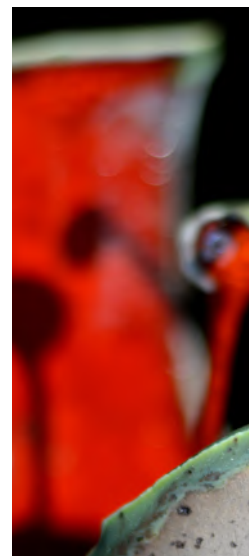


ZGODBE STORIES

GALERIJA MEDIA NOX

27. februar - 1. april



ZGODBE

GALERIJA MEDIA NOX

27. februar - 1. april

Izbor del študentov smeri Unikatno oblikovanje /
steklo in keramika na Akademiji za likovno
umetnost in oblikovanje, Univerza v Ljubljani

STORIES

GALLERY MEDIA NOX

27. February - 1. April

A selection of works by the students of Applied
Arts / Glass and Ceramics at the Academy of Fine
Arts and Design, University of Ljubljana

PREDGOVOR

Človeku je bilo že od nekdaj mar za lepoto stvari, ki ga obdajajo. Do njih lahko splete celo čustven odnos ali pa so pomembna vez z njegovimi spomini. Zato se včasih na naših policah znajdejo kosi, ki so lahko še tako navlečeni s prahom, pa jih vendarle ne vržemo proč. Zavedanje obdajajoče lepote nas navdaja s prijetnimi občutki, spretno umetniške roke pa nas vabijo k čudenju. Monotona in ponavljajoča praksa vsakdana lahko tako postaneta osebna izkušnja tistega posameznika, ki to lepoto čuječe zazna.

V galeriji Media Nox se predstavljajo študentje smeri unikatnega oblikovanja Akademije za likovno umetnost in oblikovanje. Nekateri se predstavljajo z diplomskim delom, drugi s projektom v okviru študijskih praks, ki nastajajo ob nenehnem budnem očesu mentoric, profesorice Tanje Pak, asistentke Kristine Rutar ter drugih. Atelje je odprt 24 ur na dan. Samo predstavljamo si lahko, kakšno kreativnost dihajo mladi ustvarjalci, dela katerih bodo v prihodnosti osmišljala naše bivanje. Študij je individualiziran, takšno usmeritev dosledno podpreta tudi mnenji obeh mentoric, s poudarkom, da mladi ustvarjalec le tako lahko popolnoma pretipa razsežnosti materiala.

Enim je bližja keramika, drugim steklo, vendar študentje obvladujejo tudi druge materiale. Še več, sami k mediju pristopajo eksperimentalno. Tako nastajajo interdisciplinarni projekti, v katerih umetnik ni le snovalec idej, temveč raziskovalec, ki mu je mar, da njegove ideje dobijo kvalitetno materialno obliko, pa najsi bo to še takšen detajl, kakor je odtenek lazure. Razstavljeni predmeti so produkt študij, razmišljanj, nešteti preizkušanj materiala in samih sebe. Včasih se material zdi težji, kot je v resnici, včasih postane metafizičen, včasih njegova krhkost predstavlja nepopisno grožnjo in strah, s katerim se mora odkrivajoči spopasti.

Vsak material je potrebno najprej dodobra spoznati, saj ima svoje lastnosti. Potrebno ga je preizkušati v različnih okoliščinah, prespraševati, kako se odziva nanje, kaj šepeta umetniku. Ustvarjanje postane dialog, ki se na koncu ubesedi v obliki materije, nečesa stvarnega, kljub temu da sta lahko tako vsebina kot forma povsem abstraktni. Pri vsakem delu na dotični razstavi gre za sopostavljanje dveh zgodb; prva je materialna, druga intimna. Včasih se zgodbe prepletajo narativno, spet drugič nekoliko bolj subtilno. Končni izdelki niso usmerjeni samo v uporabnost, temveč je večina med njimi produkt povsem umetniškega izraza.

