenovano INHALE-EXHALE, je sestavljeno iz dveh segmentov. Prvi segment sestavljata dve črno-beli fotografiji, ustvarjeni kot dokumentacija umetniškega delovanja umetnice v sklopu projekta Land Art "Northern Fiber III" leta 1999 v kulturnem centru Tuskær-Fjaltring na Danskem. Fotografiji je prispeval Ole Akhøj.

Drugi del dela je serija fotografij, ki jih je leta 2021 avtorica posnela v svojem stanovanju, ki jih je uredila v obliki video dela. Delo INHALE-EXHALE odraža njen pogled na položaj, v katerem je človek že vrsto let in ki je dosegel vrhunec med letoma 2020 in 21 s tem, kar umetnica imenuje »globalni konstrukt sodobnega zasužnjevanja in razčlovečenja človeka s socialnimi procesi inženiringa". Nagovarja nas, da se vprašamo, kaj smo in kam gremo.

Snežana Skoko (1960) sodeluje na samostojnih in skupinskih razstavah, predstavah in delavnicah v Srbiji in tujini. Je avtorica avtorskih projektov, organizira mednarodne in umetniške prireditve v Srbiji kot vodja Neodvisnega umetniškega združenja "Punctum for Art Experiment", Beograd. Njena dela so bila nagrajena in so v več zbirkah (Muzej uporabne umetnosti Beograd / Zbirka sodobne srbske umetnosti, podjetje TELENOR, Srbija / Tekstilni muzej, Angers, Francija / Atelje 61, Beograd / Imago Mundi Luciano Benetton Zbirka srbskih sodobnih umetnikov / in Kulturni center Beograda, Srbija - v procesu).

Vdih-Izdih / *Inhale-Exhale* (1999)

• 2 fotografiji / *2 photographs*, foto / *photo:* Ole Akhøj
• posteljnina, fotografije posnete na morski obali na Danskem leta 1999
/ bed linen, photos taken in 1999 on the seashore in Denmark

Modern man is alienated from nature and forced into an unnatural symbiosis with electronic devices and media. His consciousness and perception are captured. In the Transhuman environment and the technocratic structure of society, he loses touch with himself and his being. He's suffocating. This artwork called INHALE-EXHALE consists of two segments. The first segment consists of two black and white photographs created as documentation of artists' action within the Land Art workshop "Northern Fiber III" at The Cultural Center Tuskær-Fjaltring, Denmark, in 1999. Photos by Ole Akhøj.

The second segment of the work is a series of photos she took in her apartment in 2021, which she edited in the form of video work. The work INHALE-EXHALE reflects her view on the situation in which a man has been for many years now, and which culminated during 2020-21, through what the artist calls the "Global Construct of modern enslavement and dehumanization of the man by social engineering processes". She invites everyone to ask themselves once again, what are we and where are we going.

***Snežana Skoko** (1960) participates in solo and group exhibitions, performances and workshops in Serbia and abroad. She is making authorial projects, organizing international and art events in Serbia as leader of Independent Art Association "Punctum for Art Experiment", Belgrade. Her works had been awarded and are in several collections (Museum of Applied Art Belgrade / Collection of Contemporary Serbian Art, TELENOR company, Serbia / Textile Museum, Angers, France / Atelier 61, Belgrade / Imago Mundi Luciano Benetton Collection of Serbian Contemporary Artists / and Cultural Center of Belgrade, Serbia - in process).*

Snežana Skoko

foto / *photo:* Ole Akhøj



Diana Ammann (CH), Lara Blanchard (FR), Threadstories (IE), Paola Idrontino (ES), Denís Galocha in/*and* Cristina Barrientos (ES)

Video selekcija Prosimo, ne pozabite nositi mask / *Video selection Please don't forget to wear masks*

• Kuratorka / *Curator:* Špela Gale (SI)

Izbor inovativnih tekstilnih mask vas popelje v svet imaginarnih bitij, ki svoj navdih za obstoj črpajo iz botaničnih, živalskih, družbenih, kulturnih in drugih aktualnih motivov.

The selection of innovative textile masks will take you into the world of imaginary creatures, which draw their inspiration for existence from botanical, animal, social, cultural and other current motifs.



Paola Idrontino (ES)

Broken Seeds

• www.papayapie.com

Broken Seeds je zbirka tekstilnih mask, ki jih navdihujejo žuželke, botanika in bizarna androgina bitja. Ustvarjeno leta 2020 med lock downom.

Broken Seeds is a collection of textile masks inspired by insects, botany, and bizarre androgynous creatures. Created in 2020 during lock down.



Diana Ammann (CH)

SPACE ODDITIES I Black galaxies
SPACE ODDITIES I Black star
Imaginary friend

• www.dianammann.blogspot.com
• Instagram: ammanndiana_costumes



Lara Blanchard (FR)

Ad Lucem project

• www.larablanchard.com



threadstories (IE)

Falsehoods

Vizualni umetnik **“threadstories”** se sprašuje, kako erozija zasebnosti v digitalni dobi vpliva na dojemanje sebe na spletu. S tradicionalnimi tehnikami obdelave tekstila izdeluje nosljive oblike. Maske skrijejo in spremenijo uporabnika. Kiparske oblike se s tem aktivirajo in pripoved se razplete s performansom v studiu. threadstories s fotografijo in filmom zajema in uokvirja dvoumne pripovedi. Maske nas sprašujejo, kako se prikazujemo v spletu in kako na to vpliva hitro zmanjševanje zasebnosti in manipulirane podobe v dobi družbenih medijev. Kurirane ali lažne osebnosti s spleta delujejo kot vizualne mutacije našega zasebnega in javnega jaza.

Visual artist ***“threadstories”*** *questions how the erosion of personal privacy in our digital age affects how we view and portray ourselves online. Traditional textile craft techniques are engaged in the construction of wearable forms, the pliable masks obscure and transform the wearer. The wearer activates these sculptural forms and a narrative unfolds through testing and performance in the studio. threadstories uses photography and film to capture and frame her ambiguous narratives. Conceptually, the masks question how we portray ourselves online and how this is influenced by a rapid decrease in personal privacy and manipulated imagery in the age of social media. The masks question how we portray ourselves online and how is this influenced by a rapid decrease in personal privacy and manipulated imagery in the age of social media. The curated or false personas we consume online, act as visual mutations of our private and public selves.*



Denís Galocha in / *and* Cristina Barrientos (ES)

Twee Muizen

Twee Muizen sta **Denís in Cris**, Denís je študiral likovno umetnost in Cris modno oblikovanje. Projekt sta začela v Amsterdamu, od tod tudi ime Twee Muizen. Dve miši v nizozemščini. Oba sta iz Galicije, odraščala sta v vaseh blizu Santiaga de Compostela. Trenutno živita in delujeta v Barceloni, kjer imata tudi delavnico z galerijo in razstavnim prostorom s svojimi umetniškimi izdelki, igračami, maskami itd. Delavnica je odprta za javnost in vsi ste dobrodošli, da ju obiščete.

Twee Muizen *are* ***Denís and Cris****, Denís studied fine arts and Cris fashion design. The project started in Amsterdam, hence the name, Twee Muizen. Two mice in Dutch. They are both from Galicia and they grew up in villages near Santiago de Compostela. They currently live and work in Barcelona, where they also have a workshop with a gallery and a showroom with their art, toys, masks etc. The workshop is open to the public and everybody is welcome.*



Josipa Štefanec (HR)
Lupine / *Husks* (2020)

• recikliran denim / *recycled denim*

Delo Husks, izdelano iz recikliranega jeansa, je navdihnjeno s kokoni iz narave. V tem kaotičnem obdobju obstaja potreba po intimnem prostoru, po kontemplaciji v javnem prostoru. Oblika predmetov se razvija iz prevelikih oblačil in ima pomemben odnos do človeškega telesa kot nekakšna zaščita in tretja koža. Namestitev instalacije spominja na minljivo arhitekturo, kot so mobilna zavetišča. Kamorkoli gre, je sodobni nomad v novi normalnosti obkrožen z znano sliko lastnega zavetišča.

Josipa Štefanec (1978, Dusseldorf, DE) je leta 2006 diplomirala na Oddelku za modo in oblikovanje na Tekstilno-tehnični fakulteti v Zagrebu. Dve leti kasneje je diplomirala na Akademiji za likovno umetnost, smer kiparstvo, v Zagrebu. Trenutno dela kot docentka na Fakulteti za tekstilno tehnologijo Univerze v Zagrebu na Hrvaškem.

The work Husks, made from recycled denim, is inspired by cocoons in nature. In this chaotic period, one has a need for intimate space, the need for contemplation in a public space. The object's form is evolving from oversized clothing and has an important relation to the human body, as a kind of protection and third skin. The installation of HUSKS is reminiscent of an ephemeral architecture, like mobile shelters. In a new normal, a modern nomad is surrounded by the familiar picture of his own private shelter, wherever he goes.

***Josipa Štefanec** (1978, Dusseldorf, DE) graduated from the Department of Fashion and Design at Faculty of Textile Technology in Zagreb in 2006. Two years later she graduated from the Academy of Fine Arts of sculpture (MA) in Zagreb. She is currently working as an Assistant Professor at the Faculty of Textile Technology at University of Zagreb in Croatia.*



• Mentorica / *Mentor*: izr. prof. Tanja Devetak
• Fakulteta za dizajn, pridružena članica Univerze na Primorskem / *Faculty of Design, associate member of the University of Primorska*
• več objektov / *several objects*

• intervencija v muzejsko zbirko / *intervention in the museum collection*
• tekstil, žice, kovina, testo, les, steklo in drugo / *textiles, wires, metal, dough, wood, glass and other*

Valeria Arkhypova, Rene Bekar, Tadej Berlec, Špela Bogataj, Tanja Brate, Teja Čučuk, Tara Dobravec, Armin Ferizović, Eva Gregl, Urška Kitak, Katja Kovačič, Aleksandra Lazić, Filip Levec, Jure Meglič, Klemen Ožbolt, Špela Perc, Luka Prelog, Vladlena Salyayeva, Lucija Srebre, Marija Stojkovska, Lara Tominec, Lara Turnšek, Manca Udovič

ZBUDI SE! / *WAKE UP!*

Projekt ZBUDI SE! se navezuje na 100. obletnico rojstva nemškega umetnika Josepha Beuysa, ki ga obeležujemo leta 2021. Kot je v svojih delih Joseph Beuys komentiral okoljske, socialne in politične vidike družbe, v kateri je ustvarjal, tako so študenti različnih študijskih smeri (Notranja oprema, Tekstilije in oblačila, Vizualne komunikacije in Dizajn management) v obliki "tote baga" vizualno komentirali svoja videnja sodobnih družbenih okoliščin. Inspirativno so se navezovali na različna umetniška dela Josepha Beuysa, ki so jih vizualno reinterpretirali ali povzeli njihovo vsebinsko sporočilo. Oblikovalske rešitve vključujejo raznolike pristope k materialnosti, uporabi vizualnih elementov in pomenu v posredovani sporočilnosti rešitev. Rezultati naloge izkazujejo bogato bero odgovorov na sodobne družbene izzive, ki so jih študenti razvili in oblikovali v svojih izvirnih konceptualnih avtorskih delih.

Project WAKE UP! refers to the 100th anniversary of the birth of the German artist Joseph Beuys, which we celebrate in 2021. As Joseph Beuys commented in his works on the environmental, social and political aspects of the society in which he created, so are the students. The students of various fields (Interior Design, Textiles and Clothing, Visual Communications and Design Management) are visually presenting their views of contemporary social circumstances in the form of a "tote bag". They are inspired by various works of art by Joseph Beuys, which they visually reinterpreted or summarized their substantive message. Design solutions include diverse approaches to materiality, the use of visual elements, and meaning in the conveyed message of solutions. The results of the thesis show a number of answers to contemporary social challenges that students have developed and designed in their original conceptual authorial works.









Foto / *Photo*: Janez Pelko



• Mentorice / *Mentors*: izr. prof. Tanja Devetak, Lidija Rotar, Olga Marguč
• 1. letnik, Fakulteta za dizajn, pridružena članica Univerze na Primorskem / *1st year, Faculty of Design, associate member of the University of Primorska*
• Instalacija, cca. / *Installation, approx.* 500 cm x 500 cm
• sintetični filc / *synthetic felt*

Armin Ferizović, Karin Goloboč, Katja Jeretina, Edita Kapš Šikonja, Anja Kokalj, Jure Meglič, Ana Omahen, Špela Perc, Eva Rogl Mežnar, Julija Šekelj, Lara Turnšek, Gaja Zadravec, Sara Žunec

Duhovi preteklosti / *Ghosts of the past* (2021)

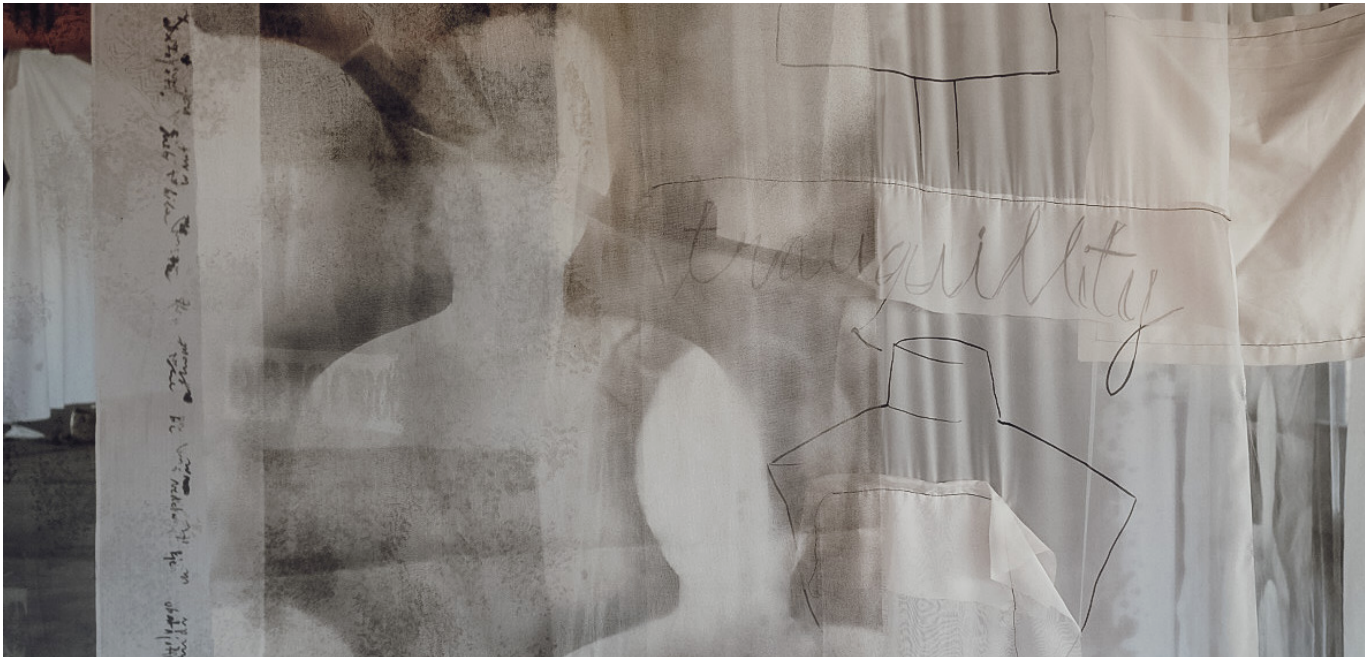
Dela študentov izhajajo iz preoblikovanja kroga, kvadrata in trikotnika z uporabo različnih pristopov v strukturiranju površine, ki postane nosilec ustvarjanja oblačilne forme. Inspiracija je temeljila na razvoju prostorskih struktur, ki so odraz kreativnega in inovativnega pristopa k raziskovanju različnih možnosti manipulacij tekstilij.

Študenti so pri kreiranju instalacije raziskovali različne načine združevanja in prostorskega strukturiranja geometrijskih likov kroga, kvadrata in trikotnika v oblačilne forme, pri čemer osnovnih likov, iz katerih so nastali, ni več mogoče neposredno prepoznati. V realizacijo form so vključevali različne poznane tehnološke načine strukuriranja, ki so jih nadgradili s svojimi intervencijami in inovacijami v prostorskih rešitvah. Pri razvoju strukture površine so sledili ideji ponovljivosti osnovnega oblikovnega gradnika. Rezultat so oblačilne podobe z izrazito strukturirano površino, ki postane nosilec in določevalec formiranja same forme. Pri razvoju oblačilne forme se študenti niso osredotočali na funkcionalni značaj oblačila, temveč na eksperimentalno strukturiranje materiala z razvojem analitičnega pristopa k iskanju inovativnih rešitev za doseganje likovnih tekstilnih kompozicij kot odraza njihovega avtorskega oblikovalskega podpisa.

The students' work stems from the transformation of a circle, a square and a triangle using a different approach in structuring the surface, which becomes the carrier of the creation of the clothing form. The inspiration was based on the development of spatial structures that reflect a creative and innovative approach to exploring the various possibilities of textile manipulation.

When creating the installation, the students explored different ways of combining and spatial structuring the geometric shapes of a circle, square and triangle into clothing forms, where the basic shapes from which they were formed can no longer be directly identified. They included various well-known technological ways of structuring in the realization of forms, which they upgraded with their interventions and innovations in spatial solutions. In developing the surface structure, they followed the idea of the repeatability of the basic design building block. The results are clothing images with a distinctly structured surface, which becomes the carrier and determinant of the formation of the form itself. In developing the clothing form, students did not focus on the functional character of the garment, but on the experimental structuring of the material by developing an analytical approach to finding innovative solutions to achieve artistic textile compositions as a reflection of their authorial design signature.





• 250 cm x 250 cm x 250 cm
• tekstilni materiali različnih surovinskih sestav, les, kovina
/ *textile materials of various raw materials, wood, metal*

pH15 (SI)
P18 L14 S33 (2021)

Tekstilna instalacija temelji na treh različnih pogledih na tri različna mesta, rodna mesta avtoric, Nike Batista, Ane Jazbec in Maruše Kranjc. Impresije, pisma, opisi, vtisi, čustva in spomini so preneseni na manipulacije različnega tekstila. Vsaki impresiji so avtorice namenile eno stranico in jih v celoto povezale tako fizično kot sporočilno. Prizemljenost različnih dimenzij ploskovne percepcije si avtorice interpretirajo skozi tekstilne panele od stropa do tal. Ti so povezani v kubično celoto z odprto stranico; s to postavitvijo odpirajo nov prostor impresij, namenjen je vstopu gledalca v tekstilne vizualizacije. Vsak od nas ima svoj odnos do lokacije rojstva ali odraščanja. Ko to okolje zapusti, odide s spomini na ta prostor. Spominjanje in novo grajenje odnosov v teh prostorih predstavlja neoprijemljiv konglomerat čustev, spominov, vtisov, stvari, ljudi, pokrajin, stavb, objektov, mnenj ... Vtis, ki nas zaznamuje za celo življenje, ni nikoli končana zgodba.

pH15 je kreativna umetniška skupina, ustanovljena leta 2014. Sestavljajo jo Nika Batista, Ana Jazbec, Maruša Kranjc, Katja Grčman in Vasja Brilj. Njihovo delo temelji na preizpraševanju tekstila in povezovanju različnih medijev. Temelj njihovih umetniških konceptov je družbena kritika in raziskovanje ter povezovanje različnih polov procesa kreativnosti.

The textile installation is based on three different views of three different places, the birthplaces of the authors Nika Batista, Ana Jazbec and Maruša Kranjc. Impressions, letters, descriptions, impressions, emotions and memories are transferred to the manipulations of different textiles. The authors dedicated one side to each impression and connected them as a whole, both physically and communicatively. The authors interpret the grounding of different dimensions of planar perception through textile panels from ceiling to floor. These are connected into a cubic box with an open side; with this layout, they open up a new space of impressions, intended for the viewer's entry into textile visualizations. Each of us has our own relationship to the location of birth or of growing up. When we leave them, we leave with memories. Remembering and rebuilding relationships in these spaces represent an intangible conglomeration of emotions, memories, impressions, things, people, landscapes, buildings, objects, opinions ... They mark us for our whole life.

pH15 *is a creative artistic group founded in 2014. Its members are Nika Batista, Ana Jazbec, Maruša Kranjc, Katja Grčman and Vasja Brilj. Their work is based on questioning textiles and connecting different media. The basis of their artistic concepts is social critique and research and the connection of different poles of the creative process.*







Matija Čop (HR)

Mestna čipka - Kranj / *City Lace - Kranj* (2021)

• 120 cm x 20 cm x 10 cm
• netkani reciklirani beli poliester
/ nonwoven recycled white polyester

Mestna čipka - Kranj je nadaljevanje serije Mestne čipke, ki se je začela leta 2012 ter raziskuje mestne zemljevide in njihovo identiteto. Zemljevid Kranja je preoblikovan v oblačilo izključno z elementom, ki tvori njegovo osnovno komunikacijsko shemo: ulico kot vezivnim tkivom. Z uporabo digitalne tehnologije in laserskega rezalnika je ustvarjena vizualna kompozicija, ki temelji na izmeničnih prostorskih in linearnih elementih, polnosti (objekti mesta) in vrzelih (raster). Z razumevanjem, da je mesto tradicionalno konceptualizirano kot zbirka drobcev, kar pomeni določen razpad znotraj celote, je bila z uporabo vektorskega grafičnega modela ustvarjena matrika mesta. Zemljevidi so vizualizacija informacij na podlagi poljubne kode. Linija - najosnovnejši element vizualne umetnosti - postane identitetna značilnost mesta in razkrije njegov značaj, ki se razlikuje od drugih mest.

Matija Čop je hrvaški tekstilni in modni umetnik, ki živi v Londonu. Diplomiral je na Royal College of Art leta 2017. Matijevo delo je v stalni zbirki Centra Pompidou Museum of Modern Art v Parizu. Delal je za Vivienne Westwood in Alexandra McQueena. Njegovi naročniki so producenti serije Igre lakote, Lady Gaga, Solange in Rihanna. Njegova dela so bila predstavljena v številnih mednarodnih revijah in na razstavah.

City Lace - Kranj is a continuation of a series City Lace started in 2012. The series investigates city maps and their identity. Kranj's city map is transformed into a garment, without a single remaining characteristic other than its very basic communicative scheme: the streets as connective tissue. Using digital technology and a laser cutter, a visual composition was created based on alternating spatial and linear elements, fullness (city blocks) and gaps (raster). Understanding that the city is traditionally conceptualized as a collection of fragments, which implies a certain disintegration within a whole, a city's matrix was created using the vector graphic model. Maps are a visualization of information based on an arbitrary code. The line – the most basic element of visual art – becomes an identity trait of the city and reveals its very character, which it differentiates from other cities.

***Matija Čop** is a Croatian born, London based textile and fashion artist. He graduated from Royal College of Art in 2017. Matija's work is held in the permanent collection of Centre Pompidou Museum of Modern Art in Paris. He worked for Vivienne Westwood and Alexander McQueen. Artist commissions for The Hunger Games, Lady Gaga, Solange and Rihanna. His work was featured in several international fashion magazines and exhibitions.*



Hana Tavčar (SI)

Porabi me / *Use me* (2021)

• Mentorici / *Mentors*: prof. Marija Jenko, doc. mag. Katja Burger Kovič
• Magistrski študij, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *Master's degree, Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• 110 cm x 110 cm x 220 cm, 200 cm x 100 cm x 130 cm, 150 cm x 150 cm x 200 m
• aluminij, železo, bombaž, keramika, kapok / *aluminum, iron, cotton, ceramics, kapok*
• S pomočjo / *With the help of:* Odeja Škofja Loka

Prostori potrošnje so v zgodovini kapitalizma doživeli različne oblike in z njimi povezane načine nakupovanja. Povezava specifičnih lastnosti fizičnega prostora z ekonomskim in izkustvenim modelom potrošništva neposredno vpliva na recepcijo produkta na "trgu".

Prostorske instalacije se naslanjajo na izkustvena stanja dejanskih prostorov potrošnje in njihovih specifičnih lastnosti. V njih se opredmetijo lastnosti obravnavanih prostorskih kategorij; sejmišč, nakupovalnih centrov in spletnega nakupovanja: kinetična spremenljivost sejmišč, ki letno preoblikujejo tržno realnost s pomočjo minljivih dogodkov; krhkost ruševin tradicionalnega nakupovalnega centra, ki vsakoletno izgublja na obiskanosti, njihova megalomanska poslopja pa postajajo fizični spomeniki potrošniške družbe 20. stoletja; ter nepredvidljivost in neoprijemljivost spletnega trga, kjer se preobražajo hierarhična tržna razmerja in ki obenem nastopa kot simbol časa, v katerem živimo in prekarnosti trenutnega položaja globalne družbe.

Hana Tavčar je magistrska študentka NTF, smer Oblikovanje tekstilij in oblačil. Prvostopenjski študij je zaključila na ALUO, smer Slikarstvo. Izpopolnjevala se je tudi na HSLU v Luzernu, Švica (smer Ilustracija). Svoj študij in raziskovanje usmerja predvsem v oblikovanje tekstila, ustvarja pa tudi na polju risbe in grafike.

Consumer spaces have experienced various forms and associated ways of shopping in the history of capitalism. The connection of the specific properties of physical space with the economic and experiential model of consumerism directly affects the reception of the product on the "market".

Spatial installations rely on the experiential states of actual consumption spaces and their specific properties. They materialize the properties of the considered spatial categories; trade fairs, shopping malls and online shopping. FIrst, kinetic variability of trade fairs, which annually transform the market reality with the help of fleeting events; second, the fragility of the ruins of a traditional shopping center, and their megalomaniacal buildings that are becoming physical monuments of the consumer society of the 20th century; and lastly the unpredictability and intangibility of the online market, where hierarchical market relations are transformed and which at the same time acts as a symbol of the time in which we live and the precariousness of the current situation of global society.

***Hana Tavčar** is a master's student at NTF, majoring in Textile and Clothing Design. She completed her first-cycle studies at ALUO, majoring in Painting. She also studied at the HSLU in Lucerne, Switzerland (Illustration). She focuses her studies and research mainly on textile design, but also creates in the field of drawing and graphics.*

• Mentorice / *Mentors*: izr. prof. Tanja Devetak, Lidija Rotar, Olga Marguč
• 1. letnik, Fakulteta za dizajn, pridružena članica Univerze na Primorskem / *1st year, Faculty of Design, associate member of the University of Primorska*
• preje, veje, tekstil, kapa plošče, papir / *yarn, branches, textiles, cap plates, paper*
• Avtor glasbe / *Music author*: Jure Meglič

Eva Rogl Mežnar, Gaja Zadravec, Lara Turnšek, Karin Golobič, Anja Kokalj, Špela Perc

Propad industrije / *The collapse of the industry* (2020/2021)

Slovenska oblačilna in tekstilna industrija se je razvila iz tradicije obratov, ki so obstajali med obema svetovnima vojnama. Večina podjetij je nastala na podlagi manufakturnih oz. obrtnih delavnic, ki so jih po drugi svetovni vojni nacionalizirali oz. so jih lastniki podarili državi, ali pa so bila ustanovljena na podlagi tekstilne tradicije v okolju in potrebe po vključevanju ženske delovne sile v procese industrializacije.

Dela raziskujejo različne vidike razumevanja propada tekstilne industrijske panoge. Naloge so se navezovale na raziskovanje lastne avtorske identitete, iskanja kulturnih korenin posameznice in njene oblikovalske vpetosti v sodobna razmišljanja o pomenu oblačilne industrije danes. Nastale forme so rezultat iskanja tehnoloških postopkov, ki presegajo okvire izdelave funkcionalnih oblačil. So odgovor na izzive trenutka in prostora nastanka ter vizualni premislek o možnostih, ki jih ponuja bogata oblačilna in tekstilna tradicija v Sloveniji.

Eva Rogl Mežnar raziskuje, kako se meje človeškega telesa spojijo z vejami na drevesu in tvorijo novo simbiozo.

Gaja Zadravec z vključevanjem rjastih predmetov uporablja gospodinjske tekstilne odpadke, ki so barvani z naravnimi barvili.

Lara Turnšek se poglablja v slovensko oblačilno industrijo, ki je temeljila na ženski delovni sili. V oblačilni formi deli moškega suknjiča razpadajo v prepletene strukturirane površine.

Karin Golobič se ukvarja z zaprto oblačilno formo, ki je prispodoba slovenske oblačilne industrije. Ta je bila nekoč pomemben steber gospodarstva.

Anja Kokalj se posveča strukturi površine, ki je nosilec gradnje forme. Izkazuje krhkost in refleksijo na črno usodo slovenske oblačilne industrije.

Špela Perc se osredotoča na izhodišče oblačilne forme - korzet in njegovemu kontekstu v oblačilni zgodovini. Relacija med deformacijo telesa in uporabljenim oblačilom je sestavni del izraznosti mode.

The Slovenian clothing and textile industry developed from the tradition of textile units that existed between the wars. Most companies were created on the basis of manufacturing or craft workshops, which were nationalized after WWII or they were donated by the owners to the state, or they were established on the basis of the textile tradition in the environment and the need to include the female workforce in the processes of industrialization.

The works explore various aspects of understanding the collapse of the textile industry. The tasks were related to the research of one's own authorial identity, the search for the cultural roots of an individual and her design involvement in contemporary thinking about the importance of the clothing industry today. The resulting forms are the result of the search for technological processes that go beyond the manufacture of functional clothing. They are a response to the challenges of the moment and the space of origin and a visual reflection on the possibilities offered by the rich clothing and textile tradition in Slovenia.

***Eva Rogl Mežnar** researches the way human body boundaries merge with tree branches and create new coexistence.*

***Gaja Zadravec** uses rusty objects and household textile waste, which is dyed with natural dyes.*

***Lara Turnšek** researches Slovenian clothing industry, which was based on the female workforce. In her work, parts of a man's jacket fall apart into intertwined structured surfaces.*

***Karin Golobič** deals with closed clothing form which is a metaphor for Slovenian clothing industry. Latter was once an important pillar of the economy.*

***Anja Kokalj** focuses on the structure of the surface which is the carrier of the construction of the form. It shows fragility and reflection on the black fate of the Slovenian clothing industry.*

***Špela Perc** focuses on the fundamental point of the clothing form - the corset and its context in the history of clothing. The relationship between body deformation and the clothing used is an integral part of the expressiveness of fashion.*









Foto / *Photo*: Janez Pelko

• Mentorji / *Mentors*: dr. Marjan Jenko, dr. Tomaž Požrl, prof. Marija Jenko (Univerza v Ljubljani / *University of Ljubljana*), dr. Mateja Golež (Zavod za gradbeništvo Slovenije / *Civil Engineering Institute of Slovenia*), mag. Dušan Janjič (Robotina d.o.o.)
• Posebna zahvala / *Special thanks to*: Janko Rožič

Karmen Hočevar, Sara Maganja (Naravoslovnotehniška fakulteta / *Faculty of Natural Sciences and Engineering*), Jan Rugelj (Fakulteta za strojništvo / *Faculty of Mechanical Engineering*), Sara Čuden, Ema Kregar (Fakulteta za dizajn / *Faculty of Design*)

Presejanje svetlobe / *Sifting the Light* (2020)

Objekt oživlja dediščino sitarstva, ki je bilo močna obrt od 16. do sredine 20. stoletja v vaseh med Kranjem in Škofjo Loko.

