





EYE TRY

Cork2005

evropska kulturna prestolnica
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MMC Kibla, Ulična Kocja 9, Maribor, www.kibla.org, tel: 02 / 2294012



Art is all around

When I visited Ireland for the first time, I was on a trip through the whole of Europe. I took a night train from Maribor to Ljubljana and an hour later I was on the Austrian border showing my passport. It was late April 2004 and Slovenia was not a member of the European Union yet.

I underwent the same procedure on the German border, where a control by criminal police took place, but everything was fine; only my sleep was distracted. I must admit it was a very busy night. The song Trans Europe Express by Kraftwerk was echoing restlessly in my head.

In the early morning I had an hour's layover in Munich, where I had breakfast and bought a ticket to my final destination. It was Osnabrueck as I was invited to the European Media Art Festival (EMAF) to give a lecture Culture and New Media in Slovenia as a part of the programme Willkommen im Klub, on 24th of April, which was about EU accession countries. Lars von Trier's Europa Europa movie was rolling in my sight.

The next day I was at the airport Duesseldorf-Weeze (Nieder-Rhein) taking a plane to London and immediately after landing I was on the train from London Euston to Liverpool, where I had a meeting concerning Virtual Centre Media Net, one of our Culture 2000 funded projects. With other co-producers and partners we met at the FACT (Foundation for Art and Creative Technology), where we were also a part of the Situationist Sim City event.

From John Lennon Airport, which has the verse "above us only sky" as a motto and where I saw mother appeasing her rompish children, "calm down, you know airports are for waiting", I took a plane to Dublin, where I visited Slovene ambassador Mrs. Helena Drnovšek Zorko, her daughter Špela and son Filip, and some friends. We expectedly waited for the solemn moment of the European enlargement, which was about for ceremony on the 1st of May. It was a hot and completely clear sunny day.

It started with a discussion and then proceeded with emailing and phoning with Mr. John X. Miller, director of The Vision Centre, Cork I hadn't a clue into what we are immersing ourselves, when I was in Ireland again visiting Cork to see the space for the Enlargement programme of the Cork 2005 European Capital of Culture. We proposed our part in October 2003 and it was the kind of a situation in which you don't know exactly what is going on, taking the past into the future.

Only a couple of weeks ago I became truly aware of the responsibility we have. For the first time in history Slovenia received the invitation to participate in this programme as a member state. The European City of Culture project was launched, at the initiative of Melina Mercouri, by the Council of Ministers on 13th of June 1985, designed to "contribute to bringing the peoples of Europe together". It is one of the oldest programs and has become ever more popular with the citizens of Europe and has seen its cultural and socioeconomic influence grow through the many visitors it has attracted. This year is the 20th anniversary of the launch, which took place in Athens. Who then cares after all, that Cork is the smallest European Capital of Culture in history and is the same size as Maribor, when art is all around...

Peter Tomaž Dobrila
Program Coordinator

Umetnost je povsod okoli

Ko sem prvič obiskal Irsko, sem bil na popotovanju po vsej Evropi. Sedel sem na nočni vlak iz Maribora do Ljubljane in uro kasneje na avstrijski meji kazal potni list. Bil je pozen april 2004 in Slovenija še ni bila članica Evropske skupnosti. Enaki proceduri sem bil podvržen na nemški meji, ko me je ob tem še preverila kriminalistična policija, a vse je bilo brez problemov; samo moj spanec je bil moten. Moram priznati, da je bila zelo burna noč. Pesem Kraftwerkov Trans Europe Express je odmevala v moji glavi.

Zgodaj naslednje jutro sem se za eno uro ustavil v Münchnu, kjer sem si privoščil nekakšen zajtrk in nabavil karto do končne destinacije. To je bil Osnabrueck, kamor so me povabili na Evropski festival medijskih umetnosti (EMAF), da predavam o Kulturi in novih medijih v Sloveniji v programu Willkommen im Klub, 24. aprila, ki je bil namenjen predstavitvam novoprihajajočih članic EU. Film Larsa von Trierja Europa Europa se mi je vrtel pred očmi.

Naslednji dan sem na letališču Duesseldorf-Weeze (Nieder-Rhein) vstopal na letalo do Londona in nemudoma po pristanku sedel na vlak iz London Euston v Liverpool, kjer sem imel sestanek za Virtual Centre Media Net, enega izmed naših projektov, ki so dobili podporo evropskega programa Kultura 2000. Z drugimi koproducenti in partnerji smo se srečali v FACT (Fundaciji za umetnost in kreativno tehnologijo), kjer smo sodelovali tudi pri dogodku Situationist Sim City.

Z letališča Johna Lennona, ki ima moto "above us only sky", sem opazoval mamo, ki je brzdala svoja razposajena mladiča, "umirita se, saj vesta, da so letališča namenjena čakanju," sem vzletel proti Dublinu, kjer sem obiskal veleposlanico Republike Slovenije, go. Helenu Drnovšek Zorko, njeni hči Špelo in sina Filipa ter nekaj prijateljev. Pričakujanje smo čakali na slovesen trenutek evropske razširitve, ki je bila napovedana za 1. maj. Bil je vroč in popolnoma jasen sončen dan.

Začelo se je s pogovorom in nato nadaljevalo po e-pošti in telefonih z g. Johnom X. Millerjem, direktorjem Cork Vision centra, g. Johnom X. Millerjem, ki se nahaja v nekdanji cerkvi Sv. Petra v Corku. Nisem imel pojma, v kaj se spuščamo, ko sem naenkrat bil spet na Irskem v Corku na ogledu prostora za project Razširitev, ki je bil del programa Cork 2005 – Evropska prestolnica kulture. Naš del smo predlagali oktobra 2003 in kot bi bili v situaciji, kjer ne veš natančno, kaj se dogaja s prenašanjem preteklosti v prihodnost.

Šele pred nekaj tedni sem se zavedel odgovornosti, ki jo imamo. Prvikrat v zgodovini je Slovenija povabljena k sodelovanju v tem programu kot država članica. Projekt Evropsko mesto kulture je na iniciativi Meline Mercouri sprožil Svet ministrov 13. junija 1985 in ga oblikoval, da "prispeva k povezovanju ljudstev Evrope". Je eden od starejših programov in je postal celo popularnejši med državljanami in državljanji Evrope in je pokazal kulturno in socioekonomsko rast svojega vpliva z mnogimi obiskovalkami in obiskovalci, ki jih pritegne. Letos celo slavi 20. obletnico, prvikrat se je zgodil leta 1985 v Atenah. Koga potem takem še brija, da je Cork najmanjša Evropska prestolnica kulture v zgodovini in je enako velik kot Maribor, če je umetnost povsod naokoli...

Eye Try

The selection of works by Slovene artists at the exhibition Eye Try reflects a variety of ideas and visions that co-exist in contemporary art. Today, art is very heterogeneous. The Eye Try unites and synthesizes various artistic approaches, from classical (paintings, statues) to the latest highly sophisticated technologies. Creative use of classical media is important for the enrichment of new media with subtle and tactile contents, and, at another extreme, with complex techno/logical contents. Eye Try is actually a reservoir of different artistic media which sometimes appear in interaction.

The paintings span from plastic representation to subtle organic abstract forms (Uršula Berlot, Natalija Šeruga, Marko Jakše, Andrej Brumen Čop).

The material sculptural element ranges from simple classical statues on bases to enigmatic spacial installations (Boštjan Novak, Marko Črtanec and Magdalena Pederin). Classical intertwines with contemporary, individual with collective, unconsciousness with consciousness, separate with social, local with global, urban with nomadic and the spectacular with the intimate (son:DA, Intima, Matjaž Krivic and Žiga Koritnik.) Every choice is based on one common denominator: artistic visualisation, a try by the eye. Yes, just as you would cover one eye and try to gaze longer and differently in one eye blink.

Aleksandra Kostič
Director of visual art program Kibela

The visual art program in Kibla has existed since 1996. Gallery Kibela, a space for art, was established in January 1999 and this year celebrated its sixth anniversary. During this time more than 100 exhibitions, events and performances of Slovene and international artists took place.

Artists in the current exhibition were a part of a regular annual program of the Kibela 2002 - 2004.

Eye Try

Izbor umetniških del slovenskih umetnikov na razstavi Eye Try odslikava različnost idej in vizij, ki sobivajo v sodobni umetnosti. Ta je danes zelo heterogena. Eye Try združuje kar se da različne umetniške pristope slovenskih umetnikov, od klasičnih (slike, kipa) do uporabe najnovejših visokih sofisticiranih tehnologij. Ustvarjalnost s klasičnimi mediji plemeniti novejše medije z bogatejšimi subtilnimi in taktilnimi vsebinami in vice versa s tehno-logičnimi kompleksnimi vsebinami. Eye Try je torej dobesedno zbiralnik različnih umetniških medijev, ki se pojavljajo včasih kot seštevek, spet drugič pa kot interakcija medijev med seboj.

Razpon slikarskih del sega od plastične figuralike do najsubtilnejših organskih praform (Uršula Berlot, Natalija Šeruga, Marko Jakše, Andrej Brumen Čop). Materialni, kiparski del prehaja od preprostih klasičnih figur na podstavkih do enigmatičnih prostorskih namestitev (Boštjan Novak, Marko Črtanec in Magdalena Pederin). Klasično se prepleta s sodobnim, individualno s kolektivnim, nezavedno z zavednim, posamezno s socialnim, lokalno z globalnim, mestno z nomadskim in spektakelsko z intimnim (son:DA, Intima, Matjaž Krivic in Žiga Koritnik) vse temelji na enem samem skupnem imenovalcu: umetniški vizualizaciji, poskusu z očesom. Da, kot bi si pokrili oko in poskušali v enem, dolgem očesnem trenu videti stvari dlje in drugače.

Aleksandra Kostič
vodja umetniškega programa Kibela

Program vizualne umetnosti v Kibli poteka že od leta 1996, galerija z imenom Kibela, prostor za umetnost, je bila ustanovljena januarja 1999 in je letos obeležila že šesto leto delovanja. V tem času se je zvrstilo več kot 100 različnih razstav, dogodkov in performansov v zgoraj navedenem kontekstu. Avtorji so tako slovenski, kot tudi širše mednarodni. Pričujoči izbor je del rednega programa Kibele 2002 - 2004.

Best wishes for a journey!

„Culture – this is what art is all about.“ A few years ago that was the slogan of one of the central Slovenian cultural institutions.

Indeed: while speaking of culture we do not necessarily consider art, on the other hand we can not contemplate art without keeping culture in mind. Like in all other European countries both are flourishing in Slovenia; even though the abundance does not grow abundantly, culture and art have been until the independence in 1991 of the utmost importance to Slovenians,

almost a crucial point of national identification. If art and culture have been nurturing Slovenians with much needed self esteem to provide them with the strength to survive as a nation (nevertheless the early scripts in Slovenian language are one of the oldest written monuments in Europe), now, with Slovenia joining the European Union, they have acquired

another dimension: in the family of numerous and very different cultures, which are doing away with the rough geographical borders, they have become a clear point of identification even from abroad. Not only are they enriched by the colourful European cultural diversity, they too, small as they are, have the possibility to act as an integral part and to influence other European cultural milieus. As the most prominent Slovenian daily newspaper we are proud to contribute to the best of our ability at the presentation of our culture and art in this on-growing family of states, even more so because this year's cultural capital, the Irish city of Cork, will be visited by a team of outstanding young artists.

Not to forget the fact that a lot of them have been publicly introduced for the first time through the articles in our newspaper which considers cultural pages as one of its constitutive parts (in addition to politics, economy and sports) and daily edits articles with cultural content. We are well aware that in the contemporary world, when media have crucial influence on all other realities and pragmatic aspects, this should not be ignored. As long as proverbially ephemeral newspaper pages keep score of, present and try to contemplate this segment of social life, as in that which is everlasting or at least larger than human life, there is no fear of culture losing its character as one of the most basic needs of the individual.

Good luck!