FOREWORD

Man has always cared about the beauty of the things that surround him. He can form even an emotional relationship or they can carry an important link with his memories. Therefore, sometimes on our shelves we can find pieces, which may have been covered with dust, but we still do not throw them away. Awareness of the surrounding beauty fills us with pleasant feelings, and skilled artistic hands are inviting us to wonder. Monotonous and repetitive practice of everyday life become the personal experience of those individuals who this beauty can attentively detect.

In the Media Nox gallery are represented students of Applied Arts, Glass and Ceramics from the Academy of Fine Arts and Design. Some are representing their final thesis, the others projects in the context of the study practices, all generated by constant vigilant eye of mentors, professor Tanja Pak, assistant Kristina Rutar and others. The studio is open 24 hours per day. We can only imagine what kind of creativity breathe young artists, whose work will be in future making sense of our existence. Study is individualized. Such a policy consistently support the opinions of both mentors, emphasizing that this is the only way the young artist can completely examine material's dimension.

Some prefer ceramics, other glass, but students manage other materials too. Even more, they approach to the medium experimentally. This results in an interdisciplinary projects in which the artist is not only the creator of ideas, but explorer who cares that his ideas get quality material form, whether this is such a detail as a shade of glaze. The exhibits are the product of studies, reflections, countless trials of the material and themselves. Sometimes the material seems heavier than it actually is, sometimes it becomes metaphysical, sometimes its fragility represents immeasurable threat and fear, with which the explorer must face.

Every material must first be thoroughly studied for it has its own characteristics. It needs to be tested under different circumstances, observing how it respond to them, what it whispers to the artist. Creating become a dialogue, which is in the end verbally expressed in the form of matter, something real, even though they can both, the content and the form, be completely abstract. Each work on the exhibition is a juxtaposition of two stories; the first is material and the second intimate. Sometimes the stories are interweave narrative, sometimes a little more subtly. The final products are not only focused on usability, most of them are product of purely artistic expression.

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Ob nenehnem nasprotovanju med fantastičnim svetom in realnostjo se mi poraja vprašanje o lahkotnosti ter teži bivanja. Katera je pravzaprav pozitivna – lahkotnost ali teža? Svoje misli sem zajela v dveh različnih parih steklenih čevljev. Prvi par predstavlja lahkotnost bivanja v neotipljivem fantastičnem svetu, medtem ko drugi par predstavlja trdno realnost.

Considering the constant opposition between the fantasy world and reality, I ask myself questions about the lightness and weight of our lives. Which of the two is positive – the lightness or the weight? I expressed my thoughts with two different pairs of glass shoes. The first pair represents the lightness of being in an intangible fantasy world, while the other pair represents harsh reality.

DRNOVŠEK KRISTINA



photo: Neža Oblak

Diplomsko delo, 2016
Material: steklo, usnje
Tehnika: pâte de verre, v kalupu taljeno steklo
Dimenzije: 120 x 60 x 150 cm
Mentorica: red. prof. mag. Tanja Pak

Final Thesis, 2016
Material: glass, leather
Technique: pâte de verre, cast glass
Dimensions: 120 x 60 x 150 cm
Mentor: red. prof. mag. Tanja Pak

Lahkotnost bivanja v steklenih čevljih
The Lightness of Being in Glass Shoes

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

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

ERJAVEC NIKA



photo: Andrej Lamut

2015
Material: steklo, mavec
Tehnika: oblikovanje stekla na plamenu,
mavčni odlitek
Dimenzije: 9 x 21 x 42 cm
Mentorica: red. prof. mag. Tanja Pak

2015
Material: glass, plaster
Technique: flameworked glass, plaster cast
Dimensions: 19 x 21 x 42 cm
Mentor: red. prof. mag. Tanja Pak

Avtoportret
Self-portrait

Ideja izvira iz narave, kjer je povsod polno razpok in odprtín za katerimi se skriva nekaj skrivnostnega. Umirjeno brbota, se razvija ter počasi prihaja na površje. S svojimi čarobnimi efekti daje preprosti obliki tisto piko na i, ki pritegne pogled ter popelje v domišljijski svet.