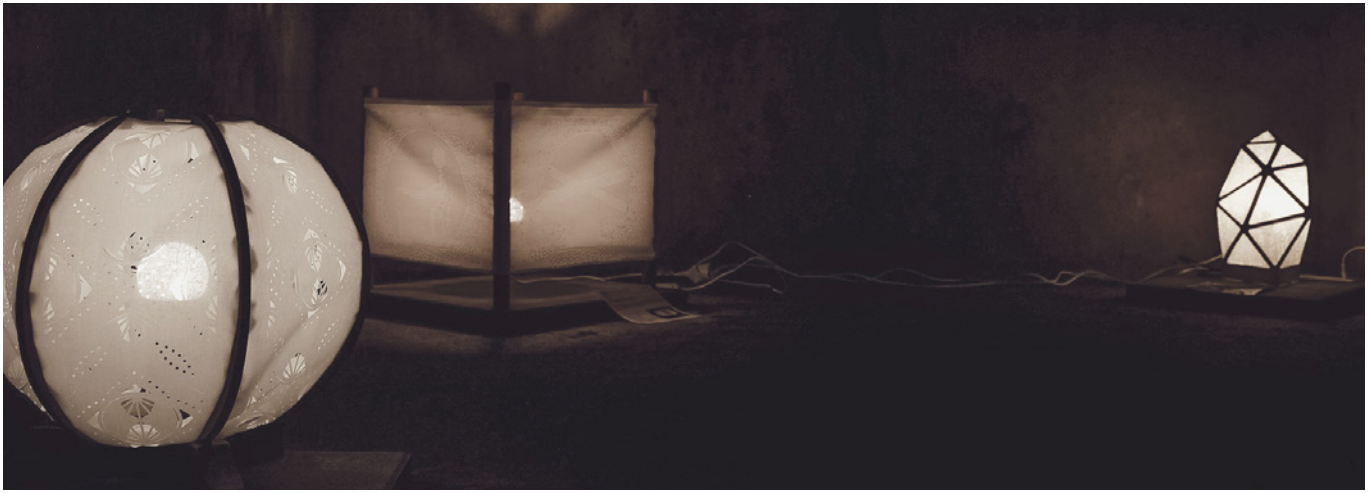
Projekt na metaforičen način naslavlja prostore, ki so, kot pravijo ustvarjalci projekta, nekakšni urbani med-prostori, pravzaprav negativi urbane mreže. Instalacijo tvori samostojno stoječa konstrukcija v obliki trikotne prizme, kjer lebdita dve siti: večje, trdno vpeto in manjše, gibljivo. Skozi njiju proseva svetloba in tako na tleh posledično ustvarja grafično mrežo senc z različnimi gostotami. Ti svetlobni odtisi simbolizirajo mesto, njegovo večplastno urbano zasnovo, strukture, ki nenehno prehajajo iz ene oblike v drugo. Med nihanjem sit prihaja do delnega zastrtja vira svetlobe, s čimer ustvarjalci opozarjajo na naraščajočo svetlobno onesnaženost okolja in predvsem mest.

The object revives the heritage of sieve production, an important craft from the 16th to the middle of the 20th century in the villages between Kranj and Škofja Loka.

As the creators of the project explain, the project metaphorically addresses spaces that are a kind of urban inter-spaces, the negatives of the urban network. The installation consists of a free-standing structure in the form of a triangular prism, where two sieves float: a larger one, firmly clamped and a smaller one, movable. Light shines through them and thus creates a graphic network of shadows with different densities on the ground. These light prints symbolize the city, its multi-layered urban design, structures that are constantly moving from one form to another. During the oscillation of the sieves, the light source is partially obscured, thus alerting the creators to the growing light pollution of the environment and especially cities.

• Instalacija je nastala v sklopu evropskega projekta Po kreativni poti do znanja 2020, pri katerem sodeluje več profesorjev in študentov različnih fakultet Univerze v Ljubljani in Univerze na Primorskem ter partnerja iz gospodarstva in negospodarstva. / *The installation was created as part of the European project On the Creative Path to Knowledge 2020, in which several professors and students from various faculties of the University of Ljubljana and the University of Primorska and partners from the economy and non-economy participate.*
• Projekt so sofinancirali / *Co-financed by*: Ministrstvo za izobraževanje, znanost in šport Republike Slovenije, Javni štipendijski, razvojni, invalidski in preživninski sklad Republike Slovenije, Evropski socialni sklad. Koprodukcija, Naravoslovnotehniška fakulteta, Univerza v Ljubljani, Zavod Forum Ljubljana
• Postavitev projekta na bienalu BIEN so omogočili / *The installation of the project at the BIEN biennial was made possible by:* Občina Škofja Loka, Zavod Carnica, Loški grad Škofja Loka, Zavod Forum Ljubljana





• Mentorici / *Mentors*: doc. Jana Mršnik, doc. Tamara Hajdu
• 2. letnik, Fakulteta za dizajn, pridružena članica Univerze na Primorskem / *2nd year, Faculty of Design, associate member of the University of Primorska*
• S pomočjo / *With the help of*: RogLab, Maori, Fakulteta za dizajn
• trevira CS, drugi materiali, žarnice / *trevira CS, other material, light bulbs*

Aleksandra Lazić, Manca Udovič, Nadja Arhar, Urška Kitak, Iva Berendijaš, Tjaša Bolčina, Vita Brovč, Anamarija Čuden, Demetra Jarc, Teja Koren, Nika Korez Meh, Urška Laznik, Brina Lukić, Monika Plemelj, Kristina Stepan, Urška Savšek, Vesna Čas, Josip Babić, Kandida Biteznik, Špela Bogataj, Ajda Kecelj, Lara Vita Klinc, Kaja Kolar, Ingrid Kolenc, Karin Leban, Luka Vesel, Mana Marko, Žan Luka Mlinar, Neža Cugmas, Eva Šintler, Ana Šuperger, Lara Tominec, Nina Vidmajer, Maja Zupanc

Svetloba v čipki / *Light in Lace* (2021)

Kranjski rovi so predstavljali likovno in vsebinsko izhodišče pri oblikovanju tekstilnega svetlobnega telesa. Študenti so raziskovali tehniko laserskega reza, s katerim so iz ognjevarne tekstilije Trevira CS izdelali čipko. Črna in bela barva tekstilnega materiala na eni strani ilustrirata temačnost obdobja, v katerem je bilo zaklonišče zgrajeno, po drugi strani pa navdajata z upanjem v svobodo.

Sodobne interpretacije čipke kot »luknjičaste tvorbe« so rezultat samostojnih in osebnih pristopov k oblikovanju vzorca, preko katerega je vsak študent na sebi lasten način ilustriral elemente in vsebine te podzemne kranjske znamenitosti. Nastale svetlobne kreacije so funkcionalni in uporabni izdelki, ki poleg tematske vsebine vsak zase predstavljajo študentov avtorski podpis, njegov odnos do estetike ter način razumevanja tekstila kot ustvarjalnega medija. Pri projektu so sodelovali tako študenti oblikovanja tekstilij kot tudi notranje opreme, kar je pripomoglo k pestrosti pristopov in raznolikosti značajev posameznih izdelkov ter same obravnave in uporabe tekstilnega materiala.

The Kranj tunnels represented the artistic and content starting point in the design of the textile light body. The students researched the technique of laser cutting, which was used to make lace from Trevira CS fireproof textiles. The black and white colours of the textile material on the one hand illustrate the darkness of the period in which the shelter was built, and on the other hand they infuse the hope for freedom.

Modern interpretations of lace as a "hole-shaped formation" are the result of independent and personal approaches to the design of patterns, through which each student illustrated the elements in the content of this underground Kranj's landmark in his own way. The resulting light creations are functional and usable products, and each of them, in addition to the thematic content, represents the student's signature, his attitude to aesthetics and the way of understanding textiles as a creative medium. The project involved students of textile design as well as interior design, which contributed to the diversity of approaches and diversity of individual products' characters, as well as the use of textile materials.





• Mentorica / *Mentor*: doc. Jana Mršnik
• 3. letnik, Fakulteta za dizajn, pridružena članica Univerze na Primorskem
/ 3rd year, Faculty of Design, associate member of the University of Primorska

Pia Šilec, Lan Krebs, Teja Kovič, Aja Kocjančič, Nagaya Florjan Gorjup

Prostorske tekstilije / *Spatial textiles* (2021)

Študenti so znotraj krovne teme *Transformation*, ki se nanaša na savski otok (Majdičev log), raziskovali tekstilni vzorec. Izhajali so iz fotografij naravnega in urbanega okolja Kranja, njihove elemente pa preko ročne risbe, njene digitalizacije in uporabe računalniških programov prevajali v različne ploskovne likovne kompozicije.

Uporabljene tehnike in materiali so povsem svobodni, ustvarjalni procesi pa vključujejo tako elemente industrijske izdelave kot intimnosti ročnega dela. Poleg tekstilnih materialov so vključeni tudi netekstilni, ki kot pomožni tehnični ali likovni elementi dopolnjujejo tekstilno celoto. Čeprav v svojem izhodišču prostorski paravani, so nastale tekstilne kreacije rezultat individualnih in povsem osebnih pristopov k tekstilnemu oblikovanju, razumevanju prostora ter občutenju tekstila kot materije in medija izražanja. Tekstil je predstavljen kot večplasten medij, ki z umestitvijo v prostor zaživi v svojih kvalitetah večplastnosti, prosojnosti, gibljivosti, zračnosti.

Students researched a textile pattern within the theme Transformation, *which refers to the Sava island (Majdič grove). They based their patterns on photographs of the natural and urban environment of Kranj. Elements were translated into various surface art compositions through hand drawing, its digitization and the use of computer programs.*

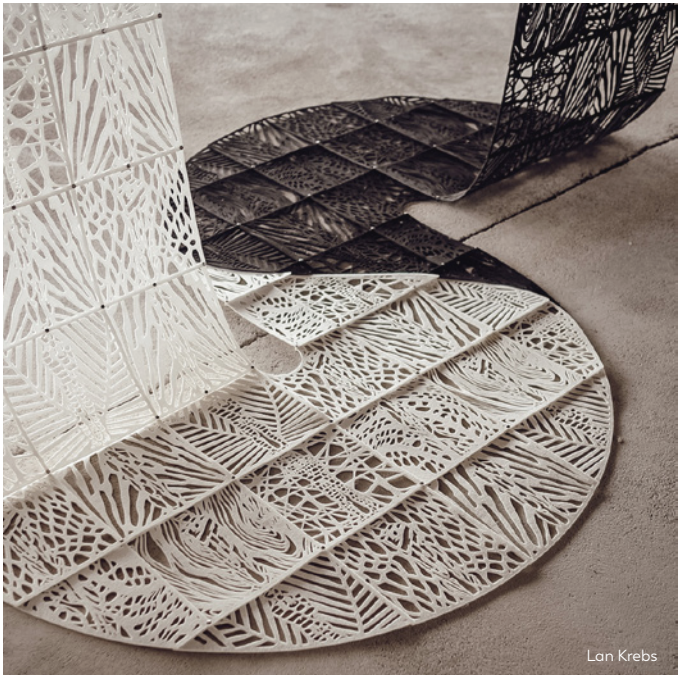
The techniques and materials used are completely free, and the creative processes include both elements of industrial production and the intimacy of handicrafts. In addition to textile materials, non-textile materials are also included, which complement the textile whole as auxiliary technical or artistic elements. Although based on spatial screens, the resulting textile creations are the result of individual and completely personal approaches to textile design, understanding of space and the feeling of textiles as matter and medium of expression. Textile is presented as a multi-layered medium, which, by being placed in space, comes to life in its qualities of multi-layeredness, transparency, mobility and airiness.



Teja Kovič



Nagaya Florjan Gorjup



Lan Krebs



Pia Šilec



Mateja Golež, Darja Rant, Marija Jenko, Anja Jerčič Jakob, Ula Pogorevčnik, Alenka More

Globina slojev / *Layer(s) Depth (2021)*

Globina slojev je interdisciplinarni projekt, v katerem umetnice in raziskovalke preiskujejo in umetniško interpretirajo historične materiale. Osredotočajo se na sledove slikarskih podlag in platna, na katere je slikal slovenski poznobaročni slikar Leopold Layer.

Sodelujoče institucije: Zavod za gradbeništvo Slovenije, Naravoslovnotehniška fakulteta in Pedagoška fakulteta Univerze v Ljubljani.

S podporo: Kranjska enota Zavoda za varstvo kulturne dediščine Slovenija, Župnišče Kranj, Zavod Carnica

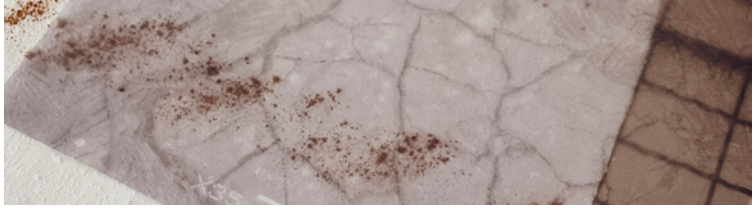
Projekt št. C3330-19-952043 Raziskovalci-2.1-ZAG-952043, v okviru katerega raziskujemo naravni pigment iz rudnika Sitarjevec, je odobrila Republika Slovenija, Ministrstvo za izobraževanje, znanost in šport. Naložbo sofinancirata Evropska unija iz Evropskega sklada za regionalni razvoj in Republika Slovenija.

Layer(s) Depths is an interdisciplinary project in which artists and researchers explore and artistically interpret historical materials. They focus on primers of paintings and canvases on which the late Slovenian Baroque painter Leopold Layer painted.

Participating institutions: Slovenian National Building and Civil Engineering Institute, Faculty of Natural Sciences and Engineering and Faculty of Education within the University of Ljubljana.

With the support of: Kranj Unit of the Institute for the Protection of Cultural Heritage Slovenia, Kranj Parish, Carnica Institute

Project no. C3330-19-952043 Researchers-2.1-ZAG-952043, within which we research natural pigment from the Sitarjevec mine, has been approved by the Republic of Slovenia, the Ministry of Education, Science and Sport. The investment is co-financed by the European Union from the European Regional Development Fund and the Republic of Slovenia.



Mateja Golež

Podloge — grundi / *Layers beneath paintings — primers*

Če je slikarsko platno temeljnik za slikarsko podlogo oz. grund, potem je slikarska podloga osnova za nanos barvnih slojev. Govorimo o večplastnem sistemu, ki zaradi vpliva vlage deluje kot živi organizem, saj vlakna zaradi nje nabrekajo in se zato krčijo, temeljnik pa se napne. Ko se temeljnik posuši, se skrči in njegova napetost popusti. Če platno ni pravilno napeto se naguba, v vogalih se lahko oblikujejo tudi pahljačaste gube. Zato je za mojstrsko pripravljene slikarske podloge pomembno poznavanje vpliva posameznih komponent večplastnega sistema ene na drugo, ki izvira vse od gojenja rastlin za slikarska platna, kakovosti tkanja, do napenjanja slikarskih platen, nanosa in priprave prvega, klejnega sloja ter priprave in nanosa grunda na klejni sloj.

V vsakdanji konservatorsko-restavratorski praksi se za analizo plasti uporablja elektronski mikroskop, ki nam omogoča vpogled v kakovost in vrsto slikarskega temeljnika, kakor tudi vpogled v sestavo in število slikarskih slojev, od grunda do barvnih nanosov.

Pri Layerjevih delih smo z raziskavami pogledali za sliko, kjer smo tudi odvzeli vzorce niti in koščke platen. Na vzorcih platen so vidni ostanki močno razpokanega in umazano sivega grunda, po sestavi iz apneno-mavčnega materiala. Layer je slikal na lanena slikarska platna, raziskave odvzetih vzorcev platen pa kažejo, da so po dolgih desetletjih izpostavljenosti okoljskim vplivom ta potrebna restavratorskih posegov. Večina je poškodovanih, kar je razvidno iz poškodovanih lanenih niti ter razpokanosti barvnih slojev.

Rezultati raziskav so bili osnova, da smo v laboratoriju razvili podobno apneno–mavčno suspenzijo, podlogo, po tehnologiji, za katero menimo, da so jo uporabljali tudi stari slikarski mojstri. Pripravili smo mešanico živega kosovnega apna in sadre, ju homogenizirali in ob stalnem mešanju ugasili. Dobili smo apneno-mavčno suspenzijo, ki smo ji dodali klej in jo s čopičem nanesli na predhodno klejano ter posušeno platneno osnovo. Mešanici apna in smavca smo dodajali tudi rdeč in rumen pigment ter dobili barvne grudne, ki jih v historičnem smislu sledimo od druge polovice 15. stol. naprej.

Mateja Golež (1966) je leta 1991 diplomirala iz geologije na Univerzi v Ljubljani. Leta 1999 je prav tako iz geologije zaključila še magistrski študij. Na svoji raziskovalni poti se osredotoča na konservatorsko-restavratorsko problematiko ohranjanja historičnih materialov, iz česar je leta 2019 na Univerzi v Novi Gorici zagovarjala tudi doktorsko delo.

The canvas is the foundation for applying the background or primer and the primer is the basis for the application of paint layers. This is a multi-layered system that under the influence of moisture acts like a living organism, when the fibres swell and shrink and the canvas becomes more stretched. When the foundation is dry, it shrinks and its tension is released. If the canvas is not properly stretched, it folds and fan-shaped wrinkles can form in the corners. Therefore, in order to be able to masterfully prepare a primer for painting, it is important to know the influence that individual components in the multilayer system have on each other. This knowledge is connected to growing plants for canvases, the quality of weaving, to stretching canvases on frames, the application and preparation of the first adhesive layer and the preparation and application of a primer onto this adhesive layer.

In everyday conservation and restoration practice, an electron microscope is used for layer analysis, as it gives an insight into the quality and type of the canvas, as well as an insight into the composition and number of painting layers, from primers to colours.

In our examination of Layer's paintings, we looked at their back side, where we took samples of threads and pieces of canvas. Remains of heavily cracked and dirty gray primer are visible on these canvas samples, composed of a lime-gypsum material. Layer painted on linen canvases, and research on canvas samples shows that after decades of exposure to environmental influences, restoration work is required. Most of the canvases are damaged, which can be seen as torn linen threads and the cracked layers of colour.

The results of the research were used as a basis for developing a similar lime-gypsum suspension in the laboratory, with a technology that we believe was also used by the old masters of painting. A mixture of quicklime and gypsum was prepared, homogenized and calmed with constant stirring. A lime-gypsum suspension was obtained, to which glue was added and applied with a brush to the canvas to which an adhesive layer with the same glue was previously applied and it already dried. We also added red and yellow pigment to the mixture of lime and gypsum, and obtained coloured primers, which were historically in use since the second half of the 15th century.

***Mateja Golež** (1966) graduated in geology at the University of Ljubljana in 1991. In 1999, she got her master's degree in geology. In her career as a researcher, she focuses on questions of conservation and restoration in preserving historical materials. This was also the subject of her doctoral dissertation at the University of Nova Gorica in 2019.*



Darja Rant

Skrite plasti Layerjevih platen / *Hidden layers of Layer's canvases*

Mikroskopski posnetki Layerjevih platen razkrivajo množico vlaken, niti in preje, stkane v platno vezavo. Niti se prepletajo med seboj, prehajajo ena nad drugo, se skrivajo in prekrivajo, prepletajo in zapletajo. Čeznje je opazna plast grunda – prvega/osnovnega premaza čez platno, preden slikar nanese barvo. Koščki grunda so razporejeni v nepravilnih oblikah, prekrivajo niti, zakrivajo vezavo in ustvarjajo samosvoj nepravilno razpokan vzorec. Vezava odraža sledi časa, niti so razporejene nepravilno, od prvotne pravilne ureditve so v desetletjih in stoletjih razrahljale svojo strukturo, se samosvoje preuredile, spremenile pozicijo in zapustile strogo ureditev ter ustvarile organsko, živahno in neurejeno prepletenost znotraj še vedno prepoznavne strukture platno vezave. V plasteh prepoznavne sledi časa – razmršena, strgana in razpadla vlakna, razrahljane niti, neurejena vezava in razpokani nanosi grunda so osnova za oblikovanje vzorcev, v katerih prepoznamo nasprotje med urejenostjo in neurejenostjo, med spodnjo in zgornjo plastjo, med linijo in ploskvijo.

Izbor tekstila za tisk je narekovala misel na opazne spremembe in poškodbe Layerjevih platen. Ker doma hranimo kose tekstila starih staršev z vidnimi sledmi časa, so se zdeli ti kosi idealni za premislek o uporabni vrednosti kljub obrabi, ki se na nekaterih delih odraža v raztrganinah. Med procesom tiska vzorcev na blago se je pojavila belina, ki spominja na belino grunda na platnih. Pojavila se je ob robu vzorca, prav tako sem poškodovane ali manjkajoče dele tekstila nadomestila z belim blagom, ki naslavlja belino grunda kot sloj, ki na slikarskem platnu prekriva spodaj ležečo tkanino.

Umetniško delo časovno sovpada z znanstveno raziskavo pigmenta iz rudnika Sitarjevec, kjer rudniško blato predstavlja vir naravnega pigmenta oker barve, kakršnega so slikarji v preteklosti pogosto uporabljali. Na vseh opazovanih Layerjevih delih je vidna oker barva, presenetila me je hrbtna stran okvirja Layerjevega dela Kristusovo rojstvo, ki je prav tako oker barve. Vzorci so tiskani z naravnim pigmentom iz Sitarjevca v različno svetlih odtenkih te barve. Pravilnost platno vezave je v tiskanih delih izzvana z organskim razpadom, razrahljanostjo in dimenzijskimi premiki ter razpokanim vzorcem odpadajočih nanosov, ki prekrivajo niti.

Darja Rant (1985) je leta 2010 diplomirala iz oblikovanja tekstilij in oblačil na Univerzi v Ljubljani. Leta 2018 je na področju tekstilnega oblikovanja zagovarjala doktorsko delo. Ukvarja se z oblikovanjem tekstilij, polstenjem, pletenimi strukturami in tiskom, pri tem združuje znanstveno področje z umetniškimi pristopi.

Microscopic images of canvases used by the painter Leopold Layer reveal a multitude of fibres, threads and yarns woven into the canvas. Threads intertwine and overlap, so that they are hidden beneath other threads and entangled with each other. On the canvas, one can notice a layer of primer – the first coating over the canvas before the painter applies the paint. Pieces of the primer are arranged in irregular shapes, they overlap the threads, obscure the woven fabric and create a distinctive irregularly cracked pattern. Traces of time are reflected in the plain weave, the threads are arranged irregularly, as their structure and originally regular arrangement became loose during decades and centuries. Weaved threads were rearranged, they changed position and are no longer arranged in a strict way but in an organic, lively and disordered interweaving that was created within the still recognizable structure of the plain weave. Traces of time that can be seen in the layers – tousled, torn and disintegrated fibres, loose threads, the disordered weave and cracked layers of primer are the basis for creating patterns in which one can recognize a contrast between order and disorder, between bottom and top layer, between line and surface.

The choice of textiles for printing was determined by thinking of noticeable changes and damages on Layer's canvases. Because people tend to keep their grandparents' pieces of textile at home and traces of time are visible on them, these pieces seemed ideal for thinking about their practical value despite the wear and tear reflected in some torn parts. During the process of printing the patterns on the fabric, whiteness appeared, reminiscent of the whiteness of the primer on canvases. It appeared at the edge of the pattern and I also replaced the damaged or missing pieces of textile with white cloth. This alludes to the whiteness of the primer on a canvas, a layer that covers the underlying fabric.

The work of art coincides with the scientific research of the pigment from the Sitarjevec mine, where the mine mud is a source of natural pigment for the ochre colour which was often used by painters in the past. The colour ochre is visible in all of Layer's works we examined. I was surprised by the back of the frame of Layer's painting The Birth of Christ, which is also ochre. The patterns are printed with natural pigment from the Sitarjevec mine in different shades of this colour. The regularity of plain weave is challenged in the printed parts by organic decay, looseness and dimensional shifts, as well as a cracked pattern of the mud that is falling off and is partly covering the threads.

***Darja Rant** (1985) graduated in 2010 from textile and clothing design at the University of Ljubljana and in 2018, she received her PhD in the same field. She specializes in textile design, felting, knitted structures and printing, combining the scientific research with artistic approaches.*

Anja Jerčič Jakob

LAYER, TEKSTIL IN JAZ / *LAYER, TEXTILE AND ME*

Danes nam sodobna tehnologija omogoča soočenje s platnom kot slikarskim temeljnikom zelo od blizu. Slikarski temeljnik, navadno preglašen z upodobitvijo, ki jo nosi na sebi, pa vendar tisti bistven, ki pravzaprav omogoča obstoj slike, se nam kaže v drugi luči. Računalniško modificirane podobe platna kot predmetne stvarnosti, pridobljene z elektronskim mikroskopom, prikazujejo vzorce tkanja in strukturo vlaken skoraj do mere neprepoznavnosti. Sodobna tehnologija s tem omogoča videti, kar je sicer pogledu s prostim očesom nevidno. Gre za postopek odkrivanja ali ponovnega odkrivanja neke meni poznane predmetnosti, saj s slikarskim platnom rokujem vse od svojih začetkov ustvarjanja. Odkrivanje ali morda bolje ponovno odkrivanje (upodobitve) pa je ključno tudi za tehniko, ki sem jo uporabila v svojih slikarsko – risarskih eksperimentih, s katerimi se vključujem v projekt.

Že ob prvih srečanjih s skupino sem se odločila, da bo moj prispevek k projektu predvsem zelo eksperimentalno naravnan ter koncept prepuščen sprotnemu oblikovanju. Prepustila sem se nagovorom del Leopolda Layerja ter prvim izsledki raziskav kolegic v projektu.

Ob bok sodobnim digitalnim tehnologijam postavljam in izpostavljam čar analognih (likovnih) tehnik, ki me vedno znova navdušujejo. Predvsem me vedno znova prevzemajo kemični procesi, ki se odvijajo neposredno pred našimi očmi, ko se pred našimi očmi razodene na nosilcu ulovljena podoba. Tako se trenutno prepuščam skrivnostim nadvse preproste izpiranke na osnovi gumiarabike in tuša, kar pa v meni vzbuja spomine na izkušnje z razvijanjem fotografije v osnovni in srednji šoli, na intenzivne poglobitve v raznolike grafične procese, ki sem jih usvojila tekom študija grafike na akademiji, na eksperimente s cianotipijo ...

V samem izhodišču ustvarjanja se nanašam na mikroskopski posnetek; z začetnim potezanjem z belim na belo poskušam slediti smerem in strukturam vlaken ali tkanja iz posnetkov. V abstrahiranih povečavah vlaken vidim analogije s slikarstvom modernizma in v nekem momentu se prepustim neposrednosti samega potezanja v duhu gestualnega slikarstva. Zaključni postopek je izpiranje z vodo – odkrivanje upodobitve oziroma ponovno odkritje navidezno izgubljenih gestualnih zapisov.

Ob vzporejanju slikarsko–risarskih del z mikroskopskimi posnetki morda gledalec lahko razpozna podobnosti. A moj cilj je bil ustvariti abstraktne formacije, ki nagovarjajo predvsem s svojo nedorečenostjo, izmuzljivostjo in stimulirajo v gledalcu imaginacijo in drugačne asociacije kakor ob opazovanju mikroskopskih posnetkov. Ne gre torej za direktno premestitev mikroskopskih motivov v slikarski medij temveč abstrahiranje le-teh v povezavi s samo tehniko in postopkom ustvarjanja.

Modern technology nowadays allows us to confront the canvas as a painting foundation from up very close. The canvas is usually overshadowed by the depiction it wears, but it is actually the one that is essential, the one that enables a painting to exist. With the help of this technology, it is shown to us in a different light. Computer-modified images of the canvas, an object of physical reality, are obtained by electron microscopy and show weaving patterns and fibre structure almost to the point of unrecognizability. Modern technology thus makes it possible to see what is otherwise invisible to the naked eye. It is a process of discovering or rediscovering an object that is familiar to me, as I have been painting on canvas since the beginning of my creative endeavours. Discovery, or rather rediscovery (of a depiction), is also crucial to the technique I used in my painting and drawing experiments with which I am getting involved in this project.

Already at the first meetings with this group of artists and scientists, I decided that my contribution to the project will be very experimental and that the concept will be designed spontaneously as I go along. I just let the works of Leopold Layer and the first results of research by colleagues in the project speak to me.

Alongside modern digital technologies, I present and highlight the charm of analogue (art) techniques that always inspire me. Above all, I am always fascinated by chemical processes that take place directly in front of our eyes when an image captured and reveals itself. So I am currently diving into the secrets of a very simple washing technique based on gum arabic and ink, which brings back memories of my experience in developing photographs in primary and secondary school and the intense immersion in various graphic processes that I learned during my studies of graphics at the academy, such as cyanotype experiments and the like.

At the starting point of my creative work, I refer to the microscopic image; with initial brush strokes using white on white, I try to follow the directions and structures of the fibres or weave from these images. In the abstract enlargements of the fibres, I see analogies with modernist painting, and at some point I let myself be lead by the immediacy of painting the strokes in the spirit of gestural painting. The final procedure is rinsing the painting with water – rediscovering the image or rediscovering seemingly lost traces of gestures.

When comparing painting and drawing works with microscopic images, the viewer may be able to recognize similarities. But my objective was to create abstract formations that speak to viewers primarily with their vagueness, elusiveness and stimulate imagination, evoke associations that are different than when observing microscopic images. It is therefore not a question of directly transferring microscopic motifs into paintings but of abstracting them in connection with the technique itself and the process of creation.



Pri delih je ključno tudi doživljanje prostorske iluzije, ki je v formatu, povzetem po Layerjevem delu Jezusovo rojstvo, še bolj specifično. Barok si je privoščil bogatost oblik tudi v samih formatih slikarskih del, ki so v sliko migrirale predvsem na podlagi namigov iz sakralne arhitekture. Slike so bile namreč pogosto ustvarjene za točno določeno mesto v prostoru, katerega integralni del so postale. Prisvajanje baročnih formatov v mojem ustvarjanju ni novost; predvsem me zanima, kako oblika formata slike vpliva na doživljanje in razumevanje upodobljenega.

Slikarsko–risarski eksperimenti so ekskurz od moje ustaljene slikarske prakse in so nastali po drugačni poti. Navkljub raznorodnosti morda povezav ni težko uzreti.

