

TANJA SMOLE CVELBAR

*Snov*





Na naslovnici: SNOV – GLINE, INSTALACIJA SNOV, 2005

JAPONSKA ČAJNA SKODELICA – PROSOJNOST PORCELANA



lapidarij, Galerija Božidar Jakac

Kostanjevica na Krki

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**TANJA SMOLE CVELBAR**  
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# TANJA SMOLE ĆVELBAR: SNOV



GMOTA, 40 x 53 x 50 cm, kamenina 1200°C, oksidi, 2005

Javna predstavitev likovnega dela je odgovorno dejanje tako do avtorja kot do gledalca. Zato si likovni umetnik in kustos razstave praviloma prizadrevata, da bi vsako likovno delo posebej in razstava v celoti tudi v novem okolju (zunaj ateljeja) »zaživel« čim bolj popolno. To naj bi bilo v skladu z umetnikovimi izraznimi in izpovednimi hotenji. Podobno kot nov okvir slike ponuja tudi vsako novo okolje s svojim značajem in osvetljavo drugačne zaznave istega likovnega dela.

Ideal visokega modernizma prejšnjega stoletja je bila tako imenovana bela kocka, ki je s svojo nevtralnostjo podpirala izrazno pripovednost razstavljenega dela in s tem omogočala percepтивno objektivnost. A ker se vsaka ustaljena oblika interaktivne odvisnosti sčasoma zasiči, so se sodobni likovni umetniki druge polovice prejšnjega stoletja (res da tudi ob dejstvu, da galeristi niso bili vselej odprtii za novosti) vse pogosteje zatekali v najrazličnejša okolja (v opuščene proizvodne hale, naravo itd), kar je po mojem mnenju zaradi interaktivnosti likovnega dela s prostorom tudi deloma priporavnalo k sooblikovanju razvoja sodobne likovne umetnosti.

Galerija Božidar Jakac ima za občasne razstave tri prostore, a nobeden izmed njih ne dosega ideala bele kocke. Vsi so historično opredeljeni – samostanska cerkev, lapidarij in Lamutov likovni salon (prostori nekdanje šole). Prav zato nobeden ne dopušča povsem prostega razstavnega programa. Najnovejši razstavni prostor, ki ga imenujemo Lapidarij, zaznamuje še večja skoncentriranost historičnih form kot nekdanjo samostansko cerkev. Zato dovoljuje le tako imenovane seit specific (za določen prostor zasnovane) razstavne projekte ali razstave z materialno ubranimi eksponati (kamen, les, steklo, keramika ipd).

Med odločanjem za predstavitev likovnega umetnika, ki bi s svojim ustvarjalnim opusom izpolnjeval te kriterije, je splet okoliščin (predvsem pregledna razstava štiridesetletnega ustvarjanja na področju keramike v Sloveniji, ki smo jo v preteklem letu lahko videli na podrsreškem gradu in v Narodni galeriji v Ljubljani in druge predstavitev slovenskih keramikov) narekoval odločitev, da predstavimo delo Tanje Smole Cvelbar. Ta izbor ni bil presestljiv, saj sodi med redke akademske kiparje, ki so si že na začetku svoje ustvarjalne poti za izrazni medij izbrali glino. Tudi danes, po skoraj tridesetih letih ustvarjanja, ji prav glina z vsem spektrom izraznih možnosti še vedno ponuja oblico kreativnosti.

Tanja Smole Cvelbar svojega ustvarjalnega naboja ni usmerila v klasično kiparstvo, temveč unikatno keramiko. Sprva je pomembne uspehe dosegala predvsem na področju oblikovanja uporabne keramike (čajniki, vase ipd). Sama pogosto omenja, da jo je že v času študija prav uporabna umetnost tako ustvarjalno vznemirjala, da bi se zelo verjetno, če bi bilo v tistih časih to mogoče, študijsko drugače usmerila (Oddelek za oblikova-

nje na Akademiji za likovno umetnost v Ljubljani je bil ustanovljen pred dvajsetimi leti). Kljub temu je svoje kiparsko znanje od nekdaj učinkovito uporabljala tudi v ustvarjanju malih plastik (Relief, cikel Guba, Kamen, Forma itd). Že naslovi njenih plastik nam povedo, da kiparke ne zanima svet figuralne umetnosti. Na videz abstraktne forme premišljeno grajenih amorfnih gmot pretanjeno obdelanih površin odražajo svojstveno prvinskost, ki jo sicer najdemo le v naravi.