Darijan Košir,
Editor in chief, Delo newspaper

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Popotnica

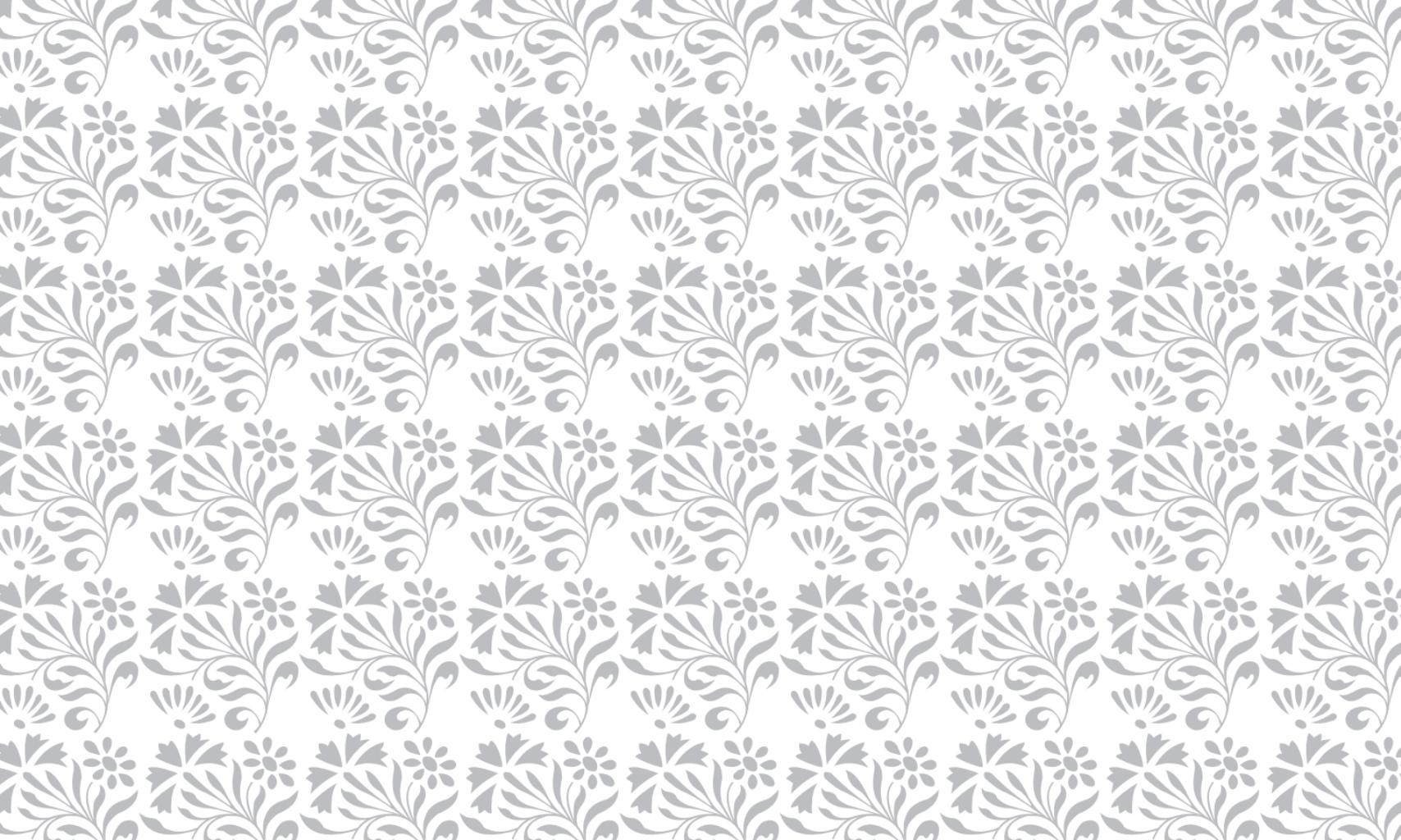
»Kultura – to je vsa umetnost,« se je pred leti glasil slogan osrednje slovenske kulturne ustanove. In res: če že lahko govorimo o kulturi in s tem ne mislimo nujno umetnosti, pa o umetnosti, ne da bi hkrati mislili kulturo, to ni mogoče. Slovenci imamo, kot vsi drugi evropski narodi in nacije, obojega v izobilju; čeprav to ne pomeni, da to izobilje tudi živi v izobilju, pa sta bili za Slovence kultura in umetnost vse do njene osamosvojitve leta 1991 izjemno pomembna, tako rekoč usodna točka narodne identifikacije. če sta pred tem obdobjem kultura in umetnost dajali Slovencem potreбno samozavest, da so se sploh lahko ohranili kot narod (ni nepomembno, da sodijo prvi zapisи v slovenščini med najstarejše ohranjene spomenike v Evropi), pa sta z vstopom Slovenije v Evropsko unijo dobili še drugo dimenzijo: v družini mnogoterih in med seboj tudi sila različnih kultur, ki brišejo geografske meje, sta postali tudi naša identifikacijska točka »navzven«. Ne le da ju oplaja pisani svet evropskega kulturnega kolorita, tudi sami, čeprav med najmanjšimi v Evropi, imata možnost, da sta njegov sestavni del in da nanj tudi vplivata. Kot osrednji slovenski dnevnik smo zato ponosni, da lahko po svojih močeh pomagamo pri predstavitvi naše kulture in z njo umetnosti v tej vse večji družini držav. Še posebno, ker ustvarjalno ekipo, ki odhaja v letošnjo evropsko kulturno prestolnico, irski Cork, sestavljajo vrhunski mladi umetniki. Pa tudi zato, ker smo marsikaterega od njih med prvimi predstavili javnosti prav na straneh našega časopisa, ki kulturi kot enemu od temeljnih segmentov časopisa (poleg politike, gospodarstva in športa) posveča vsak dan celoten snopič. Zavedamo se namreč, da v sodobnem svetu, kjer medijska realnost usodno vpliva na vse ostale, zelo realne in pragmatične partikularnosti, to nikakor ni nepomembno. Dokler bodo sicer po pravilu hitro minljive časopisne strani popisovale, predstavljale in skušale misliti tudi ta segment družbenega življenja, torej tisto, kar naj bi bilo neminljivo ali pa vsaj precej trajnejše od enega človeškega življenja, toliko časa ni bojazni, da kultura ne bi še naprej ostala ena najprimarnejših potreb posameznika.

Srečno!

Darijan Košir
odgovorni urednik Dela

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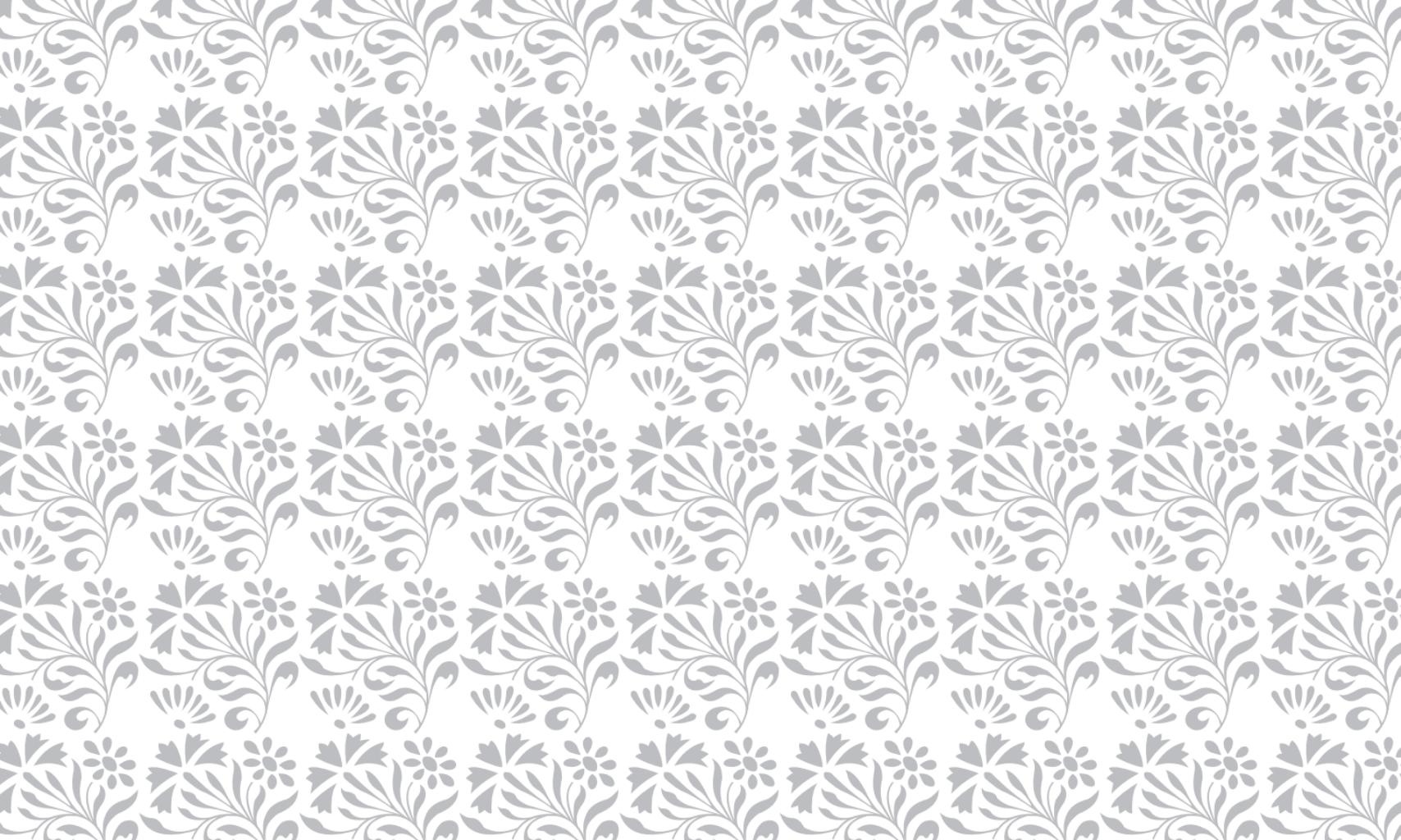
Boštjan Novak

»I want to make a statue as simple as possible yet still interesting for longer observing. A sculpted image has a meaning different to, for example, an image on a TV screen. That's why I like to test myself on a margin between ideology and sentimentality. Besides, I'm interested in sculptural language itself and my sculpting is a mixture of all styles. That fact doesn't bother me, because I think that no sculpting style has been exhausted, nor will our understanding of a statue ever be complete.«

Boštjan Novak (1966, Ljubljana), 1992 completed studies at The Academy of Fine Art in Ljubljana. Lives and works in Ljubljana.

»Želim si narediti čim bolj enostaven, vendar za daljše opazovanje zanimiv kip. Kiparska podoba ima drugačen pomen kot npr. podoba s televizije. Zato se rad preizkušam na meji ideološkosti in sentimentalnosti. Poleg tega me zanima kiparski jezik sam zase in moje kiparstvo je zato mešanica vseh stilov. To me ne moti, ker mislim, da kiparske dobe niso zaključene in da nikoli do konca ne razumemo kipov.«

Boštjan Novak (1966, Ljubljana), diplomiral je leta 1992 na Akademiji za likovno umetnost v Ljubljani na Oddelku za kiparstvo.
Živi in dela v Ljubljani.



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Boštjan Novak

Fant v bundi, 2002, bron / Boy in winter coat, bronze, 45 x 18 x 12 cm, 5 kg

Ženska figura, 2003, terakota / Woman figure 2003, terracotta, 50 x 17 x 15 cm, 5 kg



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Boštjan Novak

Stoječi mož, 2005, keramika / Standing man, 2005, ceramic, 37 x 13 x 12 cm, 2 kg
Dekle s torbo, 2005, keramika / Girl with a bag, 2005 ceramic, 40 x 12 x 12 cm, 3 kg

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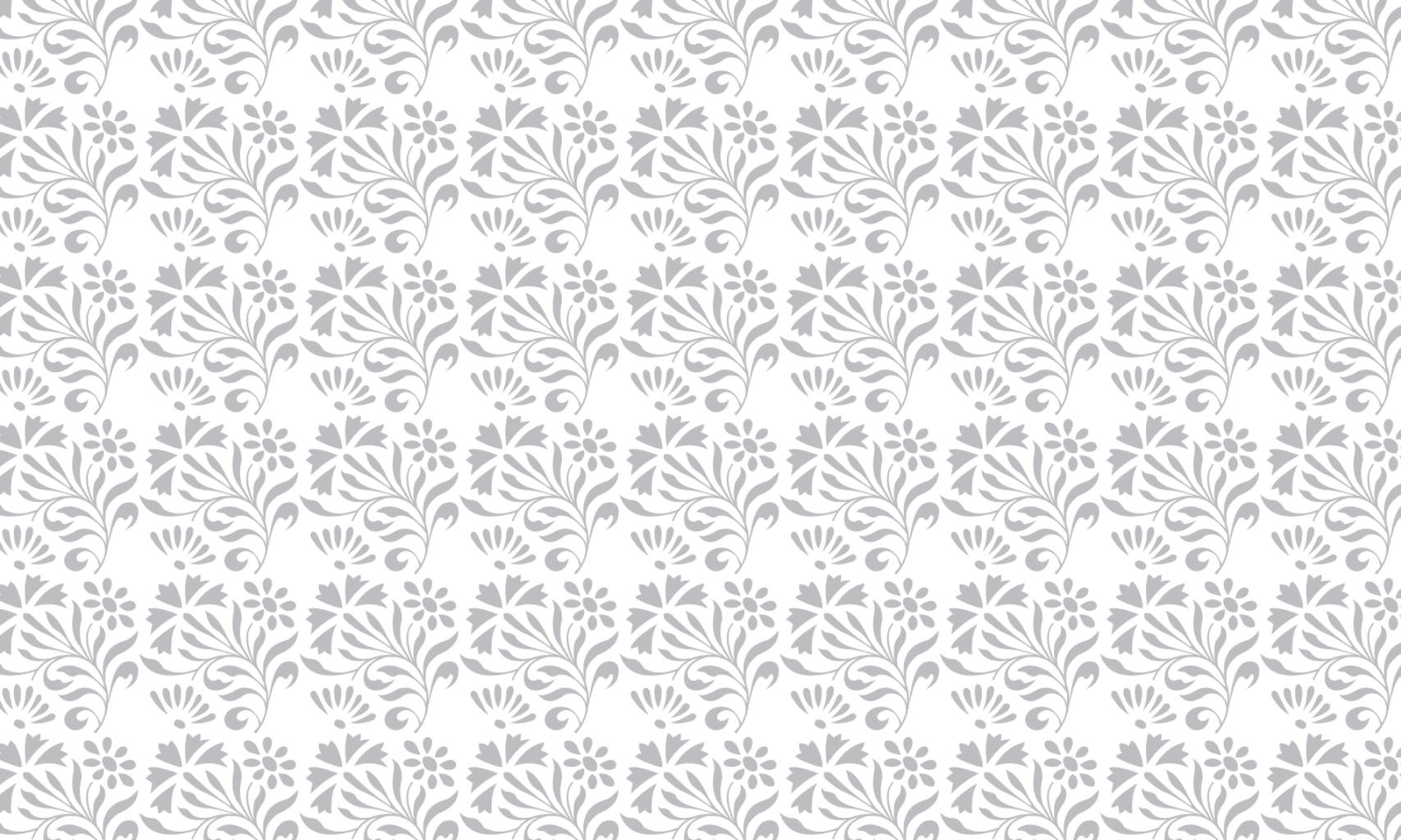
Marko Jakše

He's in painting and painting is in him. Together they are lovers and a couple! They are going before the allstar. Meanwhile as She is arranging herself, He is embellishing her. With a gesture, which is far from the eyes but near to the ears. With melody. In heart and mind. In rhythm. Somewhere, there, where She found her place and would not leave, as She knows that only there is all so pure. Somewhere, there, where He had for the first time intercourse with her image, which revealed to him the wide world. Somewhere, there, where He later unveiled himself and they danced away their first dance. Then She told him everything. Sincerely. And now they are chatting and dancing and this music will never stop.

Marko Jakše (1959, Ljubljana) graduated from the Academy of Fine Arts in Ljubljana. Since then he has been living and working as a free lance artist. He has exhibited his paintings at many solo and group shows at home and abroad and has received acclaim and several domestic and international prizes for his work.

On je v sliki in slika je v njem. Oba skupaj sta »ljubček in ljubica, to je lepi par!« Gresta pred allstar. Medtem ko se Ona štima, jo On lišpa. Z gesto, ki je daleč od oči, a blizu ušes. Z melodijo. V srcu in v umu. V ritmu. Nekje tam, kjer si je Ona našla mesto in ga ne zapusti, ker ve, da je samo tam tako čisto. Nekje tam, kjer se je On prvič spečal z njenom podobo, ki mu je razodela širni svet. Nekje tam, kjer se ji je potem razkril in sta odplesala svoj prvi ples. Potem mu je tudi Ona vse povedala. Iskreno. Zdaj pa klepetata in plešeta in te glasbe ne bo nikoli konec.

Marko Jakše (1959, Ljubljana) je leta 1987 je končal ALU v Ljubljani pri Metki Krašovec. Od takrat živi kot svobodni umetnik. Razstavljal je na mnogih samostojnih in skupinskih razstavah doma in v tujini, za svoje delo pa je prejel več domačih in mednarodnih priznanj in nagrad.