Anja Jerčič Jakob (1975) je na Akademiji za likovno umetnost in oblikovanje v Ljubljani leta 2000 zaključila študij slikarstva. Na isti akademiji je leta 2004 končala magistrski študij grafike, leta 2007 pa še slikarstva. Od leta 2016 je zaposlena kot docentka za področje slikarstva na Pedagoški fakulteti Univerze v Ljubljani. V slovenskem in mednarodnem likovnem prostoru je predvsem kot slikarka aktivno prisotna od leta 2000. Njena dela so zastopana v številnih javnih zbirkah nacionalnih muzejev in galerij. Občasno se ukvarja tudi s knjižno ilustracijo za otroke.

In these works, the experience of spatial illusion is also crucial, which is even more specific in the format that was taken from Layer's painting The Birth of Jesus. The Baroque indulged in a wealth of forms also when it comes to the formats of the paintings and these formats migrated into the painting mainly as hints from sacred architecture. This is because paintings were often created for a specific space of which they became an integral part. Appropriating baroque formats is nothing new in my creative work; above all, I am interested in how the shape of the image format affects our experience and understanding of what is depicted.

Painting and drawing experiments are a digression from my established painting practice and were created in a different way. Despite the diversity, it might not be difficult to see the connections.

***Anja Jerčič Jakob** (1975) studied painting at the Academy of Fine Arts and Design in Ljubljana and graduated in 2000. At the same academy, she obtained a master's degree in graphics in 2004 and in painting in 2007. Since 2016, she has worked as assistant professor for painting at the Faculty of Education, University of Ljubljana. Since 2000, she has been actively involved in the Slovenian and international art scenes, especially as a painter. Her works are included in many public collections of national museums and galleries. She occasionally creates illustrations for children's books.*



Marija Jenko

Sloji / *Layer(s)*

Vseskozi vidim slikarska platna kot kože slik. Kredasti premazi jih ustrojijo; utrdijo jih in zapolnijo pore med nitkami iz bombaža, lanu ali konoplje. Videla sem Layerjeva platna različnih debelin, gostot in trdot, krhka od starosti, vsa razpokana, a neverjetno močna, zaščitena z debelim slojem oljne barve, v katerem se je ugnezdila njegova nežna, a kompozicijsko smelo postavljena imažerija. Bolj kot ikonografija me je pri njegovih slikah pritegnila razpokana površina – črna, okamenela tvarina, sprijeta s svojim temeljnikom. Anatomijo slike sem dojemala postopoma. S pomočjo mikroskopskih posnetkov vzorcev, platen, vzetih z Layerjevih slik sem se lahko zazrla v globino barvnih slojev. Zadnje strani slikarskih platen, tudi lastnih, že skoraj pozabljenih, kjer se je temeljnik ohranil v surovem stanju, so bile slikovite na svoj način, saj so se lepo videle sledi židke barve, ki je prekrvavila skozi zamreženo klejano osnovo.

Slikanje z oljem včasih je bilo zahtevno in dolgotrajno. Pogosto se je zgodilo, da je slika izgubila sijaj, kot bi umrla, če je slikar prehitro naredil naslednji sloj. Spodnji sloji so posrkali sveže olje vase v globino in na površini so se pojavile mrtve motne lise, ki so skazile sliko. Vsi so se bali tega izraza slike, ki se je kot plesen razrasel čez njeno površino, a kljub temu je tudi to bolezensko stanje dokazovalo živost slikarskega platna, njegovo dihanje. Vse te primerjave so povezane z občutenjem, iz katerega sem izhajala pri svojih sodobnih umetniških interpretacijah slikarskih platen, kjer sem s pomočjo tekstilnih in drugih likovnih tehnik spregovorila o tekstilnih strukturah, površinah, njihovem plastenju in buhtenju. Z grundiranjem sem s klejem in kredo posegala v tekstilno materijo, jo belila in utrjevala ter jo postopoma spreminjala v kip, v skupke kipov, ki so se nagnetli v sredino prostora kot raznolika združba tvarin različnih oblik, otipov in prosojnosti.

Razgaljena platna, trpežni nosilci slik, ki na različne načine kažejo znake življenja, so hkrati tudi njihova ranljiva in spremenljiva podkožja. Včasih jih začutimo kot svojo kožo; zazebe ali ogreje nas pogled nanje. Hrapavosti njihovih površin postanejo slike samih sebe, njihova prosojnost, skozi katero presevajo spodnji sloji ali le praznina, pa opeva krhkost in nestalnost tekstilnih vlaken.

Marija Jenko (1961) je leta 1985 diplomirala iz arhitekture na Univerzi v Ljubljani. Leto kasneje je postala diplomantka likovne umetnosti, nakar je leta 1990 zaključila še magisterij iz grafične umetnosti. Deluje na različnih področjih umetniškega ustvarjanja, v zadnjem času več na področju tekstilnega oblikovanja in umetnosti, za katerega se je izpopolnjevala na Aalto univerzi v Helsinkih na Finskem. Njena grafična dela so v zbirkah Albertine na Dunaju in Muzeja moderne umetnosti v Parizu.

I always see canvases as skins of paintings. Chalky coatings are used for tanning them; they harden them and fill the pores between the threads of cotton, linen or hemp. We saw canvases used by Leopold Layer that had various thicknesses, densities and levels of hardness, that were fragile with age, all cracked but incredibly strong, protected by a thick layer of oil paint in which his delicate but compositionally bold imagery is nestled. More than to iconography, we were attracted to his paintings due to their cracked surface – a black, petrified substance firmly glued to the canvas. The anatomy of the painting was perceived gradually. With the help of microscopic images of canvas samples taken from Layer's paintings, we were able to look into the depth of the colour layers. The backs of the canvases, where it was preserved in its raw state, were picturesque in their own way, as one could clearly see traces of the viscous paint that seeped through the cross-linked foundation covered with the first adhesive layer.

Oil painting was demanding and time-consuming. It often happened that a painting lost its lustre, as if it had died, if the painter started to work on the next layer too quickly. The lower layers absorbed the fresh oil into their depths and dead opaque spots appeared on the surface, distorting the image. Every painter was afraid that this would happen to their painting, as such spots grew like mould over its surface, but nevertheless, this disease state also proves that a canvas is alive, that it is breathing. All these comparisons are related to the feeling that was our starting point in contemporary artistic interpretations of painting canvases. In these interpretations, we used textile structures and other art techniques to speak about surfaces, their layering and swelling. By priming with glue and chalk, I intervened in the textile material, bleached and hardened it, and gradually turned it into a statue, into clusters of statues that leaned in the middle of the room as a diverse community of substances of various shapes, touches and transparencies.

Exposed canvases, which show signs of life in various ways, are resilient carriers of images, but at the same time they are also their vulnerable and ever-changing subcutaneous tissues. Sometimes we feel them like our own skin; the sight of them chills us or it warms us. Through the roughness of their surfaces they become images of themselves, and their translucency, through which the lower layers appear or only emptiness shines, is a hymn to the fragility and instability of textile fibres.

***Marija Jenko** (1961) graduated in architecture at the University of Ljubljana in 1985. A year later, she became a graduate student of fine arts and she completed her master's degree in graphic arts in 1990. She works in various fields of art, most recently in artistic textile design which she studied at Aalto University in Helsinki, Finland. Her graphic works are included in the collections of the Albertina in Vienna and the Museum of Modern Art in Paris.*



Alenka More

Druga koža / *Second skin*

Z empatijo vstopamo v kože drugih ljudi, ker jih želimo sprejemati take, kot so. V ustvarjalnem procesu se je v določenem trenutku zgodil kontrapunkt, ko je vanj vstopila dejanska oseba, ki je iskala pomoč. Pred nepripravljenim svetom je želela skriti svojo od težke bolezni razbarvano kožo, ki pa je sama pri sebi ne sovraži, ampak jo vidi kot slikarsko platno, polno najrazličnejših barvnih odtenkov.

V sklepnen aktu se je dramatugija razstave prevesila v gesto, ko sem z oblikovanjem kopalnega kostuma poglobila svoja razmišljanja o slikarskih podlogah. S kostumom nisem le prekrila prizadete kožo, ampak sem podoživela njeno slikovitost skozi počutje osebe, ki me je navdihnila za oblikovanje kopalk iz tankega mrežastega pletiva. Namesto da bi njeno hibo zanikala, sem jo spremenila v lepoto tekstilnega oblikovanja.

Alenka More (1978) je leta 2010 diplomirala na Naravoslovnotehniški fakulteti, kjer je leta 2020 magistrirala na smeri Oblikovanje tekstilij in oblačil. V letih med 2001 in 2003 je opravljala delo v Gledališkem ateljeju SNG Opera in balet Ljubljana in bila asistentka kostumografa Wolfa Münznerja za opero Faust. Med leti 2005 in 2008 je bila zaposlena v podjetju Pentlja in nato še v podjetju Rašica do leta 2011, dokler se naposled ni zaposlila na Univerzi v Ljubljani. Njeno delo temelji na raziskovanju in razmišljanju o raznolikosti teles, utopiji popolnosti ter doživljanju oblečenosti na področju oblikovanja oblačil.

With empathy, one enters other people's skins in a wish to accept them as they are. During the creative process, a counterpoint occurred in a certain moment in time when an actual person seeking help entered this process. Before the unprepared world they wanted to hide their skin, discoloured due to a severe medical condition, but this person does not hate their own skin but sees it as a painting canvas full of various shades of colour.

In the concluding act, the dramaturgy of the exhibition turned into a gesture as I deepened my thoughts on surfaces of paintings by designing a bathing suit. Not only did I cover the affected skin with the costume, but I experienced its picturesque quality through the feelings of the person who inspired me to design the swimsuit from a thin mesh knit. Instead of covering her flaw, I turned it into the beauty of textile design.

***Alenka More** (1978) graduated in 2010 from the Faculty of Natural Sciences and Engineering, where she also received her master's degree in textile and clothing design in 2020. Between 2001 and 2003, she worked at the SNG Opera and Ballet Ljubljana as assistant costume designer to Wolf Münzner for the opera Faust. Between 2005 and 2008, she worked for the Pentlja Concept Store and then until 2011 for the clothing company Rašica and after that she started to teach at the University of Ljubljana. Her work is based on exploring and thinking about the diversity of bodies, the utopia of perfection, and the experience of being dressed from the point of view of clothing design.*



Ula Pogorevčnik

Globina / *Depth*

V videu sem skušala zaobjeti procese ustvarjanja preostalih umetnic na razstavi.

Nisem želela preveč in pregloboko posegati v nove kontekste, ki bi me lahko odvrnili od že nastalih umetnin. Predvsem mi je bilo pomembno, da sem prikazala tako imenovano zaodrje postopkov. Osredotočila sem se na detajle in teksture. Skozi video se med sabo prepletajo različne prakse izdelav, ki so vodile do končnih izdelkov. Kamera je kot človeško oko, ki s počasnimi premiki sledi dogajanjem na platnu. Iz tega vidika gledam na zaslon na kameri, računalniku ali televiziji - kot na platna, ki spadajo v družino slikarskih platen.

Ob slikarskih platnih pa sem se poslužila še enega – človeškega. Na človeško telo tudi lahko gledamo kot na platno, na raznorazne izpuščaje ter posebnosti na koži kot na vzorce; in na roke, ki se dotikajo telesa - kot na čopiče. Tukaj sem želela izpostaviti pomembno vezno točko med človeškim telesom in platnom, ki pa jo lahko hkrati dojemamo tudi kot kontrast. Človeško telo sem povezala še z mikroskopskimi posnetki platen, za katere bi se lahko reklo, da gredo v svoji podobi in pomenu tako globoko, kot človeška bolečina.

Menim, da je pomembno, da med sabo povezujemo ozadja, detajle, teksture, vzorce ter najgloblje človeške občutke, saj vsi ti elementi skupaj tvorijo čudovite procese.

Ula Pogorevčnik (1996) je leta 2019 diplomirala iz smeri oblikovanja tekstilij in oblačil na Naravoslovnotehniški fakulteti. Deluje kot kreativna producentka na področju video produkcije. Njeno delo obsega proces kreativne zasnove, režijo, snemanje in montažo kratkih filmov, predstavitvenih videov, videospotov, eksperimentalnih videov in filmov, ki so predvajani na raznih video-filmskih festivalih v Sloveniji in drugod. S tematikami, ki se jih pri svojem delu dotika, želi predajati sporočila, pomembna tako za človeka kot za širšo družbo.

In the video, I tried to capture the creative processes of the other artists in the exhibition.

I didn't want to interfere too much and too deeply into new contexts that could distract me from already created works of art. Above all, it was important for me to show the so-called backstage of these procedures. I focused on the details and textures. Throughout the video, various manufacturing practices, leading to the final products, are intertwined. The camera is like a human eye that follows events on the screen with slow movements. From this point of view, I look at the screen on a camera, computer or television – as canvases that belong to the family of paintings.

Along with these canvases, I used another canvas – a human one. The human body can also be seen as a canvas, various rashes and peculiarities on the skin are like patterns, and the hands touching the body – like brushes. Here I wanted to highlight an important link between the human body and the canvas, which can also be perceived as a contrast. I have also connected the human body with microscopic images of canvases, as for them it could be said that they go as deep in their image and meaning as human pain does.

I think it's important to connect backgrounds, details, textures, patterns, and the deepest human feelings, since all of these elements together create wonderful processes.

***Ula Pogorevčnik** (1996) graduated in 2019 from textile and clothing design at the Faculty of Natural Sciences and Engineering. Her creative work in the field of video production includes the process of creative design, directing, shooting and editing of short films, presentation videos, music videos, experimental videos and films that were screened at various video film festivals in Slovenia and elsewhere. With the topics she touches on in her work, she wishes to convey messages that are important for both individual people and the wider society.*



• Mentorica / *Mentor: prof. Marija Jenko*
• Magistrski študij, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *Master's degree, Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• 35 okvirjev / *frames* 40 cm x 40 cm
• kovinska okvirja, vezeni trakovi leakrila / *metal frames, embroidered leakry strips*
• Zahvala / *Thanks to:* Društvo podeželskih žena Tavžentroža, Marija Žefran, Bojan Rus

Katarina Rus (SI)

Tkan vrt / *Woven garden* (2019)

Raznolikost zeliščnega vrta predstavlja neskončno inspiracijo. Kaže se v organskih strukturah, ki zapolnjujejo geometrijske okvirje. Mehka preja, trd beton in grobo ličkanje pa ob dotiku zbujajo spekter občutkov. Objekt predstavlja strukture tkanj iz raznolikih materialov, kot so preja za tkanje, ostanki jerseya in navsezadnje tudi ličkanje, v kombinaciji z utrjevalnimi materiali. Med te spadajo beton, silikon, Mekol – lepilo za les, vrv in žica.

Izhodišče za idejo predstavlja zeliščni vrt avtorice, v katerem se najde vse od mete, melisa in žajblja, pa do sivke, janeža in ognjiča. Vsako zelišče ima drugačen videz, vonj, barvo in strukturo. Kovinski kvadrati, ki predstavljajo posamezne zasaditve z zelišči, zapolnjujejo na ročne statve tkani kosi tekstila. K projektu je avtorica povabila članico lokalnega društva podeželskih žena Tavžentroža, Marijo Žefran, ki izdeluje številne izdelke iz ličkanja. Tako je v nabor struktur dodala še kanček naravnega.

Katarina Rus ustvarja na področju tekstilne umetnosti. Zaključuje magistrski študij oblikovanja tekstilij in oblačil na Naravoslovnotehniški fakulteti v Ljubljani. Osredotoča se na ustvarjanje s tkanjem na ročnih statvah. Sodelovala je na več skupinskih razstavah in projektih. Njeni izdelki dovoljujejo interaktivnost, predvsem pa fizičen stik.

The diversity of the herb garden is an endless inspiration. It manifests itself in organic structures that fill geometric frames. Soft yarn, hard concrete and rough horn husking evoke a range of sensations when touched. The building features of weaving structures are made from a variety of materials, such as weaving yarn, jersey scraps, and corn husking, combined with reinforcing materials. These include concrete, silicone, Mekol - wood glue, rope and wire.

The inspiration for the project is the author's herb garden, which contains everything from mint, lemon balm and sage to lavender, anise and calendula. Each herb has a different look, smell, colour and texture. Many metal squares, representing individual plantings with herbs, are filled with pieces of textile woven on hand looms. The author invited a member of the local association of rural women Tavžentroža, Marija Žefran, who makes many products from corn husking, to collaborate in the project. She added a touch of natural to the set of structures.

***Katarina Rus** creates in the field of textile art. She is completing a master's degree in textile and clothing design at the Faculty of Natural Sciences and Engineering in Ljubljana. It focuses on creating by weaving on hand looms. She has participated in several group exhibitions and projects. Her products encourage interactivity and, above all, physical contact.*



Foto / *Photo:* Iztok Zupan

Anja Musek, Lili Panjtar, Nina Vastl Štefe, Silva Horvat, Ladka Peneš
Sodobni tekstilni center KREATIVNICE / *Creative textile hub*

REKA / *RIVER* (2021)

• predena in česana volna, lan, bombaž
/ spun and combed wool, linen, cotton

Izhodišče za nastanek tekstilne instalacije REKA je pred štiridesetimi leti stkano volneno blago. Povezalo je delo tekstilnih oblikovalk in poudarja izčiščeno oblikovanje ter preproste linije. Instalacija poudarja pomen povezovanja. Reke povezujejo kraje, mesta, države. Mostovi in brvi povezujejo različne strani rečnih strug. Hkrati pa skupno delo in kreiranje skupnih idej povezuje, odpira in razvija sodobne skupnosti.

Struga reke Sore je v preteklosti definirala nastanek mesta Škofja Loka in njegovega imena (SSKJ: lóka -e ž (ó) nekoliko močvirnat travnik ob vodi: na loki sušijo seno / Škofja Loka), hkrati pa skozi zgodovino močno vplivala na razvoj dejavnosti v njem. Med drugimi so se tu razvile žage, kovaška, mlinarska in klobučarska obrt. Prav zaradi Sore je v starem mestnem jedru nastala Krennerjeva tovarna sukna, na temeljih katere je kasneje delovala Tovarna klobukov Šešir. S svojo močjo je reka Krennerjevi tovarni omogočala tudi lastno proizvodnjo elektrike, s presežki katere je Škofja Loka kot prvo mesto na Kranjskem leta 1894 dobila elektrificirano mestno razsvetljavo. Sodobni tekstilni center Kreativnice je nastal ob bivši tovarni klobukov Šešir ob prenehanju delovanja tovarne s potrebo po nadaljevanju kreativnega in razvojnega potenciala, ki so ga nosile tekstilne tovarne. V drugačni obliki ta potencial vendarle ostaja in se razvija. Tako kot je reka včasih vračala mestu z električno energijo, danes kreativna tekstilna skupnost mestu vrača z ustvarjalnostjo.

Sora s svojimi strugami povezuje Poljansko in Selško dolino ter na svojih brežinah že od nekdaj daje prostor sprostitvi in času, da se ljudje povežejo z naravo. Reka oživlja mesto in mu daje svežino. Simbolni pomen povezovanja, ki ga nosijo reke, je vtkan tudi v tekstilno instalacijo REKA.

The starting point for the creation of the textile installation REKA / RIVER was forty years old woven woolen fabric. Connecting the work of textile designers, the project underlines clean and simple design. The installation emphasizes the importance of connecting. Rivers connect places, cities, countries. Bridges and footbridges connect different sides of riverbeds. Working together and creating common ideas also connects, opens and develops modern communities.

In the past, the Sora riverbed defined the formation of the town of Škofja Loka and its name. At the same time the river strongly influenced the development of the city. Sawmills, blacksmithing, milling and hat-production developed near the river. It was because of Sora that Krenner's cloth factory was established in the old town, on the foundations of which the Hat Factory Šešir later operated. With its power, the river also enabled Krenner's factory to produce its own electricity. The surplus enabled Škofja Loka to be the first city in Carniola to obtain electrified city lighting in 1894. At the end of the Šešir hat factory's operation the modern textile center of Kreativnice was established next to the factory as the need to continue the creative and development potential of the textile factories. This potential remains today. Just as the river used to supply the city with electricity, today the creative textile community supplies the city with creativity.

The Sora connects the Poljanska and Selška valleys with its riverbeds, and has always provided space on its banks for relaxation and time for people to connect with nature. The river revives the city and refreshes it. The symbolic meaning of the connection carried by the rivers is also woven into the textile installation REKA / RIVER. We are at a time when clean water and a healthy environment are at stake, and the concern for

Smo v času, ko sta čista voda in zdravo okolje ogrožena, skrb za odgovorno sobivanje pa ni najvišje med družbenimi vrednotami. REKA preizprašuje naše delovanje in poziva k odgovornejšem bivanju vseh. Naše reke pa nas vabijo na svoja nabrežja k občudovanju narave in času zase, vdihu in izdihu.

responsible coexistence is not among the highest social values. REKA / RIVER activates us and calls for a more responsible living of all. Our rivers invite us to their banks to admire nature and time for ourselves. They invite us to inhale and exhale.

GOZD / *FOREST* (2021)

• predena in česana volna, lan, bombaž
/ spun and combed wool, linen, cotton

GOZD nas nagovarja, da gledamo, opazujemo, zaznavamo in aktivno delujemo. Tako kot gozd poveže posamezna drevesa v skupnost, GOZD povezuje pet avtoric in pet ustvarjalnih svetov. Mozaično prepletanje različnih naravnih materialov, tekstilnih tehnik tkanja, polstenja, prešivanja, tiskanja, barvanja z rastlinami, predenja in kvačkanja v skupni umetniški instalaciji povezuje različne ustvarjalke, ki delujejo v sodobnem tekstilnem centru Kreativnice.

GOZD nosi pomen posameznika in njegove vloge v skupnosti. Tako kot eno samo drevo nosi pomembno vlogo pri komunikaciji, sobivanju in tvorjenju gozdnih mrež ter ekosistemov, ima posameznik pomembno vlogo znotraj skupnosti, v kateri živi. Odprta komunikacija, medsebojna podpora, prijateljstvo, izmenjava, sočutje in solidarnost, trajnostna naravnanost in odgovorno delovanje niso samoumevni, so ključni za preživetje.

Proces skupnega ustvarjanja je nastal iz potrebe po ustvarjanju lastnega prostora, iskanja sinergij med avtoricami in izmenjave ustvarjalnih praks. Tekstilna instalacija želi predajati zgodbo o trajnosti, odgovornem odnosu do naravnega in družbenega okolja in uporabo naravnih materialov. Skozi večmesečni proces nastajanja je nastal nov, svež, spomladanski GOZD, ki pa se bo skozi svoje življenje, druga gostovanja in potovanja srečeval z dotiki obiskovalcev, različnimi vremenskimi vplivi, naravno in umetno svetlobo ter drugimi vplivi iz okolja, ki ga bodo spreminjali. S tem bo GOZD razvijal svojo zgodbo, pripovedoval bo o svoji zgodovini in prejšnjih postojankah, svojih izkušnjah in se z njimi plemenitil. Tako kot se spreminja, odrašča in stara vsak od nas in po poti pridobiva izkušnje, ki nas delajo žive.

Sodobni tekstilni center Kreativnice na Spodnjem trgu v Škofji Loki je ustvarjalno-delovni prostor, ki je hkrati tudi razstavno-prodajni atelje. Poudarek daje povezovanju različnih ustvarjalcev in predvsem ustvarjalk, ki s sodobnim pristopom nadgrajujejo bogato tekstilno dediščino. S tem vzpostavlja uspešno dinamično in navdihujoče delovno okolje za inovativno razvijanje novih lokalno narejenih tekstilnih izdelkov. Povezuje skupino žensk, tekstilnih oblikovalk in ustvarjalk, ki se izražajo v različnih tekstilnih tehnikah. Vsem je skupna ročna izdelava unikatnih izdelkov iz naravnih materialov z visoko uporabno in estetsko vrednostjo ter kakovostjo. Njihova inspiracija sta narava in mesto Škofja Loka, njegova zgodovina, kulturna dediščina in umetniški ustvarjalni naboj.

GOZD / FOREST urges us to watch, observe, perceive and act. Just as a forest connects individual trees into a community, a FOREST connects five authors and five creative worlds. The mosaic interweaving of different natural materials, textile techniques of weaving, felting, quilting, printing, dyeing with plants, spinning and crocheting in a joint art installation connects various artists working in the creative textile hub Kreativnice.

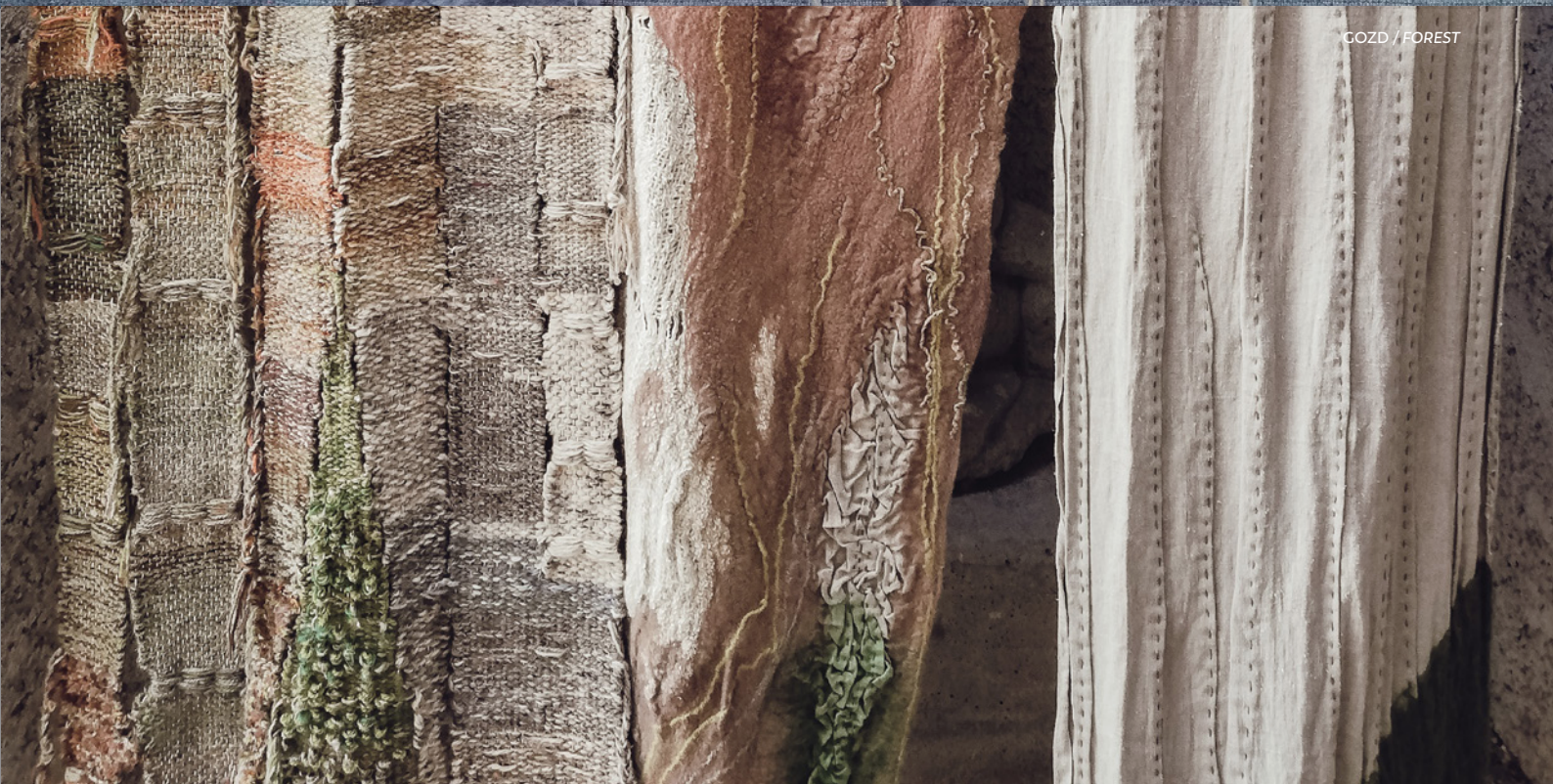
GOZD / FOREST bears the importance of the individual and his role in the community. Just as a single tree plays an important role in communication, coexistence and the formation of forest networks and ecosystems, the individual plays an important role within the community in which she lives. Open communication, mutual support, friendship, exchange, compassion and solidarity, sustainable attitude and responsible action are not self-evident, but key to survival.

The process of co-creation arose from the need to create their own space, find synergies between the authors and exchange creative practices. The textile installation aims to convey the story of sustainability, a responsible attitude towards the natural and social environment and the use of natural materials. Through several months of creation, a new, fresh, spring FOREST has been created. It meets visitors' touches, various weather influences, natural and artificial light and other changes from the environment. GOZD / FOREST develops its story, tells about its history and previous outposts, its experiences and enriches itself with them. Just as each of us changes, grows, and ages, we gain experiences that make us alive.

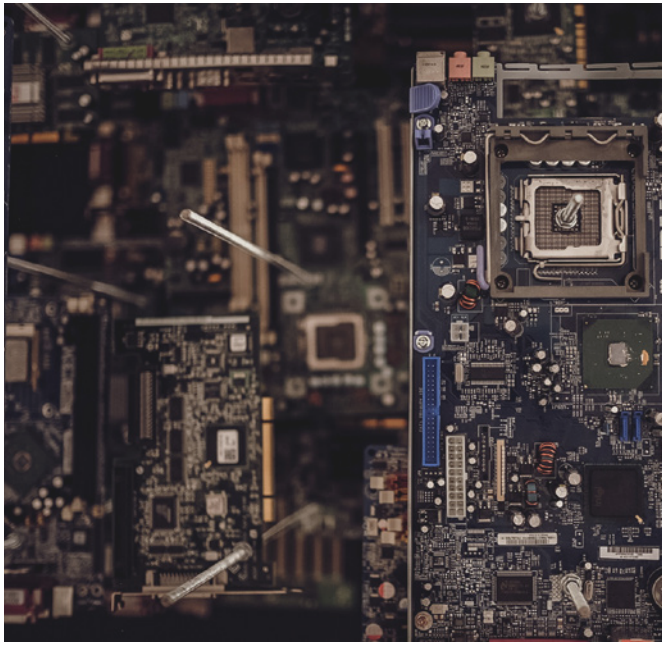
The creative textile center of Kreativnice *is located on Spodnji trg in Škofja Loka. It is a creative and working space, an exhibition and sales studio. It connects various artists, primarily those who build upon the rich textile heritage with a contemporary approach. In this way, it establishes a successful dynamic and inspiring work environment for the innovative development of new locally made textile products. It connects a group of women, textile designers and creators who express themselves in various textile techniques. The manual production of unique products from natural materials with high usable and aesthetic value and quality is what they all have in common. Their inspiration is the nature and the city of Škofja Loka, its history, cultural heritage and artistic charge.*



REKA / *RIVER*



GOZD / *FOREST*





• Mentorica / *Mentor*: prof. Marija Jenko
• Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• 2x 120 cm x 120 cm x 90 cm
• tekstil, les, kovina, plastika / *textiles, wood, metal, plastic*

Lovro Ivančić (HR)

Različno ista / *Different the same* (2017)

Dve votli geometrijski telesi, odeti v generično belino, se pojavita v prostoru. Kubusa, navzven kot prazni slikarski paleti, v svoji notranjosti skrivata barvito vsebino, dva ekstrema, ki izhajata iz nasprotij med toplim in hladnim, mehkim in trdim, nagubanim in gladkim, organskim in geometričnim ter naravnim in umetnim. Znotraj kvadra avtor raziskuje navidezni red, ki ga je ustvaril človek. Računalniške matične plošče, plavajoče v kvadrovi globini, nastajajo kot rastoče urbane strukture. Sestavljene so iz nepregledne množice najrazličnejših silicijevih ploščic, umeščene na točno določena mesta v tiskanih vezjih, medtem ko slikovite organske tvorbe iz volnene polsti, pletiva in zračne čipke, ki se razprostirajo v šestkotni prizmi, predstavljajo povsem drugačno urejenost. Vzete iz narave, na mikro nivoju spominjajo na atome in celice, na makro nivoju pa na naravne pojave ter konstelacije zvezd in planetov. Navidez precej različna svetova sta si zelo podobna.