Kiparkina trdna konceptualna drža se je vselej odražala v premišljenih odnosih med materialom, formo in prostorom, in ne nazadnje, kadar je šlo za uporabni predmet, tudi s funkcionalnostjo. Tudi pri oblikovanju uporabne keramike je našla svoj likovno prepoznavni izraz. Pri tem je izhajala iz etnološko zaznanih formalnih rešitev ali sledenja sodobnim oblikovalskim trendom. Med najbolj prepoznavne izdelke uporabne keramike Tanje Smole Cvelbar nedvomno sodijo čajniki, ki so še vedno njen osrednji predmet raziskovanja. Zaznamuje jih svojstvena postmodernistična nota, na primer izrazito manieristične poteze, kot so na primer proporcionalno poudarjeni liji in ročaji ali barvno kontrastne kombinacije, ki skušajo negirati osnovno formo. Na ta način je avtorica v uporabne predmete vnesla neke nove in nemalokrat zelo neobičajne konotacije in s tem tudi določeno humorno noto.

Tanja Smole Cvelbar je s tokratno razstavo prepustila predstavitev svojih avtorskih dosežkov drugačni likovni izpovedi. Odločila se je, da v prostorih lapidarija, ki s svojo nanizanostjo dopuščajo sekvenčnost pripovedi, predstavi kar svoj ustvarjalni medij – glino. S pomočjo likovne instalacije, ki jo je naslovila Snov, nam pripoveduje zgodbu o glini ali bolje o skrivnostih opredmetenja zemlje (glinokop). To je pripoved o ustvarjalnem procesu, v katerem se na osnovi ideje (glava), ki narekuje obliko (roke) in s pomočjo dodanih elementov (voda in ogenj) porajajo predmeti. Zemlja – glina se na ta način preoblikuje v likovno delo (Tanja Smole Cvelbar: Gmota, kamenina, 2005) ali uporabni predmet (čajna skodelica, keramične ploščice, gradbeni opeka, tenisit...). Vir gline (glinokop) je od nekdaj skrbno varovana skrivnost, saj vsaka glina ponuja svojstven rezultat, kar zaznamo v spektru izdelkov od grobe gline do prosojne porcelanaste čajne skodelice.

Razstava Snov Tanje Smole Cvelbar nas skuša prepričati, da je glina eden tistih očarljivih ustvarjalnih medijev, pri katerem ni pomembna le izvirna snov, temveč vsi na razstavi akcentirani faktorji, ki pripomorejo k realizaciji želenega rezultata. Ali povedano drugače – keramični izdelek ni le pripoved o lastnem námenu ali funkciji, temveč je v njem tudi zapis celotnega ustvarjalnega postopka.

*Barbara Rupel*

# *Tanja Smole Cvelbar: Snov (material)*

The public presentation of a work of art entails a significant responsibility to the artist as well as to viewers. Both the artist and the curator of an exhibition therefore try to »bring alive« each work of art as completely as possible, as well as the exhibit as a whole in its new environment (outside the artist's studio). This should be done in line with the artist's express and declared wishes. Like the frame of a painting, each



KERAMIČNE PLOŠČICE, KONČNI PRODUKT

new environment also offers a different sense of the same work of art through its character and lighting. The ideal of high modernism in the 20<sup>th</sup> century was the »white cube«, the neutrality of which supported the expressive narrativity of the work displayed and thus made perceptive objectivity possible. However, because every fixed form of interactive dependence gradually becomes saturated, in the second half of the 20<sup>th</sup> century (and, admittedly, because gallery owners were not always open to innovations) contemporary artists increasingly resorted to the most varied sorts of environments (nature, abandoned factories, etc.), which I believe in part also helped shape the development of modern art because of the interaction of a work of art with its surrounding space.

The Božidar Jakac Gallery has three spaces available for temporary exhibitions, but none of them achieves the ideal of the white cube. All of them are historically defined – a monastery church, a display room for stone monuments and the Lamut fine art salon (a former school). Because of this, none permits a completely free display programme. Like the former monastery church, the newest display area – the »lapidarium« for stone monuments – is marked by a high concentration of historical forms and allows only "site-specific" projects (designed for a specific space) or at least exhibitions with materially harmonious pieces (stone, wood, glass, ceramics, etc.). In the selection of an artist whose creative opus would fulfil these criteria, a combination of circumstances (especially the synoptic display of four decades of creation in the field of ceramics that we were treated to at Podsreda Castle and the National Gallery in Ljubljana) required that we present one of the artists. The selection of Tanja Smole Cvelbar was no surprise, because she is one of those rare academy-trained sculptors who chose clay as her expressive medium at the very beginning of her artistic path. Today, after nearly thirty years of productive work, clay continues to give shape to her creative abilities.