The idea has its origins in the nature, everywhere full of cracks and holes behind which is hiding something mysterious. It calmly bubbles, develops and slowly rises to the surface. With its magical effects it gives a simple form that finishing touch that catches the eye and takes us in the fantasy world.

HAUPTMAN DEJA



photo: Deja Hauptman

2017	2017
Material: keramika, glazura	Material: ceramics, glaze
Tehnika: vrtenina	Technique: wheelthrown clay
Dimenzije: višina variira 10 - 15 cm	Dimensions: various height 10 - 15 cm
Mentorici: prof. Dragica Čadež Lapajne, asist. Kristina Rutar	Mentors: prof. Dragica Čadež Lapajne, assist. Kristina Rutar

Izbruh
Eruption



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

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

HOČEVAR ALEŠ



2015
Material: steklo, les, kovina
Mentorica: red. prof. mag. Tanja Pak

2015
Material: glass, wood, metal
Mentor: red. prof. mag. Tanja Pak

Prstan zanjo
Butterfly rings



Pri panelu Ginkgo je bilo glavno vodilo raziskovanje materiala. Steklo nam dopušča, da se igramo s prosojnostjo, prekrivanjem in plastenjem. Primarna tehnika je jedkanje, ki prav to omogoča. Uporabljena je tudi tehnika graviranja, s katero so elementi pridobili obliko in .postali bolj dinamični

The guiding principle of the panel Ginkgo was research of the material. Glass allows us to play with opacity, overlapping and layering. The primary technique is etching, which allows us exactly that. I used also the engraving technique by which the elements gained shape and become more dynamic.

JANEŠ EVA

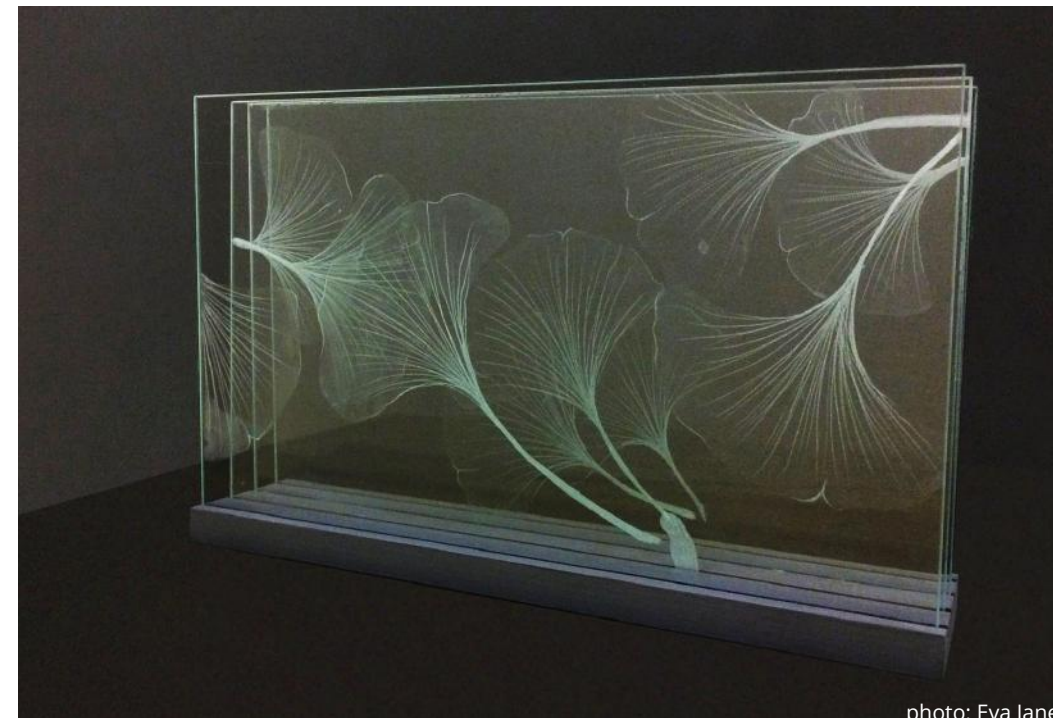


photo: Eva Janeš

2017	2017
Material: steklo	Material: glass
Tehnika: jedkanje, graviranje	Technique: etching, engraving
Dimenzije: 25 x 15 x 4 cm	Dimensions: 25 x 15 x 4 cm
Mentorica: red. prof. mag. Tanja Pak	Mentor: red. prof. mag. Tanja Pak