Lovro Ivančić kot oblikovalec tekstilij in oblačil pogosto kot medij izražanja uporablja tekstil, naravo ter njene procese. Raziskuje naravne oblike, stanja, rabe in njihovo umeščenost v različne kontekste. Izdeluje nove tekstilije z dodanimi fizikalnimi lastnostmi in drugačno vizualno identiteto.

Two hollow geometric bodies, clad in generic whiteness, appear in space. The cubes, outwardly like empty painting palettes, hide in their interior a colourful content, two extremes arising from the opposites between warm and cold, soft and hard, wrinkled and smooth, organic and geometric, and natural and artificial. Within the square, the author explores the virtual order created by man. Computer motherboards floating in square depths are emerging as growing urban structures. They consist of an opaque multitude of diverse silicon wafers, placed in specific places in printed circuit boards, while the picturesque organic formations of wool, knit and air lace, spreading in a hexagonal prism, represent a completely different arrangement. Taken from nature, at the micro level they resemble atoms and cells, and at the macro level they resemble natural phenomena and constellations of stars and planets. Seemingly quite different worlds are very similar.

As a designer of textiles and clothing, ***Lovro Ivančić*** *often uses textiles, nature and its processes as a medium of expression. He explores natural forms, states, uses, and their placement in different contexts. He produces new textiles with added physical properties and a different visual identity.*





• Mentorica / *Mentor*: viš. pred. Martina Šušteršič
• Prvi letnik, Fakulteta za dizajn, pridružena članica Univerze na Primorskem / *1st Year, Faculty of Design, associate member of the University of Primorska*
• reciklirani tekstilni materiali, les, plastika / *recycled textile materials, wood, plastics*

Karin Golobič, Edita Kapš Šikonja, Anja Kokalj, Ana Omahen, Špela Perc, Eva Rogl Mežnar, Lara Turnšek, Gaja Zadravec

Sanjski čebelnjak / *Dream apiary* (2021)

Študenti so obudili stare slovenske ročne tekstilne tehnike. Skozi raziskovanja različnih načinov prepletanj in zapletanj tekstilnih in netekstilnih materialov so nastali abstraktni tekstilni vzorci. Vzorci, ujeti v šestkotno obliko lesenih okvirjev, kot skupek tvorijo satovje v panju.

Z zavedanjem po nujnosti ohranjanja slovenske kulturne dediščine in izročila s področja tekstilstva na Fakulteti za dizajn študente vpeljujejo v svet ročnih tehnik, ki so bile skozi stoletja močno prisotne na Slovenskem in so sooblikovale odnos do tekstila in takratnih trendov. S spoznavanjem osnovnih tehnik tkanja, pletenja, klekljanja, polstenja in makrame tehnike študenti s svojo kreativnostjo in svežim pristopom oblikujejo sodobne tekstilne tvorbe.

Anatomija čebel, njihova ureditev družine in panja, sposobnost matematično pravilne gradnje satovja, predelave cvetnega prahu v eno najpomembnejših živil za človeka, opraševanje rastlin ter izjemna pomembnost za življenje in obstoj sveta, so bile glavne inspiracije študentov in vodilo pri oblikovanju tekstilnih tvorb. Svoj odnos do čebel in njihove pomembnosti v našem svetu avtorji z uporabo recikliranih materialov in naravnih barvil izražajo v oblikovanju in izdelavi abstraktnih tekstilnih vzorcev.

Students revived old Slovenian hand-made textile techniques. Abstract textile patterns came out of the research of textile and non-textile materials. The patterns are caught in the hexagonal shape of the wooden frames and are forming the honeycombs in the hive.

Aware of the need to preserve Slovenian cultural heritage and traditions in the field of textiles, the Faculty of Design introduces students to the world of hand techniques, which have been strongly present in Slovenia over the centuries and have shaped the attitude towards textiles and trends. By learning the basic techniques of weaving, knitting, bobbin-making, felting and macrame techniques, students create modern textile creations with their creativity and fresh approach.

The anatomy of bees, their arrangement of the family and hive, the ability to mathematically correct honeycombs, processing pollen into one of the most important foods for humans, pollination of plants and great importance for life and existence of the world were the main inspiration for students and guide in designing textile formations. The authors express their attitude towards bees and their importance in our world by using recycled materials and natural dyes in the design and production of abstract textile patterns.





Arijana Gadžijev (SI)

Jewel Majuscule (2021)

• tiskana poliestrna tkanina, 2 plakata (papir) / *printed polyester fabric, 2 posters (paper)*
• Zahvala / *Thanks to:* Zvezdana Vidic (Hortikulturno Društvo Kranj), Ana Gale, Joaquína Urbina (video, Dedo Ciego Studio), Urška Alič (oblikovanje plakatov / *poster design*)

Jewel Majuscule je kolekcija avtorsko potiskanega tekstilnega nakita za telo in prostor v podobah 12 tekstilnih žuželk, ki predstavljajo avtoričino navdušenost in raziskovanje pestrosti žuželčjega sveta ter njegovo ogroženost, ki je posledica človeških ravnanj. Projekt spremlja avtorski video barcelonskega studia Dedo Ciego ter dva avtorska plakata oblikovalke Urške Alič.

Simbolična vloga malih bitij ("minuscule") je v tekstilnih objektih poudarjena z njihovo povečano podobo ("majuscule"). Njihova vzorčnost predstavlja videz rudnin in prereze dragih kamnov, ki jih najdemo v zemlji. Zemlja pa predstavlja naravni habitat za rastline in mnogotere žuželke. Vprašanje je, ali bodo tudi žuželke kmalu postale le kamniti fosili, ki si jih bomo kot nakit obesili okoli vratu.

Arijana Gadžijev je magistrica umetnosti s področja tekstilnega oblikovanja, samostojna oblikovalka in asistentka na Katedri za oblikovanje tekstilij in oblačil na Naravoslovnotehniški fakulteti Univerze v Ljubljani. Deluje na področju oblikovanja tekstilij in oblačil, tekstilne umetnosti, produktnega oblikovanja in ilustracije. V njenih delih se zrcali ljubezen do ljudskega izročila in narave, ki se v obliki eklektičnih avtorskih vzorcev prenaša na tekstilne forme in v sodoben način življenja prinaša "urbane mite". Tako doma kot v tujini sodeluje na skupinskih in samostojnih razstavah ter projektih, za svoja dela pa je prejela nagrade in priznanja mednarodne veljave.

Jewel Majuscule is a collection of author's printed textile jewelry for body and space in the images of 12 textile insects, which represent the author's enthusiasm and research into the diversity of the insect world and its endangerment as a result of human actions. The project is accompanied by a video by Barcelona studio Dedo Ciego and two posters by designer Urška Alič.

The symbolic role of small creatures ("minuscule") in textile objects is emphasized by their enlarged image ("majuscule"). Their pattern represents the appearance of minerals and cross sections of precious stones found in the soil. The earth, on the other hand, is a natural habitat for plants and many insects. The question is, will the insects soon become just stone fossils that we will hang around our necks as jewelry.

***Arijana Gadžijev** has a master's degree in textile design, is an independent designer and assistant professor at the Department of Textile and Clothing Design, Faculty of Natural Sciences and Engineering, University of Ljubljana. She works in the field of textile and clothing design, textile art, product design and illustration. Her works reflect the love for folk tradition and nature, which is transferred to textile forms in the form of eclectic authorial patterns and brings "urban myths" to the modern way of life. She participates in group and solo exhibitions and projects both at home and abroad, and has received awards and recognitions of international importance for her work.*





Sara Strgačić (HR)

Težnja napetosti / *Tension tendency* (2020)

- Mentorica / *Mentor*: Koraljka Kovač Dugandžić
- cca. / *approx.* 250 cm x 250 cm
- papir, polyester, volna / *paper, polyester, wool*

Navdih za delo je avtorica našla v kači, ki plava po rečni gladini, in z vsakim sončnim vzhodom išče svojega partnerja. Takšen romantičen pojav na gladini reke je avtorica primerjala z duševnim zavedanjem, duhovno rastjo in vrnitvijo v skupnost ter ponovno pridobitvijo notranjega miru, ki ga je človek izgubil v času pandemije. Ker smo ljudje družabna bitja, potrebujemo bližino drugih ljudi. Delo je sestavljeno iz številnih tekstilnih predmetov, ki vsi skupaj tvorijo celoto. Kačaste oblike so narejene iz recikliranega papirja, preko katerega so ovite s kilometri preje iz poliestra ali volne.

Sara Strgačić (1994, Zadar) je leta 2016 je diplomirala iz računovodstva in financ na Ekonomski fakulteti Univerze v Splitu, leta 2019 pa diplomirala na Fakulteti za tekstilno tehnologijo Univerze v Zagrebu, kjer nadaljuje podiplomski študij oblikovanja tekstilij. Hkrati se izobražuje za grafično oblikovalko in specialistko za digitalno založništvo.

The author found inspiration for the artwork in a snake that swims on the river surface and searches for its partner with each sunrise. The author compared such a romantic phenomenon on the surface of the river with mental awareness, spiritual growth and return to the community, and regaining the inner peace that man lost during the pandemic. Because we are social beings, we need the closeness of other people. The work consists of many textile objects, all of which together form a whole. Snake shapes are made from recycled paper, over which they are wrapped with miles of polyester or wool yarn.

Sara Strgačić *(1994, Zadar, Croatia) graduated in 2016 in accounting and finance at the Faculty of Economics, University of Split, and in 2019 she graduated from the Faculty of Textile Technology, University of Zagreb, where she is continuing her postgraduate studies in textile design. At the same time, she is training to be a graphic designer and a specialist in digital publishing.*



Nikolina Holjak (HR)

Iz vode / *Out of the water* (2021)

• Mentorica / *Mentor:* izr. prof. Koraljka Kovač
• 100 cm x 200 cm
• recikliran bombaž / *recycled cotton*

Instalacija Iz vode prikazuje motiv vala v tehniki kvačkanja. Je mešanica tradicionalne in sodobne umetnosti, obiskovalce pa ozavešča o pomembnosti razmišljanja izven okvirjev, saj običajna tradicionalna ploska tekstilna ročna dela preoblikuje v tridimenzionalna in sodobna. Rezultat je taktilna interaktivna instalacija, ki se širi in premika po prostoru ter obiskovalcu omogoča igranje in ustvarjanje različnih oblik.

The installation depicts a wave motif in the crochet technique. It is a blend of traditional and modern art, and makes the audience aware of the importance of thinking outside the box by transforming the expected flat textile handicrafts into three-dimensional modern ones. The result is a tactile interactive installation that extends and moves through space, giving visitor the ability to play and create different shapes.

Nikolina Holjak je leta 2020 diplomirala iz oblikovanja tekstilij na Fakulteti za tekstilno tehnologijo Univerze v Zagrebu. Poleg oblikovanja tekstila se ukvarja tudi z grafičnim oblikovanjem. V svojih delih najpogosteje uporabljala tehnike kvačkanja, makrameja in vezenja. Sodelovala je na štirinajstih skupinskih razstavah in je za svoje delo prejela številne nagrade.

Nikolina Holjak *graduated in 2020 in textile design at the Faculty of Textile Technology, University of Zagreb. In addition to textile design, she is also a graphic designer. In her works, she mostly uses crochet, macrame and embroidery techniques. She has participated in fourteen group exhibitions and received many awards for her work.*



• Mentorici / *Mentors*: doc. mag. Katja Burger Kovič, prof. Marija Jenko
• Magistrski študij, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *Master's Degree, Textile and clothing design, Department of textiles, graphics and design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• cca. / *approx.* 50 cm x 130 cm, 15 cm x 40 cm
• bombaž, moher, poliester / *cotton, mohair, polyester*
• S pomočjo / *with the help of*: Samson Kamnik d.o.o.

Ajda Rep (SI)

M A R K: tu sem / *M A R K: I am here* (2021)

Skulpture iz recikliranih pletiv in keramike posnema prodnata tla na dnu reke Save in Kokre. Nasedline spominjajo na majhno mesto v soju večernih luči. Celotno delo, serija skulptur predstavlja tudi kažipot iz kamna, ki jih najdemo ponekod v visokogorju.

Ajda Rep je podiplomska študentka NTF, smer Oblikovanje tekstilij in oblačil. V letu 2019 je diplomirala s temo upcyclinga ter uporabe recikliranih materialov pri izdelavi tekstilnih izdelkov in igrač za otroke. Ukvarja se tudi z ilustracijo in grafičnim oblikovanjem. Študij usmerja predvsem v produktno oblikovanje ter oblikovanje tekstilnih instalacij.

Sculptures made of recycled fabrics and ceramics mimic the pebble soil at the bottom of the Sava and Kokra rivers. The sediments are reminiscent of a small town in the glow of evening lights. The entire work, a series of sculptures, also represents a stone signpost found somewhere in the highlands.

***Ajda Rep** is a postgraduate student at NTF, majoring in Textile and Clothing Design. In 2019, she graduated with a degree in upcycling and the use of recycled materials in the manufacture of textiles and toys for children. She is also involved in illustration and graphic design. She focuses her studies mainly on product design and the design of textile installations.*



Nastja Bric (SI)
Jler (2021)

• tekstilni vzorci, vsak cca
/ *textile patterns, each aprox.*
32 cm x 32 cm

Jler je kolekcija desetih tekstilnih vzorcev. Avtorica inspiracijo črpa v lokalni folklori in vizualni identiteti, povezani z vodnimi viri iz njenega domačega prostora. Raziskuje in združuje elemente ter vizualna sporočila iz naravnega okolja in dediščine tradicionalnih tekstilnih struktur, tekstur in vzorcev.

"Kədər je šuše Jəler posluše, kədər je məwəče Jəler poskwəče."
(avtor neznan)
Vaški rek govori o mlinarju Jleru, ki je po izročilu mlel žito v mlinu ob hudourniškem potoku. V času suše je potok skoraj presahnil in mlin je obstal. Takrat je Jler poslušal in čakal na dež. Ob dežju se je struga potoka napolnila in Jler je lahko pričel z delom. Kolekcija predstavlja upodobitev asociacij na zastavljeno temo. Vzorci so primerni za sitotisk, žakardsko tkanje ali izdelavo intarzijskih pletiv.

Nastja Bric je magisterij iz umetnosti in oblikovanja oblačil in tekstilij opravila na Univerzi Aalto v Helsinkih na Finskem. Skozi svoja dela raziskuje odnos med tekstilijo in formo ter modelacijo in modifikacijo krojnih delov. Ukvarja se z oblikovanjem tekstilij, oblačil in t.i. "surface" dizajnom. Zanima jo raziskovanje skozi prakso s poudarkom na razvoju lastnega oblikovalskega procesa.

Jler is a collection of ten textile patterns. The author draws inspiration from local folklore and visual identity associated with water resources from her home milieu. She explores and combines elements and visual messages from the natural environment in the heritage of traditional textile structures, textures and patterns.

Artwork is inspired by a local saying of a miller Jler who ground grain in a mill by a torrent stream. During the drought, the stream almost dried up and the mill stopped. Then Jler listened and waited for the rain. When it rained, the creek bed filled up and Jler was able to get to work. The collection represents a depiction of associations on a set topic. The patterns are suitable for screen printing, jacquard weaving or making inlaid knits.

***Nastja Bric** holds a Master's degree in Art and Clothing and Textile Design from Aalto University in Helsinki, Finland. Through her works, she explores the relationship between textiles and form, as well as the modeling and modification of cutting parts. She is engaged in the design of textiles, clothing and "surface design". She is interested in research through practice with an emphasis on developing her own design process.*





Katarina Spacal (SI)

Bogata / *Rich* (2021)

• cca 200 cm x 100 cm
• volna, bombaž, lan, svila / *wool, cotton, linen, silk*

Voda je bogastvo. Upodabljanje njene moči je skrivnostno. Način, na katerega si reka utira pot in njeno sožitje z bregovi, jo povzdigne na prestol. Reka teče, ne gleda ne levo, ne desno, gre, kamor lahko. S svojo močjo se ves čas bogati z življenjem, njenin samim in tistim, ki jo spremlja ob bregovih. Podrejamo se ji tako ljudje kot živali in rastlinje. Kljub temu da je voda vir življenj, s svojimi vrtinčenji in težkimi padci reke izražajo bogastvo življenja, barv, globin in plitvin. Moramo se potruditi, da jih tudi v resničnem življenju ohranimo pisane, bogate in ne le v delih, ki jih ustvarjamo.

Katarina Spacal (1978, Ljubljana) je leta 2001 zaključila študij oblikovanja tekstilij in oblačil na Naravoslovnotehniški fakulteti Univerze v Ljubljani. Živi in ustvarja v Kostanjevici na Krasu. Od leta 2017 deluje kot samozaposlena v kulturi. Posvetila se je unikatnemu tkanju na ročnih statvah. Njena ustvarjalna pot je igranje z različnimi debelinami, materiali in oblikami niti, ki ji služijo kot osnovno sredstvo pri izražanju občutij.

Water is wealth. The depiction of its power is mysterious. The way the river makes its way and its coexistence with the banks raises it to the throne. The river flows, it looks neither left nor right, it goes where it can. With its power, it is constantly enriched with life, her own and that which accompanies it along the banks. We submit to it as humans as well as animals and plants. Despite the fact that water is the source of life, with its swirls and heavy falls they express the richness of life, colours, depths and shallows. We must make an effort to keep them colourful, rich, and not just in the works we create, but also in real life.

Katarina Spacal *(1978, Ljubljana) completed her studies in textile and clothing design at the Faculty of Natural Sciences and Engineering, University of Ljubljana in 2001. She lives and works in Kostanjevica at Carst. Since 2017, she has been working as a self-employed in culture. She dedicated herself to unique weaving on hand looms. Her creative path is playing with different thicknesses, materials and shapes of threads, which serve her as a basic means of expressing feelings.*





• Mentorici / *Mentors*: doc. mag. Katja Burger Kovič, asist. mag. Arijana Gadžijev
• Strokovna pomoč / *Professional assistance*: izr. prof. dr. Marija Gorjanc
• 2. letnik, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani
/ *2nd year, Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• 15 prostorskih objektov / *spatial objects*, vsak cca. / *each approx.* 40 cm x 40 cm x 40 cm
• naravno barvana ovčja volna, kovina, les, pleksi steklo
/ *naturally dyed sheep's wool, metal, wood, plexiglass*

Brina Bratož, Izabel Čebokelj, Kaja Čotar, Neža Dapčevič, Oja Flis, Nika Godec, Valentina Grebeniuk, Klara Kališnik, Martin Kaluža, Judita Kociper, Tia Krašovec, Eva Križaj, Ana Križnar, Gašpar Marinič, Zoja Muhič, Marija Okršlar, Anže Orešnik, Staša Rituper, Ela Rozina, Lenar Šolar, Ester Vaceva, Pia Wallner, Lara Gabrijela Zlatnar, Maja Zupanc, Eva Zupančič

Črta v kvadratu, kvadrat v prostoru / *Line in a Square, Square in Space* (2021)

Študenti so ob spoznavanju barvanja volnene ovčje preje z naravnimi barvili izdelali prostorske objekte s preprostim vodilom: volnena preja je najprej črta v kvadratu, ki sam ali v skupini zasede svoje mesto v prostoru. Odnos črte in kvadrata kot tudi obarvanost črte temeljita na raziskovanju tematike in problematike vode v našem okolju.

V serijo objektov Črta v kvadratu, kvadrat v prostoru so vključena tri raziskovalna področja. Prvo je likovno raziskovanje kvadrata, tega enigmatičnega lika štirih enakovrednih stranic, ki je v zgodovini velikokrat predstavljal simbol hiše, doma, trdnosti in leži globoko v naši zavesti. Po njem so bila zasnovana starodavna mesta in sodobne stavbe. Njegove strukturne možnosti raziskujejo arhitekti in umetniki, prisoten pa je tudi v eni izmed znanih inštalacij tekstilne umetnosti iz leta 1979, imenovane "Élément spatial" švicarske umetnice Elsi Qiauque. Drugo spoznavno področje je bila ročna tehnika barvanja tekstilij z naravnimi barvili, natančneje barvanjem z ostanki hrane, t.i. "food waste" barvili. Študenti so barvali volneno prejo avtohtone slovenske ovčje pasme in jo kot barvno črto vpeljali v kvadrat in iz kvadrata v prostor. Tretje področje pa je raziskovanje tematike vode, s poudarkom na človekovem izkoriščanju tega vira, nujnega za obstoj vsega živega. Idejo tretjega področja so študenti spojili s prvima dvema v svojstvene celote; kocke, okvirje, sobe in slapove, napolnjene s črto-prejo, obarvano v naravnih odtenkih domačega okolja.

While learning to dye wool with natural dyes, students created spatial objects with a simple guideline: wool yarn is first a line in a square that occupies its place in space alone or in a group. The relationship between the line and the square, as well as the colour of the line, is based on research of water in our environment.

The series of objects Line in a Square, Square in Space includes three research areas. The first is an artistic exploration of the square, this enigmatic figure of four equal sides, which has historically often represented a symbol of house, home, and strength, and lies deep in our consciousness. Ancient cities and modern buildings were designed by the shape of it. Its structural possibilities are being explored by architects and artists, and it is also present in one of the famous textile art installations from 1979, called "Élément spatial" by the Swiss artist Elsi Qiauque. Another area of knowledge was the manual technique of dyeing textiles with natural dyes, more specifically dyeing with food scraps, i.e. "Food waste" dyes. The students dyed wool yarn of the autochthonous Slovenian sheep breed and introduced it as a coloured line into the square and from the square into the space. The third area is the research of the topic of water, with an emphasis on human exploitation of this resource, which is necessary for the existence of all living things. The idea of the third area was merged by the students with the first two into distinctive units; cubes, frames, rooms and waterfalls filled with line-yarn dyed in natural shades of the home environment.







• Mentorica / *Mentor*: doc. mag. Katja Burger Kovič
• v sodelovanju z / *in collaboration with*: izr. prof. Koraljka Kovač
• 1. letnik magistrskega študija, Tekstilno-tehnološke Fakultete Univerze v Zagrebu / *1st year of master study, Faculty of Textile Technology, Zagreb*
• 8 kosov / *pieces* cca. / *approx.* 100 cm x 150 cm
• ostanki tekstila, papir, plastika / *scrap textiles, paper, plastics*

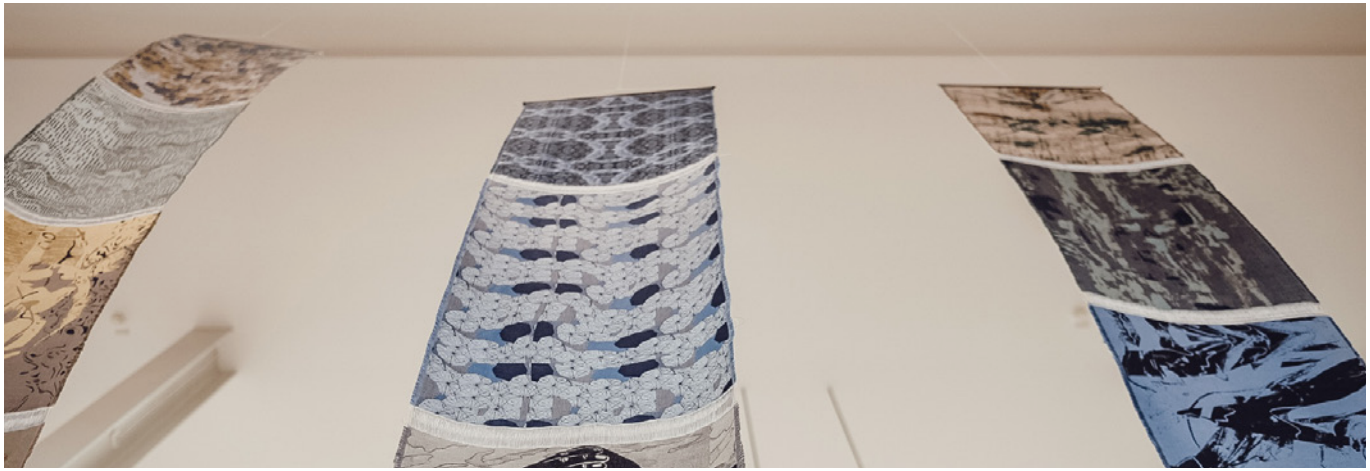
Dora Filipaj, Mihaela Juraković, Mia Popovska, Željka Wächter, Vedrana Peček, Helga Alaker, Edita Sentić, Marijeta Markovina

Odeja Sava / *The Sava Blanket* (2021)

Študentke so navdih za svojo kolekcijo odej poiskale v reki Savi. Odeje so nastajale v času pandemije in samoizolacije, zato so večinoma sestavljene iz recikliranih tekstilnih kosov, zavrženih ali najdenih predmetov in predelanih oblačil. Kosi so v svojstvene celote preoblikovani z različnimi ročnimi tehnikami, kot so vezenje, prepletanje, tkanje, polstenje, barvanje in ročno tiskanje. Tekstilije so obarvane v domačem loncu, sešite na domačem šivalnem stroju, z babičinim sukancem, razrezane z dedkovimi škarjami, napolnjene s puhom iz stare mamine blazine, nekje na posebnem mestu pa se nahaja še malo peska s spominom na plažo ob reki Savi, kjer sta se oče in mama kopala, ko sta bila še sveže zaljubljena študenta. Skozi tekstilne površine so si ljudje že od nekdaj pripovedovali družinske zgodbe. Na peči, zaviti v toplo, mehko odejo, so gojili tako zelo pomemben občutek varnosti in povezanosti. Nekaj, kar je v vsakem, tudi današnjem času, tako zelo potrebno.

The students found inspiration for their collection of blankets in the Sava River. Blankets were created during the pandemic and self-isolation, so they mostly consist of recycled textile pieces, discarded or found objects, and recycled clothing. The pieces are transformed into distinctive units by various hand techniques such as embroidery, weaving, felting, dyeing and hand printing. Textiles are dyed in a home pot, sewn on a home sewing machine, with grandmother's thread, cut with grandfather's scissors, filled with fluff from mother's old pillow, and somewhere in a special place there is a little sand with a memory of the beach by the Sava river where father and mother bathed when they were still freshly in love students. Through textile surfaces, people have always told each other family stories. On the stove, wrapped in a warm, soft blanket, they nurtured such a very important sense of security and connectedness. Something that is so much needed at all times, even today.





• Mentorici / *Mentors*: doc. mag Katja Burger Kovič, asist. mag. Arijana Gadžijev
• Tehniška sodelavka / *technical assistant*: Marjeta Čuk
• 2. letnik, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *2nd year, Textile and clothing design, Department of textiles, graphics and design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• viseče tekstilije / *hanging textiles* 5 m x 5 m
• naravne in sintetične preje / *natural and synthetic yarns*

Brina Bratož, Izabel Čebokelj, Kaja Čotar, Neža Dapčevič, Oja Flis, Nika Godec, Valentina Grebeniuk, Klara Kališnik, Martin Kaluža, Judita Kociper, Tia Krašovec, Eva Križaj, Ana Križnar, Gašpar Marinič, Zoja Muhič, Marija Okršlar, Anže Orešnik, Staša Rituper, Ela Rozina, Lenar Šolar, Ester Vaceva, Pia Wallner, Lara Gabrijela Zlatnar, Maja Zupanc, Eva Zupančič

Kranjske vode: Raziskovanje motivike vode v žakarskih tkaninah / *Kranj waters: Exploring the motifs of water in jacquard fabrics* (2021)

Študenti so v tehniki žakarskega tkanja, z računalniškim načrtovanjem likovne motivike in kombiniranjem tkalskih vezav oblikovali tkane tekstilije, ki preko vizualnih upodobitev, motivov in vzorcev prikazujejo individualno doživljanje ter vrednotenje vode. S poglabljanjem in razmišljanjem o vodi so študenti iskali navdihe v življenju ljudi ob reki Savi in Kokri, v zgodbi o savskem otoku in Majdičevem mlinu ter v arhitekturi z rečnimi mostovi in oboki. Raziskovali so življenje flore in favne v vodi in ob njej, opazovali tok reke in rečne rokave ter se čudili mogočni sili slapu in brzic. Ogledovali so si odseve na vodni površini, opazovali gibanje reke in telesa v njej, se spominjali otroštva in prvih solz, ki so padle na vodno gladino. Spoznavali so simbolni pomen vode, odnos ljudi do nje kot temeljnega življenjskega vira in se spraševali o njeni vlogi, ki je ključna za nastanek in obstoj vsega živega.

In the technique of jacquard weaving, computer-aided design of artistic motifs and a combination of weaving weaves, the students designed woven textiles, which show the individual experience and evaluation of water through visual representations, motifs and patterns. By thinking about water, the students sought inspiration in the lives of people along the Sava and Kokra rivers, in the story of the Sava island and Majdič Mill, and in architecture with river bridges and arches. They explored the life of flora and fauna in and around the water, observed the flow of the river and the river arm, and marveled at the mighty force of the waterfall and rapids. They observed the reflections on the water surface, the movement of the river, remembered their childhood and the first tears that fell on the water surface. They learned about the symbolic meaning of water, people's attitude towards it as a fundamental source of life and wondered about its role, which is crucial for the origin and existence of all living things.