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Marko Jakše

»Si si spet potolkel kolena, Pavel?« / »Have you grazed your knees again, Paul?«,
2003, olje na platnu / oil on canvas, 160 x 150 cm, slika / painting

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Marko Jakše

»Dodi k meni gore na more«/ »Come to me up to the sea«,
olje na platnu / oil on canvas, 160 x 150 cm, slika / painting

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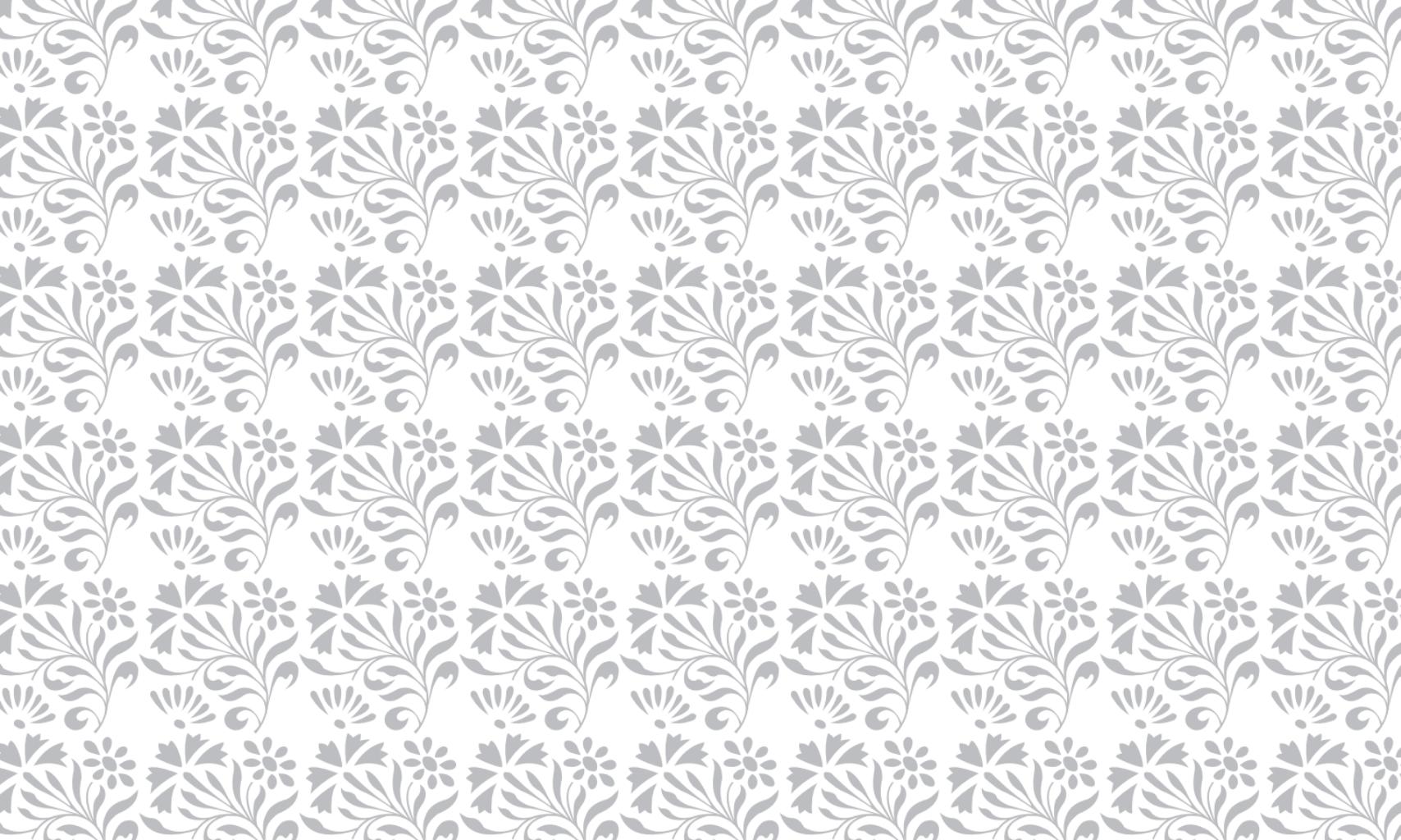
Natalija Šeruga

Natalija Šeruga draws softly on sewn canvas and builds the space of a painting in layers into translucent depth. »Everyday reality is solid, present - I want to catch another reality, which is fragile and fugitive. It exists in fugitive experiences, dimension comes with daylight in miraculous, but extremely fugitive moments. It falls apart easily, it slips through the fingers, I need to touch it as it would be a butterfly.«

Natalija Šeruga (1971, Maribor) completed studies at The Academy of Fine Arts in Ljubljana in 1999. She lives and works in Radenci.

Natalija Šeruga mehkobno riše na prišita platna in plasti slikovni prostor v prosojno globino. »Vsakdanja realnost je tista, ki je trdna, prisotna in jaz hočem loviti tisto drugo, ki je krhkta in minljiva. Pojavlja se v minljivih izkustvih, v čudežnih, toda skrajno minljivih trenutkih pride skozi našo realnost na dan neka druga dimenzija. Ta zlahka razpade, spolzi skozi prste, z njo moram ravnavati kot z metuljem.«

Natalija Šeruga (1971, Maribor) je leta 1999 diplomirala na ALU, končala podiplomski študij na isti akademiji. Živi in dela v Radencih.



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Natalija Šeruga

In zmeraj mlada kri ponavlja večni tek I, 2004, olje na platnu, 116 x143 cm
And always fresh blood repeats eternal course. 2004, oil on canvas, 116 x143 cm

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Natalija Šeruga

V dvoje bistvo trojega strnite II, 2004, olje na platnu, 130 x 84 cm
In two joined the essence of three II. 2004, oil on canvas, 130 x 84 cm

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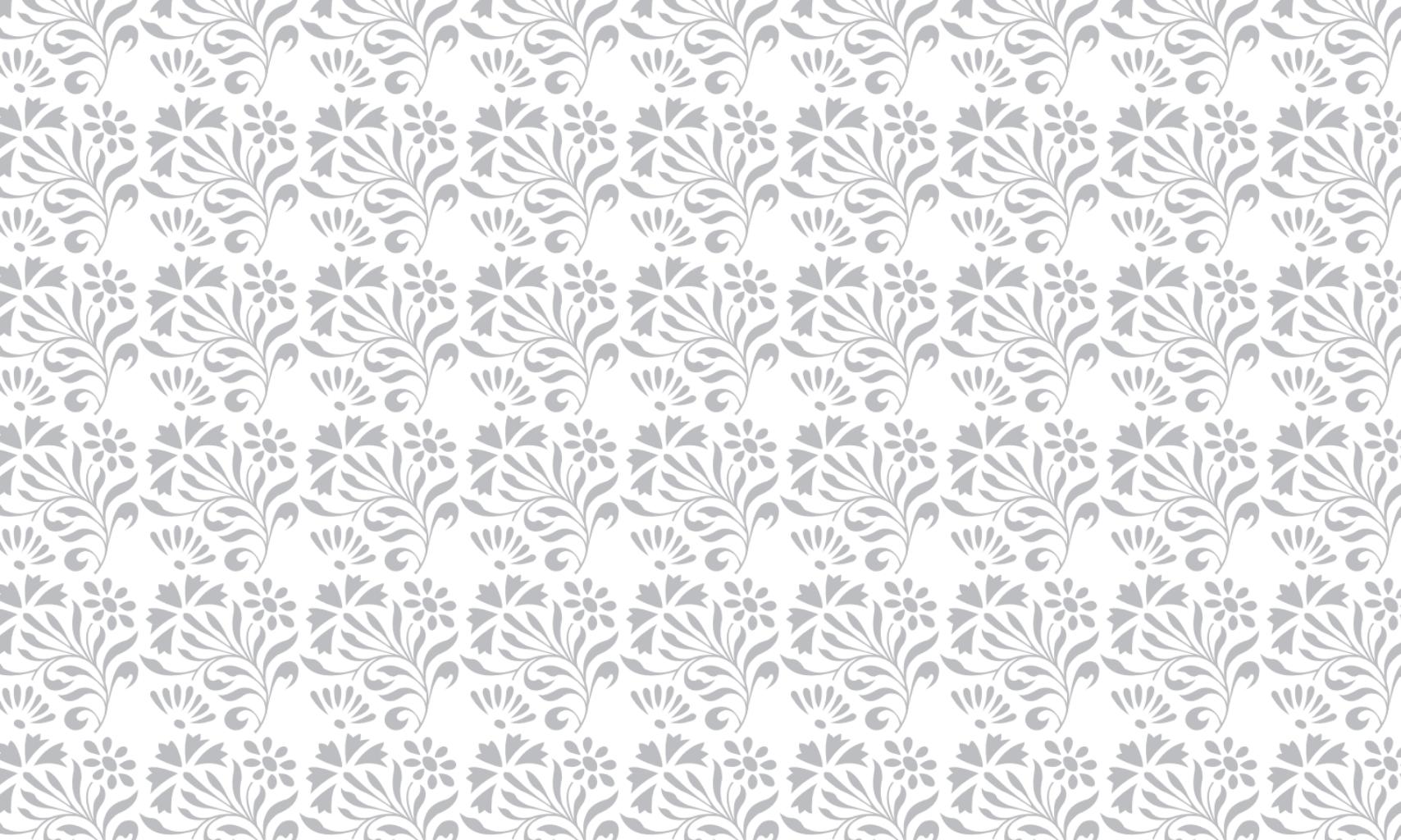
Matjaž Krivic

Matjaž Krivic is a master of emotionally charged portrait and landscape nomadic photography. His computer programmed multivision is a persuasive personal confession of a global vision. The author uses technology to upgrade individual photographs into a spectacle of images and music, which are sometimes reminiscent of post-hippie »love, peace and harmony« ecstasy of the Rainbow festival type, since the author vibrates with social as well as with all other living entities. He believes the love of global paradise is the highest emotional and esthetic virtue.

Matjaž Krivic (1972, Ljubljana) The author has won recognition with numerous outstanding photos, which have appeared in all important printed media in Slovenia; he works for the French photo agency Sipa Press and for the Norwegian agency Millimeter Design. He has been awarded twice by Royal Geografic Society, having been named photographer of the year (2002 and 2003).

Matjaž Krivic je mojster emocionalno nabite nomadske fotografije, tako portretne, kot tudi krajinske. Računalniško sprogramirana multivizija je dramaturško prepričljiva osebna izpoved globalne vizije. Avtorju tehnologija odlično služi za nadgradnjo posameznih fotografij v spektakel podob in glasbe, ki mestoma odkrito koketira s posthippiesko »love, peace and harmony«, ekstazo tipa Rainbow festivala, saj avtor živahno vibrira tako s socialnimi, kakor tudi z vsemi ostalimi živimi entitetami. Ljubezen do globalnega paradiža spoznava kot najvišjo čustveno in estetsko vrednoto.

Matjaž Krivic (1972, Ljubljana) Avtor se je uveljavil z vrsto izjemnih fotografij, ki so bile objavljene v vseh odmevnnejših revijah v Sloveniji, dela za francosko fotografsko agencijo Sipa Press in norveško agencijo Millimeter Design. Je dvakratni dobitnik londonske nagrade Royal Geografic Society kot fotograf leta (2002 in 2003).



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Matjaž Krivic

Masaj, Masai Mara Kenia, 2001, fotografija / photography
del/part of Kaliyuga, dvd, 2002-2004,
multivizijska projekcija z zvokom / multivision projection with sound

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Matjaž Krivic

Darchen Tibet, 2002, fotografija/photography
del/part of Kaliyuga, dvd, 2002-2004,
multivizijska projekcija z zvokom / multivision projection with sound

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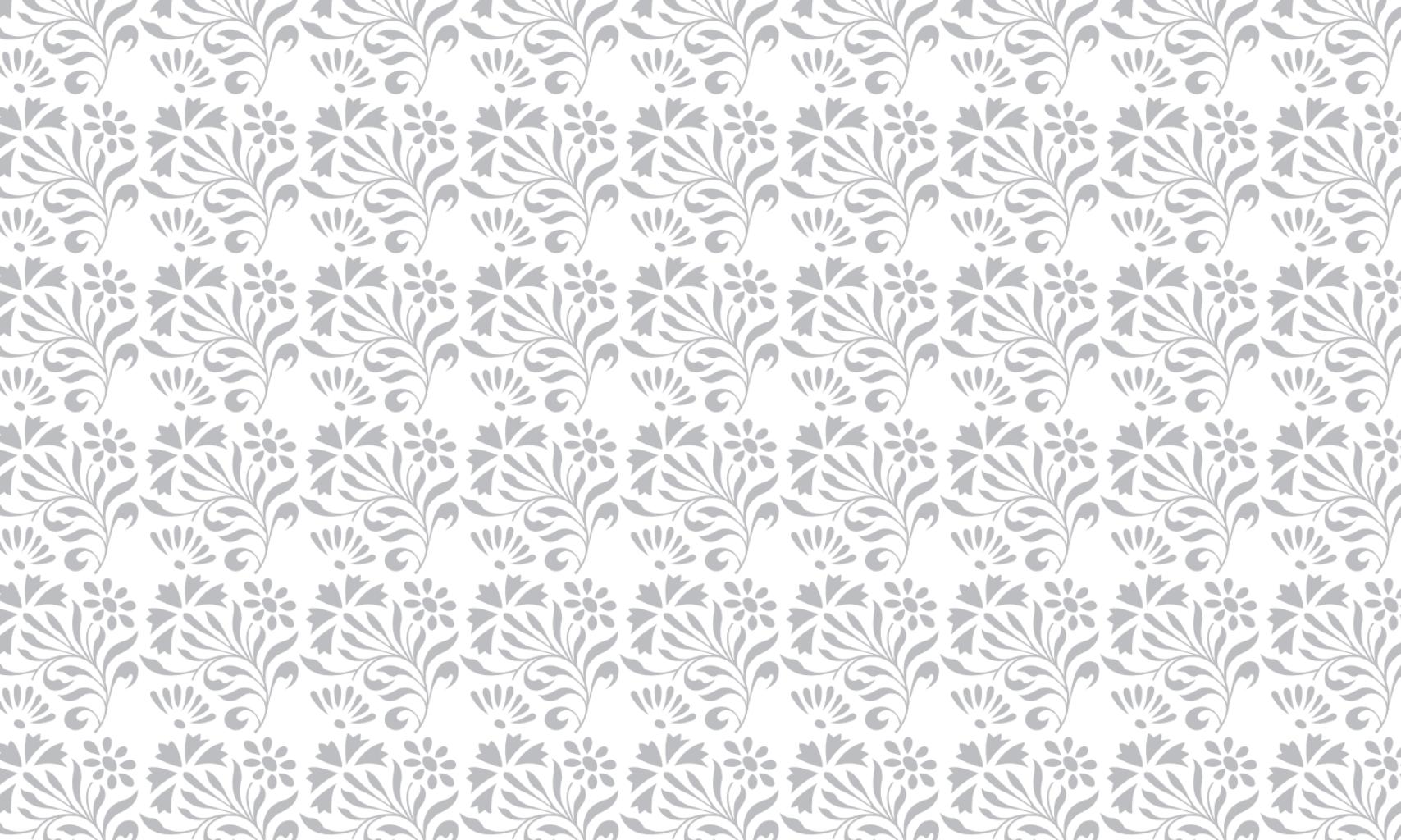
Uršula Berlot

Uršula Berlot is interested in elementary organic processes in nature, metamorphic states of light and matter and their analogies with mental phenomena within our perception. In her light objects she explores the relationships between material and immaterial, sensibility and intelligibility, transitional and eternal...