Ginko
Ginkgo



Motiv za panel je vrsta japonskega krapa. Njegove plavuti se zaradi valovanja počasi in lahkotno gibljejo. Želja je bila ujeti in to poustvariti ter združiti s prosojnostjo in prekrivanjem.

The motive for the panel is a type of Japanese carp. Because of waves its fins are moving slowly and lightly. The desire was to capture and recreate it, and to combine this with translucence and overlapping.

JANEŠ EVA



photo: Eva Janeš

2017	2017
Material: steklo	Material: glass
Tehnika: jedkanje, graviranje	Technique: etching, engraving
Dimenzije: 20 x 20 x 1,6 cm	Dimensions: 20 x 20 x 1,6 cm
Mentorica: red. prof. mag. Tanja Pak	Mentor: red. prof. mag. Tanja Pak

Koi
Koi



Semestersko nalogo - Nianse Soče sem si zastavila kot barvno študijo, kjer sem na podlagi foto in video materiala opazovala, kako se spreminja barvna paleta Soče. Na to najbolj vplivata dva faktorja, kakšen material je na dnu in kako globoka je. Na podlagi teh variacij sem iskala smiselna prelivanja iz ene barve v drugo. Hotela sem ohraniti občutek gibanja reke, kar sem poizkušala doseči z rotacijo mozaičnih koščkov na njihovo oglišče. Različne odtenke sem dosegla z različnim številom nanosov glazure in z nanosi različnih glazur na iste koščke. Na ta način mi je uspelo ustvariti široko paleto barv.

Semester task - Shades of Soča I set as a color study, where I was on the basis of photo and video material watching the changing color palette of Soča. It is most affected by two factors, what kind of material is at the bottom and how deep it is. On the basis of these variations I was looking for most applicable spillovers from one color to another. I wanted to maintain a sense of movement of the river, which I tried to achieve with the rotation of mosaic pieces to their vertex. I achieved different shades with varied number of glaze applications and with layers of different glazes on the same pieces. That's how I managed to create a wide range of colors.

KLEMENČIČ ANA



photo: Ana Klemenčič

2017
Material: keramika, glazura
Tehnika: glazirane ploščice, mozaik
Dimenzije: 55 x 35 cm
Mentorici: prof. Dragica Čadež Lapajne,
asist. Kristina Rutar

2017
Material: ceramics, glaze
Technique: glazed ceramics, mosaic
Dimensions: 55 x 35 cm
Mentors: prof. Dragica Čadež Lapajne,
assist. Kristina Rutar

Nianse Soče
Shades of Soča



Triptih je meditativno delo, znotraj katerega se v celoto povezujejo raznoliki elementi in materiali. Gledalcu pušča popolnoma odprto polje interpretacije. Brez natančno definirane vsebine skuša opazovalca spodbuditi k razmisleku o delu samem, predvsem pa o notranjih občutjih, ki se med opazovanjem v posamezniku izoblikujejo.

Triptych is a meditative work, within which the diverse elements and materials are connecting to the whole. It leaves to the viewer completely open field for his own interpretation. Without a well-defined content it tries to encourage the observer to think about work itself, especially of internal feelings that are formed in the individual by observation.