• Mentorica / *Mentor*: izr. prof. Matea Benedetti
• Strokovna pomoč / *Professional help*: Lidija Rotar, dipl. inž. tekst. tehn.
• 3. letnik, Fakulteta za dizajn, pridružena članica Univerze na Primorskem / *3rd Year, Faculty of Design, associate member of the University of Primorska*
• odpadni jeans, bel bombaž, til / *waste jeans, white cotton, tulle*

Lan Krebs, Pia Šilec, Meta Rogelj, Tamara Zorman, Teja Kovič, Lucija Lončar, Ema Šakić, Nina Nagode, Nagaya Florjan-Gorjup, Tjaša Podhraški

Re-couture in jeans / *Re-couture and Jeans* (2020/2021)

Dela študentov predstavljajo zavedanje problema hitre mode, množične proizvodnje in potrošnje, odpadkov tekstilnih izdelkov in oblačil ter problematike tekstilne industrije, ki se umešča med največje onesnaževalce okolja. Denim ima dolgo zgodovino in se je v skladu z modo preoblikoval v različne oblike. Gojenje in pridelava bombaža, barvanje in ostale obdelave denima imajo velik vpliv na okolje, tako z vidika porabe vode kot onesnaževanja in izkoriščanja naravnih virov.

Študenti so zavržena oblačila iz jeansa preoblikovali in reproducirali po določeni predlogi oblačila visoke mode v čudovite, unikatne in voluminozne obleke, izdelane iz starih jeans hlač, jeans srajc in suknjičev ter belega bombaža. Bogati ročno izdelani detajli, volani in dovršeno krojenje, so delo reprodukcije ene izmed visoko modnih Diorjevih kolekcij.

The students' works represent awareness of the problem of fast fashion, mass production and consumption, waste of textile products and clothing, and the problem of the textile industry, which is one of the biggest polluters of the environment. Denim has a long history and has been transformed into various shapes according to fashion. The cultivation and production of cotton, dyeing and other denim treatments have a major impact on the environment, both in terms of water consumption and pollution and the exploitation of natural resources.

The students transformed and reproduced discarded denim clothing according to a certain high fashion clothing proposal into beautiful, unique and voluminous dresses made from old jeans, jeans shirts and jackets, and white cotton. Rich handmade details, steering wheels and perfect tailoring are the work of reproduction of one of the high-fashion Dior collections.







• Mentorici / *Mentors*: doc. mag. Katja Burger Kovič, asist. mag. Arijana Gadžijev,
• Tehniška sodelavka / *Technical assistant*: Marjeta Čuk
• 1. letnik, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani

/ 1st Year, Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana
• Vsak cca. / *each approx.* 12 cm x 20 cm
• naravne in sintetične preje, žica / *natural and synthetic yarns, wire*

Matic Beršnak, Ana Berwanger, Tamara Bizjan, Nina Bolhar, Katja Bradač, Zarja Černe, Matic Erjavec, Tilen Gorenjak, Kelly Guček, Jovana Gunjova, Tia Jelen, Zala Jenček, Naja Kepeš, Monika Končar, Jan Košak, Lara Krnc, Soča Melik Filipič, Ana Povše, Katarina Tomšič, Pablo Turnes Jezeršek

Voda / *Water* (2021)

Z uporabo osnovnih, kombiniranih in izmišljenih tkalskih vezav, s pretkanjem raznolikih prej in žic, študenti oblikujejo male tkane tekstilije, ki na svojstven način prikazujejo vodo.

Using basic, combined and invented weaving weaves, by weaving a variety of yarns and wires, students create small woven textiles that display water in a unique way.



• Mentorici / *Mentors*: prof. Marija Jenko, doc. mag. Katja Burger Kovič
• Magistrski študij, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani
/ *Master's Degree, Textile and clothing design, Department of textiles, graphics and design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• 10 m x 2 m, 4 m x 1,6 m
• bombaž, cianotipija, sitotisk, digitalni tisk
/ *cotton, cyanotype, screen printing, digital printing*
• S pomočjo / *With the help of*: Odeja Škofja Loka

Estera Rezar (SI)

Am se me vzemi (2021)

Performans in prostorska inštalacija se nanašata na prikaz stare tradicionalne obrti barvarstva.

"Am se vzeti" izhaja iz nemškega izraza "annehmen" in pomeni "biti na nekaj pozoren; dati pozornost nečemu". Zaradi izumiranja, pozabljanja kulturne dediščine, še posebej starih obrti, lahko rečemo, da gre za izpiranje dediščine. Avtorica želi spodbuditi ljudi, da dediščino "am vzamejo". Performans (ki poteka v sklopu zvočnega sprehoda Mapiranje spominov) in prostorska instalacija se nanašata na prikaz stare tradicionalne obrti, ki hitro tone v pozabo, hkrati se pa transformira v novo podobo s pomočjo sodobnimi tehnikami oblikovanja. Lokacija instalacije ni naključna, temveč gleda proti Pirčevi barvarni, katere obrt avtorica v delu interpretira.

Estera Rezar je diplomirana oblikovalka in magistrska študentka na Naravoslovnotehniški fakulteti, smer Oblikovanje oblačil in tekstilij. Svoje znanje je nadgrajevala tudi na Leeds Arts University, UK, smer Printed Textiles & Surface Pattern Design in v Luganu, Švica. Svoje vzorce je razstavljala na Premiere Vision v Parizu in Hemtextil v Frankfurtu.

The performance and the spatial installation refer to the display of an old traditional craft of dyeing.

"Am se vzeti" derives from the German term "annehmen" and means "to pay attention to something". Due to extinction, forgetting cultural heritage, especially old crafts, we can say that the process means a rinsing of heritage. The author wants to encourage people to pay attention to their heritage. The performance (which takes place as part of the sound walk Mapping Memories) and the spatial installation refer to the old traditional craft that is quickly sinking into oblivion, while transforming into a new image with the help of modern design techniques. The location of the installation is not accidental, it looks towards Pirc's dyeing factory, whose craft the author interprets in her work.

***Estera Rezar** is a graduate designer and a master's student at the Faculty of Natural Sciences and Engineering, majoring in Clothing and Textile Design. She upgraded her knowledge at Leeds Arts University, UK, Printed Textiles & Surface Pattern Design and in Lugano, Switzerland. She exhibited her samples at the Premiere Vision in Paris and Hemtextil in Frankfurt.*

Estera Rezar, performans / *performance*



Anja Podreka, zvočni sprehod / *audio walk*



Anja Podreka (SI)

Mapiranje spominov, zvočni sprehod ob Savi
/ Mapping the Memories, Audio Walk along the Sava River

Projekt raziskuje reko kot vodno telo, ki venomer teče "skozi prostor in čas človeške zgodovine". Zvočni sprehod predstavlja pojem sožitja ter pluje med zgodovino in etnografijo reke, ki je plod skupnega ustvarjanja vode in človeka. Reka oblikuje in zasnuje življenje, oblikuje naš bivanjski prostor, ter prinaša in odnaša dobrine. Raziskovanje rek skozi pripovedi ljudi vedno znova razkrije izzive življenja ob rekah.

Projekt je zasnovan na opravljenih intervjujih z lokalnimi prebivalci in poznavalci reke Save, preučevanjem razvoja mesta okoli nje in raziskovnajem Majdičevega loga. Mnoge plasti zgodb odražajo prepletanja ljudi in okolice, ki so oblikovali in doživeli preobrazbo reke skozi zgodovino Kranja in savskega otoka. Pričevalci: Božidar Darko, Vitomir Gross, Matjaž Oman, Rok Rozman, Sonja Rozman, Anin Sever, Tadeja Šubic in Lidija Tolič.

Anja Podreka (1987, Ljubljana) je diplomirala je iz likovne pedagogike ter magistrirala na področju scenografije na HKU-Academy of arts v Utrechtu. Ukvarja se s performativnimi projekti ter interaktivno in biotehnološko umetnostjo. Je avtorica zvočnih sprehodov ob Dravi, Krki in Savi.

The project explores the river as a body of water that constantly flows "through the space and time of human history". The audio walk represents the concept of coexistence and sails between the history and ethnography of the river, which is the fruit of the joint creation of water and man. The river shapes and designs life, shapes our living space, and brings and takes away goods. Exploring rivers through people's narratives repeatedly reveals the challenges of life along rivers.

The project is based on interviews with local residents and experts of the Sava River, studying the development of the city around it and researching Majdič grove. Many layers of stories reflect the intertwining of people and surroundings that shaped and experienced the transformation of the river through the history of Kranj and the Sava island. Speakers: Božidar Darko, Vitomir Gross, Matjaž Oman, Rok Rozman, Sonja Rozman, Anin Sever, Tadeja Šubic and Lidija Tolič.

***Anja Podreka** (1987, Ljubljana) holds a degree in art pedagogy and a master's degree in scenography from the HKU-Academy of Arts in Utrecht. She is involved in performative projects and interactive and biotechnological art. She is the author of audio walks along the Drava, Krka and Sava rivers.*



• Mentorice / *Mentors*: prof. Marija Jenko, doc. mag. Katja Burger Kovič, asist. mag. Arijana Gadžijev
• Magistrski študij, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani
/ Master's degree, Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana
• Oblačilna kolekcija 4 silhuet, tekstilna knjiga 1,5 x 5 m / *Clothing collection 4 silhouettes, textile book 1.5 x 5 m*
• odpadni tekstil / *waste textiles*
• Sodelujoči / *co-workers*: Aljaž Hrastar, Nejc Podobnik (soustvarjanje glasbe / *music co-creation*)

Glasba / *Music*:

SCAN ME

Zala Hrastar (SI)

Sprehod med spomini / *A walk between memories* (2020/2021)

Navdihnjena z vzorom barvarske družine Pirc, njihovimi portreti in delovanju v družbi, se je avtorica ozrla v svoj ožji družinski krog. Sprehodila se je med svojimi spomini, listala knjigo življenja in življenja svojih staršev. Kdo so, od kod prihajajo, kam gredo? Ugotovila je, da so si podobni – zavzeti, vztrajni, delavni in kreativni. Sprehod med spomini predstavlja preplet barv, tekstur, zvoka in besede. Je izraz hvaležnosti za vse, kar je bilo, in za vse, kar še pride. Je družina; popolna v svoji nepopolnosti.
Iz odpadnih tkanin, odrezkov pletiv in starih puloverjev, mehke bombažne plahte iz prejšnjega stoletja, ostankov, ki nastanejo pri pletenju nogavic, in odpadnih zaves je poustvarila nove strukture, teksture in tkanine. Tekstilije predstavljajo portrete in kolaže čustev. Avtorica verjame, da se vsak dan oblikujemo, razvijamo, spreminjamo in nadgrajujemo. Se učimo in rastemo.
Razstavo spremlja kolekcija 4 silhuet in EP štirih avtorskih skladb. Vizualno jih dopolnjuje tekstilna knjiga.

Zala Hrastar je leta 2020 diplomirala na Naravoslovnotehniški fakulteti v Ljubljani, trenutno pa obiskuje 1. letnik magistrskega študija Oblikovanja tekstilij in oblačil. Tekom študija se je predstavljala na Ljubljanskem tednu mode, na največjem tekstilnem sejmu Heimtextil v Frankfurtu, bila je tudi finalistka natečaja STYLO 2019 v Kopru.

Inspired by the Kranj's Pirc family, their portraits and their work as textile dyers, the author observed her family. She walked among her memories, leafing through the book of life and the lives of her parents. Who are they, where do they come from, where do they go? She found that they are alike - committed, persistent, hardworking and creative. A walk between memories is an intertwining of colours, textures, sound and words. It is an expression of gratitude for all that has been and for all that is yet to come. It is a family; perfect in its imperfection.
From recycled fabrics, scraps of knitwear and old sweaters, soft cotton sheets from the last century, scraps from knitting socks, and scrap curtains, she has recreated new structures, textures and fabrics. Textiles represent portraits and collages of emotions. The author believes that we are shaping, developing, changing and upgrading every day. We learn and grow.
The exhibition is accompanied by a collection of 4 silhouettes and an EP of four original compositions. They are visually complemented by a textile book.

***Zala Hrastar** graduated from the Faculty of Natural Sciences and Engineering in Ljubljana in 2020, and is currently attending the 1st year of her master's degree in Textile and Clothing Design. During her studies, she presented herself at the Ljubljana Fashion Week, at the largest textile fair Heimtextil in Frankfurt, and was also a finalist in the STYLO 2019 competition in Koper.*





• Mentorica / *Mentor*: izr. prof. um. Koraljka Kovač Dugandžić
• Tekstilno–tehnološka fakulteta, Univerza v Zagrebu
/ *Faculty of Textile Technology, University of Zagreb*
• 80 cm x 80 cm
• bombažna tkanina, tekstilna barva, volnena preja, nadev iz poliestra
/ *cotton fabric, textile paint, wool yarn, polyester stuffing*

Nikolina Krstičević (HR)

Zapleten / *Tangled* (2021)

Tekstilna skulptura je prikaz umetničinega notranjega sveta v obliki kreativnega dnevnika. Svoje misli upodobi na zapletenih rokah, ki simbolizirajo njeno duševno in čustveno telo ter ponazarjajo način dostopa do skritih delov sebe.

Nikolina Krstičević je študentka magistrskega študija oblikovanja tekstilij na Fakulteti za tekstilno tehnologijo v Zagrebu. Svoja dela je predstavila na različnih razstavah, ustvarjala kot kostumografinja in prejela dekanovo nagrado za dosežke med študijem.

The textile sculpture is a depiction of the artist's inner world in a form of creative journaling. She illustrates her thoughts on tangled hands symbolising her mental and emotional body, as a way of accessing hidden parts of herself.

***Nikolina Krstičević** is a master's student in textile design at the Faculty of Textile Technology in Zagreb. She has presented her work at various exhibitions, created as a costume designer and received the Dean's Award for Achievement during her bachelor studies.*





• Mentorice / *Mentors*: prof. Marija Jenko, doc. mag. Katja Burger Kovič, asist. mag. Arijana Gadžijev
• Magistrski študij, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *Master's degree, Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• instalacija blazin in lesenih stolov cca. 6m2 / *installation of cushions and wooden chairs approx. 6m2*
• lan, saten, les / *linen, satin, wood*
• Hvala / *Thanks to*: Ana, Neža, Zala

Špela Košir (SI)

(raz)cvet / *blossoming* (2021)

(raz)cvet je umetniški razmislek o ženski, njenem odnosu do svojega telesa in naravni ženski senzualnosti. Delo se ozira v preteklost, pretkano z bolečimi zgodbami naših prednic, katerih čutna in seksualna plat je bila vse premnogokrat zatrta. Kako zapustiti preživete vzorce in vsiljene oblike ter objeti in zaživeti v svoji polnosti? (raz)cvet želi naša zavedna ali nezavedna prepričanja o tem, kdo ženska je in kakšna je njena vloga, izzvati. Pri tem ne gre za podoživljanje preteklosti, temveč za klic k razpiranju, razcvetu in ponovni obuditvi močne in sočne ženskosti. Odprta in pokončna ženska izžareva ljubezen, sočutje in povezovalnost, ter s tem vzpostavlja ravnotežje tako znotraj sebe kot v svoji okolici.

Špela Košir se je s svojimi deli prvič predstavila na Slovenskem bienalu ilustracije, kasneje pa tudi na razstavi BIEN 2020. Velik poudarek namenja risbi, pozornost posveča tudi izražanju s tekstilom. Navdihuje jo kompleksnost človeške narave, zato v svojem delu povezuje psihologijo in duhovnost, ki ju zaokroža v celoto z uporabo poglobljene simbolike.

blossoming is an artistic reflection on a woman, her attitude towards her body and her natural feminine sensuality. The work looks back to the past, interwoven with the painful stories of our ancestors, whose sensual and sexual side has all too often been suppressed. How to leave surviving patterns and forced forms and embrace and live to your fullness? The (flower) wants to challenge our conscious or unconscious beliefs about who a woman is and what her role is. This is not about reliving the past, but a call to open up, flourish and revive a strong and juicy femininity. An open and upright woman radiates love, compassion and connection, and thus establishes balance both within herself and in her surroundings.

***Špela Košir** presented her works for the first time at the Slovenian Biennial of Illustration, and later also at the BIEN 2020 exhibition. She places great emphasis on drawing, and also pays attention to expression with textiles. She is inspired by the complexity of human nature. In her work she connects psychology and spirituality, which she rounds off as a whole using in-depth symbolism.*



Anja Jaklin, Sara Šmid, Eva Lesar, Teja Šter, Anita Končar, Katarina Ekart, Ina Bölsing, Katarina Ostojič Sedonja, Eva Primec, Rebeka Pajek, Rebeka Mamić

Plantae ac animalia Carniolae (2021)

Študentke na samosvoj način predstavljajo zaščiteno favno in floro Kranjske. V mislih in risbah so tipične živali in rastline povezale s pokrajino in arhitekturo Kranja; ali pa so jih vpletle v svoje spomine iz otroštva. Likovne pripovedi pripovedujejo o lepoti, posebnostih in pestrosti ogrožene naravne dediščine. Želijo si, da bi v nas spet prebudile zanimanje in željo po boljšem ravnanju z naravo. To sporočajo z likovno metaforično govorico tiskanih tekstilnih vzorcev – s ponavljajočimi se risbami, barvami, oblikami in teksturami, ki jih na plakatih dopolnjujejo prostorski dodatki. V skicirkah je skrit ves razvoj razmišljanja projekta: izhodišča, ustvarjalni zanos, osebne značilnosti pisave in risbe in razvoj tekstilnih vzorcev. Nalepke krasijo stekleni vhod v razstavišče Globus.

The students present the protected fauna and flora of Carniola in their own way. In their thoughts and drawings, the students have connected typical animals and plants with the landscape and architecture of Kranj; or they have involved them in their childhood memories. The stories tell about the beauty, peculiarities and diversity of endangered natural heritage. They want to awaken in us again the interest and desire for a better relationship with nature. They communicate this with the artistic metaphorical language of printed textile patterns - with repetitive drawings, colours, shapes and textures, complemented by spatial additions on the posters. The sketches hide all the development of the project's thinking: starting points, creative enthusiasm, personal characteristics of writing and drawing, and the development of textile patterns. Stickers adorn the glass entrance to the Globus exhibition center.

Sara Šmid: Graden *Quercus sessiliflora*
Eva Lesar: Kos *Turdus merula*, Veliki žagar *Mergus merganser* in Vodomec *Alcedo atthis*
Anita Končar: Močvirski krešič *Carabus variolosus*
Teja Šter: Srobot *Clematis vitalba*
Katarina Ekart: Medved *Hera Euplagia quadripunctaria*
Ina Bölsing: Kranjica *Apis mellifera carnica*
Katarina Ostojič Sedonja: Kačji pastir *Odonata*
Eva Primec: Sladkovodne ribe *Osteichthyes*
Rebeka Pajek: Mali podkovnjak *Rhinolophus hipposideros*
Rebeka Mamić: Zlato jabolko *Lilium carniolicum*

- Mentorica / *Mentor:* prof. Marija Jenko
- 3. letnik, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani
  / 3rd Year, Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana
- Skicirke, nalepke, plakati / *Sketches, stickers, posters*






Cebela
cesta
optika



Plantae ac animalia Carniolae



• Mentorica / *Mentor*: prof. Marija Jenko
• Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani
/ Textile and clothing design, Department of textiles, graphics and design, Faculty of Natural Sciences and Engineering, University of Ljubljana
• tekstil, sitotisk, digitalen tisk / *textile, screen printing, digital printing*

Anja Jaklin (SI)

Čebela cesta / *Bee road* (2021)

Čebela cesta je poetičen naslov skupine uporabnih izdelkov za otroke, ki je bila zasnovana po motiviki Kranjske čebelice, zaščitene vrste. Čebele, ki so med najpomembnejšimi za dobrobit in ohranitev našega planeta, želi avtorica približati otrokom na prikupen način. Z različnimi tekstilnimi vzorci s humornimi risbami čebelic je oblikovala likovne kompozicije za plakat. Vzorce je z digitalnim in sito-tiskom prenesla še na različne tekstilne izdelke za otroke: T-majica, blazina, maska, tote-bag in nahrbtnik.

The Bee Road is the poetic title of a group of useful products for children, based on the motifs of the Carniolan bee, a protected species. The author wants to bring bees, which are among the most important for the well-being and preservation of our planet, to children in an attractive way. She designed art compositions for the poster with various textile patterns with humorous drawings of bees. She also transferred the samples to various textile products for children with digital and screen printing: T-shirt, pillow, mask, backpack and tote-bag.



• Mentorica / *Mentor*: prof. Marija Jenko
• Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani
/ Textile and clothing design, Department of textiles, graphics and design, Faculty of Natural Sciences and Engineering, University of Ljubljana
• redko tkana tekstilija, preja (mešanica - volna, akril), odpadni karton, slikarski selotejp, akrilne barve */ sparsely woven fabric, yarn (blend - wool, acrylic), waste cardboard, masking tape, acrylic paints*

Teja Šter (SI)

Svet preslic / *World of Horseshoes* (2021)

Med raziskovanjem rastlinja v kanjonu reke Kokre je avtorico prevzela močvirska preslica. Na razstavi močvirsko preslico interpretira skozi ilustracijo in ročno tehniko vezenja ter v obliki vaze. Umetniški objekti skupaj tvorijo Svet preslic v različnih pogledih, z različnimi teksturami.

While exploring the vegetation in the canyon of the river Kokra, the author was taken over by a marsh horsetail. At the exhibition, he interprets the marsh weave through illustration and hand embroidery technique and in the form of a vase. The art objects together form the World of Horses in different respects, with different textures.



• Mentorja / *Mentors*: viš. pred. Martina Šušteršič, izr. prof. Metod Črešnar, MA CSM
• Fakulteta za dizajn, pridružena članica Univerze na Primorskem
/ *Faculty of Design, associate member of the University of Primorsk*
• 9 pelerin / *9 raincoats* 150 cm x 140 cm
• poliestrna satinirana tkanina potiskana s sublimacijskim tiskom
/ *polyester satin fabric printed with sublimation printing*
• S pomočjo / *With the help of:* Luma d.o.o., Žolna Šport d.o.o.

Lucija Srebre, Manca Udovič, Aleksandra Lazić, Urška Kitak, Neža Vetrih, Nadja Arhar, Marija Stojkovska, Petra Štajner, Eva Glavan

Srečevanja na ulicah Kranja / *Meetings on the streets of Kranj* (2021)

Vzorci so nastali kot inspiracija sprehoda po kranjskih ulicah, trgih in mostovih. Oblikovani so s sodobnimi pristopi gradnje vzorcev ter z upoštevanju barvnih trendov za prihajajočo modno sezono. Inspiracije za vzorce so študenti črpali v mestu Kranj, njegovi zgodovini, rastlinstvu in živalstvu, predvsem pa v njegovi arhitekturi, mostovih trgih in ulicah. Esenca Kranja, ki jo predstavlja zgodovinska arhitektura mesta ter njegovi prebivalci – znani in anonimni, zgodovinske osebnosti in sedanji prebivalci, se skozi vzorce prepletajo z detajli urbanega mestnega jedra; inserti zgradb, arhitekturni detajli, mestne posebnosti, urbano rastlinje v kombinacijah s trdimi in hladnimi materiali, sprehajalci in prebivalci ter mestni utrip. Vzorci, oblikovani skozi dojemanje posameznega individuuma in njegovega notranjega kreativnega sveta so pester nabor mlade generacije modnih in tekstilnih oblikovalcev, ki gledajo na svet z drugačne perspektive.

The patterns were created as the inspiration of a walk through the streets, squares and bridges of Kranj. They are designed with modern approaches to building patterns and taking into account colour trends for the upcoming fashion season. The students drew inspiration for the samples in the city of Kranj, its history, flora and fauna, and especially in its architecture, bridges, squares and streets. The essence of Kranj, represented by the historical architecture of the city and its inhabitants - famous and anonymous, historical figures and current inhabitants, are intertwined with the details of the urban city center through patterns; inserts of buildings, architectural details, urban features, urban vegetation in combination with hard and cold materials, walkers and residents, and the urban pulse. Patterns formed through the perception of an individual and his inner creative world are a diverse set of young generation fashion and textile designers who look at the world from a different perspective.






TAM TAM
BIENALE
TEKSTILNE UMETNOSTI
TEXTILE ART BIENNIAL
Manca Udovič,
Fakulteta za dizajn
26. MAJ–14. AVGUST 2021
KRANJ, RADOVLJICA, ŠKOFJA LOKA
LAYER.SI/BIEN
BIEN
2021

BIENALE TEKSTILNE UMETNOSTI

TEXTILE ART BIENNIAL



Lan Krebs,
Fakulteta za dizajn

26. MAJ–14. AVGUST 2021

KRANJ, RADOVLJICA, ŠKOFJA LOKA

LAYER.SI/BIEN

BIEN 2021 26. 5.– 14. 8.

KRB5701



• Mentorica / *Mentor:* doc. Jana Mršnik
• Fakulteta za dizajn, pridružena članica Univerze na Primorskem / *Faculty of Design, associate member of the University of Primorska*
• 14 trakov / *stripes* 40 cm x 200 cm
• digitalni tisk na papir / *digital print on paper*

Valentina Kolander, Nadja Arhar, Aleksandra Lazič, Manca Udovič, Lan Krebs, Pia Šilec, Nagaya Florjan Gorjup, Meta Rogelj, Tjaša Podhraški, Lucija Lončar, Nina Nagode, Tamara Zorman, Teja Kovič

Tekstilni vzorec v prostoru / *Textile pattern in space* (2021)

Študenti so znotraj krovne teme *Transformation*, ki se nanaša na savski otok (Majdičev log) raziskovali tekstilni vzorec. Izhajali so iz fotografij naravnega in urbanega okolja Kranja, njihove elemente pa preko ročne risbe, njene digitalizacije in uporabe računalniških programov prevajali v različne ploskovne likovne kompozicije.

Večinoma izhajajoč iz vizualnih elementov vode – Save, Kokre ter okoliškega rastlinja so vzorci prvenstveno namenjeni za uporabo v interierju. Nastale likovne kompozicije so rezultat individualnih in povsem osebnih pristopov k oblikovanju vzorca. Vsak študent je na sebi lasten način interpretiral elemente in vsebine tega pomembnega dela Kranja, ki je bil v svoji zgodovini deležen številnih vizualnih in vsebinskih preobrazb.

Students researched a textile pattern within the theme Transformation, *which refers to the Sava island (Majdič grove). They based their patterns on photographs of the natural and urban environment of Kranj. Elements were translated into various surface art compositions through hand drawing, its digitization and the use of computer programs.*

Mostly based on the visual elements of water – Sava, Kokra and the surrounding vegetation, the samples are primarily intended for indoor use. The resulting art compositions are the result of individual and completely personal approaches to pattern design. Each student interpreted the elements and contents of this important part of Kranj in his own way, which has undergone many visual and content transformations in its history.





• Mentorica / *Mentor*: doc. mag. Katja Burger Kovič
• Magistrski študij, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *Master's Degree, Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• 5 krogov, premer / *5 circles, diameter* 40 cm
• odpadne niti, lateks / *waste threads, latex*

Nina Glavič (SI)

Upcycling (2019)

Iz odpadnih niti, ki so ostale pri industrijskem pletenju, je avtorica ustvarila več kroglic, ki s pomočjo lateksa držijo svojo obliko in trdnost ter simbolizirajo življenje. Prerezane kroglice so med seboj povezane z ročnimi šivi in tvorijo okrogle reliefne površine.

Nina Glavič je na Naravoslovnotehniški fakulteti v Ljubljani zaključila dodiplomski in podiplomski študij. Uspešna diploma jo je spodbudila k nadaljevanju študija, tokrat s popolnim fokusom na tekstilnem oblikovanju na področju pletenja.

From the waste threads left over from industrial knitting, the author created several beads that hold their shape and strength with the help of latex and symbolize life. The cut beads are interconnected by hand seams and form round embossed surfaces.

***Nina Glavič** completed her undergraduate and postgraduate studies at the Faculty of Natural Sciences and Engineering in Ljubljana. A successful degree encouraged her to continue her studies, this time with a full focus on textile design in the field of knitting.*



Darja Miklaužič (SI)

Proces / *Process* (2021)

• Digitalna animacija / *digital animation*

V času omejitev je nujno poiskati zatočišča, kjer se počutimo dobro in varno. Narava nam omogoča pobeg iz težavne realnosti, obtežene s pandemijo, katere konec se nam vedno znova odmika. Je prostor, kjer lahko tečemo, meditiramo, telovadimo, objemamo drevesa, razmišljamo ob šelestenju listja, opazujemo detajle ali poglede v daljavo. Hkrati je narava tista, ki jo v zadnjih desetletjih vse bolj obremenjujemo, uničujemo in ogrožamo. Ta čas prisilne samote in drugačne običajnosti nam ponuja trenutke za razmislek o svojih ravnanjih, o tistem kar je zares pomembno.

Darja Miklaužič, tekstilna oblikovalka z dolgoletno prakso in obsežnim ustvarjalnim opusom, je dodiplomski in magistrski študij opravila na Katedri za oblikovanje tekstilij in oblačil Naravoslovnotehniške fakultete Univerze v Ljubljani. V Veliki Britaniji, Italiji in Združenih državah Amerike je sodelovala s številnimi oblikovalskimi studiji in tekstilnimi tovarnami. Svoje delo predstavlja tudi v obliki razstav.

In times of restraint, it is essential to find shelters where we feel good and safe. Nature allows us to escape from the difficult reality, burdened by a pandemic, the end of which is constantly moving away from us. It is a place where we can run, meditate, exercise, hug trees, think, observe details or views into the distance. At the same time, it is nature that has been increasingly burdened, destroyed and threatened in recent decades. This time of forced solitude and different customs offers us moments to reflect on our actions, on what really matters.

***Darja Miklaužič**, a textile designer with many years of practice and extensive creative work, completed her undergraduate and master's studies at the Department of Textile and Clothing Design, Faculty of Natural Sciences and Engineering, University of Ljubljana. She has worked with a number of design studios and textile factories in the UK, Italy and the United States. She also presents her work in the form of exhibitions.*





• Mentorica / *Mentor:* prof. Marija Jenko
• Magistrski študij, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *Master's Degree, Textile and clothing design, Department of textiles, graphics and design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• 65 cm x 130 cm
• filc, poliester, volna / *felt, polyester, wool*

Karmen Hočevar (SI)
v sodelovanju z / *in collaboration with* Živa Kandorfer, Fakulteta za arhitekturo / *Faculty of architecture*

Projekt Ko-lab: Moj žep je lahko spalna vreča / *Ko-lab project: My pocket can be a sleeping bag*

Ideja projekta je bila ustvariti preprogo, ki jo sestavljajo žepi. Vsi elementi v medsebojnem odnosu ustvarjajo prostor, ki ima več funkcij: prostor za shranjevanje stvari, zasebni prostor počitka (spalna vreča) in blazina za sedenje.

Projekt izhaja iz ideje o domačnosti dnevne sobe, ki je vedno namenjena tudi skupinskemu druženju, zato jo temu primerno opremimo z mehkimi tkaninami, sofami, stoli, okrasnimi blazinami, odejami, pogoste so tudi mehke preproge na tleh. Preprogo sestavljajo tri plasti. levo-desno pletivo, narejeno iz debelejše preje, v notranjem sloju pa najdemo mehko, rožnato poliestrsko tkanino.