Tanja Smole Cvelbar did not direct her talents into traditional sculpture, but rather into unique ceramics. She initially achieved significant success primarily in the field of designing functional ceramic objects (teapots, vases, etc.). In connection with this, she herself often mentions that even during her studies applied art motivated her creatively so much that it is very likely that, had it been possible at the time, she would have gone in a different direction in her training (the Department of Design at Ljubljana's Academy of Fine Arts was established 20 years ago). Nonetheless, she has consistently applied her knowledge of sculpture to create small objects (Relief, the Guba [Wrinkle] cycle, Kamen [Stone], Forma [Form], etc.). Even the titles of these works tell us that this sculptor is

not interested in the world of figural art. Seemingly abstract forms of deliberately constructed amorphous matter and surfaces cultivated in a refined fashion express their own elementariness, of a kind we find only in nature.

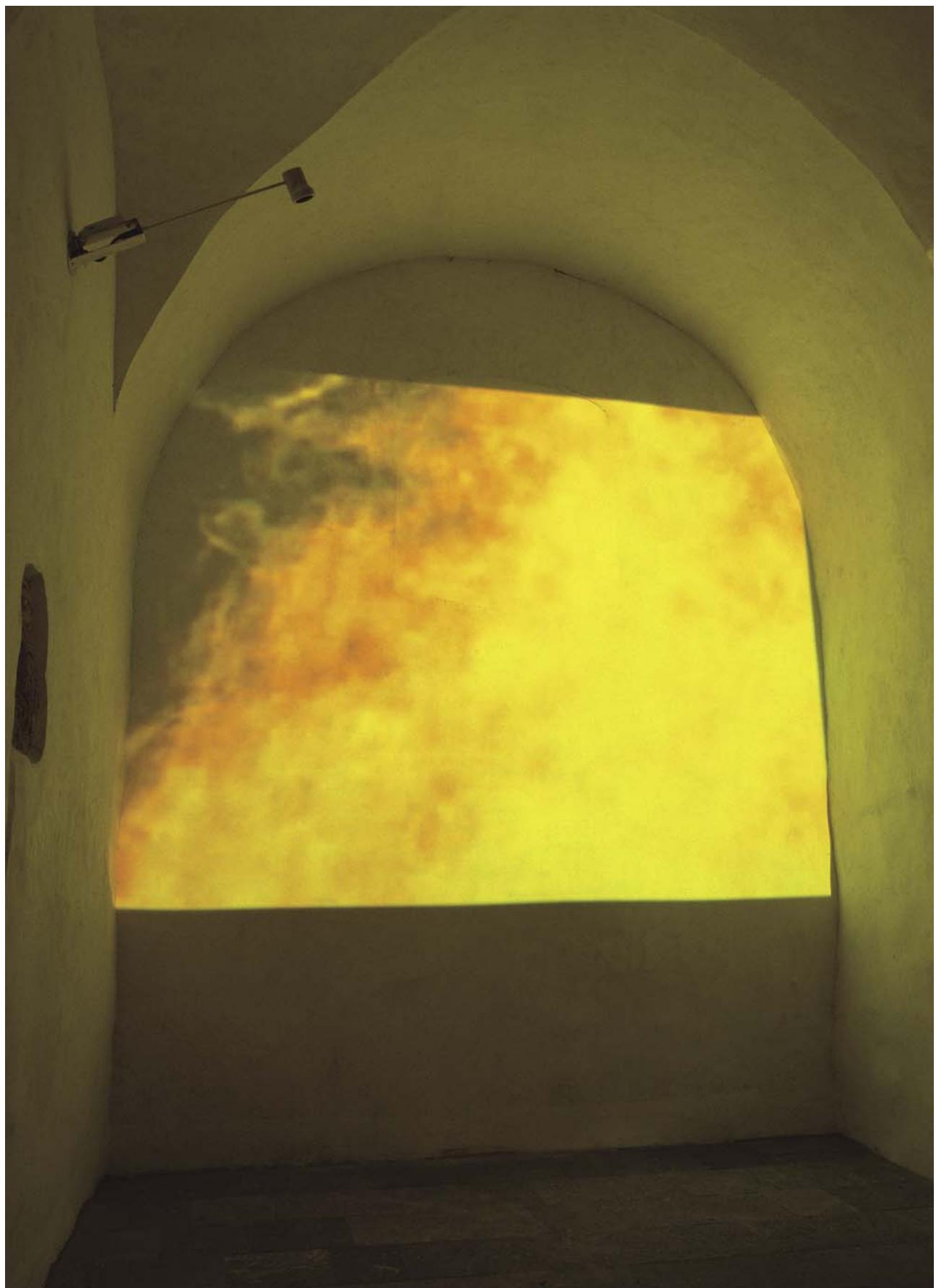
The sculptor's firm conceptual attitude is always expressed in deliberate relations between material, form and space – and, not least of all, in the case of applied works, with functionality as well. She has also found her own distinct artistic expression in the design of functional ceramics, where she proceeded from ethnologically recognized formal solutions or following contemporary trends in design. Tanja Smole Cvelbar's best-known ceramic works clearly include teapots, which remain the central focus of her study, and she marks them with her own postmodernist note. She seeks to negate their basic form through distinctively mannerist touches, such as proportionally emphasized spouts and handles or combinations of contrasting colours. In this manner the artist has introduced something new and often very unusual connotations to functional works, and with this a certain humorous note as well.