MAZEJ MARUŠA

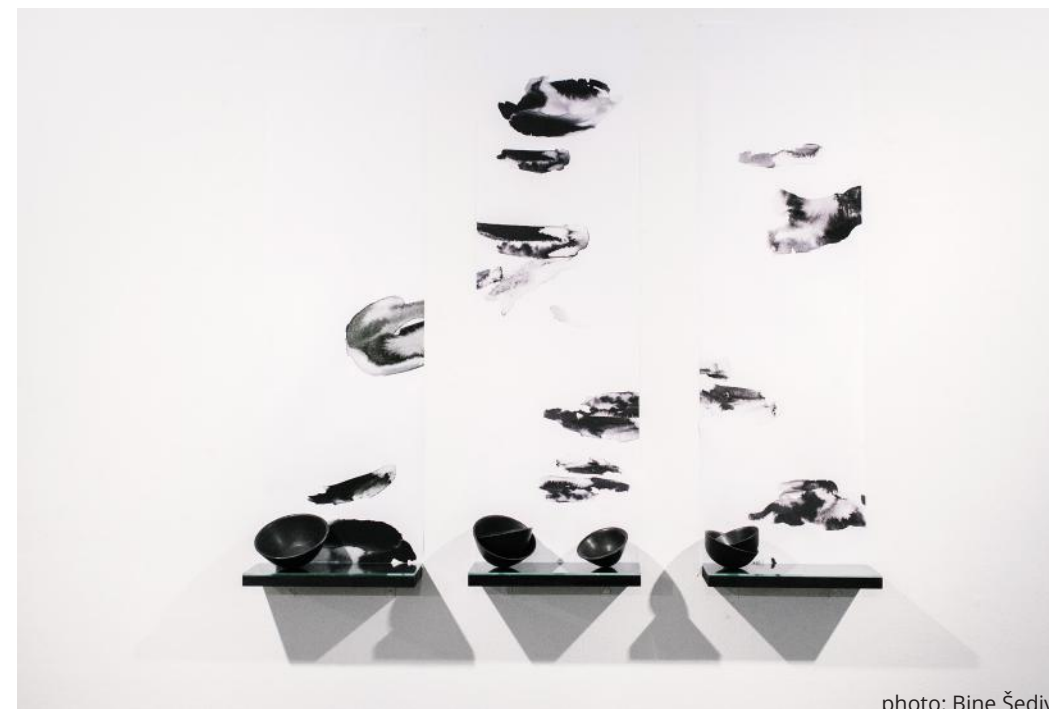


photo: Bine Šedivy

2017
Material: les, keramika, steklo, akvareli
Tehnika: vrtenine, print akvarelov na papir
Dimenzije: 1 x 1,2 m
Mentorici: prof. Dragica Čadež Lapajne,
asist. Kristina Rutar

2017
Material: wood, ceramics, glass, aquarelle
Technique: wheelthrown clay, print of
aquarelles on paper
Dimensions: 1 x 1,2 m
Mentors: prof. Dragica Čadež Lapajne,
assist. Kristina Rutar

Triptih
Triptych

Kako oblikovati nekaj zase, za svoje potrebe, me je postavilo pred izziv oblikovanja čajnega servisa. Robovi in razmerja med posameznimi elementi predstavljajo elegantno rešitev, kako se deli med seboj povezujejo in delujejo kot celota. Pri izboru barvne palete me je navdihnilo kamenje v vodi, ki je zaradi toka skozi leta spreminjalo svojo barvo in teksturo.

The challenge of designing a tea set raised the question of how to create something for myself, meet my own needs. The edges and ratios between individual elements represent an elegant solution of making different elements link with each other and function as a whole. When selecting the colour palette, I was stimulated by the stones under the water, changing, due to the flow, their colour and texture over the years.

ORLIČNIK KATJA



photo: Miha Benedičič

2017	2017
Material: keramika, žička	Material: ceramics, wire
Tehnika: vrtenina	Technique: wheelthrown clay
Dimenzije: 21 x 13 x 42 cm	Dimensions: 21 x 13 x 42 cm
Mentorici: prof. Dragica Čadež Lapajne, asist. Kristina Rutar	Mentors: prof. Dragica Čadež Lapajne, assist. Kristina Rutar

Čajni servis
A Tea Set



Inspiracija izhaja iz gorskega sveta, stare oznake za smer, Možice. Pritegnilo me je raziskovanje različnih oblik elementov, ki se združijo v celoto z zlaganjem. Razmišljanje o prostoru in medprostoru, ki ga tvorita skulpturi. Belina predstavlja kamenje, ki se prilagaja drugi obliki, sledi izdelave, torej vrtenje, pa ponazarja teksturo kamenja. Skulpturi drug drugo povezujeta in dopolnjujeta, tako kot izvirno pohodnik popravlja in ohranja Možice stati.