Karmen Hočevar na Naravoslovnotehniški fakulteti v Ljubljani pod mentorstvom prof. Marije Jenko zaključuje magistrski študij oblikovanja tekstilij in oblačil. V času študija se je usmerila predvsem v tekstilno umetnost. Zanima jo povezava oziroma odnos, ki ga ljudje zgradimo s tkaninami in pletivi, ki nas obdajajo.

The idea of the project was to create a rug made up of pockets. All the elements create a space that has several functions: a storage space, a private rest area (sleeping bag) and a cushion for sitting.

The project is based on the idea of homeliness of the living room, which is always intended for group gatherings, and equipped accordingly with soft fabrics, sofas, chairs, decorative pillows, blankets and soft carpets on the floor. The carpet consists of three layers. left-right knitting made of thicker yarn, and in the inner layer we find a soft, pink polyester fabric.

***Karmen Hočevar** is completing a master's degree in textile and clothing design under the mentorship of prof. Marija Jenko at the Faculty of Natural Sciences and Engineering at University of Ljubljana. During her studies, she focused mainly on textile art. She is interested in the connection or relationship that people build with the fabrics and knits that surround us.*



Tasja Videmšek (SI)

Bautepih (2021)
Modularna preproga po vzoru Bauhausa / *Modular carpet modeled on the Bauhaus*

• Mentorica / *Mentor:* doc. mag. Katja Burger Kovič
• Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• 100 cm x 100 cm
• volna, akril, filc / *wool, acrylic, felt*

Inspiracija modularne preproge »Bautepih« izvira iz Bauhausovih načel, barvnih teorij in geometrijskih prizadevanj, predvsem pa iz vzorcev dveh Bauhausovih predstavnic – Gunte Stölzl in Anni Albers. Ime je sestavljanka dveh besed, "der Bau" (v slovenščini gradnja) in "tepih". Preproga je izdelana s tehniko prebadanja tkane podloge s cevasto iglo (v angleščini punch needle). Da je avtorica preprogi podala reliefno strukturo, je uporabila različne debeline prej ter ponekod linije zapolnila tudi s klasično vezenino. Osnovno vodilo pri oblikovanju preproge je bila mreža, ki je zagotovila, da bodo elementi preproge delovali kot moduli enega sistema. Njihove modularne lastnosti preprogi omogočajo sestavljanje v več kot le eno kompozicijo in s tem prilagajanje potrebam prostora.

The inspiration for the modular carpet "Bautepih" comes from Bauhaus principles, colour theories and geometric efforts, and above all from the samples of two Bauhaus representatives - Gunte Stölzl and Anni Albers. The name is a jigsaw puzzle of two words, "der Bau" and "carpet" (in Slovene "tepih"). The carpet is made using the technique of piercing the woven lining with a punch needle. In order to give the carpet an embossed structure, the author used different thicknesses of yarn and in some places filled the lines with classic embroidery. The basic guideline in designing the carpet was the grid, which ensured that the carpet elements would function as modules of one system. Their modular properties allow the carpet to be assembled into more than one composition and thus adapted to the needs of the space.





• Mentorice / *Mentors*: prof. Elena Fajt, tehn. sodel. Nataša Hrupič, tehn. sodel. Alenka More
• 2. letnik, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani

/ 2nd year, Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana
• Instalacija, cca. / *Installation, approx.* 6 m x 6 m x 4 m
• tekstil, vrvi, vrvice, kamni / *textiles, ropes, cords, stones*

Izabel Čebokelj, Kaja Čotar, Neža Dapčevič, Oja Flis, Nika Godec, Valentina Grebeniuk, Klara Kališnik, Martin Kaluža, Judita Kociper, Tia Krašovec, Eva Križaj, Ana Križnar, Gašpar Marinič, Katarina Miljković, Zoja Muhič, Marija Okršlar, Anže Orešnik, Staša Rituper, Ela Rozina, Lenart Šolar, Ester Vaceva, Pia Wallner, Lara Gabrijela Zlatnar, Maja Zupanc, Eva Zupančič

Ko srajce obmolknejo / *The Silence of the Shirts* (2021)

• Koncept postavitve / *Layout concept*: podčrtani študenti / *underlined students*

In tako so utihnile vse srajce. Še najglasnejše so sedle na ramena in ostale tiho. Zadušili smo jih. Peljimo jih spet ven, v mesto na razstavo in k prijateljem, preden bo prepozno. Tekstilna instalacija Ko srajce obmolknejo je nadgradnja projekta Japonska srajca, v katerem so študenti raziskovali japonske modelacije ter oblikovali svoje žrtve.

Iz beline so se rodile in v belini zopet umirajo. Nedolžne.

And so all the shirts fell silent. Even the loudest ones sat on the shoulders and remained silent. We suffocated them. Let's take them out again, to the city for an exhibition and to friends before it's too late. The textile installation The Silence of the Shirts is an upgrade of the Japanese Shirt project, in which students researched Japanese modelations and created their victims.

They are born of whiteness and die in whiteness again. Innocent.





• 5 konstrukcij / *5 constructions* 100 cm x 100 cm x 200 cm
• tekstil (rabljena oblačila), preja, pohištveno železo
/ *textile (used clothes), yarn, furniture steel*

Žiga Brezovnik (SI)

Prostori srečanja tekstila s telesom pod obleko / *Meeting spaces between textile and body under clothing* (2021)

Ustvarjeni projekt je avtorjeva raziskava prostorov, ki se nahajajo pod obleko in med različnimi plastmi obleke v relaciji do kože oziroma telesa. Človek tako zavestno vstopa v prostore, ki se jih ne zaveda.

Z dekonstrukcijo suknjičev in srajc je avtor v kovinskih konstrukcijah ustvaril prostore z različnimi anatomijami, v katere lahko človek delno vstopa, ali pa jih zgolj opazuje in z njimi komunicira z rokami ali nogami. Tako je stoodstotno soočen z elementi, ki ga vsakodnevno obdajajo, a si nikoli ne vzame časa, da bi o njih razmišljal. Kar naenkrat je postavljen pred podlogo suknjiča, ovratnik srajce, svetlobo, ki skozi obleko pronica do gledalca na reverziran način in mu osvetljuje obraz.

Žiga Brezovnik je zaključil študij oblikovanja oblačil in tekstila na Naravoslovnotehniški fakulteti v Ljubljani. Ustvarjanje s tekstilijami mu omogoča lastno izražanje, kot medij, s katerim lahko spregovori. Zaveda se vsega onesnaževanja, ki ga povzroča proizvodnja tekstila, zato skuša biti pri svojem delu kar se le da trajnosten. S svojim raziskovanjem išče točko soobstoja človeka in tekstilne površine.

Created project is author's research about spaces that are located under clothing and between clothings in the relation to skin or body. Therefore a human-being consciously enters spaces that it is not aware of.

By deconstructing jackets and shirts, the author created spaces in metal constructions with different anatomies into which a person can partially enter, or merely observe and communicate with them with his hands or feet. Thus, he is one hundred percent confronted with the elements that surround him on a daily basis, but he never takes the time to think about them. All of a sudden, he is placed in front of the lining of his jacket, the collar of his shirt, the light that seeps through the dress to the viewer in a reversed way and illuminates his face.

Žiga Brezovnik *completed his studies in clothing and textile design at the Faculty of Natural Sciences and Engineering in Ljubljana. Creating with textiles allows him to express himself as a medium with which he can speak. He is aware of all the pollution that textile production causes, so he tries to be as sustainable as possible in his work. Through his research, he seeks the point of coexistence of man and the textile surface.*



Urška Medved (SI)

Posledice p1. / *Consequences p.1* (2021)

• performans / *performance*
• več tekstilnih objektov / *several textile objects* 70 cm x 70 cm - 120 cm x 120 cm
• tekstil, glina, kovina, drugi materiali / *textiles, clay, metal, other materials*
• Produkcija / *production:* KUD Qulenium Ljubljana, koprodukcija / *co-production:* KD Qulenium, Pekinpah, Zavod Carnica, svetovanje / *consulting:* Matej Kejžar, sofinanciranje / *co-financed by:* JSKD

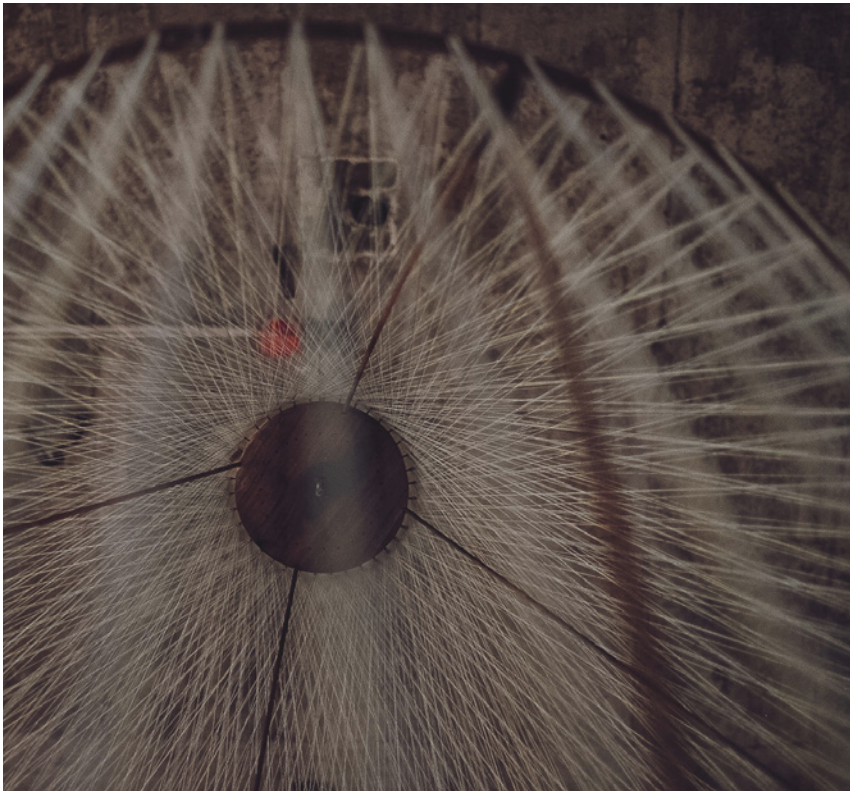
Posledice p1 je prvi javnosti predstavljen odgovor na vprašanje, "kaj se zgodi, ko nastopajoči odide?". V delu avtorica prek sobivanja lastnega telesa in tekstila raziskuje prisotnost in odsotnost performerja v prostoru in času. "Po končanem performansu ostanejo sledi. Sled znoja na tleh, sled mavca, s katerim sem plesala, kri za nohtom palca. In potem? Posledice, snovne in nesnovne." Posledice p1 je transdisciplinarni projekt, ki skozi obravnavo prostora in časa ter prisotnosti in odsotnosti tvori vez med performativno in vizualno umetnostjo.

Urška Medved je mlada multidisciplinarna umetnica, ki je svojo umetniško pot začela v Kulturnem društvu Qulenium. S svojimi solo in skupinskimi deli se je in se predstavlja na domačih in tujih tleh. Zaključila je dodiplomski študij Oblikovanja tekstila in oblačil na Naravoslovnotehniški fakulteti. Tekom študija je odšla na študijsko izmenjavo, kjer je začela raziskovati povezljivost performensa in tekstilne umetnosti. V preteklih letih je izvedla tri večje projekte na tem področju, Home Sweet Home (2018, Švedska), Leteči Horizonti (2019, Slovenija, Indija) in Sledi (2020, Slovenija). Trenutno dela in ustvarja v KUD-u Qulenium Ljubljana.

The Consequences p1 is the first public answer to the question, "what happens when a performer leaves?". In the work, the author explores the presence and absence of the performer in space and time through the coexistence of her own body and textiles. "After the performance is over, traces remain. A trail of sweat on the floor, a trail of plaster I danced with, blood behind the thumb nail. And then? Consequences, tangible and intangible." Consequences p1 is a transdisciplinary project that, through the treatment of space and time and presence and absence, forms a link between performative and visual art.

***Urška Medved** is a young multidisciplinary artist who began her artistic career at the Qulenium cultural association. With her solo and group works, she has presented himself on domestic and foreign soil. She completed her undergraduate studies in Textile and Clothing Design at the Faculty of Natural Sciences and Engineering at University of Ljubljana. During her studies, she went on a study exchange where she began to explore the connectivity of performance and textile art. In recent years, she has implemented three major projects in this field, Home Sweet Home (2018, Sweden), Leteči Horizonti (2019, Slovenia, India) and Sledi (2020, Slovenia). She is currently working and creating at KUD Qulenium Ljubljana.*





• Mentorica / *Mentor*: prof. Marija Jenko
• Diplomska naloga, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *Diploma thesis, Textile and clothing design, Department of textiles, graphics and design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• 300 cm x 100 cm
• les, kovina, tekstil / *wood, metal, textile*

Monika Ivanuša (SI)

Apokalipsa / *Apocalypse* (2019)

Prostorska nitna tekstilna instalacija Apokalipsa je bila prvotno predstavljeni v cerkvi Janeza Krstnika na Humu pri Ormožu, ki je bila poleg avtoričinega dela Geneza tudi inspiracija za delo. Njen izčiščen geometrijski značaj nitnega prepletanja okrog navideznega torusa predstavlja nevidne niti, s katerimi smo ljudje povezani v življenju in se jih zavemo samo takrat, ko začutimo stisko ali veselje bližnjih, saj se s tem zategne ali razrahlja naša vez z njimi. Železna krožnica predstavlja orbito življenja, ujeto v niti večnega.

Monika Ivanuša (1996, Ptuj) je leta 2019 diplomirala z diplomsko nalogo Sakralni prostor in tekstilna umetnost na Naravoslovnotehniški fakulteti v Ljubljani, na oddelku za oblikovanje tekstilij in oblačil. Že od zibelke jo spremlja krščansko življenje, kar se odraža v njenem delu. Najraje ustvarja z lesom, tekstilom in kovino. Trenutno nadaljuje magistrski študij.

The spatial thread textile installation Apocalypse was originally presented in the church of John the Baptist in Hum near Ormož, which, in addition to the author's work Genesis, was also the inspiration for the work. Its refined geometric character of thread intertwining around the apparent torus represents the invisible threads with which we humans are connected in life and become aware of them only when we feel the distress or joy of loved ones, as this tightens or loosens our bond with them. The iron circle represents the orbit of life caught in the threads of eternity.

Monika Ivanuša *(1996, Ptuj, Slovenia) graduated in 2019 with the diploma thesis Sacral Space and Textile Art at the Faculty of Natural Sciences and Engineering in Ljubljana, Department of Textile and Clothing Design. She has been influenced by Chirstianity, which is reflected in her work. She prefers to create with wood, textiles and metal. She is currently pursuing a master's degree.*





• Mentorica / *Mentor:* prof. Marija Jenko
• Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani
/ Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana
• *70 x 100 cm*
• poliester, bombaž, preja, baker / *polyester, cotton, yarn, wire*

Lara Banovac (SI)

Tekstilna pripoved o stvarjenju in kolektivni zavesti / *A textile story of creation and the collective conscious* (2021)

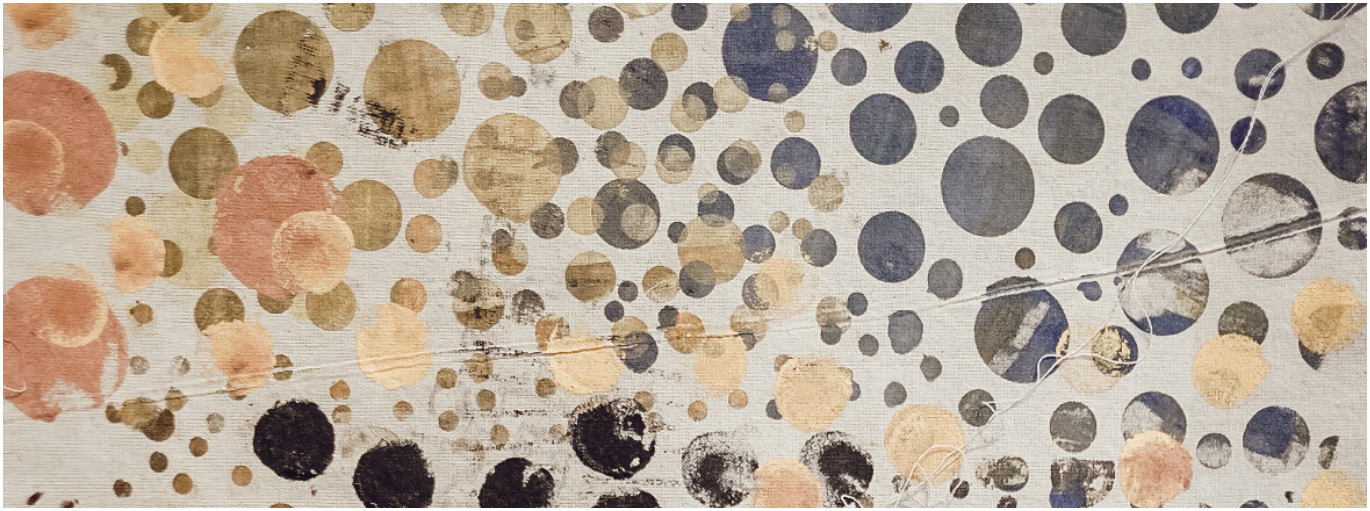
Tkalec svetlobe, Krhkost rajskega vrta, Pan Gu, Lebdeči most, Drevo Bodi / *Weaver of Light, The Fragility of the Garden of Eden, Pan Gu, Floating Bridge, Tree Bodhi*

Umetniška dela Lare Banovac so navdih našla v petih zgodbah o stvarjenju, opisanih v filozofiji in različnih svetovnih religijah. Tekstilne slike povezujejo ideje krščanstva, islama, kitajskega daoizma, japonskega šintoizma in budizma. Iz pripovedi so črpani motivi, simbolizem in čustveni vtisi.

Lara Banovac je konceptualna tekstilna umetnica. Leta 2021 je diplomirala na Naravoslovnotehniški fakulteti Univerze v Ljubljani. Med študijem je sodelovala pri številnih projektih in razstavah. V svojem delu se osredotoča na sporočilnost, simbolizem, inovativne uporabe tradicionalnih tehnik in pogosto vključuje elemente entropije.

The artworks of Lara Banovac are inspired by five narratives of creation as described by philosophies and religions around the world. Textile paintings are connected with the ideas of Christianity, Islam, Chinese Taoism, Japanese Shintoism and Buddhism. Motives, symbolism and emotional impressions are drawn from the narratives.

***Lara Banovac** is a conceptual textile artist. In 2021 she graduated from the faculty of Natural Sciences and Engineering at the University of Ljubljana. During her studies she participated in various projects and exhibitions. In her work she focuses on conveying messages, symbolism, the innovative use of traditional techniques and often implements the elements of entropy.*



• Kuratorka in selektorka / *Curator and selector:* Iva Körbler
• Avtorica koncepta / *Concept author:* Jasna Štih Kapetanić
• Vizualna podoba / *Visual layout:* Iva Körbler, Tatjana Grgurina Vučetić

Člani hrvaškega združenja umetnikov uporabne umetnosti – ULUPUH / *Members of Croatian Association of Artists of Applied Arts – ULUPUH*:

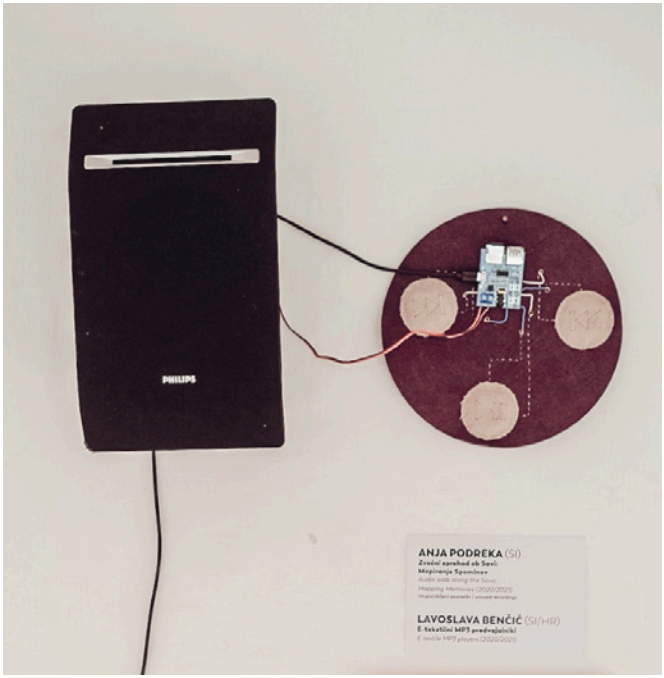
Tatjana Grgurina Vučetić, Ajla Hebib Špoljarec, Vesna Jakić, Nataša Knežević, Vesna Kolobarić, Andrijana Lucić, Andrea Pavetić, Lili Poljak, Sanja Šebalj, Jasna Štih Kapetanić, Snježana Vego, Smiljka Franjić, Sabina Kolonić, Eva Lumezi, Lazer Rok Lumezi, Zdravka Radić, Sonja Turner Fegić, Ivana Bakal, Katarina Radošević Galić, Diana Sokolić, Biserka Šipek (HR)

Realnost nadomestka ali nadomestek realnosti / *Reality of a surrogate or a surrogate of reality* (2020)

Koncept razstave Realnost nadomestka ali nadomestek realnosti vodi ustvarjanje del različnih vrst, vzorcev, barv in materialov. Razstava se na eni strani poklanja "Surogatu" Dušana Vukotića, prvemu animiranemu filmu zunaj ZDA, ki je dobil oskarja za najboljši animirani film (1962), po drugi strani pa tudi umetniški šoli Bauhaus, v kateri so se rodile nekatere najpomembnejše umetniške ideje in ki je leta 2019 zaznamovala 100 let obstoja. Njena estetika je trajno spremenila nove vzorce v tekstilu in tapiserijah, katerih vpliv je danes viden v skoraj vseh vrstah umetnosti.

The concept of the exhibition Reality of a surrogate or a surrogate of reality is guided by the creation of works of different types, patterns, colours and materials, which would be a kind of homage to "Surrogate" by Dušan Vukotić, the first animated film outside the United States to win the Oscar for Best Short Animated Film in 1962. And, also to the Bauhaus, the art school where some of the most important artistic ideas were born, and which in 2019 marked it's 100 years of existence, and whose abstract aesthetics have permanently revolutionized new patterns in textiles and tapestries and whose influence is visible today in almost all types of art.





Lavoslava Benčić (SI/HR)

MP3ggers: E-tekstilni MP3 predvajalniki / *E-textile MP3 players* (2020/2021)

Tekstilne in elektronske komponente skupaj tvorijo delujočo napravo oz. MP3 predvajalnik z mehkimi sprožilci. Naprava MP3ggers je preprost zvočni predvajalnik, ki v razširjeni obliki postane orodje za eksperimentiranje in ustvarjanje. S tehnikami računalniške izvedbe (3D tisk, lasersko rezkanje in tekstilna preša), s kapacitivnimi materiali, mikrokrmilniki in vezji avtorica ustvarja avdio naprave in mehke sprožilce.

Textile and electronic components together form a working device or MP3 player with soft triggers. The MP3ggers is a simple audio player that can become a tool for experimentation and creation. Using computer techniques (3D printing, laser milling and textile press), capacitive materials, microcontrollers and circuits, the author creates audio devices and soft triggers.

Lavoslava Benčić - glej str. 18 / *see page 18*



• Mentorica / *Mentor:* doc. mag. Katja Burger Kovič
• Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani
/ Master's degree, Design of textiles and clothing, Department of Textiles, Graphics and Design, Faculty of Natural Sciences and Engineering, University of Ljubljana

Tia Krašovec (SI)

Tekstilna voda / *Textile Water* (2021)

Interaktivna instalacija, ki ozavešča o poluciji vode tekstilne industrije.

An interactive installation that raises awareness of the water pollution of the textile industry.





Lucija Jankovec (SI)
Dis-Closed (2019/2021)

• 6 kosov / *pieces cca.* 80 cm premer / *diameter*
• raznitkane in ponovno uporabljene tekstilne niti / *downcycled and reused textile threads*
• Koprodukcija / *Co-production*: RogLab – MGML Mestni muzej Ljubljana

Momento Lace: Dis-Closed je "ujeti trenutek" skozi tekstil, ki ponazarja platno nenadzorovanega samoizražanja. Serija Momento Lace izvira iz trenutka kreacije in vizualne podobnosti čipki in lovilcu sanj.
Momento Lace: Dis-Closed je kontinuirana serija del pod skupnim imenom excesctus. Vsak kos serije Momento Lace je narejen iz iznitkanih ostankov tkanin, ki so s pomočjo posebne tekstilne tehnike znova spojene v netkano stabilno formo. Vpete v obroče predstavljajo svoj tekstilni svet, ki ga obdajajo svetloba in okolje v katerem se nahajajo. Tehnika tovrstne izdelave tekstilij predstavlja nekontrolirano ekspresijo izdelka in okolja.

Lucija Jankovec (1992, Ljubljana) je zaključila magistrski študij oblikovanja tekstilij in oblačil. Od leta 2018 ima aktivni status samozaposlene v kulturi in deluje na področju tekstilne in vizualne umetnosti ter kot samostojna multidisciplinarna oblikovalka. Njena umetniška in oblikovalska dela so redno predstavljena doma in v tujini. Za svoja dela je prejela številne nagrade in priznanja

Momento Lace: Dis-Closed is a textile captured in time, a canvas of uncontrolled self-expression. The series Momento Lace comes from the moment of creation and the visual characteristics of "lace" and dream catchers.
Momento Lace: Dis-Closed is a series of textile art pieces under one common name excesctus. Each textile piece is made out of scraps of textiles and with special technique once again put in a stable form. Put in hoops and placed in a space, they create their own universe of textile art, surrounded with light and space. The developed technique of using assembled threads and creating a new textile piece is an opportunity of self-expression in a different and less controlled way.

Lucija Jankovec *(1992, Ljubljana, Slovenia) completed her masters studies in Fashion and Textile Design. Since 2018 she's been working as an independent textile and visual artist and freelance multidisciplinary designer. Her work is regularly presented in exhibitions at home and abroad. For her work she has received multiple awards and honours.*





Uroš Topić (SI)

(Ro)koko / (Roco)cock (2021)

Heraldični prapor, ki s sloganom in osrednjo figuro – kura kultura – opazovalca poziva k akciji za bolj kulturno slovensko okolje.

Uroš Topić je študent podiplomskega študija Oblikovanja tekstilij in oblačil na Naravoslovnotehniški fakulteti v Ljubljani. Za svoje diplomsko delo (z naslovom Badehaus Gaber) je prejel študentsko Prešernovo nagrado.

Heraldic flag, which with its slogan and central figure – culture cock – calls on the observer to take action for a more cultural Slovenian environment.

***Uroš Topić** is a postgraduate student in Textile and Clothing Design at the Faculty of Natural Sciences and Engineering in Ljubljana. He received the Prešeren Student Award for his dissertation (entitled Badehaus Gaber).*





Špela Gale (SI)

Zapleteno je / *It's complicated* (2021)

• cca 50 cm
• preja, poliester / *yarn, poliester*

Špela Gale je diplomirana vizualna umetnica, ki ustvarja na področju tekstilne umetnosti in ročnih del. Njena dela so bila razstavljena na skupinskih in samostojnih razstavah v Sloveniji, na Hrvaškem in Nizozemskem.

V iskanju notranjega miru / *Searching for inner peace* (2021)

• cca 100 cm x 100 cm
• preja, les / *yarn, wood*

Špela Gale *is a graduate visual artist who creates in the field of textile art and handicrafts. Her works have been exhibited in group and solo exhibitions in Slovenia, Croatia and the Netherlands.*

OLOOP /Tjaša Bavcon, Katja Burger Kovič, Jasmina Ferček/ (SI)

MOČ TEKSTILA – tekstilno oblikovanje kot orodje aktivizma / *POWER OF TEXTILES_(textile) design as a tool for activism* (2016-2019)

• Zahvala / *Thanks to*:
Vsem sodelujočim ženskam v Oloop projektih / *To all the women involved in Oloop's projects*

Tekstil je negujoč in povezujoč material, ki je že stoletja v rokah žensk. Delo z njim se je dogajalo v intimnih krogih ženskih skupnosti, v tišini, bližini, med preprostimi pogovori. Po svoji naravi je soodvisno, medgeneracijsko, povezujoče.
Z večletnim raziskovanjem in praktičnim delom na mnogoterih projektih so v skupini Oloop ugotovile, da je tekstil sredstvo, s katerim lahko predvsem ženske neverbalno spregovorijo, se izrazijo, so videne in potrjene. Da ima tekstilno ročno delo mnoge dobrodejne učinke in lahko pripomore k opolnomočenju posameznic in skupnosti potrjujejo tudi raziskave drugih strokovnjakov.
V projektih Razkrite roke in Ženske, ki vezejo pripoved je bil tekstil ženskam migrantkam izredno domač medij, saj je nekaj, kar so prinesle s sabo iz matične domovine. Je nekaj, kar povezuje tukaj (novo domovino) in tam (izvorno domovino). Ob njem so se ženske različnih starosti, narodnosti, verskih izpovedi in življenjskih okoliščin sprostile in začele pripovedovati zgodbe, kar je za ranljivo skupino še posebej blagodejno in osvobajajoče.
V projektu Ženske, ki vezejo pripoved so zapisi zgodb postali gradniki za likovno interpretacijo vzorcev, zgrajenih iz drobnih črt, preneseni na veliko vezilsko steno.
V projektu Razkrite roke pa s tekstilnim ročnim delom iščejo možnosti družbenega integriranja ter materialnega in duhovnega preživetja ranljive skupine žensk. Na projektu je nastala serija ročno izdelanih in vrhunsko oblikovanih blazin za dom iz slovenske ekološke volne in spletna trgovina, ki sta pripomogla k finančnemu opolnomočenju priseljenk, živečih na Jesenicah.