Uršula Berlot (1973, Ljubljana) Academy of Fine Arts Ljubljana (1994-1998). Ecole Nationale Supérieure des Beaux-Arts, Paris, France, 2000: DNSAP (Diplôme d'Arts Plastiques), where she continued to study painting and multimedia; completed studies at The Academy of Fine Arts Ljubljana (2002).

Avtoričin interes je usmerjen v elementarne organske procese v naravi, metamorfozna stanja svetlobe in materije ter njenih analogij s fenomeni in z našo zaznavo. V njenih svetlobnih objektih raziskuje odnose med materialnim in nematerialnim, senzibilnostjo in inteligenčnostjo, prehodnim in večnim...

Uršula Berlot (1973, Ljubljana) Filozofska fakulteta v Ljubljani: smer filozofija (1992-1994), ALU v Ljubljani (1994-1998). Ecole Nationale Supérieure des Beaux-Arts, Paris, Francija, diplomirala 2000: DNSAP (Diplôme d'Arts Plastiques), kjer nadaljuje podiplomski študij slikarstva in multimedije, zaključila magistrski študij, ALU, Ljubljana (2002).



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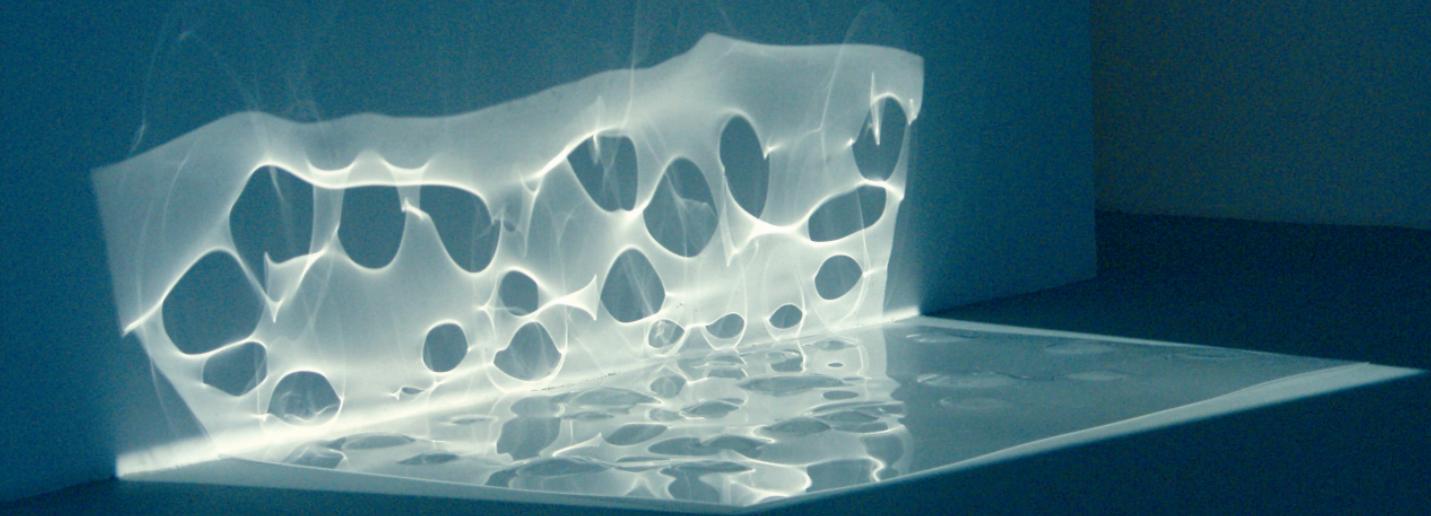
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Uršula Berlot

Translucent membrane Prosojna membrana 2002
100 x 180 cm, plexiglass, artificial epoxy resin



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Uršula Berlot
Reflection / Odsev
100 x 200 x 60 cm, bend plexiglass, reflected light 2002



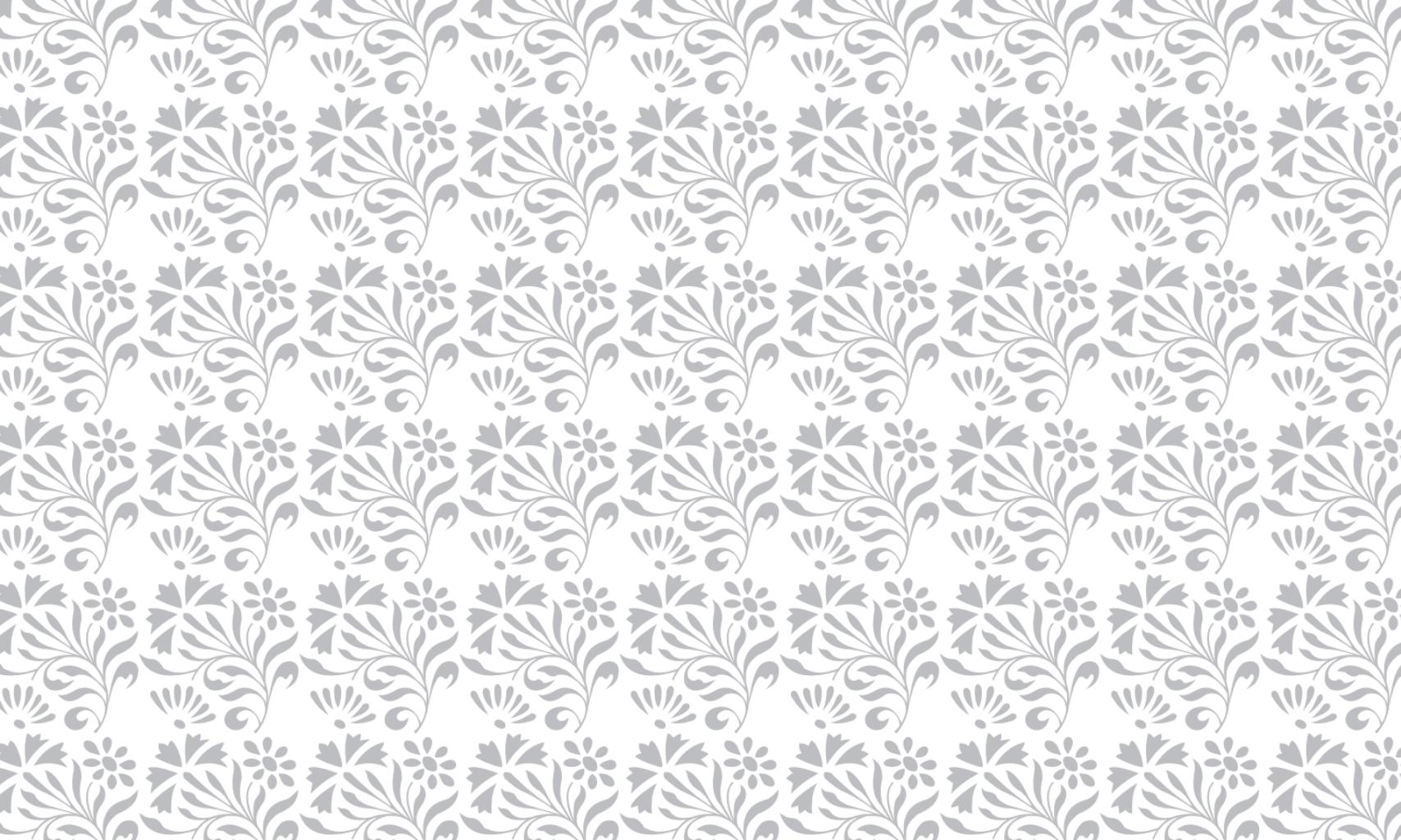
Magdalena Pederin

Magdalena Pederin's enigmatic installation places the viewer in an aesthetic electronic continuum of ever changing numbers and letters. Using the 16 letters of the artist's name, the ASCII computer code is the device activated to create thousands of combinations anagrams. This endless reiteration of sound and image, the letter puzzle of anagrammatic combinations, has been arrested here, stopped as if by pressing the »still« button, by placing a wooden cube in the space. Looking into it is like looking into a bottomless well.

Magdalena Pederin (1968, Split, Hrvaška) completed studies at the Academy of Fine arts in Zagreb.
In her work she explores exclusively urban connotations of electronic arts

Enigmatična ambientalna postavitev Magdalene Pederin postavlja gledalca v estetski elektronski kontinuum črk in številk. Računalniška koda ASCII je tukaj orodje, ki programira iz šestnajstih črk avtoričinega imena v tisoče možnih kombinacij - anagramov. S tem, ko namesti leseno kocko na razstavišče, zaustavi neskončno ponavljanje anagramov v dvd zvoku in sliki, kot bi stisnila na tipko still.. V kocki je izbrani anagram takšen, da pogled v globino deluje kot vodnjak.

Magdalena Pederin (1968, Split, Hrvaška) je končala študij na ALU v Zagrebu. Živi in dela v Zagrebu.
V svojem delu raziskuje dosledno urbano konotacijo elektronske umetnosti.



EYE TRY

51

67

6



20

24

6e

6d

6d

6d

6d

6d

161

7⁰

20

7⁰

20

7⁰

20

7⁰

70



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Magdalena Pederin

Moje ime je anagram (My name is an anagram), 2002
mešana tehnika (škatla) / mixed media (box) 50 x 100 x 100 cm
instalacija s projekcijo in 5 kanalnim okoljskim zvokom
installation with projection and 5 channel surround sound

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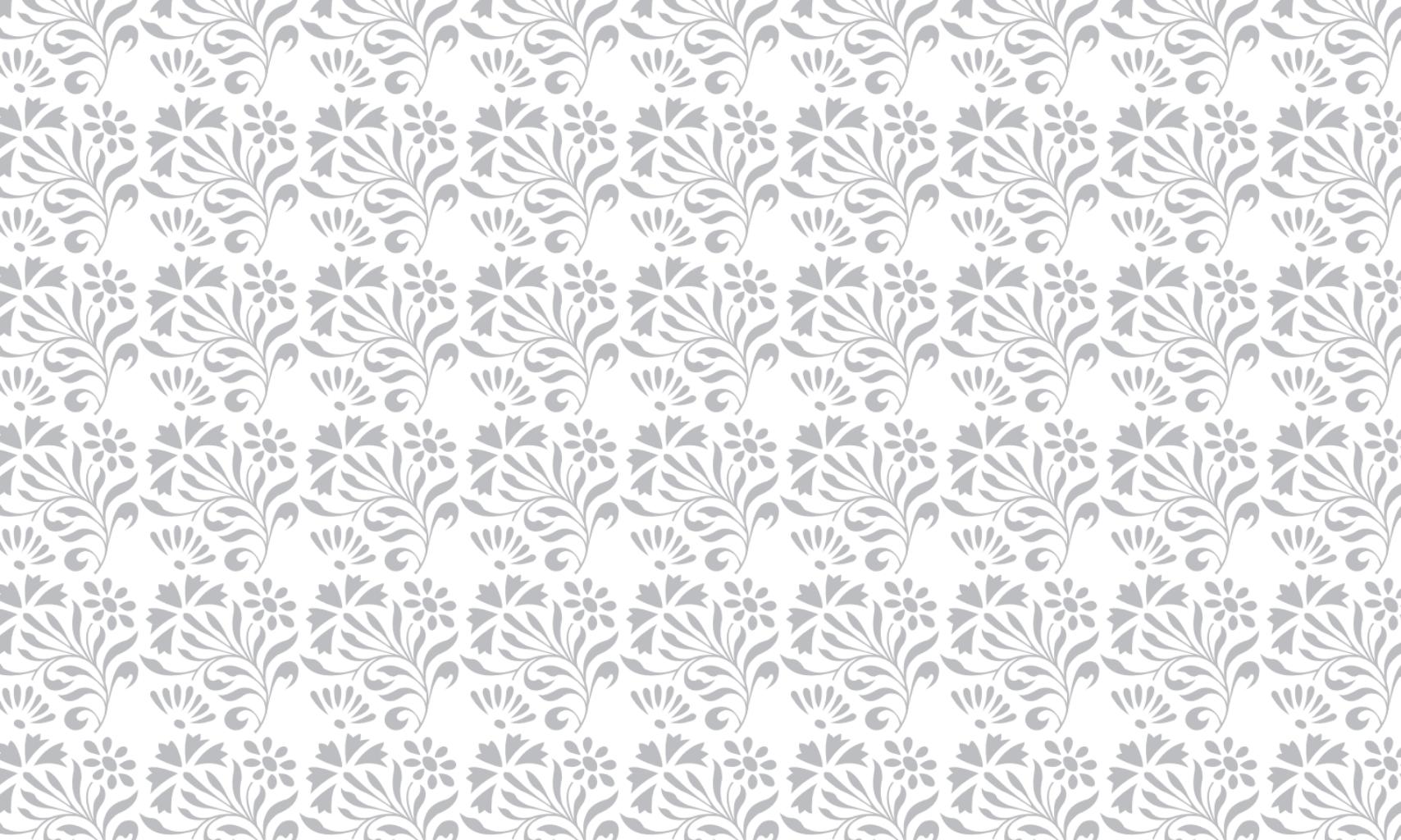
Marko Črtanec

Marko Črtanec's intimate understanding of the wood itself is reflected in the design and execution of his works. His work incorporates simple inventiveness, unforced, a refined impression in space, and always a zen-like objectivity. The wooden objects often have multiple meanings, with several layers of message as hidden in the material itself as in a separate and compounded form.