I got the inspiration for this work from the old direction posts in the mountains, the stickmen. I was attracted by the idea of exploring differently shaped elements that can be assembled into a unit and the functions of the space and interspace created by two sculptures. The whiteness represents the stones, adjusting to the other form, while the traces of the production process, i.e., the rotation, represent the texture of the stones. The two sculptures are linked together, complementing each other in the same way as a hiker amends and maintains the stickmen in their positions.

ORLIČNIK KATJA



photo: Miha Benedičič

2017
Material: keramika
Tehnika: vrtenina
Dimenzije: 15 x 15 x 33 cm
Mentorici: prof. Dragica Čadež Lapajne,
asist. Kristina Rutar

2017
Material: ceramics
Technique: wheelthrown clay
Dimensions: 15 x 15 x 33 cm
Mentors: prof. Dragica Čadež Lapajne,
assist. Kristina Rutar

Možici
Cairn

Ustvarjam uporabne steklene predmete in abstraktne oblike, ki so zgrajene s spontanim raziskovanjem in eksperimentiranjem v materialu. Velik pomen dajem majhnim detajlom, ki gradijo očiščeno celoto. Zanima me otipna površina, teksture in strukture, konkavne in konveksne oblike predmetov, ki oživijo s svetlobo in senco. Predmeti ponujajo nepričakovane spremembe in presenečenja, ki omogočajo opazovalcu, da si ustvari svoje asociacije. To delo predstavlja trenutek zajema svetlobe, ujete v skodelico, ki se prilega v dlan ene roke.

I create useful glass objects and abstract forms, which are built with spontaneous exploration and experimentation in material. I give great importance to small details which build purified whole. I am interested in tactile surfaces, textures and structures, concave and convex forms of the objects, which become alive with light and shadow. The objects offer unexpected changes and surprises, which allow observer to create his own associations. This work is a moment of capturing light trapped in a cup, which fits into the palm of one's hand.

PODOBNIKAR NINA



photo: Neža Oblak

2016	2016
Material: Bullseye steklo	Material: Bullseye glass
Tehnika: steklo oblikovano v peči	Technique: Kilnformed glass
Dimenzije: spremenljive	Dimensions: variable
Mentorica: red. prof. mag. Tanja Pak	Mentor: red. prof. mag. Tanja Pak

Zajem svetlobe
Embrace of Light



Vsi smo krivi za vse. We are all are guilty for everything.
 Za vse dobro in slabo na svetu, ki se For all the good and bad in the world,
 dogaja sočloveku. which happens to fellow human beings.
 Nadse spuščamo nasilje, vojno, orožje. We are venting violence, war, weapon
 Taka je realnost. among us.
 Človek je napaka. This is the reality.
 Man is a mistake.

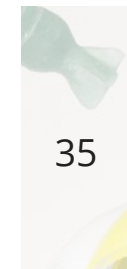
SMOLIČ MONIKA



photo: Anja Seničar

2016 2016
 Material: Bullseye steklo, vezan les, nitke Material: Bullseye glass, plywood, threads
 Tehnika: tehnika izgubljenega voska, fuzija, Technique: lost wax technique, fused,
 upogibanje slumped glass
 Dimenzije: 1 x 1 x 1,2 m Dimensions: 1 x 1 x 1,2 m
 Mentorica: red. prof. mag. Tanja Pak Mentor: red. prof. mag. Tanja Pak

Realnost
 Reality



Skodelice so nastale kot posledica eksperimentiranja z odlivanjem istega kalupa. Njihove tanke stene govorijo o krhkosti, nekoliko poševna drža pa neprestano išče ravnotežje. Oblika skodelic je deformirana tako, da ne morejo služiti svojemu namenu. Odvzete so jim lastnosti, zaradi katerih so poimenovane skodelice. Njihova zunanost je močna in hladna kot betonska arhitektura brutalizma, v notranjosti pa so tople, ranjene, a žive. Ta občutja so moja lastna in hkrati občutja dušeče, odtujene sodobne družbe.