With this exhibition, Tanja Smole Cvelbar has yielded the opportunity of presenting her creative achievements to a different artistic declaration. She has decided to present her artistic medium, clay, in the display room for stone monuments, the serial character of which allows a sequential presentation. Through an artistic installation that she has titled *Snov* (Material), she tells us a story about clay or, better, about the mysteries of the reification of earth (the clay pit). This is a narrative about a creative process in which objects arise on the basis of an idea (the head), which dictates a form (rivers), and with the help of added elements (water and fire). In this manner, earth/clay is transformed into a work of art (Tanja Smole Cvelbar: *Gmota* [Matter], stone, 2005) or a functional object (a teacup, a ceramic plate, a brick, red clay tennis court surfacing, etc.). The source of clay (the clay pit) has always been a carefully guarded secret because each type of clay offers its own result, which we recognize in the spectrum of products from coarse clay to a transparent teacup.

Tanja Smole Cvelbar's exhibition *Snov* (Material) endeavours to convince us that clay is one of those enchanting creative media in which not only the original material is important, but also all of the factors accentuated at the exhibition that assist in the realization of the desired result. Put another way, a ceramic product is not only a narrative about its own purpose or function, but also contains a record of the entire creative process.

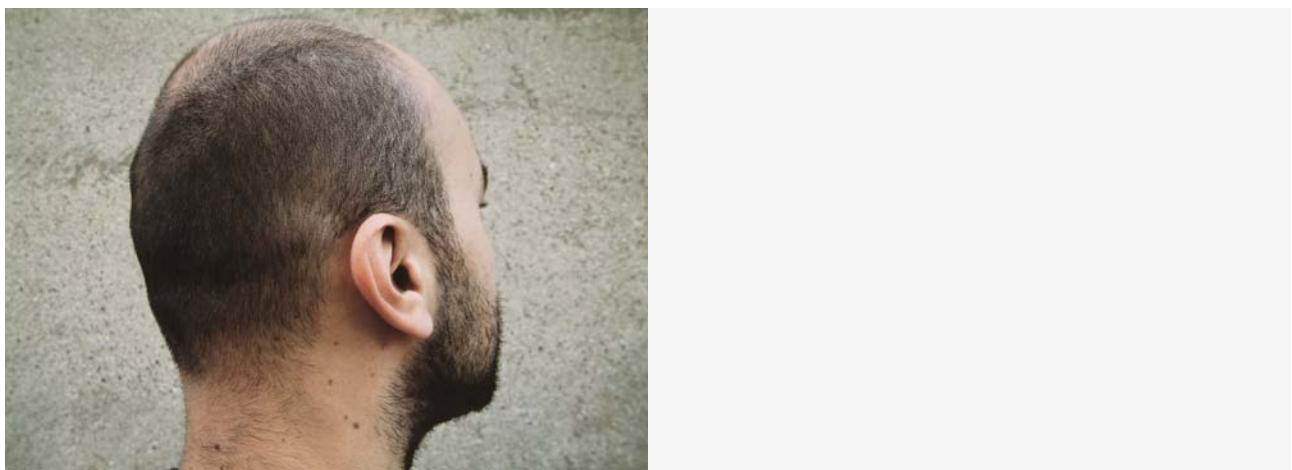
*Barbara Rupel*



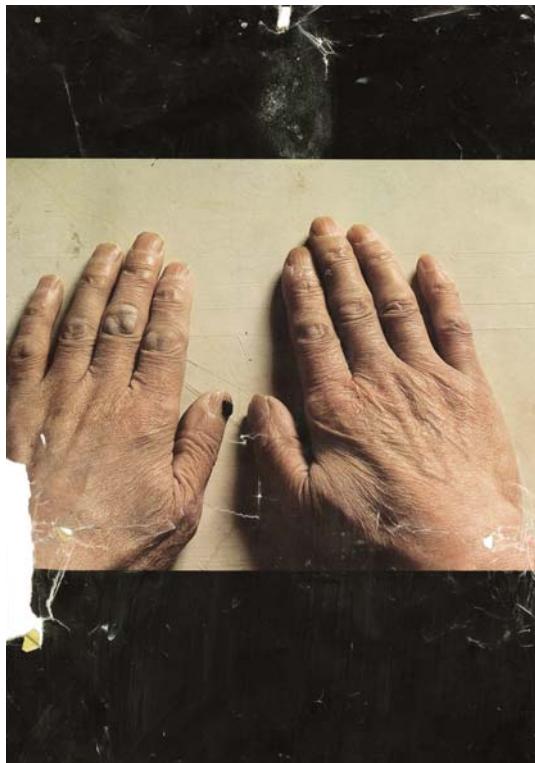


Na levi: VODA: ELEMENT, KI DAJE VOLJNOST

OGENJ: ELEMENT, KI DAJE TRDNOST



GLAVA: IDEJA



ROKE: IZVEDBA IDEJE

clay has a particle size at least ten times larger than that of a plastic ball clay, and is therefore not very plastic. It is a very pure, white burning and refractory clay with a large particle size and low shrinkage.