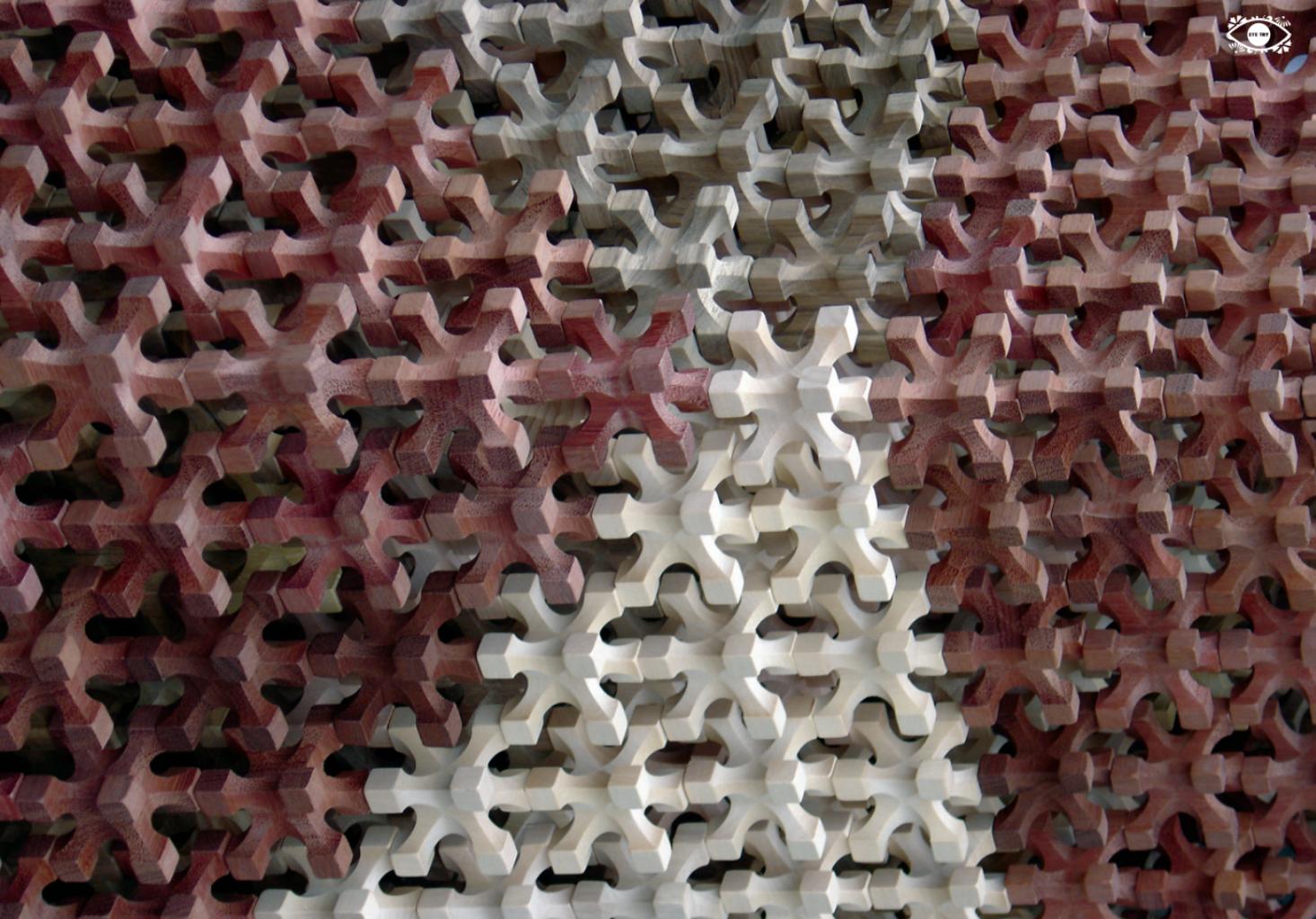
Marko Črtanec, born 1953 in Ljubljana, where he lives and works today. Continuing a family tradition he has been designing and working wood for more than fifteen years.

Marko Črtanec vrhunsko pozna in obvlada medij, v katerem dela in je odraz celostnega odnosa, ki ga kaže do oblikovanja v lesu. Njegovo delo odlikuje preprosta inventivnost, nevsiljivo učinkovanje v prostoru in vedno zenovsko premišljena predmetnost. Leseni objekti pogosto vsebujejo večpomensko sporočilo, ki se skriva tako v materialu samem kot tudi v posameznih ločenih in sestavljenih oblikah.

Marko Črtanec (1953) živi in ustvarja v Ljubljani Les oblikuje in obdeluje že več kot petnajst let, kar je družinska tradicija.



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Marko Črtanec

"ON EARTH AS IT IS IN HEAVEN", detalj 2

Les (akacija, evkalipt, javor, bukev, breza, oreh, črni gaber, beli gaber), steklo.

Wood (acacia, eucalyptus, maple, beech, birch, walnut, black beech, white beech), glass.

120 cm x 120 cm x 70 cm (Pyramid: 100 cm x 100 cm x 67 cm)

Mirror: 120 cm x 120 cm)

Na ogledalu stoji piramida iz 1240 lesenih "osnovnih delcev".

On the mirror is standing a pyramid made from 1240 wooden elementary pieces.

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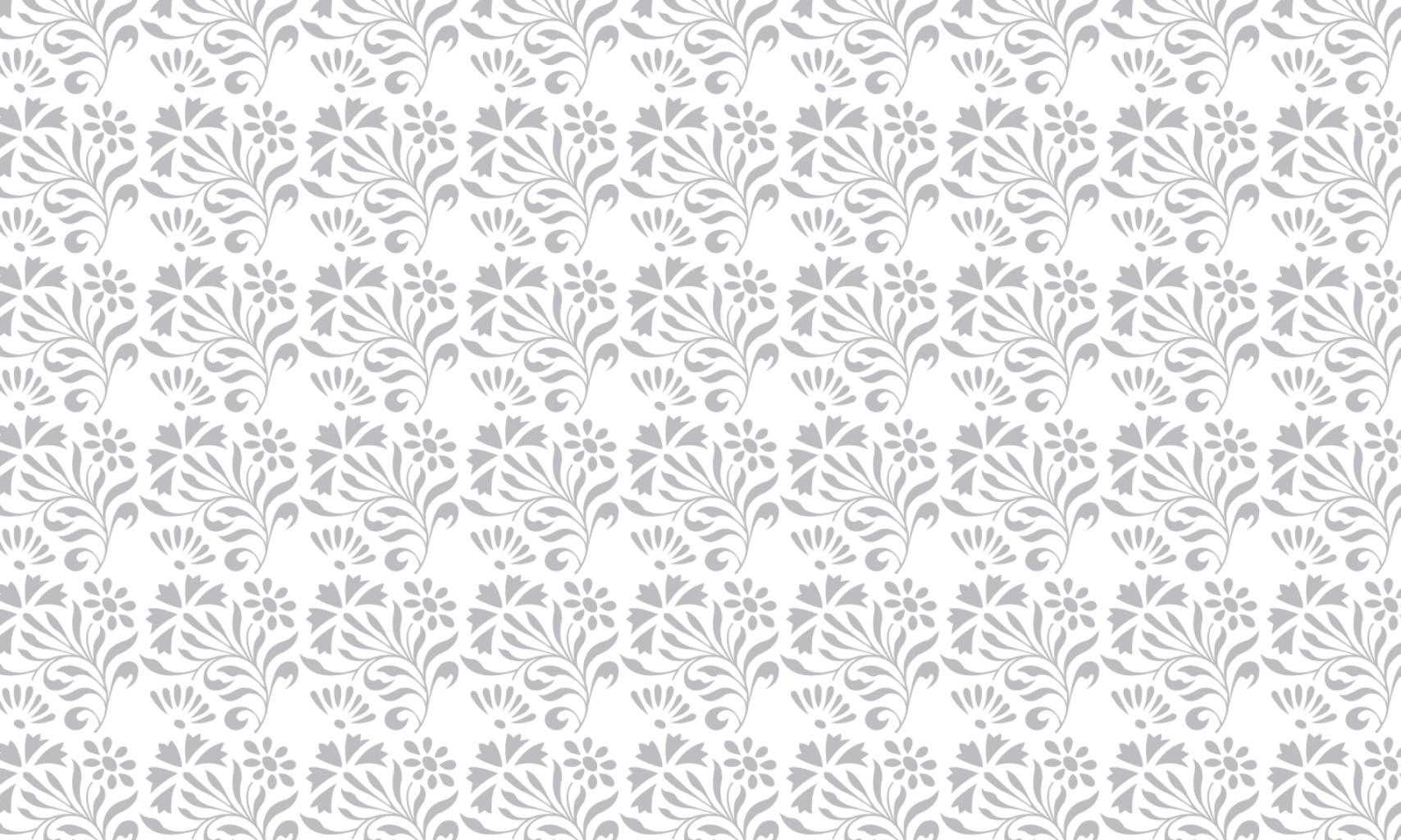
Andrej Brumen-Čop

“In the paintings of Brumen-Čop, the fragile beauty of the transitory and »the loathsome speck of a fly« have much in common. Both are inseparable parts of the human world, its fleeting quality, the physical inferiority of its inevitable decline. The fear of extinction is interwoven with the masochistic opening of wounds and the desire for exposure.”
(N. Zgonik)

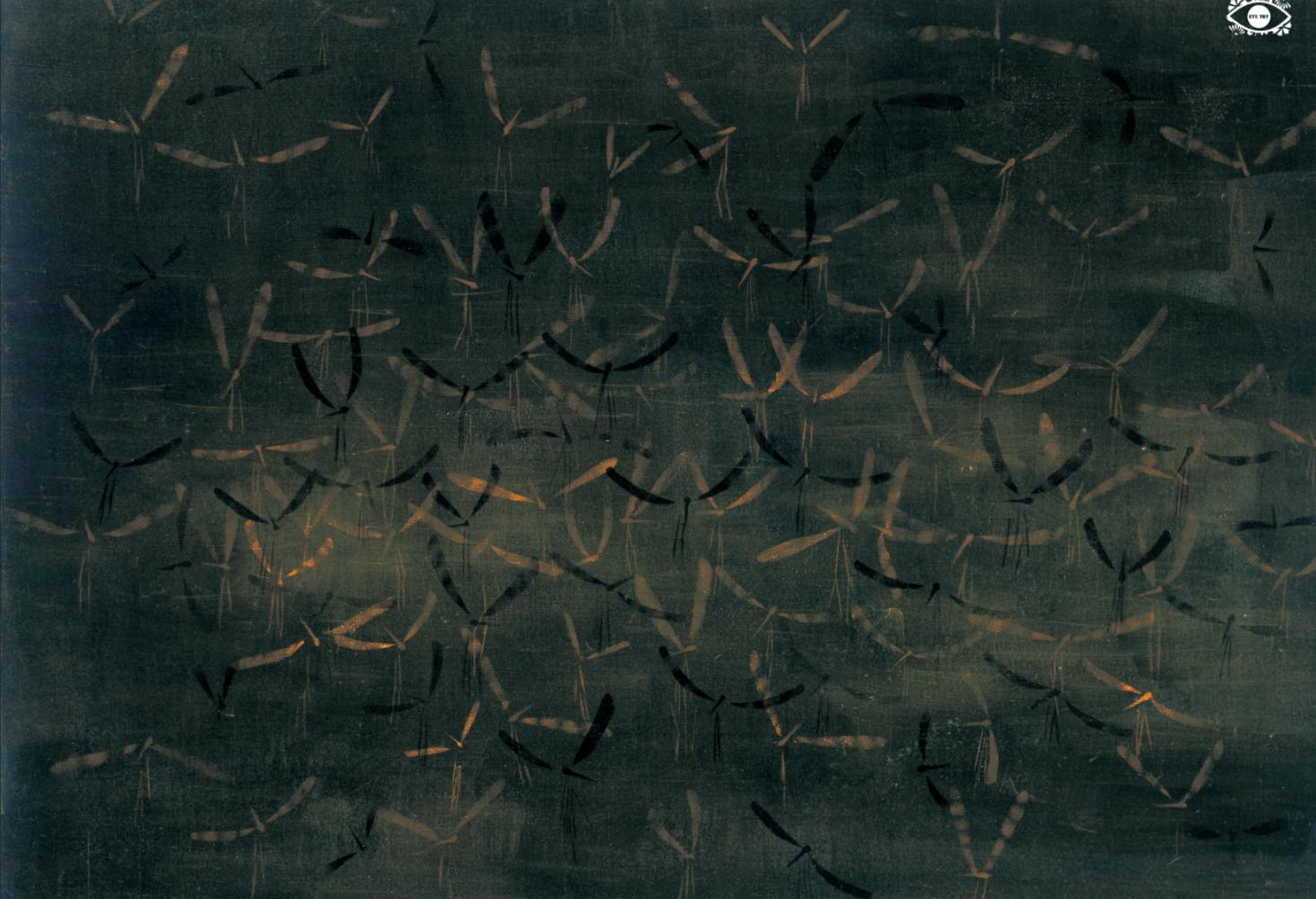
Andrej Brumen-Čop (1967, Maribor). Completed studies at the Academy of Fine Arts in 1994. 1997 received a stipendium on the Academy of Fine Arts in Prague, 2000 in New York. He is an author of numerous writings and interviews about fine arts.

“Na njegovih slikah imata krhka lepota enodnevnice in »mušja ogaba« veliko skupnega, obe sta nelocljiv del človeškega sveta, njegove miljivosti, njegove telesne podrejenosti razpadu. Strah pred izginotjem se prepleta z mazohističnim odpiranjem ran in željo po razgaljenju.”
(N. Zgonik)

Andrej Brumen-Čop (1967, Maribor). Na ALU diplomiral 1993 in končal leta 1994 podiplomski študij. 1997 je bil štipendist na Likovni Akademiji v Pragi, leta 2000 pa v New Yorku. Je avtor mnogih zapisov o likovni umetnosti in intervjujev. Živi v Ljubljani.