The cups were created as a result of experimenting with casting clay into the same mould. Their thin walls indicate fragility, continually seeking balance due to their slightly sloping position. The shapes of the cups are deformed to the extent that they cannot serve their purpose. They are deprived of the properties that would allow them to be used as real cups. Their exterior is strong and cold like the brutalist concrete architecture, but inside they are warm, wounded, yet alive. These are my own feelings and also the feelings of the stifling, alienated contemporary society.

STEBLOVNIK BRINA



photo: Brina Steblovnik

2016
Material: keramika, glazura, engoba
Tehnika: ulivanje v kalup, glaziranje
Dimenzije: cca. 50 x 10 x 17 cm
Mentorici: prof. Dragica Čadež Lapajne,
asist. Kristina Rutar

2016
Material: ceramics, glaze, engobe
Technique: mould casting, glazing
Dimensions: cca. 50 x 10 x 17 cm
Mentors: prof. Dragica Čadež Lapajne,
assist. Kristina Rutar

Invalidne skodelice
Disabled cups

Razmišljanje o tem kdo sem, kakšna sem in zakaj je tako, me je pripeljalo do spoznanj, ki so bila osnova za razvoj tega dela. Z uporabo dveh materialov sem želela prikazati dve nasprotujoči si dejstvi – sem prizemljena, odločna, trdna, a hkrati sanjava, občutljiva in krhka. Prostor med materialoma sem jaz, je moje bistvo. Omenjeni nasprotji pa tvorita moj osebni prostor - zgornji del je transparenten, omogoča pogled v notranjost jedra, spodnji del pa močan temelj celote, ki jedro ščiti in ga delno tudi zakriva.

Thinking about who I am, what I am like and why I am that way led me to the findings that provided the basis for this work. Using two materials, I tried to show two contradictory facts – I am a down-to-earth, determined, firm person and yet also dreamy, sensitive and fragile. The space between the materials represents me, the core of my being. The said opposites form my personal space – its upper part is transparent, allowing an insight into the core, while its lower part forms a strong foundation of the whole unit, protecting and partly concealing the core.

ŠEDIVY ŠPELA



photo: Bine Šedivy

2016	2016
Material: steklo, apnenec	Material: glass, limestone
Tehnika: v kalupu taljeno steklo	Technique: cast glass
Dimenzije: 13 x 20 x 20 cm	Dimensions: 13 × 20 × 20 cm
Mentorica: red. prof. mag. Tanja Pak	Mentor: red. prof. mag. Tanja Pak

Avtoportret
Self-portrait

Ljudje svoje brazgotine običajno želijo prikriti, saj jih dojemajo kot nekaj grdega, neko nepravilnost, popačenost. Sama jih dojemam drugače - zame so to spomini na dogodke, ki so nas tako ali drugače zaznamovali. Brazgotine nas opozarjajo na ranljivost človeškega telesa, hkrati pa so dokaz trdoživosti. So estetski zapisi naših osebnih zgodb.

People usually wish to conceal their scars because they perceive them as something ugly, irregular, distorted. I perceive them differently – for me scars are memories of the events that marked us one way or another. Scars remind us of the vulnerability of the human body, while, at the same time, proving our resilience. They are aesthetic records of our personal stories.