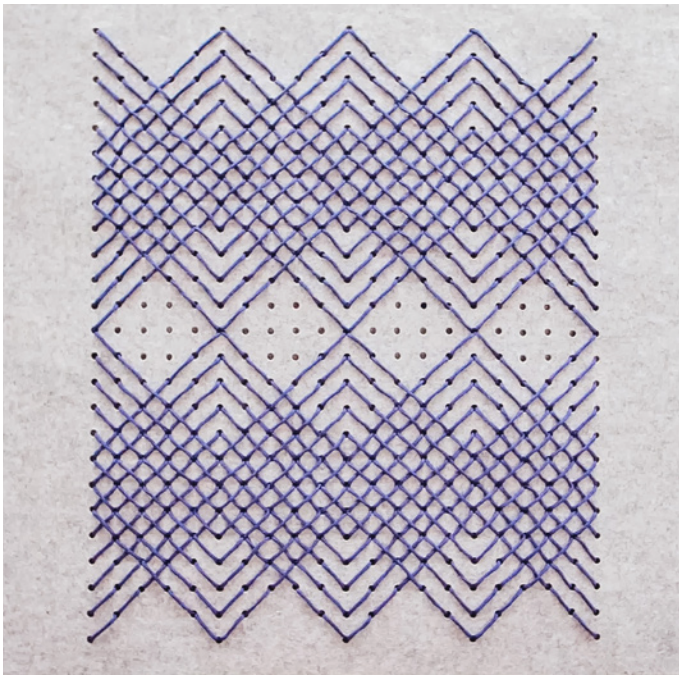
Zavod Oloop vodijo tri tekstilne oblikovalke, umetnice in producentke, Katja Burger Kovič, Tjaša Bavcon in Jasmina Ferček. Pod imenom Oloop delujejo od leta 2004, ko so ustanovile Zavod za sodobno tekstilno umetnost in oblikovanje z istim imenom. Skupina Oloop je aktivna na različnih področjih vizualnega ustvarjanja, od produktnega oblikovanja, oblikovanja prostorskih postavitev do tekstilne umetnosti, obenem pa vodi izobraževanja, predavanja in delavnice ter povezuje oblikovanje z družbeno angažiranimi vsebinami.
S svojimi izdelki in projekti že več let sodeluje na najpomembnejših predstavitvah slovenskega oblikovanja doma in v tujini, s čimer si je pridobila mednarodno prepoznavnost ter nekatere prestižne nagrade, med drugimi: Red Dot Concept, 2007; Častna pohvala, BIO 20; Priznanje DOS, 2019; Alpine Pluralism Award Winner, 2018.

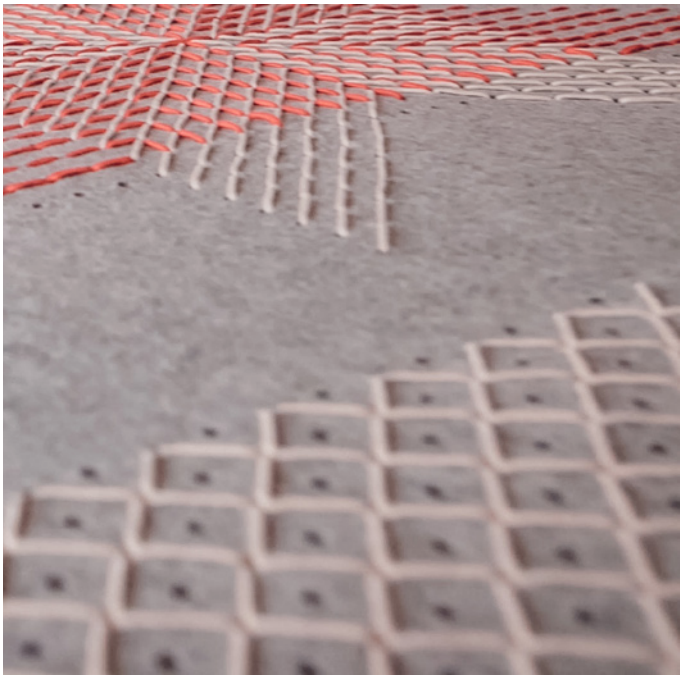
Textile is a nurturing and bonding material that has been in the hands of women for centuries. Working with it took place in intimate circles of women's communities, in silence, during simple conversations. By its nature, textile is interdependent, intergenerational, and connecting.
Through many years of research and practical work on several projects, the Oloop Institute has found that women in particular can use textile tools to speak non-verbally. They can also express themselves, are visible and accepted. Textile handicrafts have many beneficial effects and can contribute to the empowerment of the individuals and the community, the fact also confirmed by the research of other experts.
In the projects Open Hands and Story of Women, textiles were an extremely domestic medium for migrant women, as it is something they brought with them from their homeland. It is something that connects here (new homeland) and there (original homeland). Along with it, women of different ages, nationalities, and religious denominations can relax in their living environments and begin to tell stories, which is especially beneficial and liberating for the vulnerable groups.
In the project Story of Women, the records of stories became building blocks for the artistic interpretation of patterns constructed from tiny lines, transferred to a large embroidery wall.
In the project Open Hands, Ollop is searching for opportunities for social integration and material and spiritual survival of a vulnerable group of women through textile handicrafts. The project created a series of handmade and superbly designed pillows for home from Slovenian ecological wool, and an online store, which contributed to the financial empowerment of immigrant women living in Jesenice.

The Oloop Institute *is run by three textile designers, artists and producers, Katja Burger Kovič, Tjaša Bavcon and Jasmina Ferček. They have been operating under the name Oloop since 2004, when they founded the Institute for Contemporary Textile Art and Design of the same name. The Oloop Group is active in various fields of visual creation, from product design, spatial design to textile art, and at the same time leads trainings, lectures and workshops, and connects design with socially engaged content.*
With their products and projects, they have been participating in the most important presentations of Slovenian design at home and abroad for several years, thus gaining international recognition and some prestigious awards, including: Red Dot Concept, 2007; Honorary Commendation, BIO 20; DOS Recognition, 2019; Alpine Pluralism Award Winner, 2018.











• Mentorica / *Mentor*: red. prof. Karin Košak
• Pomoč pri izvedbi / *Implementation assistance*: prof. Marija Jenko
• 3. letnik, Oblikovanje tekstilij in oblačil, Oddelek za tekstilstvo, grafiko in oblikovanje, Naravoslovnotehniška fakulteta, Univerza v Ljubljani / *3rd year, Textile and clothing design, Department of textiles, graphics and design, Faculty of Natural Sciences and Engineering, University of Ljubljana*
• platno, žamet, jeans volna / *canvas, velvet, wool jeans*

Tajda Dražić, Katarina Ekart, Margarita Gardina, Irina Janakova, Ela Lesar, Sara Šmid, Teja Šter, Tanja Vidic, Laura Sanchez, Žiga Brezovnik, Kaja Čufer, Maja Gazvoda, Špela Hudobivnik, Anja Jaklin, Anita Končar, Borjan Litovski, Rebeka Mamić, Nuša Merše, Ina Bölsing, Eva Primec, Rebeka Pajek, Vanesa Mohorič, Alja Pilipović, Jaka Podgoršek

Redefinicija blazine / *Pillow Redefined* (2021)

Študenti so se spraševali, kaj nam pomeni blazina v koronskem času negotovosti. Bodisi kot simbol udobja in domačnosti doma, bodisi zavetja in tolažbe. V času prisilne zaprtosti med štiri stene je naš bivalni prostor bistveno pridobil na pomenu. Raziskovali so pojem "cocooninga"*. Pregledali in analizirali so blazine na slovenskem in tujem tržišču. Svoja izhodišča za lastno kolekcijo blazin so oblikovali glede na namen, ciljno skupino, tehnično izvedbo in prodajni potencial.

*"Cocooning pomeni zadrževati se v svojem domu, izoliran pred zaznano nevarnostjo, namesto, da bi šel ven. Izraz je leta 1981 skovala Faith Popcorn, napovedovalka trendov in svetovalka za trženje. Uporablja se v družbenem marketingu, starševstvu, napovedovanju ekonomskih trendov, samopomoči, religiji / Vir: Wikipedia."

*The students wondered what the pillow meant to us in the corona time of uncertainty. Either as a symbol of comfort and homeliness at home, or shelter and consolation. During the time of forced confinement between the four walls, our living space gained in importance significantly. They researched the concept of "cocooning" *. For the project they analyzed pillows on the Slovenian and foreign markets. They designed their starting points for their own collection of pillows according to the purpose, target group, technical implementation and sales potential.*

** "Cocooning means staying in your home, isolated from perceived danger, instead of going out. The term was coined in 1981 by Faith Popcorn, a trend forecaster and marketing consultant. It is used in social science marketing, parenting, forecasting economic trends, self-help, religion / Source: Wikipedia."*







• Mentorica / *Mentor*: izr. prof. um. Koraljka Kovač Dugandžić
• Fakulteta za tekstilno tehnologijo, Univerza v Zagrebu / *Faculty of Textile Technology, University of Zagreb*
• S pomočjo / *With the help of*: SLO CRO Poslovni klub

Dina Mlinac, Sara Strgačić, Nikolina Krstičević, Nikolina Holjak (HR)

Prihodnost je svetla? / *The Future is Bright?* (2021)

Delo "Prihodnost je svetla?" upodablja valove v vse smeri. Prehaja iz motivov onesnaženja in zadušitve v motive zelenja, narave in življenja. Motivi so izdelani iz reciklirane plastike, papirja, tekstila, rastlin in drugih recikliranih materialov.
"Prihodnost je svetla?" postavlja največje vprašanje, ki si ga danes postavlja svet. Ali obstaja boljša prihodnost za okolje? Obstaja za vse nas boljša prihodnost? Ker mi sami smo okolje, smo onesnaževanje, odpadki, plastika, strupene kemikalije ... Vendar smo tudi narava v vsej svoji čistosti in harmoniji.
Umetnice, ki ponazarjajo to dvojnost z recikliranimi materiali, dobro in slabo v našem odnosu z naravo, upajo, da bodo s spodbujanjem trajnostnega upravljanja naravnih virov na vseh področjih življenja, vključno z umetnostjo, prispevale k vse večji zavesti o okoljski trajnosti. Odgovor je torej odvisen od vas. Kaj boste izbrali?

The illustration „The Future is Bright?" depicts waves in all directions, transitioning from motives of pollution and suffocation into motives of greenery, nature and life in itself. The motives are constructed of recycled plastic, paper, textile, plants and other recycled materials.
„The Future is Bright?" asks the biggest question nowadays. Is there a better future for the environment? Therefore, is there a better future for us? Because we are the environment, we are the pollution, the waste, the plastics, the toxic chemicals... But we are also nature in all its pureness and harmony.
Illustrating that duality with recycled materials, the good and the bad of our relationship with nature, the artists hope to contribute to the growing awareness of environmental sustainability by promoting the sustainable management of natural resources in all spheres of life, including art. So the answer depends on you. What will you choose?





Lara Popovič (RS)

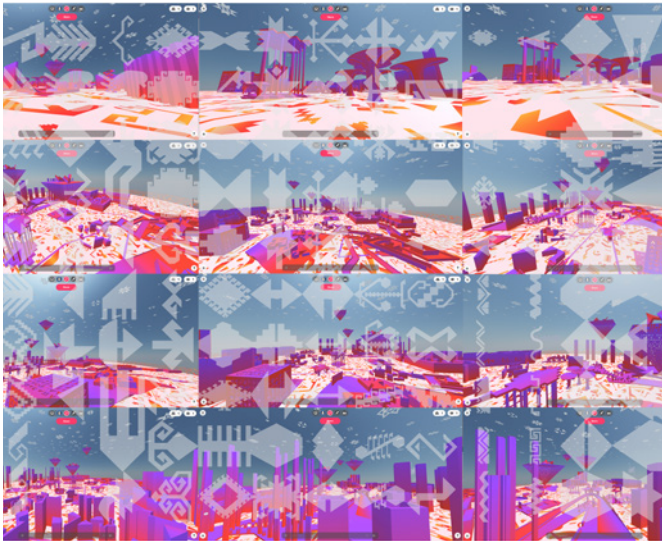
Oceansko morje / *Ocean Sea*

Ocean je nedoumljiva podoba nenehno spreminjajoče se duše in kraj, kjer se začnejo in končajo vse ceste tega sveta. Kostumi predstavljajo like iz romana italijanskega pisatelja Alessandra Baricca "Ocean sea".

The ocean is an unfathomable image of an ever-changing soul and the place where all the roads of this world begin and end. Costumes represent characters from the novel "Ocean sea" by Italian writer Alessandro Baricco.



Maria Varela



Iason Pantazis

Konstantinos Gkarametsis



Maria Varela, Konstantinos Gkarametsis, Iason Pantazis

Bienale Zahodnega Balkana / *Biennale of Western Balkans* (GR)

Delo treh umetnikov je bilo del vsakoletne skupnostne serije bienala Zahodnega Balkana Art Pluriverse, katere namen je dvigniti nesnovno kulturno dediščino in opolnomočiti tekstilne skupnosti v praksi na območju Balkana z dokumentiranjem njihove umetniške dediščine in znanja na odprt, izobraževalni in participativni način.

The work of the three artists has been part of the Art Pluriverse, an annual Community Science series of the Biennale of Western Balkans, aiming to uplift intangible cultural heritage and empower textile communities of practice in the Balkan region, by documenting their artistic heritage and traditional knowledge in open, educative and participatory ways.

Pogovori z umetniki
/ *Artist Talks*



Tina Struthers

Rob Scholte (NL)

Eden najprepoznavnejših nizozemskih sodobnih umetnikov, čigar umetniško delo temelji na reproduciranju podob, trdi da v umetnosti originalnosti ni. Njegova dela so vključena v številne mednarodne umetniške zbirke in številne razstave po vsem svetu (med drugim je razstavljal na Documenti v Kasslu in na Beneškem Bienalu, kjer je svojo državo predstavljal v Nizozemskem paviljonu).

One of the most recognizable Dutch contemporary artists, whose artwork is based on the reproduction of images, argues that there is no originality in art. His works are included in many international art collections and numerous exhibitions around the world (among others, he exhibited at the Documenta in Kassel and at the Venice Biennale, where he represented his country in the Dutch Pavilion).

Tina Struthers (CA)

Kanadska tekstilna in vizualna umetnica Tina Struthers je prepoznavna po svojih tekstilnih abstrakcijah velikega formata, ki preslikavajo nepredvidljivost človeškega vpliva na globalne družbe in okolja. Njena dela so bila razstavljena v ZDA, Belgiji, Ukrajini, Južni Koreji, Južni Afriki, v Urugvaju in Španiji, v sklopu BIEN-a pa tudi v Mergentalerjevi ulični galeriji.

Canadian textile and visual artist Tina Struthers is known for her large-format textile abstractions that reflect the unpredictability of human impact on global societies and environments. Her works have been exhibited in the USA, Belgium, Ukraine, South Korea, South Africa, Uruguay and Spain, and as part of BIEN also in Mergentaler Street Gallery in Kranj.

Ýrúrarí (IS)

Islandska tekstilna oblikovalka in umetnica Ýr Jóhannsdóttir, ki ustvarja pod imenom Ýrúrarí, osvaja svet s svojimi pleteninami, ki na humoren način črpajo inspiracijo iz avtoričinega vsakdana in jo pretvarjajo v samosvojo pleteno pripoved. Avtorica pri svojem delu poudarja trajnostno naravnanost in mnogi njeni izdelki temeljijo na zavrženih oblačilih, ki jih avtorica preoblikuje v edinstvene, nosljive umetniške kose.

Icelandic textile designer and artist Ýr Jóhannsdóttir (Ýrúrarí), conquers the world with her knitwear, which in a humorous way draws inspiration from the author's everyday life and turns it into her own knitted narrative. In her work, the author emphasizes a sustainable attitude and many of her products are based on discarded clothing, which the author transforms into unique, wearable pieces of art.





Simpozij / Symposium

Jan Bejšovec

Artemis Papageorgiou, Katerina Zachou, Mariana Ziku, Elli Leventaki

Art Pluriverse – Mesec tekstila / *Art Pluriverse - Textile month*

Ključne besede: Art Pluriverse, tekstilna dediščina, znanost o skupnostih, umetniki–skupnosti, sinergije

Ta študija primera predstavlja nov pristop k praksam, ki jih gojijo arhivi skupnosti in participativne raziskave kulturne dediščine, kot ga je razvila regionalna kulturna organizacija v balkanski regiji, in sicer po omejitvah zaradi pandemije virusa Covid-19 po vsem svetu. Bienale Zahodnega Balkana in Laboratorij za zgodovino umetnosti Univerze v Ioannini (GR) sta se spoprijela z izzivom izvajanja spletnega kuratorskega programa in še neznane dinamike javnega sodelovanja na izključno spletnih dogodkih, ko sta se ukvarjala s konceptom državljanskega udejstvovanja pri digitalni dokumentaciji žive dediščine na Balkanu, pri čemer sta razvijala novo strategijo in tehnični načrt za pripravo projekta študijskega programa znanosti o skupnostih, ki bo povezan z umetnostjo in kulturo.

Prva edicija Art Pluriverse, mesec tekstila, je bila zasnovana kot enomesečni digitalni program, ki se posveča kulturnim skupnostim in premalo zastopanim lokalnim skupinam v širši balkanski regiji, v katerih ohranjajo prakse tekstilne dediščine in tradicionalna znanja, tako da jih vključuje v soustvarjalne raziskovalne metode skupaj z umetniki in raziskovalci. Mesec tekstila, ki je potekal med 3. in 23. decembrom 2020, se je osredotočil na razne vrste tekstila, izkustvene skupnosti in umetniško dediščino v balkanski regiji. Program je podpiral soustvarjanje umetniških del, ki temeljijo na raziskavah, s pomočjo sinergij med umetniki in skupnostmi, in razvoj digitalnih arhivov skupnosti, ki temeljijo na praksah FAIR in Open GLAM, kar skupnostim omogoča njihovo zgodovinsko samozastopanje in etično ohranjanje umetniške dediščine kot sredstvo opolnomočenja.

Art Pluriverse je zasnovan kot polje v nastajanju, kot sotočje večplastnih načinov svetovljenja in bivanja, ki postopoma svoj pomen oblikuje z zaporednimi letnimi izdajami, ki se bodo osredotočale na različne prakse nematerialne dediščine.

Key words: *Art Pluriverse, Textile Heritage, Community Science, Artists-Communities, Synergies*

The case study presents a novel approach in community archival practices and participatory research in cultural heritage, as developed by a regional cultural organisation operating in the Balkan region, following the global restrictions due to the pandemic of Covid-19. Facing the challenge of an all-online curatorial programme implementation and of the unknown dynamics of public engagement in web-only events, the Biennale of Western Balkans and the History of Art Laboratory in the University of Ioannina (GR) worked on the concept of civic engagement in the digital documentation of living heritage in the Balkans, developing a novel strategy and technical pipeline for a Community Science programme related to arts and culture.

The Art Pluriverse 1st Edition: Textile Month was conceived as a month-long digital programme reaching out to cultural communities and underrepresented local collectives in the wider Balkan region who safeguard textile heritage practices and traditional knowledge, engaging them in co-creative research methods along with artists and researchers. Textile Month that took place between 3rd–23rd December 2020 focused textiles, their communities of practice and artistic heritage in the Balkan region. The programme supported the co-creation of research-based artworks through the Artist-Community Synergies and the development of digital community archives based on the FAIR and Open GLAM practices, allowing communities their historical self-representation and ethical preservation of their artistic heritage as a means of empowerment.

Art Pluriverse *is conceived as a field in the making, a confluence of pluriversal ways of worlding and being, gradually forming its meaning through consecutive annual editions that will be focusing on different intangible heritage practices.*

Chiara Bonfiglioli

Tekstilne tovarne in njihova industrijska dediščina v postjugoslovanskem prostoru / *Textile factories and their industrial heritage in the post-Yugoslav space*

Industrijska dediščina tekstilnih tovarn s pretežno žensko delovno silo je v regiji jugovzhodne Evrope morda manj vidna kot dediščina na moškem delu temelječe težke industrije, vendar je kljub temu zelo pomembna, saj so bile tekstilne tovarne v času socializma ena glavnih možnosti za zaposlitev žensk iz delavskega razreda v industriji. V tem prispevku se avtorica osredotoča na pripovedi delavk o tem, kako ponosne so bile na uspešnost svojih tovarn, in na načine, kako so te zgodbe pripomogle k temu, da se jim je po deindustrializaciji in postsocialistični tranziciji povrnilo dostojanstvo, od tekstilne tovarne Sana v Novem Gradu do tovarne pletenin Arena v Puli, od tovarne Makedonka v Štipu do tovarne Leteks v Leskovcu.

The industrial heritage of textile factories with a predominantly female workforce is perhaps less visible than the heritage of male-based heavy industry in the region of South Eastern Europe, but it is nonetheless a very significant one, given that textile factories were one of the main sites of industrial employment for working class women during the socialist period. In this contribution the author focuses on workers' narratives of pride about the success of their factories, and on the ways in which such narratives were mobilized to reclaim dignity in the aftermath of deindustrialization and post-socialist transition, from the Sana textile factory in Novi Grad, to the Arena knitwear factory in Pula, from the Makedonka factory in Shtip to the Leteks factory in Leskovac.

Urša Mihevc

HeritageLab: Dediščinski inkubator / *HeritageLab: Heritage incubator*

HeritageLab je celosten inkubacijski program, ki po korakih razvija potenciale lokalne kulturne dediščine. Namenjen je mladim iz majhnih in srednje velikih krajev, ki želijo z novim razumevanjem dediščine graditi inovativne poslovne ideje in storitve. Program nudi podporo v obliki mentorstva, raziskave trga, testnega okolja in skupnosti s ciljem izdelave premišljenega in argumentiranega poslovnega modela, razvojnega načrta z ekipo in izboljšanega in testiranega izdelka ali storitve. Gre za nagrajeno rešitev in zmagovalko mednarodnega tekmovanja European Social Innovation Competition 2018, ki ga organizira Evropska komisija.

***HeritageLab** is a comprehensive incubation program, developing step by step the potentials of local cultural heritage. It is intended for young people from villages and small to medium-sized towns who wish to build on innovative business ideas and services with a new understanding of heritage. The program provides support in the form of mentoring, market research, test environment, and a community with the goal of producing a thought-out and well-informed business model, a development plan together with a team, and an improved and tested product or service. It is an award-winning solution and the winner of the European Social Innovation Competition 2018, organized by the European Commission.*

Jan Bejšovec

Konfliktstoff: Vzhodnonemške socialistične tkanine v sodobni tekstilni umetnosti / *Konfliktstoff: East-German socialist fabrics in contemporary textile art*

Ključne besede: Konfliktstoff, umetnost, propaganda, tkanine, sodobna

Key words: *Konfliktstoff, Art, Propaganda, Fabric, Contemporary*

Vzhodna Nemčija je po drugi svetovni vojni podedovala veliko industrijsko regijo, znano po proizvodnji tekstila. Socialistično gospodarstvo je veliko vlagalo v proizvodnjo tekstila in zaposlovalo na tisoče delavcev. Razvili so nova sintetična vlakna in množično proizvajali zanje značilne tkanine. Ta tekstil je bil uporabljen za civilne, vojaške in ideološke namene. Politično življenje v socializmu se je izražalo predvsem na tekstilu: zastave in transparenti, politične in vojaške uniforme, propagandne rute in zastavice. Tekstilne tovarne v skoraj vseh mestih so zagotavljale poceni množično proizvodnjo tovrstnih izdelkov in s tem prežetost prebivalstva z ideologijo. Kmalu po padcu režima leta 1989 je popolnoma izginila tako tekstilna propaganda kot tudi tekstilna industrija. Kar se je ohranilo do danes, je nekakšna krpanka iz tekstilnih artefaktov, ustnega izročila in regionalnih muzejev. Trenutno ljudje te nekoč poceni in množično izdelane predmete le s težavo sprejmejo kot dragocen del kulturne zgodovine.

Dejanje zbiranja in s tem ohranjanja tekstilnih predmetov iz Vzhodne Nemčije je že usmerjeno k zanimanju v prihodnosti. Drug pristop k ohranjanju živega zavedanja o pomenu takšnih tekstilnih izdelkov ali tkanin je njihova uporaba v tekstilni umetnosti. Jan Bejšovec je začel zbirati vzhodnonemške propagandne rute. Kmalu je odkril, da mu je umetniško delo s tem tekstilom ustvarilo novo perspektivo in komunikacijo s pomočjo samih tkanin. Ker tega tekstila (kot je bil oblikovan takrat) ne proizvajajo več, predstavlja posebno časovno obdobje. V umetniškem delu predstavlja materialni del, ki lahko govori svoj jezik. Blagovna znamka tekstilne umetnosti Konfliktstoff (konfliktna snov) Jana Bejšovca raziskuje takšne interakcije, ko uporablja veliko teh avtentičnih tkanin. Narava tekstilnega materiala ponuja široko paleto umetniških manifestacij, kot so slike, predmeti, instalacije ali performansi. Vsi neposredno govorijo javnemu občinstvu in na neformalen način prenašajo kulturne tradicije.

East-Germany inherited a large industrial region of textile production after the Second World War. The socialist economy invested into textile production and employed thousands of workers. It developed new synthetic fibres and mass produced its own distinctive fabrics. These textiles were used for civilian, military and ideological purposes. The political life in socialism expressed itself largely in textile ways: flags and banners, political and military uniforms, propaganda scarves and pennants. Textile factories in almost every town guaranteed a cheap mass production of such items and therefore an ideological penetration of the population. Quickly after the downfall of the regime in 1989 not only the textile propaganda but the textile industry completely vanished. What remains today is a patch-work of textile artefacts, oral history and regional museums. At the moment the once cheap and mass-produced items face the difficulty to be accepted as a valuable part of cultural history.

The act of collecting and thus preserving textile artefacts from East-Germany already addresses a future interest. Another approach to keep the awareness alive is the use of such textile items or fabrics in textile art. Jan Bejšovec started collecting East-German propaganda scarves. He soon discovered that working with these textiles as an artist created a new perspective and communication through the fabrics themselves. Since these textiles (designs) are no longer produced they represent a special period of time. Within an artwork they are a material part capable of speaking their own language. The textile art label Konfliktstoff (cause for conflict) of Jan Bejšovec explores such interactions by using a lot of these authentic fabrics. The nature of the textile material offers a wide range of artistic manifestations such as pictures, objects, installations or performances. All of them speak directly to a public audience and transfer cultural traditions in an informal way.

Darja Rant, Mateja Golež

Podobe rudnika Sitarjevec v tekstilnih vzorcih / *Images of the Sitarjevec mine printed on textiles*

Ključne besede: rudnik Sitarjevec, pigment, tekstilno oblikovanje, naravna in kulturna dediščina, tekstilni vzorci

V podzemlju rudnika Sitarjevec v Litiji se nahaja močno rumeno obarvano rudniško blato, iz katerega je možno pridobiti pigment za slikanje in tiskanje na tekstil. Rumena barva zaznamuje podobo rudnika. Nahaja se na tleh številnih rovov. Kapniki, ki v rudniku nastajajo od zaprtja dalje in predstavljajo najhitreje rastoče kapniške strukture v svetovnem merilu, so prav tako obarvani rumeno. Obiskovalci in vodniki po rudniku si pred obiskom oblečejo kombinezone – zaščitna oblačila, ki so v barvi rudniškega blata, potiskana z vzorci, ki pripovedujejo zgodbe iz zgodovine in o značilnostih rudnika. Poleg rumene barve so značilnosti rudnika, ki so spodbudile oblikovanje vzorcev, še: rudniško blato, kjer v procesu sušenja pride do zanimivih vzorcev razpokanin, struktura kristala cinabarit, najdenega v rudniku, osrednji del karte rudnika Sitarjevec z njegovim logotipom, podoba odtisa debla pečatnikovca (praprotnice, ki so rasle v času nastanka kamnin širšega območja Litije). Poleg naštetih je v rudniku bistvena voda. V vzorce je ujet motiv kapljice in trenutek njene razpršitve ob nastajanju kapnika. Rudnik kljub temi v notranjosti skriva številne barvne odtenke. Na kombinezonu je poleg rumenega tiska prisotna rdeča barva. Podobno kot v rudniku najdemo skrit rdeč kristal cinabarit, se na delno skritih delih zaščitnega oblačila – notranja stran žepa, notranji del ovratnika ter guba na hrbtu, pojavlja rdeča barva. Inspiracije iz naravne in kulturne dediščine rudnika so navdahnile vizualno upodobitev v tekstilnih vzorcih in barvah. Zaščitna oblačila in spominki so oblikovani z namenom promoviranja nove turistične destinacije in ustvarjanja nepozabnih doživetij ob obisku rudnika.

Key words: *Sitarjevec Mine, Pigment, Textile Design, Natural and Cultural Heritage, Textile Patterns*

The Sitarjevec mine in Litija, Slovenia, contains mine mud – a material which, in view of the renovation of the mine for the purposes of tourism, is considered as waste. This mine mud, however, is also a source of a pigment. From the yellow mine mud that covers the surfaces of many shafts, it is possible to obtain a pigment which can be used for painting and printing on textiles. The yellow colour is a recognizable feature of the mine. The speleothems that have formed in the mine since its closure and are among the fastest growing speleothem structures in the world, are also yellow. When viewing these formations, visitors and tourist guides wear overalls (protective clothing) printed in the colour of the mine mud with patterns that depict the characteristics of the mine and stories from its history. Characteristics of the mine, aside from the colour that inspired the design of the patterns, include: interesting patterns that occur in the mine mud as it dries and cracks; the structure of the cinnabarite crystal that is found in the mine; a map of the Sitarjevec mine with its logo; and an imprint of the trunk of a tree-like fern plant from the geological time the Sitarjevec mine ores were formed. Another essential characteristic of the Sitarjevec mine is water. The motif of a droplet and the moment of its dispersion when dripstones grow is visible in the patterns. These, as well as other inspirations from the natural and cultural heritage of the mine, are depicted in the textile patterns and the colours of the prints. The overalls and souvenirs were designed to promote the new tourism destination and to create a memorable experience for tourists visiting the mine.

Mateja Golež, Marija Jenko, Anja Jerčič Jakob

Globina slojev / *Layer(s) Depth*

Globina slojev je interdisciplinarni projekt, v katerem pet avtoric (geologinja, slikarka, videastka ter oblikovalke tekstilij in oblačil) preiskuje in umetniško interpretira historične materiale, povezane s slikarskimi platni. Na podlagi pregleda vzorcev platen še ne restavriranih del Leopolda Layerja pod elektronskim mikroskopom so ustvarile raziskovalno-vizualno razstavo slikarskih, tekstilnih in video interpretacij mikroskopskih posnetkov. S tem poudarjajo posebno vlogo tekstila v svetovni umetnosti, saj slikarska platna predstavijo kot umetniške objekte same po sebi.

Layer(s) Depth is an interdisciplinary project in which five authors (geologist, painter, video artist and two textile and clothing designers) investigate and artistically interpret historical materials related to canvases for paintings. Based on their examination of canvas samples from unrestored works by Leopold Layer under an electron microscope, they created a science and art exhibition. In addition to the results of the research, paintings and textile interpretations of microscopic images are on display. In this exhibition, they emphasize the special role of textiles in the world of art, as they present canvases as works of art in their own right.