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Andrej Brumen-Čop

Izginjanje in pojavljanje / (Dis)appearance, 2002,
olje na platnu / oil on canvas, 72x100 cm

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Andrej Brumen-Čop

Umiranje I, olje na platnu / Dieing I, 1999, oil on canvas, 6 x 30 x 40 cm

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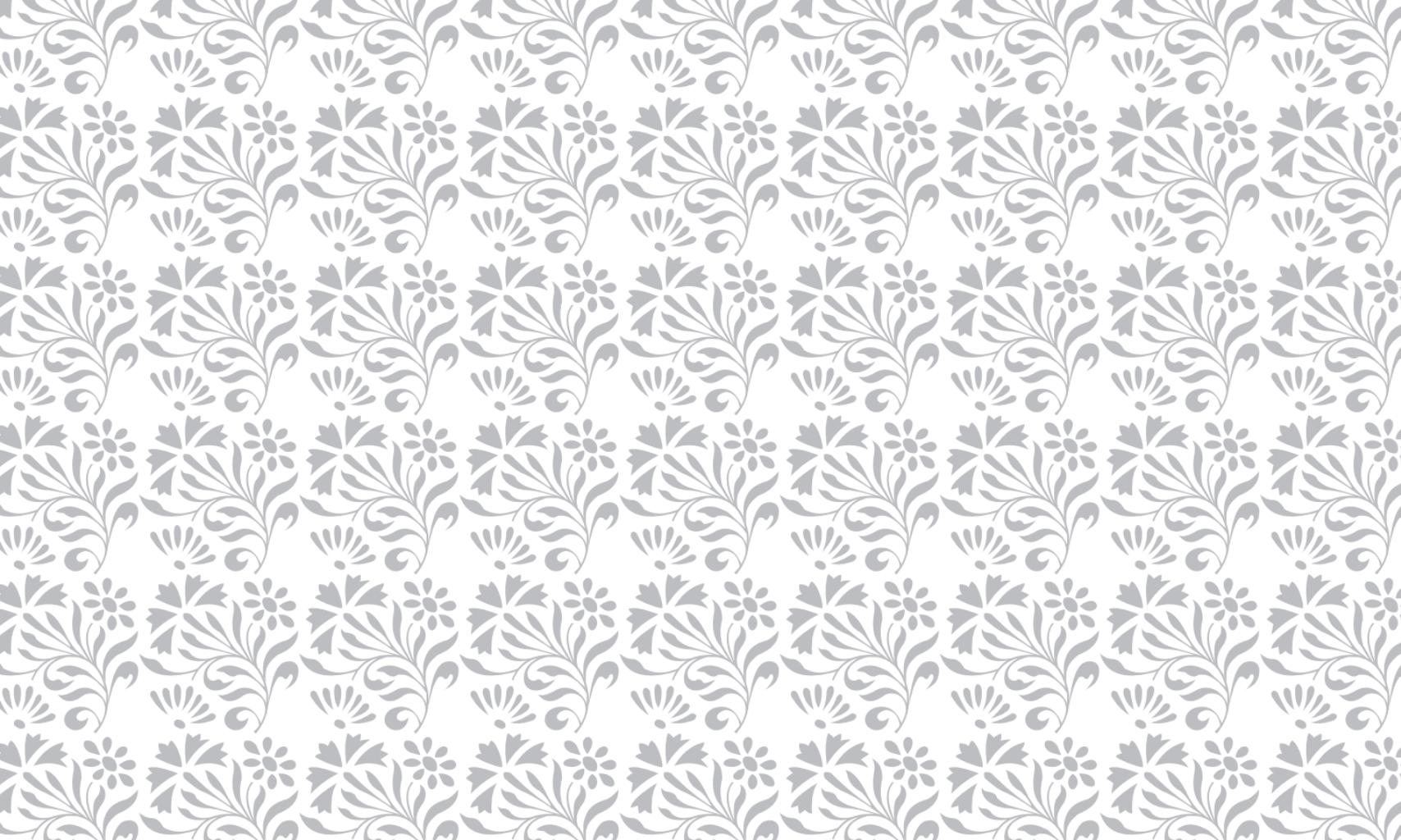
son:DA

son:DA's themes of drawings made with a computer mouse are fetishized details of the modern interior, such as sockets, distributors, cables, plugs, mobile phone chargers... These are installed on the walls in almost sacral manner, although satirical connotations of the technological world are obvious. The more monumental formats consist of 17th Century Dutch interiors (common people in everyday environments), transferred to the future. Allusions are made to paranoid visions of a trapped urban denizen, connected with cables to a traumatic social environment.

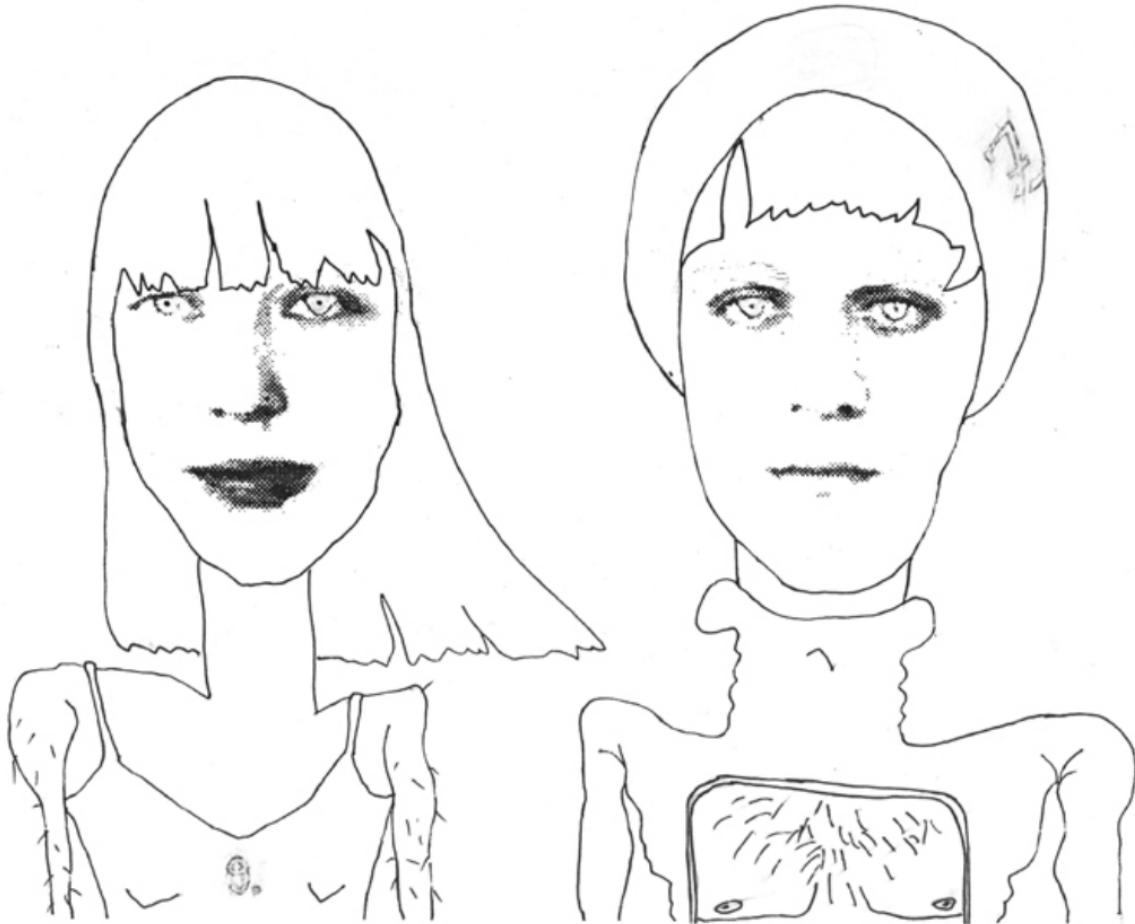
son:DA (Miha Horvat, 1976, Maribor and Metka Golec, 1972, Maribor) working together since 2000 with different media, different approach and different message.

son:DA motivi risb, narisanih z računalniško miško, so fetišizirani detajli sodobnega interierja, kot so vtičnica, vtikači, razdelilec, kabli, polnilec za mobitel... Ti so umeščeni že skoraj sakralno na stenah, čeprav je satirični podton tehnoidejnega sveta očiten. Na monumentalnejših formatih so pravzaprav žanrske podobe tipa holandskih interierjev 17. stoletja (vsakdanji človek v vsakdanjem okolju pri vsakdanjih opravilih) le da je vse prestavljeno v sodobnost. Satirični podton preide v paranoidno vizijo vpetosti urbanega človeka, ki je s kabli vključen v travmatični socialni prostor preživetja.

son:DA (Miha Horvat, 1976, Maribor in Metka Golec, 1972, Maribor) skupaj delata od leta 2000 in sicer z različnimi mediji, drugačnim pristopom in sporočilom.



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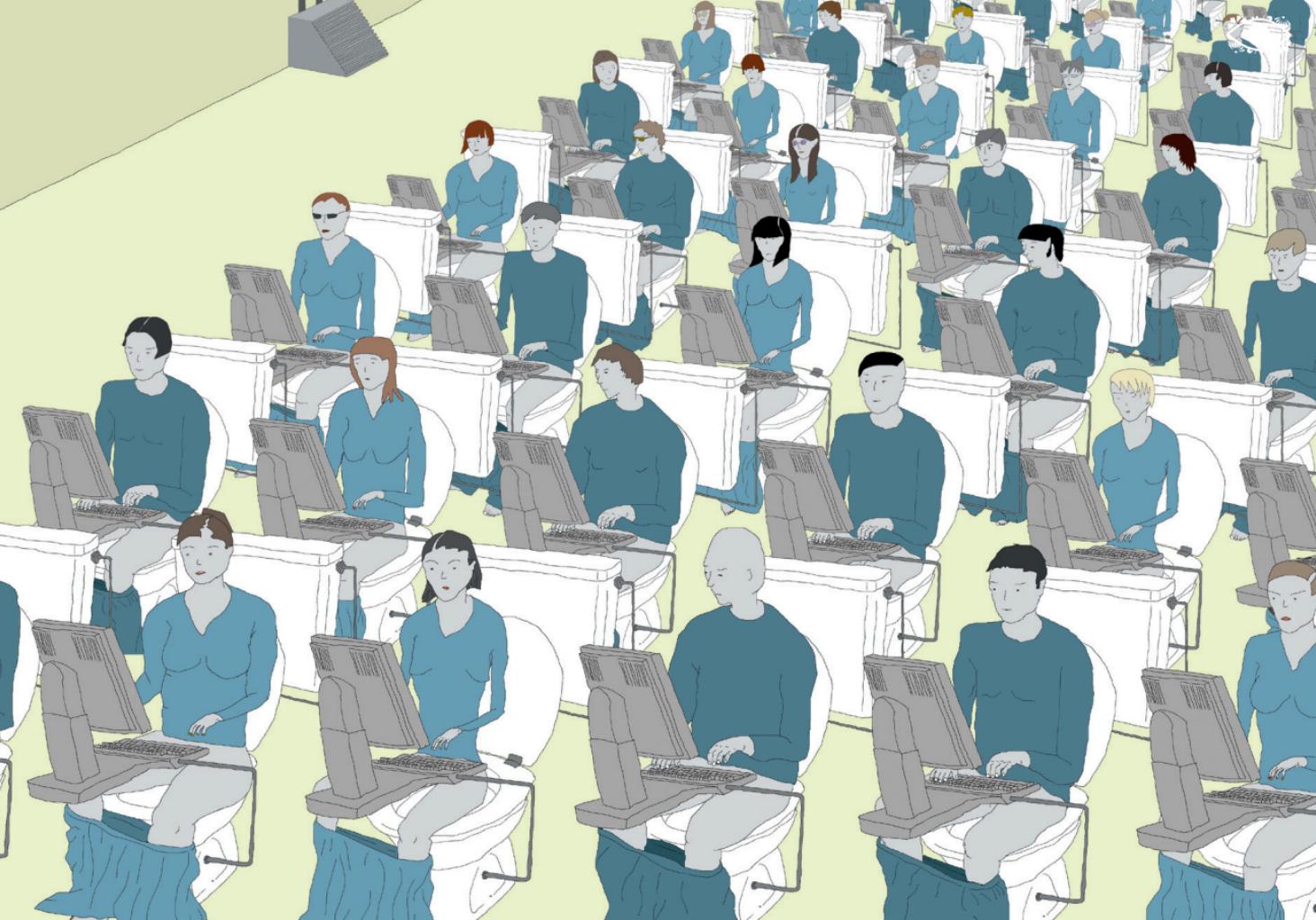
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son:DA (Metka Golec & Miha Horvat)
son:DA, Lambda tisk / Lambda print, 127 x 177 cm,
računalniška risba / computer drawing

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son:DA (Metka Golec & Miha Horvat)
no title.psd, Lambda tisk / Lambda print, 150 x 90 cm,
računalniška risba / computer drawing

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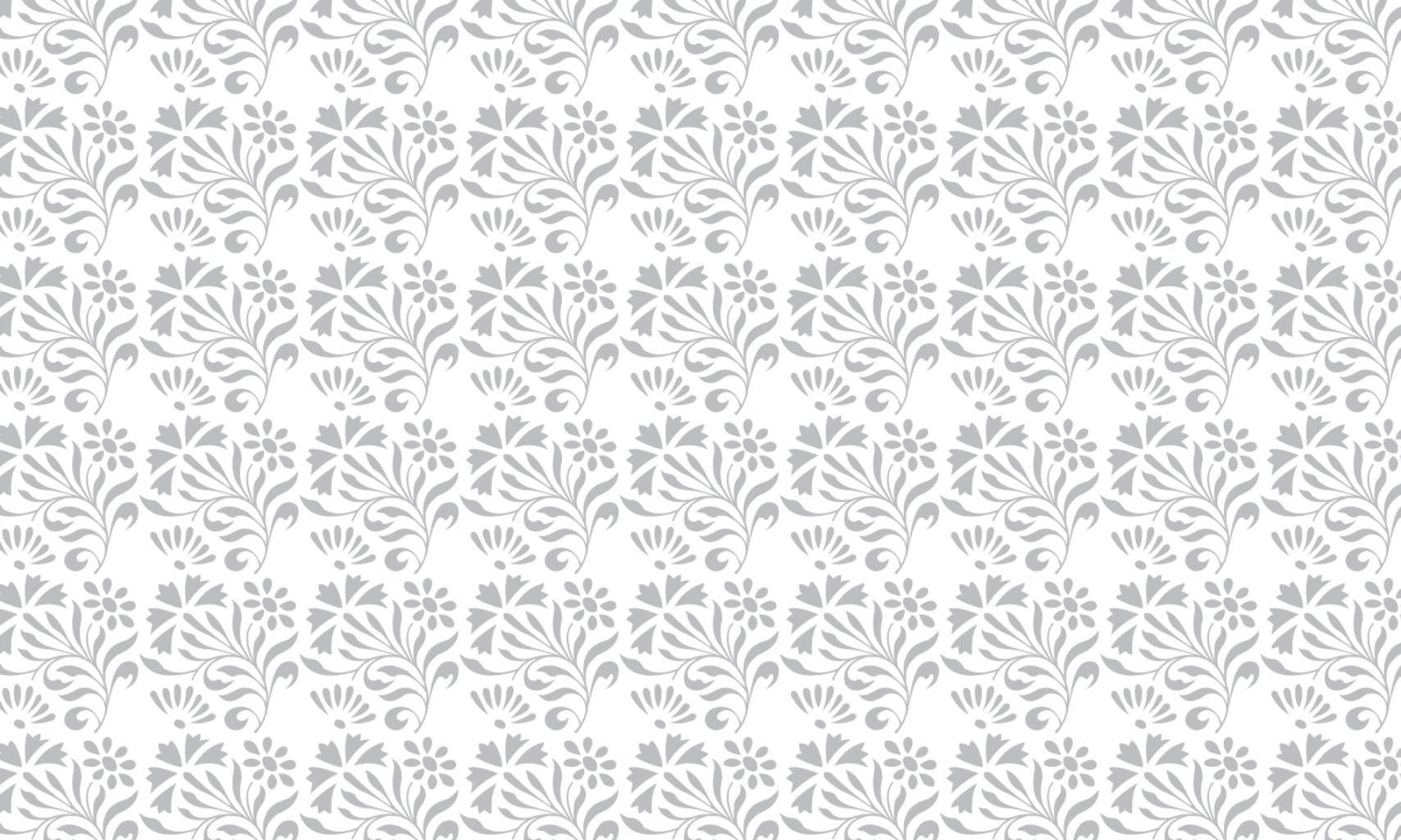
Igor Štromajer

Intima (Igor Štromajer in Brane Zorman): »Dancing an illegal wireless roboballet in the kitchen of the Teatro alla S.cala represented a big conceptual and strategic challenge to the Intima Virtual Base, therefore the preparations have been taken seriously, safety measures have been calculated, and the previous experience from the Bolshoi Theatre in Moscow has been very welcome.« Ballettikka Internettikka is an ongoing study of the internet guerrilla performance.