ŠEDIVY ŠPELA



photo: Bine Šedivy

2016	2016
Material: mavec, les	Material: plaster, wood
Tehnika: mavčni odlitki	Technique: plaster casts
Dimenzije: cca. 90 x 110 cm	Dimensions: approx. 90 x 110 cm
Mentor: doc. mag. Boštjan Drinovec	Mentor: assist. prof. Boštjan Drinovec

Spomin
Memory

Ker ima porcelan "spomin", me je to pripeljalo do ideje, pri kateri izhajam iz svojih spominov iz otroštva. To so razne nezgode, dogodki in stvari, ki sem jih ušpičila, ko sem bila majhna. Spomine poskušam smiselno povezati s tehniko krašenja. Po istem kalupu sem odlila več vaz. Ker tehnika vlivanja velja predvsem za industrijsko tehniko, pri kateri so izdelki povsem istih oblik, je postopek ponavljanje, rutina. Vsako vazo sem spreminjala s pomočjo krasilnih tehnik in deformacij ter jih s tem pretvarjala v neponovljive unikatne forme.

As porcelain has "a memory" it led me to the idea to base my work on my childhood memories. These include various accidents, mishaps and other troubles that I caused when I was little. I try to express these memories with the use of decoration. I cast several vases using the same mould. As casting is primarily an industrial technique, with which we make products of the same shapes, it is a very repetitive procedure, a well-established routine. To incorporate change into my work, I used different decoration techniques and introduced deformations, thus turning the vases into unrepeatably unique forms.

ŽIHER SIMONA



photo: Miha Benedičič

Diplomsko delo, 2016
Material: porcelan
Tehnika: ulivanje v kalup
Dimenzije: variirajo cca 10 - 23 cm
Mentorici: prof. Dragica Čadež Lapajne,
asist. Kristina Rutar
Somentorica: red. prof. mag. Tanja Pak

Final thesis, 2016
Material: porcelain
Technique: mould casting
Dimensions: varied 10 - 23 cm
Mentors: prof. Dragica Čadež Lapajne,
assist. Kristina Rutar
Co-mentor: red. prof. mag. Tanja Pak

Spomin ujet v porcelan
Memories captured in Porcelain

Dela študentov navdušijo s svojo domislnostjo, predvsem s smislom za introspekcijo, z analizo lastnega notranjega sveta, kakor pa tudi družbe ter sveta nasploh. Seveda ne gre pozabiti na naravo, ki je zmerom stalnica inspiracije. Vse to odmeva v unikatnih izdelkih, med katerim so dela, ki potujejo tudi po Evropi in svetu ter od tam prinašajo različne nagrade. Študenti imajo tudi silno težko nalogo, saj njihov poklic predstavlja nenehno gibanje ter iskanje ravnotežja med umetnostjo in njeno uporabnostjo.

Pričujoča dela so kvalitetna tako po izvedbi kakor tudi vsebini, za prihodnost slovenske zgodbe o unikatnem oblikovanju se nam tako ni potrebno bati. Morda se moramo le bolj potruditi, da bodo te zgodbe lahko tudi živele in bo javnost tista, ki bo tovrstne izdelke znala visoko ceniti. V Galeriji Media Nox smo še posebej veseli sodelovanja z Akademijo za likovno umetnost in oblikovanje, saj nemalo študentov prihaja iz Maribora ali okolice. Pomembno se nam zdi, da študenti spoznajo galerijski svet, v katerem bodo morda ravno s tokratno izkušnjo vstopali samozavestno in pogumno.

Students work inspire us with their imagination, especially with a sense of introspection and analysis of their own inner world, as well as society and the world in general. Of course we should not forget about the nature, which is constant source of inspiration. All this resonates in the unique products, among which are also works that travels around Europe and the world, and brings back home various prizes. Students also have a very difficult task, since their profession represents a continuous movement and search for a balance between art and its usability.

Presented works are good quality in execution as well as in content, so there is no need to worry about the future of Slovenian story about unique design. Maybe we should just make a little more effort, that these stories can also live and that the public will be the one who will be able to highly appreciate those types of products. In the Media Nox gallery we are especially looking forward to collaborating with the Academy of Fine Arts and Design, because not so small amount of students comes from Maribor, or the surrounding area. It seems important to us they get familiar with the gallery world, in which they will perhaps precisely with this time experience, enter confidently and courageously.

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