There are, however, many different types of china clay, some more plastic than others. For purity it is important to select one that has a low iron content. Clay companies will supply technical data sheets that show chemical analyses including iron content. Standard Porcelain, Grolleg and Trevisco from English China Clays Ltd, are the china clays favoured by most British potters who make up their own porcelain. These are also available in the US along with Georgia kaolin and EPK. English China's Standard

Fig. 10 A general view of the West Carolean china clay pit.  
Photograph: English China Clays Group



16

Porcelain China Clay and China Clay No 50 from Watts, Blake, Bearne and Co Ltd, are about the best available to British potters. They have a finer particle size than other china clays, which aids plasticity and gives bodies good dry strength. In the US individual suppliers offer their own porcelain mixtures (refer to US Suppliers' List on page 90).

The china clay from Cornwall is extracted by playing high pressure, remotely-controlled water hoses, known as monitors, on to the rock face of kaolinized granite (see Fig. 11). This washes out the clay and mica which flow to the bottom of the pit. They are then pumped to a sand separation plant where coarse quartz sand is extracted. The settled slurry is pumped out of the pit to

Fig. 11 A remote-controlled power hose or monitor washing raw clay from the pit face.  
Photograph: English China Clays Group



17

**SAMOSTOJNE RAZSTAVE***Solo exhibitions*

- 1981** Galerija Kraška hiša, *Veliki Repen*, Italija
- 1985** Galerija Varden, Jeloy – Moss, Norveška
- 1991** Galerija Lek, *Ljubljana*
- 1992** Galerija Ars, *Ljubljana*
- 1993** Galerija Meduza, *Piran Liberty, London*
- 1994** Slovenska zadružna kmetijska banka, *Ljubljana*
- 1995** Galerija Kmečke banke, *Ljubljana*
- 1996** Galerija Ars, *Ljubljana*
- 1998** Ekonomski fakulteta, *Ljubljana*
- 2005** Galerija Božidar Jakac – lapidarij: Snov – instalacija