Igor Štromajer (1967, Maribor) is an intimate mobile communicator, multimedia communication artist. He works as the institution Intima Virtual Base , founded 1994 in Ljubljana. INTIMA is a noncommercial art label. Awards: Extension festival, Hamburg, Germany, 1997; for the project "0.HTML"; Trash ART festival, Moscow, Russia, 1999; for the project "ZVRST 3"; COMTECart 99 festival, Dresden, Germany, 1999; for the project "b.ALT.ica"

Virtualna baza Intima (Igor Štromajer in Brane Zorman): »Plesoči ilegalni brezžični robotski balet v kuhinji Teatro alla S.cala predstavlja velik konceptualni in strateški izviv Intime, zato so bile priprave zelo resne, vnaprej je bilo vse varno preračunano in predhodne izkušnje v Bolšoj Teatru v Moskvi so bile dobrodošle..« Ballettikka Internettikka je študija internetnega gverilskega performansa.

Igor Štromajer (1967, Maribor) je medmrežni umetnik, radijski režiser, gledališki pedagog in performer, dela institucionalno kot Virtualna baza INTIMA, ki je bila ustanovljena 1994 v Ljubljani. INTIMA je nekomercialna umetniška zaščitna znamka. Dobitnik nagrad: Extension festival, Hamburg, Nemčija, 1997; za projekt "0.HTML"; Trash ART festival, Moskva, Rusija, 1999; za projekt "ZVRST 3"; COMTECart 99 festival, Dresden, Nemčija, 1999; za projekt "b.ALT.ica"



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Intima (Igor Štrnjajer & Brane Zorman)

Ballettikka Internettikka - illegallikka robottikka, 2004

brezžična ilegalna daljinsko vodena spletno-baletna invazija/internet v živo
wireless illegal remote-controlled net-ballet invasion/live internet broadcasting

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Intima (Igor Štrnjajer & Brane Zorman)

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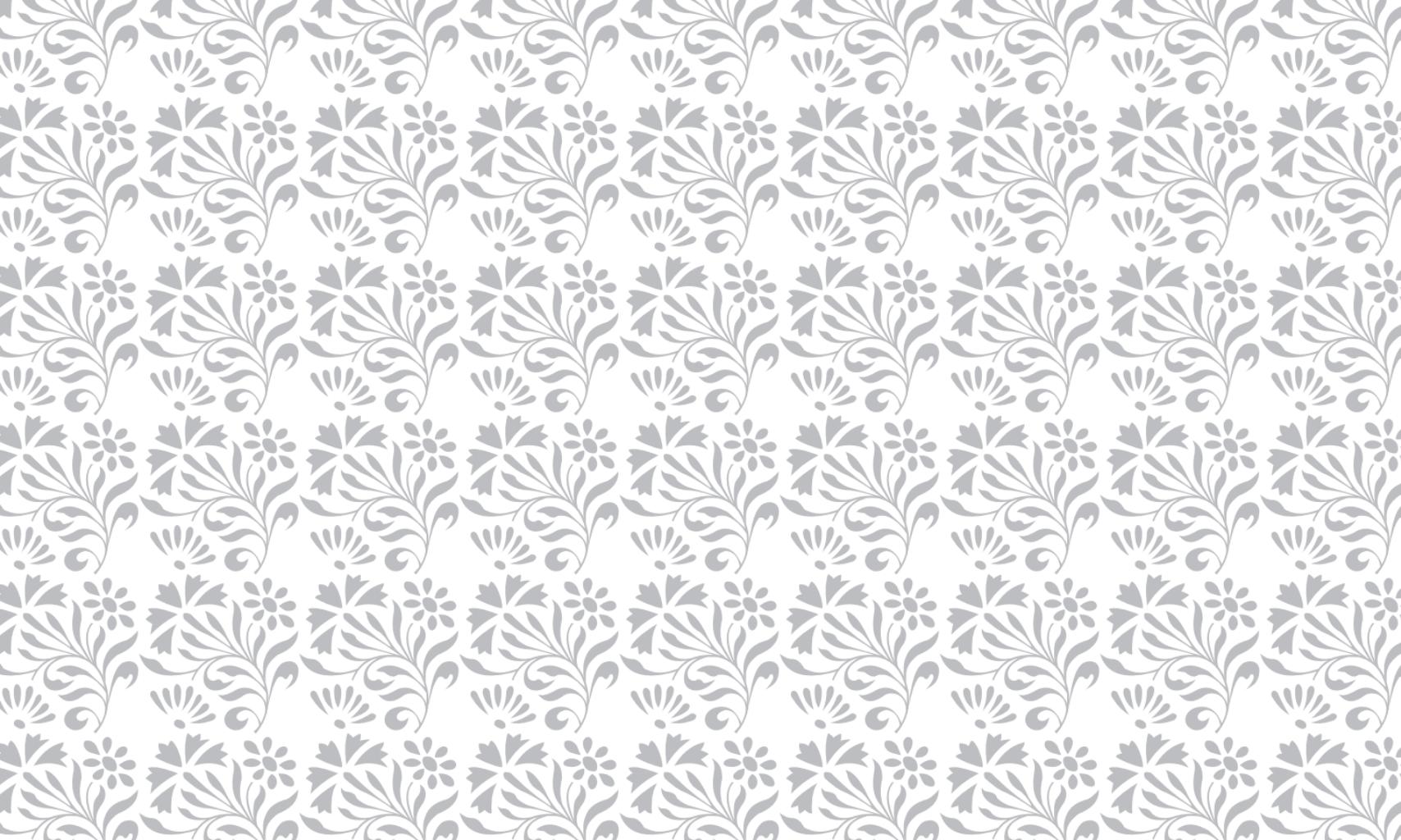
Žiga Koritnik

Žiga Koritnik has a classic approach to Jazz photography. His work includes an extensive selection of B&W images of everyone from traditionalists such as Joe Henderson and Tito Puente to avant-gardists Mark Ribot and John Zorn, and provides numerous images of Eastern European jazz artists which powerfully demonstrate the universality of jazz.

Žiga Koritnik (1964, Ljubljana) is a free-lance photographer, TV and film cameraman. He is a member of The Jazz Journalists Association.

Žiga Koritnik ima klasični pristop k jazz fotografiji. Ustvaril je široko paletto črnobelih portretov od tradicionalnih jazzistov, kot sta Joe Henderson in Tito Puente, do avantgardnih glasbenikov Marka Ribota in Johna Zorna. Njegova zbirka fotografij vsebuje tudi številne vzhodnoevropske jazz glasbenike, ki razkrivajo univerzalnost jazza.

Žiga Koritnik (1964, Ljubljana) je svobodni fotograf, TV in filmski kamerman. Je član Jazz novinarskega društva.



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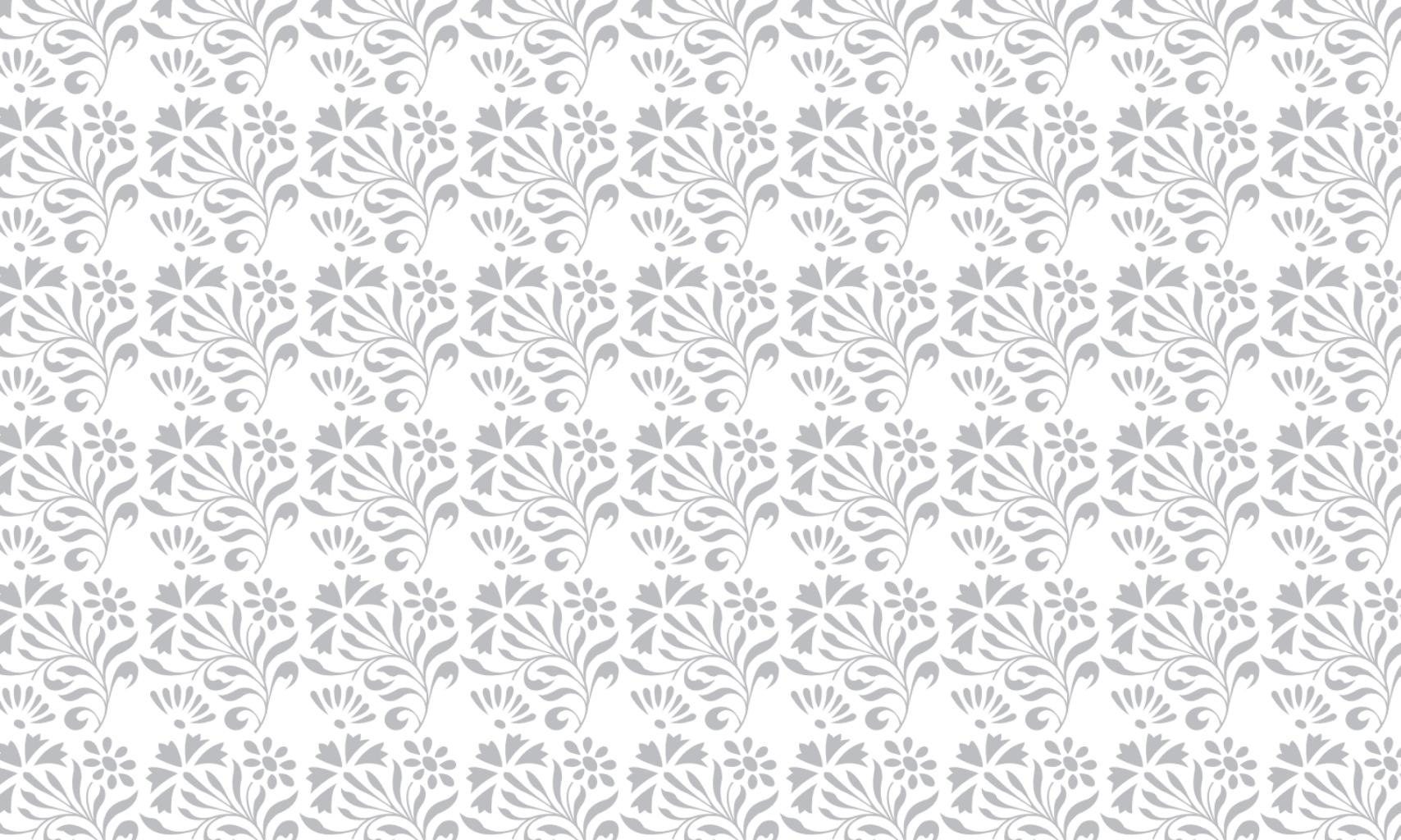
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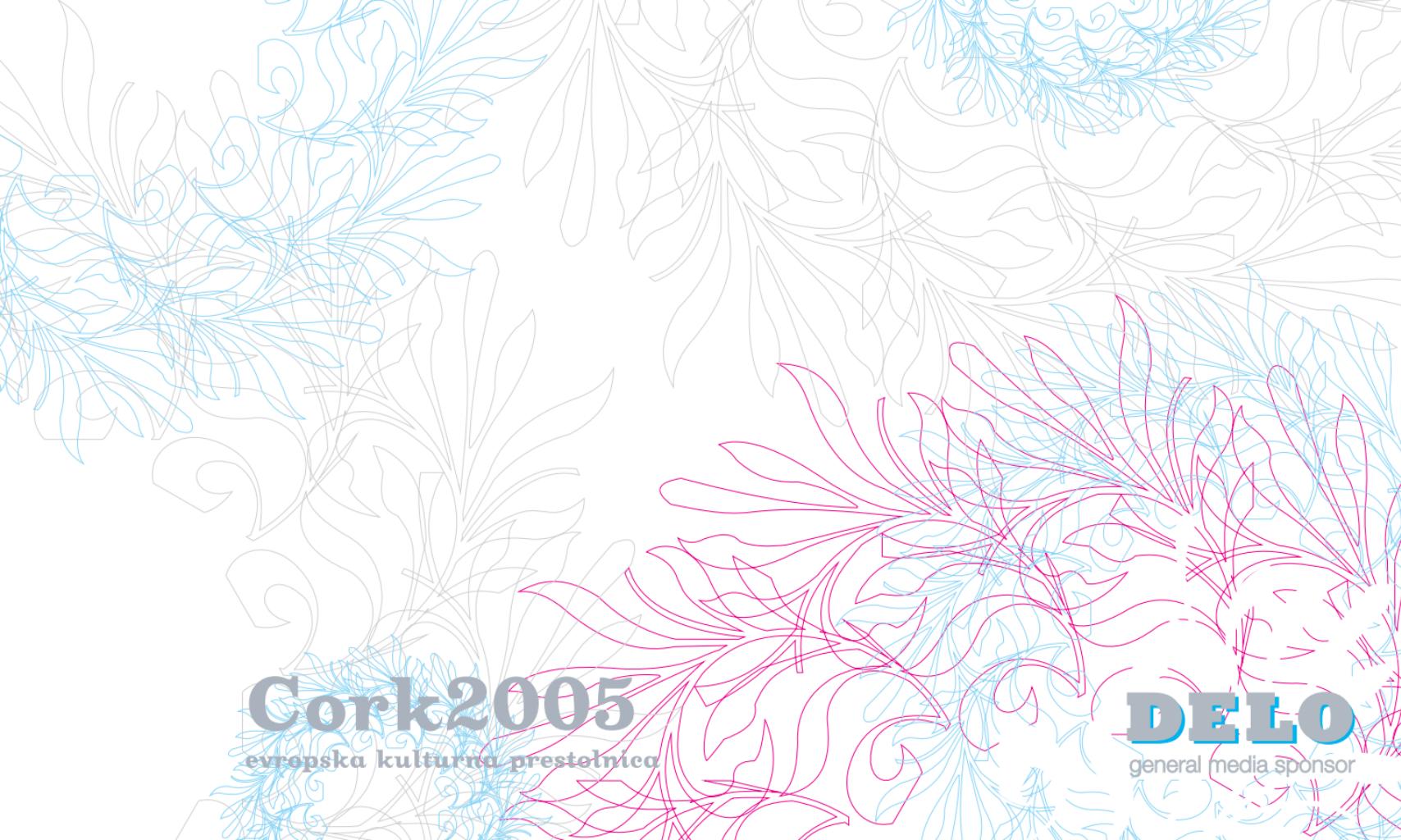
The background of the image features a repeating pattern of stylized, symmetrical floral motifs in light grey and white. Overlaid on this pattern are several large, black, hand-like shapes. These hands are oriented in various directions, some pointing upwards and others downwards. Each hand is decorated with vibrant, colorful elements: pink, blue, and black ribbons or feathers. The arrangement of hands creates a sense of dynamic movement across the frame.