Darja Malešič

Trajnostni pristopi in tekstil / *Sustainable approaches and textiles* 2. 6. 2021

Darja Malešič, Master of Arts RCA

Re-vizija pletarske tradicije / *Re-vision of the wickerwork tradition*

Darja Malešič najde revizijo tradicionalne pletarske obrti kot odgovor na iskanje trajnostnih rešitev v oblikovanju. S prvim produktom, opleteno steklenico za vodo, se osredotoča na uporabo lokalnih in trajnostnih materialov, kot so koruzno ličje, vrba in ržena slama. Vrba je obnovljiv vir, uporabljamo le prirastek vej. Koruzno ličje in ržena slama sta odpadek, ki nastane ob gojenju rastline v prehrambne namene. Oplet za steklenice, ki je 100 % organski, po končanem življenjskem ciklusu naravno kompostiramo. Steklenico je enostavno reciklirati. V sodelovanju s pletarskimi mojstri, ki še posedujejo te redke veščine, nastajajo izdelki v podporo življenju brez odpadkov.

***Darja Malešič** revises the traditional wicker craft as a response to searching for sustainable solutions in design. With her first product, a wicker water bottle, she focuses on the use of local and sustainable materials such as corn husk, willow and rye straw. Willow is a renewable resource, as only the newly-grown branches are used. Corn husk and rye straw are waste materials generated during the cultivation of the plants for food purposes. The wicker for bottles, which is 100% organic, is naturally composted after the end of its life cycle. The bottle is easy to recycle. The bottles were made in collaboration with masters of wickerwork who still possess these rare skills, and the products have been created to support a waste-free life.*

Matea Benedetti

Benedetti Life – Trajnost in luksuz / *Benedetti Life – Durability and luxury*

Benedetti Life je večkrat nagrajena modna znamka, ki je bila uvrščena, poleg Stelle McCartney, med 5 najboljših luksuznih znamk za veganska oblačila na svetu, med 20 najbolj perspektivnih po mnenju Vogue Italia in med vodilne ekološke in luksuzne znamke na gala dogodku pred Oscarji, Red Carpet Green Dress v Los Angelesu. Prav tako je Benedetti Life na podelitvi nagrad Eluxe v Londonu osvojila naslov "Najboljša trajnostna luksuzna znamka leta" in razvila ekološko kolekcijo za nogometnega vratarja svetovnega kova, Jana Oblaka. O Benedetti Life so poročali številni mediji kot so Vogue, Grazia, New York Times, Elle, Fault, Nylon, L'Officiel ... Trenutno se v Benedetti Life oblačijo svetovno znane osebnosti, kot so Ashley Benson, Nicki Reed, avstralska igralka Jessica McNamee in številni drugi. Letos, kot zanimivost, je reciklirano obleko iz plastenk, za National Geographic, oblekla prva Afroameričanka, ki je prepotovala vse države sveta, Jessica Nabongo.

***Benedetti Life** is a multi-award winning fashion brand that was ranked, alongside Stella McCartney, among the top 5 luxury vegan clothing brands in the world, among the 20 most promising ones according to Vogue Italia and among the leading eco and luxury brands at the pre-Oscars gala, the Red Carpet Green Dress in Los Angeles. At the Eluxe Awards in London, Benedetti Life won the title of "Best Sustainable Luxury Brand of the Year" and it also developed an organic collection for world-class football goalkeeper Jan Oblak. Benedetti Life has been in the media such as Vogue, Grazia, New York Times, Elle, Fault, Nylon, L'Officiel... World-famous celebrities such as Ashley Benson, Nicki Reed, the Australian actress Jessica Mc Namee and many more are wearing clothes designed by Benedetti Life. A fun fact is that this year, their recycled bottle dress was worn by the first African-American to travel all over the world, Jessica Nabongo, for National Geographic.*

Andreja Špegel

Imprint: vtis/odtis/intimno/globalno / *Imprint: impression / intimate and global*

Ključne besede: tekstilno oblikovanje, potisk, tekstilna industrija, globalizacija

Andreja Špegel je samostojna tekstilna oblikovalka. Študirala je tudi psihologijo in po magisteriju iz oblikovanja tiskanih tekstilij na Royal College of Art v Londonu (1996) se je zaposlila v tekstilnem studiu John Miles Partnership (London), a je kmalu začela delovati samostojno. Njena dela nastajajo na presečišču med tekstilnim oblikovanjem, ilustracijo in grafikami. Oblikuje idejne predloge za potiske za naročnike s področja mode, interierja in trendov in Lacoste, Givenchy, Prada, Akris, Rue du Mail, Christian Dior, Guy Laroche, Alexander McQueen, Karl Lagerfeld, Burbarry, Louis Vuitton, Liberty of London, Jakob Schlaepfer, Création Baumann, Kinnasand, WGSN, Peclers Paris in IKEA so le nekateri izmed njih.

V prispevku z naslovom »Imprint: vtis/odtis/intimno/globalno« predstavlja svoje delovanje skozi perspektivo intimnega/osebnega pristopa k oblikovanju v kontekstu globalizirane tekstilne proizvodnje in potrošnje. Govori o tem, kaj zanjo intimno pomenita potisk in vizualno raziskovanje, zakaj ji je zelo blizu angleška beseda imprint (v prevodu: sled, vtis, odtis na neki površini, pa tudi zaznamovanje samo) in kako skuša sama doseči prepoznavnost pri svojih naročnikih v praviloma izjemno tekmovalni industriji. Večina te, žal – že zaradi vzpodbujanja ciklične potrošnje, ki je v samem bistvu te industrije - zaenkrat nikakor ne more biti zares trajnostno naravnana.

Njene digitalne podobe navdihujeta narava in tehnologija in skozi nekaj svojih del na kratko oriše svoj ustvarjalni svet. Pripoveduje o procesu nastajanja kolekcije, o trendih in inspiraciji, o večplastnih podobah in tržni toleranci. O svojih naročnikih in fluidnosti te industrije ter njenega potenciala za pozitivne spremembe, pa tudi o krhkosti in drugih izzivih njenega ustvarjalnega dela.

Key words: *Textile Design, Print, Textile Industry, Globalization*

Andreja Špegel *is a freelance textile designer. She also studied psychology and after completing a master's degree in Printed Textiles at the Royal College of Art (1996) she briefly worked as a designer at John Miles Partnership textile studio (London), then soon started freelancing. Andreja creates stories and collections of graphic images on the intersection between textile design, illustration and graphics. She designs prints for fashion, interiors and trends. Since 1998 she has worked with clients such as Lacoste, Givenchy, Prada, Akris, Rue du Mail, Christian Dior, Guy Laroche, Alexander McQueen, Karl Lagerfeld, Burbarry, Louis Vuitton, Liberty of London, Jakob Schlaepfer, Création Baumann, Kinnasand, WGSN, Peclers Paris in IKEA to name a few.*

*In her talk titled »Imprint: impression / intimate and global« she presents her work through the perspective of a very personal and intimate approach to design within the context of globalized textile production and consumption. She talks about the intimate meaning of print and visual exploration and why she relates to the term »imprint« (signifying a mark made by pressing or stamping a surface but also to impress and to establish firmly in the mind *) and how she tries to achieve recognition in a generally very competitive industry. Unfortunately most of it can not be truly sustainable until the industry stops encouraging seasonal cycles of consumption that are at its very core.*

Andreja Špegel's digital images are inspired by nature and technology and taking us through some of her work she briefly outlines her creative world. She talks about the process of creating a collection, about trends and inspiration, about multi-layered images and market tolerance, about her clients and the industry's fluidity and its potential for positive change. But also about the fragility and other challenges of her creative work.

** according to The Oxford Dictionary of Modern English, Oxford University Press, 1983*

Nina Vastl Štefe

Vrt, hiša in miza / *Garden, house and table*

Ključne besede: tekstil za dom, enodružinska hiša, trajnostnost, naravni materiali, delo z rokami

Nina Vastl Štefe je arhitektka in sodobna tekstilna ustvarjalka. Od leta 2013 dela kot samostojna arhitektka. Od takrat vodi tudi poseben avtorski tedenski program za otroke Na divje, ki temelji na sproščenem in raziskovalnem preživljanju prostega časa v naravi. Od leta 2015 se ukvarja z oblikovanjem in izdelovanjem tekstila za dom pod lastno blagovno znamko Mojdom. Od leta 2018 sodeluje v Sodobnem tekstilnem centru Kreativnice v Škofji Loki, kjer so povezane lokalne tekstilne ustvarjalke in oblikovalke.

Ključno jo je oblikovalo otroštvo, kjer je imela preko babice stik z različnimi ročnimi deli, v domačem okolju pa je imela na razpolago tudi obilje kvalitetnih materialov za delo in eksperimentiranje s tekstilom. Med študijem arhitekture si je pridobila likovna znanja in okrepila zanimanje za uporabno umetnost. Pri svojem arhitekturnem delu se posveča skoraj izključno enodružinskim hišam. Zelo jo zanima preobrazba hiše v dom, zato se je pred nekaj leti začela ukvarjati tudi z oblikovanjem in izdelovanjem tekstila za dom iz naravnih materialov. Tekstil je mehek in prostoru dodaja občutek topline in domačnosti.

Tekstilni izdelki Nine Vastl Štefe so enostavni in oblikovno izčiščeni. Materiale kot so lan, volna, surova svila, konoplja, kopriva ročno barva, tudi z barvili iz rastlin, izdelke pa ročno šiva in tiska. Izdeluje prešite in volnene odeje, posteljnino, prte, pogrinjke in ostale izdelke za mizo, okrasne blazine in zavese, pa tudi preproge. V zadnjem času jo zanima tudi tekstil, ki nima neposredne uporabne vrednosti in ni izdelan za enega končnega uporabnika, ampak govori svoj poetični jezik mnogim. Za njeno ustvarjanje je pomembno tudi, da obožuje naravo. Narava ji predstavlja vse, kar ima korenine. Je prostor, kjer se vse začenja. Je izvir in navdih. Delo z rokami je zanjo nekaj najbolj primarnega in enostavnega.

Key words: *Home Textiles, Single-family House, Sustainability, Natural Materials, Handicraft*

Nina Vastl Štefe *is an architect and contemporary textile designer. Since 2013, she has been working as a freelance architect and since then, she has also been running a special weekly children's program Into the Wild, based on relaxed and exploratory leisure time in nature. Since 2015, she has been designing and manufacturing home textiles under her own brand Mojdom. Since 2018, she has been involved in the Creative textile hub Kreativnice in Škofja Loka, connecting local textile creatives and designers.*

Her childhood was crucial for her, as it is since then that she was in contact with various handicrafts through her grandmother, and in her home environment she was surrounded by an abundance of high quality materials to work with and experiment with textiles. During her studies of architecture, she acquired new skills in fine arts and her interest in applied arts was strengthened. In her work as an architect, she is dedicated almost exclusively to single-family houses. She is very interested in the transformation of a house into a home, so a few years ago she also started designing and making home textiles from natural materials. Textile is soft and it gives a feeling of warmth and homeliness to a space.

Nina Vastl Štefe's textile products are simple and clean in their design. Materials such as flax, wool, raw silk, hemp and nettle are hand-dyed, also with plant dyes, and the products are hand-sewn and printed. She creates quilts and wool blankets, bedding, tablecloths, and other table products, decorative pillows and curtains, as well as carpets. Lately, her interest was directed also towards textiles that have no direct practical value and are not made for one end user, but speak their poetic language to many. What is important for her in her creative work is the fact that she adores nature. Nature for her is everything that has roots. It is a place where it all begins. It is the source and the inspiration. Working with her hands is something most primary and easy for her.

Maja Modrijan

Destilator

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Destilator je tu, da v družbo kaplja navdihujoče ideje in praktične rešitve.
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Destilator is here to instil inspiring ideas and practical solutions into society.
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Destilator makes shoes, wallets, buttons, clothes, bags, frames, furniture, interior design items and other things that make our lives easier and more colourful.

Izr. prof. dr. Marija Gorjanc

Trajnostno barvanje tekstilij / *Sustainable dyeing of textiles*

Ključne besede: trajnostno barvanje, tekstilije, plazma, naravna barvila

Key words: *Sustainable Dyeing, Textiles, Plasma, Natural Dyes*

Človek je bil od nekdaj očaran z barvami in jih je v svoje življenje vpeljal tudi preko pobarvanih tekstilij, s katerimi je kazal statusni simbol, pritegnil pozornost ali podal izdelku estetsko vrednost. Barvanje je proces, pri katerem prehaja barvilo iz barvalne kopeli na tekstilni substrat in se veže nanj kemično ali fizikalno. Od paleolitika do odkritja prvega sintetičnega barvila v 19. stoletju so ljudje barvali z naravnimi barvili. S prihodom sintetičnih barvil pa je barvanje postalo enostavnejše, hitrejše, dostopnejše in možno je bilo obarvati tudi sintetična vlakna. Zaradi hitrih sprememb modnih smernic in pomanjkanja regulativ čiščenja odpadnih voda v državah tretjega sveta je postalo barvanje tekstilij ena najbolj problematičnih industrij na svetu. V prispevku so predstavljene trajnostne rešitve barvanja tekstilij, od predpriprave na barvanje, okolju prijazna sintetična barvila, brezvodno barvanje sintetičnih tekstilij in barvanje z naravnimi barvili. Med trajnostne postopke barvanja vse bolj v ospredje prihajajo naravna barvila, ki jih ne pridobivamo iz gojenih, ampak odpadnih rastlin, kot so neužitni ostanki iz predelave hrane. Prikazani so tudi praktični primeri predpriprave tekstilij s plazmo za povečanje vezanja barvil in trajnostnega barvanja z barvili iz odpadnih rastlin, ki so nastali v sklopu raziskovalnih in študentskih projektov na Naravoslovnotehniški fakulteti Univerze v Ljubljani.

Humans have always been fascinated by colour and brought it into their lives through dyed textiles that could function as a status symbol, attract attention, or add aesthetic value to products. Dyeing is the process of transferring dye from a dyebath to a textile substrate and the chemical or physical bonding with textile. From Palaeolithic times until the discovery of the first synthetic dye in the 19th century, people dyed textiles with natural dyes. With the discovery of synthetic dyes, dyeing became easier, faster, and more accessible, and it was possible to dye synthetic fibres as well. Fast fashion and the lack of wastewater treatment regulations in third world countries made dyeing one of the most problematic industries in the world. Solutions for sustainable textile dyeing are presented, as pre-treatment for dyeing, environmentally friendly synthetic dyes, water-free dyeing of synthetic textiles and dyeing with natural dyes. Sustainable textile dyers are increasingly focusing on the use of natural dyes, and are in most cases derived from plant waste (e.g. food waste) rather than cultivated plants. The presentation will also include practical examples of plasma pre-treatment of textiles for better binding of dyes and sustainable dyeing with natural dyes from plant waste, developed at the Faculty of Natural Sciences and Engineering, University of Ljubljana, as part of research and student projects.

Bojana Vončina, Julija Volmajer Valh, Aleksandra Lobnik

Recikliranje tekstilnih materialov / *Recycling of Textile Materials*

Več dejavnikov spodbuja recikliranje tekstila, vključno s prizadevanji za trajnostni razvoj in zeleno rast v evropskih državah. Zmanjšanje količine tekstilnih odpadkov lahko privede do znatno manjših vplivov na okolje, saj tekstilna industrija proizvaja velike količine emisij CO_2. Poleg tega tekstil zahteva posreden vnos surovin, kot so voda (200 litrov na kg sintetičnih vlaken in 8000 litrov na kg bombaža), energija (100 litrov bencina za proizvodnjo enega kg vlaken) in zemljišča. Ameriški ali evropski potrošnik potrebuje približno 600 m^2 zemlje na glavo, da zadovolji svoje letne potrebe po tekstilu. Bombaž zahteva namakanje, zato se voda ne porabi za pitje in zaradi obsežne uporabe pesticidov prispeva k onesnaževanju in zasoljevanju tal. Nujno je potreben nov koncept krožnega gospodarstva: od tekstilnih odpadkov do surovin za kemično in tekstilno industrijo.

There are several driving factors for textile recycling, including the pressures towards sustainable development and green growth in European countries. The reduction of textile waste can lead to significant reductions of environmental impacts as the textile industry produces large quantities CO_2 emissions. In the second place, textiles require indirect inputs such as water (200 litres to a kg of synthetic fibres and 8000 litres to a kg of cotton), energy (100 litres of petrol to produce one kg of fibre) and land. An American or European consumer requires around 600m^2 of land a head to satisfy their annual fibre needs. Cotton requires irrigation, takes water away from human consumption and due to its high use of pesticides, it contributes to the pollution and salinization of soil. A new circular economy concept is urgently needed: from textile waste towards chemical and textile industries feedstock.

Izr. prof. dr. Tatjana Rijavec

Od odpadkov živilske industrije in odpadne plastike do visoke mode / *From food industry and plastic waste to haute couture*

Ključne besede: bakterijska celuloza, polimlečna kislina, škrob, bioplastika

Key words: *Bacterial Cellulose, Polylactic Acid, Starch, Bioplastic*

Svetovna proizvodnja tekstilnih vlaken predstavlja danes okrog 111 mio ton, tj. dobrih 14 kg na osebo letno. Po napovedih strokovnjakov se bo v naslednjem desetletju še naprej povečevala, do leta 2030 na predvidenih 146 mio ton. Med tekstilnimi vlakni zavzemajo danes biološko razgradljiva vlakna 36,8 %, od tega 6,4 % kemična celulozna vlakna in dober odstotek sintetična vlakna na osnovi škroba. Povečanje deleža biološko razgradljivih vlaken je nujno potrebno za proizvodnjo trajnostnih tekstilij in oblačil. Količine naravnih vlaken se zaradi omejenih kmetijskih površin in problemov vodnih virov v prihodnosti ne bodo bistveno povečale. Pričakovati je povečanje količin regeneriranih celuloznih vlaken. Največjo surovinsko bazo – virtualno je skoraj neomejena – za biološko razgradljiva vlakna v prihodnosti predstavljajo ostanki živilsko-predelovalne industrije in zavržena hrana, skupaj z biološko razgradljivo embalažo. Potreben je razvoj novih tehnoloških postopkov za izdelavo trajnostnih tekstilij, primernih za hitro in visoko modo brez škodljivih posledic za okolje. Nekaj primerov je že danes na voljo.

Global production of textile fibres today represents about 111 million tons, i.e. about 14 kg per person annually. According to experts, the production will continue to increase over the next decade to an estimated 146 million tons by 2030. Among textile fibres, 36.8% present biodegradable fibres, of which only 6.4% are man-made cellulose fibres and about 1% starch-based synthetic fibres. An increase in the share of biodegradable fibres is essential for production of sustainable textiles and clothing. The amounts of natural fibres will not increase significantly in the future due to limited agricultural lands and water resource problems. An increase in the amount of man-made cellulose fibres is expected. The largest raw material base – virtually unlimited – for biodegradable fibres in the future are residues from the food processing industry and waste food, together with biodegradable packaging. Development of new technological processes is needed to produce sustainable textiles, which will be appropriate for fast fashion and haute couture without harmful consequences for the environment. A few examples are already available today.

mag. Jasmina Ferček

PO(MOČ) TEKSTILA — uporaba tekstila v umetnostni terapiji / *POWERFUL TEXTILES_ application of textiles in art therapy*

Ključne besede: ženske, dobrobit, tekstil, kakovost življenja, rokodelstvo

Prispevek o pozitivnem vplivu tekstilnega ročnega dela na dobro počutje in zdravje žensk uvodoma predstavi zgodovinsko povezanost tekstilne produkcije in žensk ter ustvarja podlago, zaradi katere se ženske ukvarjajo s tekstilom tudi danes. V večini kultur je bila namreč izdelava tekstila, poleg skrbi za otroke in dom, njihova osrednja aktivnost. Preko tekstila so se ženske izražale ter skozi proces izdelave zmanjševale osebno bolečino, delile svoja bremena in krepile odpornost; pri tem je delo v skupini naravno okrepilo njihovo skupnost. Vse več raziskav potrjuje, da imajo ustvarjalne aktivnosti s tekstilom pozitiven vpliv na dobro počutje, kvaliteto življenja in zdravje, tako pri osebah, ki to počno individualno kot tistih, ki so aktivne v skupinah. Njegovi učinki so prepoznavnejši v obdobjih večjega stresa in v okoliščinah, v katerih postanejo posameznikove zaposlitvene perspektive, življenjske možnosti in socialne mreže omejene. Avtorica predstavi štiri različne ranljive skupine žensk – starajoče osebe, kronično bolne (telesno, nevrološko), ženske z anksiozno depresivno motnjo ter osebe travmatizirane zaradi spolnega nasilja.

Tekstilne aktivnosti vzpodbujajo ciljno usmerjenost, kreativnost, občutek uspeha in prinašajo užitek, kar je še posebej pomembno za omenjene skupine ljudi, ki tega ne izkušajo več na drugih področjih življenja. Z ročnimi deli se lahko ponovno prebudijo izgubljena čustva, povezana s pričakovanji, ponosom, vznemirjenostjo in srečo. Preprosta prenosljivost mnogih tekstilnih tehnik, ki omogoča zgodnje intervencije in vključitev v aktivnosti pri ljudeh, pri katerih obstaja nevarnost izolacije, je botrovala temu, da je ustvarjanje s tekstilom postalo uspešno medicinsko in socialno orodje.

Key words: *Women, Well-being, Textiles, Quality of life, Craft*

This lecture provides a summary and analysis of findings about the benefits of textile handwork on the well being and health of women in the last twenty years. The historical connection between textile production and women is a foundation for creating textiles today. In almost all cultures, the production of textiles was the central activity of women. Women used textile craft for their self-expression. The creative process itself helped them to reduce pain, share their burdens, and strengthen their resilience. Group work naturally strengthened their community. Many studies confirm that textile craft has a positive impact on the well-being, quality of life and health in an individual or in group settings.
The benefits are more recognizable in periods of increased stress and in circumstances in which employment perspectives, life opportunities and social interactions become limited. Author focuses on four different vulnerable groups of women – aging women, the chronically (physically, neurologically) ill, women with anxiety depressive disorder, and people traumatized by sexual violence.

Textile activities encourage goal-orientation, creativity, and a sense of success. They bring pleasure, which is especially important for those groups of people who do not experience it in other parts of their life. Through manual work, lost emotions connected with expectations, pride, excitement and happiness can be awakened again. The portability of many textile techniques enables early interventions and involvement of the people that are at risk of isolation. This is why creating with textiles is a successful medical and social tool.

Maria Juliana Byck

Tekstilni spomini / *Textile Memories*

Umetniška rezidenca

Maria Juliana Byck je pesnica, umetnica, ustvarjalka eksperimentalnih filmov, etična modna oblikovalka in socialna praktičarka, ki sodeluje v videu, zvoku, instalaciji, performansu in sodelovanju na lokaciji. Njeni nedavni projekti se osredotočajo na trajnostne prakse ustvarjanja kulturnih dobrin s pomočjo kreativne ponovne uporabe, izmenjave, psihogeografije ter vizualne in zvočne etnografije. Verjame, da umetnost ne zahteva genija. Zahteva predanost, radovednost in tolažbo, da gremo proti zrnu družbe. Pomembna je sposobnost prepoznavanja tistega, česar ne razumemo, in odzivanja z učenjem in delom, ki odkriva neznano, nevidno in nejevoljno. Njena praksa je osredotočena na uporabo fotografske kamere kot orodja za odpiranje srečanj s skupno rabo in poslušanjem.

Maria Juliana Byck skupaj s kranjsko tekstilno in umetniško skupnostjo ustvarja miselni zemljevid tekstilnih spominov. Njeno delo na bienalu je nastalo po objavi kataloga. Za več informacij obiščite našo in njeno spletno stran.

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Artist-in-residence

Maria Juliana Byck is a poet, artist, experimental filmmaker, ethical fashion designer and social practitioner engaging through video, sound, installation, performance and place-based collaborations. Her recent projects focus on sustainable practices for creating the cultural commons through creative reuse, exchange, psycho-geography, and visual and sonic ethnography. She believes art doesn't require genius at all. It requires dedication, curiosity, and comfort in going against the grain of society. What is common is the ability to identify what we don't understand and to respond by learning and by doing the work to uncover the unknown, invisible and reluctant. Her practice is centered on using the camera as a tool for opening encounters through sharing and listening.

Maria Juliana Byck is creating a mind map of textile memories together with the textile and artistic community of Kranj. Her piece was created after the catalogue was published. Check ours and her website for more information.

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INFO o razstavi / *Exhibition INFO*

BIEN 2021
Bienale tekstilne umetnosti / *Textile Art Biennial*
Kranj, Radovljica, Škofja Loka
26. 5.–14. 8. 2021

Sodelujoči umetnice, umetniki, raziskovalke, ustvarjalke / *Participating artists, researchers, creators*:
Eta Sadar Breznik, Dominika Krogulska-Czekalska, Ida Blažičko, Snežana Skoko, Katarina Spacal, Elena Fajt, pH15, Lavoslava Benčič, Nejc Stupan, Anja Podreka, Studio Oloop, Nastja Bric, Špela Gale, Matija Čop, Josipa Štefanec, Lovro Ivančič, Mateja Premrl, Urška Medved, Žiga Brezovnik, Sodobni tekstilni center Kreativnice / Creative textile hub, Lucija Jankovec, Nikolina Holjak, Dina Mlinac, Sara Strgačić, Nikolina Krstičević, Darja Miklaužič, Diana Ammann, Lara Blanchard, Threadstories, Paola Idrontino, Denís Galocha, Cristina Barrientos, Mateja Golež, Darja Rant, Marija Jenko, Anja Jerčič Jakob, Ula Pogorevčnik, Alenka More, Arijana Gadžijev, Lara Popovič, Maria Varela, Konstantinos Gkaramets, Iason Pantazis, Maria Juliana Byck, Artemis Papageorgiou, Katerina Zachou, Mariana Ziku, Elli Leventaki, Chiara Bonfiglioli, Jan Bejšovec, Urša Mihevc, Darja Malešič, Mateja Benedetti, Andreja Špegel, Nina Vastl Štefe, Maja Modrijan, Bojana Vončina, Julija Volmajer Valh, Aleksandra Lobnik, Marija Gorjanc, Tatjana Rijavec, Jasmina Ferček, Rob Scholte, Tina Struthers, Ýrúrarí
in / *and*
Tatjana Grgurina Vučetić, Ajla Hebib Špoljarec, Vesna Jakić, Nataša Knežević, Vesna Kolobarić, Andrijana Lucić, Andrea Pavetić, Lili Poljak, Sanja Šebalj, Jasna Štih Kapetanić, Snježana Vego, Smiljka Franjić, Sabina Kolonić, Eva Lumezi, Lazer Rok Lumezi, Zdravka Radić, Sonja Turner Fegić, Ivana Bakal, Katarina Radošević Galić, Diana Sokolić, Biserka Šipek (Člani hrvaškega združenja umetnikov uporabne umetnosti – ULUPUH / *Members of* Croatian Association of Artists of Applied Arts – ULUPUH)

Sodelujoči študentke in študenti / *Participating students*:
Zala Hrastar, Špela Košir, Katarina Rus, Lara Banovac, Hana Tavčar, Ajda Rep, Estera Rezar, Uroš Topič, Nina Glavič, Karmen Hočevar, Tasja Videmšek, Monika Ivanuša, Anja Jaklin, Sara Šmid, Eva Lesar, Teja Šter, Anita Končar, Katarina Ekart, Ina Bölsing, Katarina Ostojič Sedonja, Eva Primec, Rebeka Pajek, Rebeka Mamić, Brina Bratož, Izabel Čebokelj, Kaja Čotar, Neža Dapčevič, Oja Flis, Nika Godec, Valentina Grebeniuk, Klara Kališnik, Martin Kaluža, Judita Kociper, Tia Krašovec, Eva Križaj, Ana Križnar, Gašpar Marinič, Zoja Muhič, Marija Okršlar, Anže Orešnik, Staša Rituper, Ela Rozina, Lenart Šolar, Ester Vaceva, Pia Wallner, Lara Gabrijela Zlatnar, Maja Zupanc, Eva Zupančič, Matic Beršnak, Ana Berwanger, Tamara Bizjan, Nina Bolhar, Katja Bradač, Zarja Černe, Matic Erjavec, Tilen Gorenjak, Kelly Guček, Jovana Gunjova, Tia Jelen, Zala Jenček, Naja Kepeš, Monika Končar, Jan Košak, Lara Krnc, Soča Melik Filipič, Ana Povše, Katarina Tomšič, Pablo Turnes Jezeršek, Katarina Miljković, Tajda Dražić, Margarita Gardina, Irina Janakova, Tanja Vidic, Laura Sanchez, Kaja Čufer, Maja Gazvoda, Špela Hudobivnik, Borjan Litovski, Nuša Merše, Vanesa Mohorič, Alja Pilipović, Jaka Podgoršek, Sara Magajna (Naravoslovnotehniška fakulteta Univerze v Ljubljani / *Faculty of Natural Sciences and Engineering, University of Ljubljana*), Lan Krebs, Lucija Srebre, Pia Šilec, Meta Rogelj, Tamara Zorman, Teja Kovič, Lucija Lončar, Ema Šakić, Nina Nagode, Nagaya Florjan-Gorjup, Tjaša Podhraški, Aleksandra Lazić, Manca Udovič, Urška Kitak, Petra Štajnar, Nadja Arhar, Marija Stojkovska, Eva Glavan, Karin Golobič, Edita Kapš Šikonja, Anja Kokalj, Ana Omahen, Špela Perc, Eva Rogl Mežnar, Lara Turnšek, Gaja Zadravec, Armin Ferizović, Eva Gregl,Katja Kovačič, Filip Levec, Jure Meglič, Klemen Ožbolt, Luka Prelog, Vladlena Salyayeva, Lara Tominec, Katja Jeretina, Julija Šekelj, Sara Žunec, Valeria Arkhypova, Rene Bekar, Tadej Berlec, Špela Bogataj, Tanja Brate, Teja Čučuk, Tara Dobravec, Sara Čuden, Ema Kregar (Fakulteta za dizajn, pridružena članica Univerze na Primorskem / *Faculty of Design, associate member of the University of Primorska*), Dora Filipaj, Mihaela Juraković, Mia Popovska, Željka Wächter, Vedrana Peček, Helga Alaker, Edita Sentić, Marijeta Markovina (Tekstilno-tehnološka fakulteta Univerze v Zagrebu / *Faculty of Textile Technology, University of Zagreb*), Jan Rugelj (Fakulteta za strojništvo / *Faculty of Mechanical Engineering*)

Mentorji / *Mentors*:
Marija Jenko, Arijana Gadžijev, Katja Burger Kovič, Karin Košak, Elena Fajt, Damjana Celcar, Tanja Devetak, Jana Mršnik, Martina Šuštaršič, Mateja Benedetti, Metod Črešnar, Koraljka Kovač, Marjan Jenko, Tomaž Požrl, Dušan Janjič
Kuratorska skupina / *Curatorial Group*:
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Prostovoljke / *Volunteers*:
Maelyse Audouard, Aubérica Gilly, Melina Mattia,
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Muzeji Radovljiške občine

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