**SKUPINSKE RAZSTAVE***Group exhibitions*

- 1981** Razstava umetne obrti, *Slovenj Gradec*  
Razstava Društva oblikovalcev Slovenije, Galerija Riharda Jakopiča, *Ljubljana*
- 1982** Unikatni tekstil in keramika DOD, Pionirska galerija, *Ajdovščina*
- 1983** Razstava jugoslovanske umetnosti, *Rejkjavik, Islandija*
- 1988** Razstava Društva oblikovalcev Slovenije, Galerija Rihard Jakopič, *Ljubljana*  
Razstava unikatnega oblikovanja, KIC Križanke, Mestni muzej, *Ljubljana*
- 1989** Tanja Smole Cvelbar – unikatna keramika in Neda Bevk – unikatno tkanje, Beneška galerija, *Špeter, Italija*  
Razstava Društva oblikovalcev Slovenije, Galerija Rihard Jakopič, *Ljubljana*
- 1990** Mednarodni trienale male keramike, *Zagreb*  
Razstava Društva oblikovalcev Slovenije, Galerija Rihard Jakopič, *Ljubljana*
- 1991** Tanja Smole Cvelbar – unikatna keramika in Neda Bevk – unikatno tkanje, Kosova galerija, *Jesenice*  
Razstava Društva oblikovalcev Slovenije, Galerija Rihard Jakopič, *Ljubljana*

- 1992** Unikatna keramika, Studio 70, *Ljubljana*  
Oblike najlepših glin, Loterija Slovenije, *Ljubljana*

- 1996** Sklieda, Beneška galerija, *Špeter, Italija*
- 1998** Mednarodni bienale keramike, *Kairo, Egipt*
- 1999** 1. razstava Društva keramikov in lončarjev, Galerija Grad, *Slovenska Bistrica*
- 2000** Mojstrovine Slovenije, Ljubljanski grad, *Ljubljana, Tokio (Japonska), Kaufhaus Steffl, Dunaj (Avstrija), Museum of Craft and Folk Art, Los Angeles (ZDA)*  
Mednarodni Ex tempore, *Piran*  
Mednarodni Ex tempore, *Rogaška Slatina*
- 2002** 2. pregledna razstava Društva keramikov in lončarjev, Galerija Grad, *Slovenska Bistrica*
- 2004** 1. bienale slovenske keramike, Predjamski grad, *Postojna*  
Keramika v Sloveniji 1964 – 2004, Društvo keramikov in lončarjev Slovenije, grad Podsreda in Narodni muzej, *Ljubljana*

- 2005** Slovenska umetna obrt, avla parlamenta, *Ljubljana* in Mestna hiša, *Haag, Nizozemska*  
Razstava nagrajenih avtoric na 1. bienalu slovenske keramike, Predjamski grad, *Postojna*  
Mednarodna razstava keramike: Srečanje mojstrov 2005, Magušarjeva hiša, *Radovljica*

**NAGRADOV IN PRIZNANJA***Awards and acknowledgements*

- 1981** Priznanje, Razstava umetne obrti, *Slovenj Gradec*
- 1999** Priznanje, 1. razstava Društva keramikov in lončarjev, *Slovenska Bistrica*
- 2002** Prva odkupna nagrada, 2. pregledna razstava Društva keramikov in lončarjev, Galerija Grad, *Slovenska Bistrica*
- 2004** Druga nagrada, 1. bienale slovenske keramike, Predjamski grad, *Postojna*

**DELA V JAVNIH ZBIRKAH***Works in public collections*Galerija Grad, *Slovenska Bistrica*

## BIOGRAFIJA

Tanja Smole Cvelbar je bila rojena 23. februarja 1949 v Beogradu. Po končani srednji šoli za oblikovanje v Ljubljani je vpisala študij kiparstva na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1979 diplomirala pri profesorju Slavku Tihecu. Ustvarja na področju unikatne keramike. Pri svojem delu se posveča tako uporabni keramiki kot mali plastiki. Za svoja dela, ki jih pogosto predstavlja na skupinskih in samostojnih razstavah doma in v tujini, je prejela več nagrad in priznanj. Živi in ustvarja kot samostojna umetnica v Ljubljani.

## Biography

Tanja Smole Cvelbar was born on 23<sup>rd</sup> of February 1949 in Belgrade. After finishing the secondary school for design, she studied at the Academy of Fine Arts in Ljubljana, where she specialized in sculpture under the mentorship of professor Slavko Tihec. She is involved in unique ceramics. She is working both functional and abstract ceramics. Her works can be seen on group and personal exhibitions. She got more awards for her work. She is living and working in Ljubljana.

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Barbara Rupel

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*Exhibition Installation*  
Tanja Smole Cvelbar

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