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I don't get it...
...but it must
be cool.



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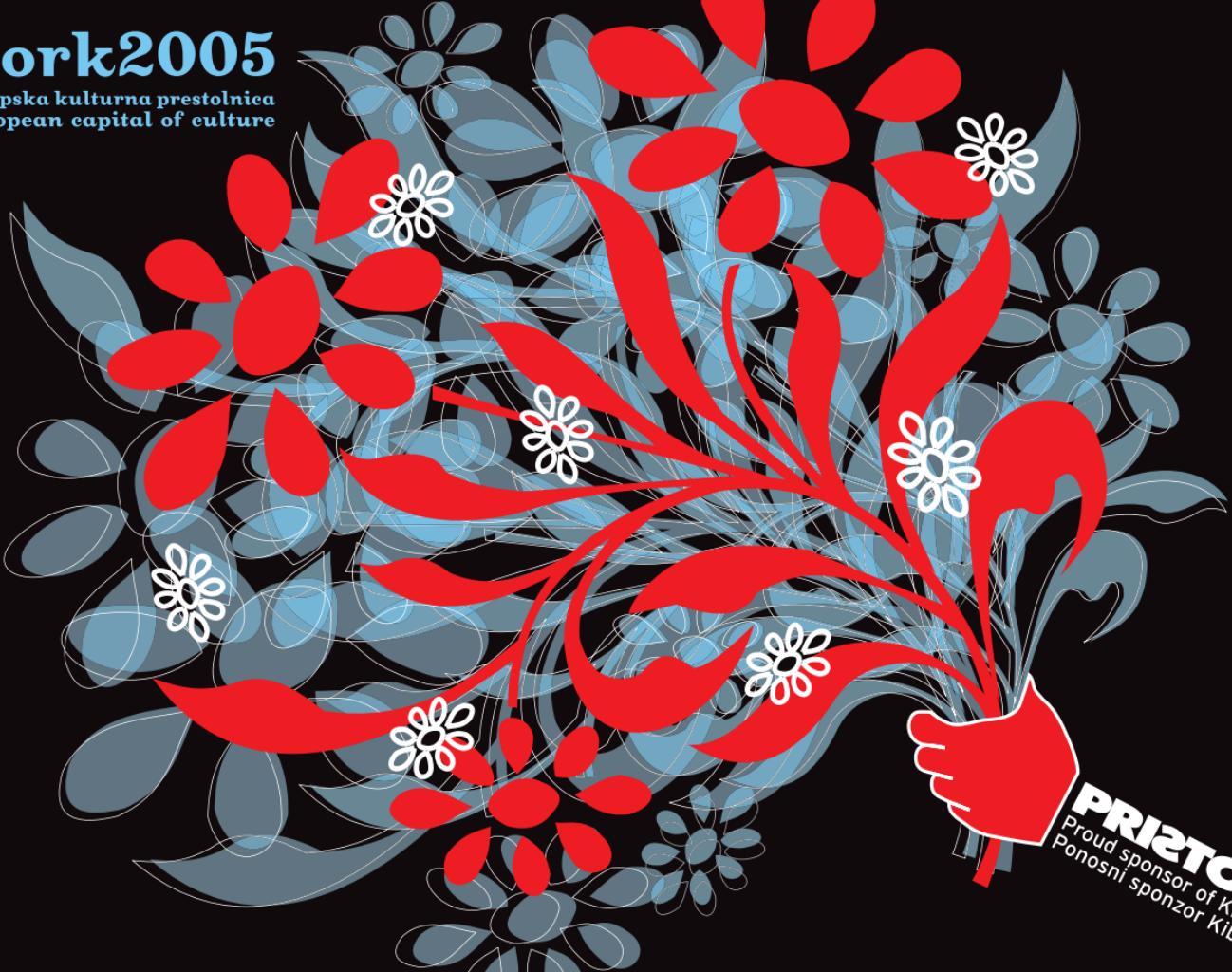


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altius

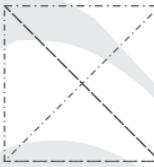
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THANKS

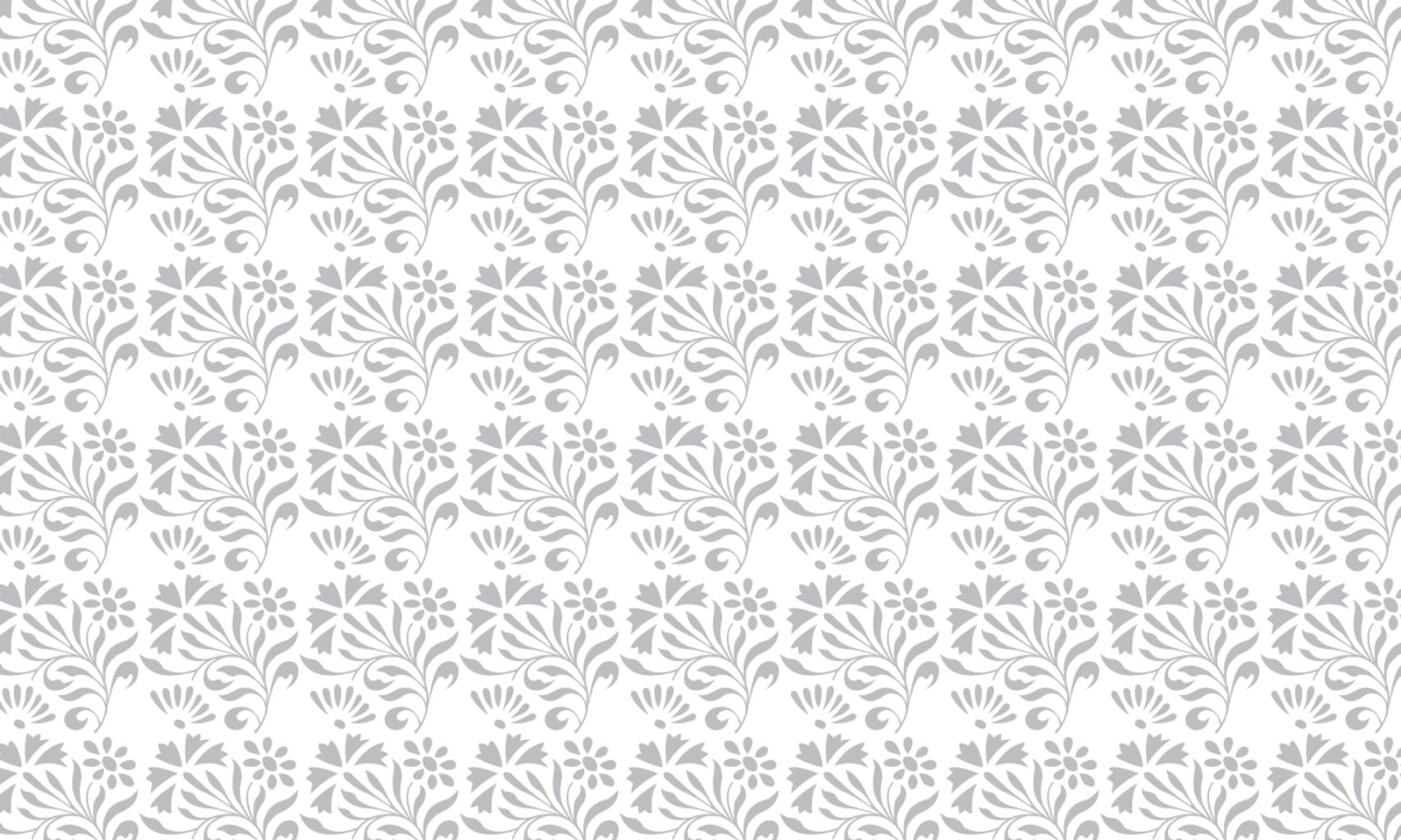
I give my thanks to all, who are, because you are, like you are, and to all, who sometimes were, in good and bad. Thanks to you all, who are not yet, but you'll be, surely the future is yours, as we are bearing the present and the past is untouchable. Thanks to all nearest and also to all those a little less near, thanks to all farthers and those, with whom we are loving each other, were sometime loving each other or will be loving each other. Thanks to my family and to all nexts of kin, friends, acquaintances and collaborators as to all foes or at least they are thinking, they are those. Thanks also to all, with who we don't like each other, even if we sometimes were loving each other, but obviously it has to be so, that our world is turning.

Thank you all for everything!
Peter Tomaž Dobrila

ZAHVALA

Zahvaljujem se vsem, ki ste, ker ste taki, kot ste, pa tudi vsem, ki ste kdaj bili in bile, v dobrem in v slabem. Hvala vsem vam, ki še niste, a boste, zagotovo je prihodnost vaša, saj mi nosimo sedanjost, preteklosti pa se ne da dotakniti. Hvala vsem najbližnjim in tudi tistim malo manj bližnjim, hvala vsem daljnijim in tistim, ki se imamo radi, smo se nekoč imeli in se še bomo imeli. Hvala moji družini in vsem sorodnicam in sorodnikom, prijateljicam in prijateljem, znankam in znancem, sodelavkam in sodelavcem ter sovražnicam in sovražnikom, oziroma tistim, ki vsaj mislijo, da to so. Hvala tudi vsem, s katerimi se nimamo radi, četudi smo se mogoče nekoč imeli, a očitno tako že mora biti, da se vrти naš svet.

Hvala vsem za vse!
Peter Tomaž Dobrila



Projekt:
Eye Try
Cork 2005, evropska kulturna prestolnica
razstava slovenske sodobne vizualne umetnosti v Cork Vision Centre

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art direktor: Uroš Lehner
spletne strani: Matej Viegele
računalniška administracija: Uroš Indihar
Poslovna podpora: komunikacijsko-informacijska točka Kibla – KIT
Glasba: DJ Jure Avguštiner

glavni medijski sponzor: Delo d.d., **medijski sponzor:** Mladina d.d.
sponzorja razstave: Pristop d.o.o., Altius d.o.o.

partnerji: Cork Vision Centre, Cork Civic Trust, Cork 2005 - European Capital of Culture.

Navdih za celostno grafično podobo, Eye Try Cork2005 evropska prestolnica kulture, je oblikovalec
Uroš Lehner našel v knjigi Ivana Razborška: Slovenska krasilna umetnost
(Mohorjeva družba, Celje, Slovenija, 1992).

Project:
Eye Try
Cork2005, European Capital of Europe
exhibition of Slovenian contemporary visual art in the Cork Vision Centre

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General Media Sponzor: Delo d.d., **Media Sponsor:** Mladina d.d.
Exhibition Sponsors: Pristop d.o.o., Altius d.o.o.

Partners: Cork Vision Centre, Cork Civic Trust, Cork 2005 - European Capital of Culture.

Inspiration for the graphic design, Eye Try Cork 2005 European Capital of Culture,
was found by designer Uroš Lehner in the book Ivan Razboršek: Slovenian Ornamental Art
(Mohorjeva družba, Celje, Slovenia, 1992).



Catalogue:

Eye Try, a catalogue of an exhibition of Slovene contemporary visual art in the Vision Centre, Cork, European Cultural Capital 2005 / published by: Association for Culture and Education Kibla, Multimedia Centre Kibla, Ul. kneza Kocjia 9, 2000 Maribor, Slovenia / publisher: Aleksandra Kostič / edition TOX, year 10, no. 12 / editors: Aleksandra Kostič, Peter Tomaž Dobrila / marketing and promotion: Dejan Pestotnik / public relations: Petra Simončič / texts: Peter Tomaž Dobrila, Aleksandra Kostič / translation: Peter Tomaž Dobrila, Valerija Karba, Aleksandra Kostič, Cameron Bobro / proof reading: Cameron Bobro / photographers: Boris Gaberščik, Nina Fuerst, Matjaž Krivic, Žiga Koritnik, Matjaž Žbontar, Boštjan Novak / design: Uroš Lehner for Kibla.tif / website: Matej Viegele / production KID Kibla / repro and print: ČukGraf d.o.o. / published: 2005, Maribor, Slovenia / No. of copies 700 / project made possible by: Ministry of Culture of the Republic of Slovenia, Ministry of Foreign Affairs of the Republic of Slovenia, City Council of Maribor, Student Organization of University of Maribor, / general media sponsor: Delo d.d. / media sponsor: Mladina d.d. / sponsors of exhibition: Pristop d.o.o., Altius d.o.o. / partners: Cork Vision Centre, Cork Civic Trust, Cork 2005 – European Capital of Culture.

Katalog:

Eye Try, katalog razstave slovenske sodobne vizualne umetnosti v Vision Centre, Cork, evropska kulturna prestolnica 2005 / založnik: Kulturno izobraževalno društvo Kibla, Ul. kneza Kocjia 9, 2000 Maribor, Slovenia / za založbo: Aleksandra Kostič / zbirka TOX, letnik 10, št. 12 / urednika: Aleksandra Kostič, Peter Tomaž Dobrila / teksti: Peter Tomaž Dobrila, Aleksandra Kostič / prevodi: Peter Tomaž Dobrila, Valerija Karba, Aleksandra Kostič, Cameron Bobro / lektura angleških tekstov: Cameron Bobro fotografije: Boris Gaberščik, Nina Fuerst, Matjaž Krivic, Žiga Koritnik, Matjaž Žbontar, Boštjan Novak / celostna podoba in oblikovanje kataloga: Uroš Lehner za Kibla.tif / produkcija KID Kibla / repro storitev in tisk: ČukGraf d.o.o. / leto in kraj izdaje: 2005, Maribor, Slovenia / naklada 700 / publikacijo so omogočili: Ministrstvo RS za kulturo, Ministrstvo RS za zunanje zadeve, Mestna občina Maribor, Študentska organizacija univerze v Mariboru.



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