



dium in DLAUZ

BREZMEJNO
BOUNDLESS



DRUŠTVO LIKOVNIH UMETNIKOV MARIBOR IN
DRUŠTVO LIKOVNIH AKADEMSKIH UMJETNIKA ZENICA



BREZMEJNO BOUNDLESS

Avtorica strokovnega besedila in kuratorica razstave
Author of the exhibition text and curator:
Sara Nuša Golob Grabner

Avtorji del na razstavi | Exhibited artists:
Muhamed Bajramović, Jelenko Butina, Matjaž Duh, Dragan Gačnik,
Stojan Grauf, Benjamin Handukić, Irfan Handukić, Cvetka Hojnik,
Adna Muslija, Lucija Stramec, Azra Subašić, Miroslav Šetka



Galerija DLUM, Židovska ul. 10, Maribor, 9. 6. 2026–3. 7. 2026



**Mestna občina
Maribor**
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DLUM in DLAUZ Brezmejno

Galerija DLUM, Židovska ul. 10, Maribor,
9. 6. 2026–3. 7. 2026

Umetniki:

Muhamed Bajramović, Jelenko Butina, Matjaž Duh,
Dragan Gačnik, Stojan Grauf Benjamin Handukič, Irfan
Handukič, Cvetka Hojnik, Adna Muslija, Lucija Stramec,
Azra Subašić, Miroslav Šetka

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DLUM, Trg Leona Štuklja 2, Maribor

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Sara Nuša Golob Grabner

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Sara Nuša Golob Grabner

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Sara Nuša Golob Grabner (1994) je umetnostna zgodovinarica, kustosinja in kritičarka. Od leta 2020 dela kot neodvisna kustosinja za številne slovenske in nekatere tuje galerije. Od leta 2022 do 2025 je delala kot kritičarka razstav pri časopisu Delo kjer je pisala za rubriko V očesu. Leta 2022 in 2023 je kot umetniška direktorica vodila Festival fotografije Maribor, delo številnih razstav festivala pa prevzela tudi v vlogi kustosinje in prevajalke. Njena besedila so bila objavljena tudi v Večeru, Umetniški kroniki, Likovnih besedah, reviji Fotografija, publikacijah pod okriljem UKM in številnih razstavnih katalogih v Sloveniji in tujini. Od leta 2024 v sodelovanju z Galerijo Tkalka in časopisom Večer vodi mentorski program Mladi kritik, leta 2024 pa je prejela tudi nagrado Kritiško pero za najboljšega mladega kritika. Trenutno dela kot vodja galerije Društva likovnih umetnikov Maribor.

Sara Nuša Golob Grabner (1994) is an art historian, curator, and critic. Since 2020, she has been working as an independent curator for numerous Slovenian and some international galleries. From 2022 to 2025, she worked as an exhibition critic for the newspaper Delo, where she wrote for the column "V očesu" (In the Eye). In 2022 and 2023, she served as artistic director of the Maribor Photography Festival, and also took on the role of curator and translator for many of the festival's exhibitions. Her writings have also been published in Večer, Umetniška kronika, Likovne besede, the magazine Fotografija, publications under the auspices of the UKM, and numerous exhibition catalogues in Slovenia and abroad. Since 2024, in collaboration with the Tkalka Gallery and the Večer newspaper, she has led the Young Critic mentoring program, and in 2024 she also received the Kritiško pero award for best young critic. She currently works as the gallery manager of the Maribor Society of Visual Artists (DLUM).



Sara Nuša Golob Grabner

BREZMEJNO

Sara Nuša
Golob Grabner

Večji razstavní projekti bodo vedno služili kot vpogled v duh časa. Skupinske razstave, predvsem saloni, so priložnost, da na enem mestu zaobjamemo občutek umetnosti, ki jo definirata čas in prostor. Zeniška umetniška scena, z razširjenim dosegom v bližnja mesta in države, izkazuje silovitost, dinamičnost in poglobljenost, ki se lahko zlahka primerja z umetniško produkcijo večjih mest in razstavišč. Avtorji, med katere je Zeniško umetniško društvo letos povabilo tudi izbrane umetnike iz Maribora (Slovenija, DLUM), živijo v tesnem stiku z družbo, ki je na raznolike načine reflektirana skozi širok spekter likovnih jezikov. Umetnosti letošnjega salona uspeva, da je v enaki meri introspektivna in naslavlja zunanje vplive. V veliki meri poudarja stik z materialom in študije njegovih efektov, daljše kreativne procese in eksperimentacijo. Kombinacija teh kvalitet se odraža v umetnosti, ki dosega visoko stopnjo avtonomnosti in lahko z gledalcem komunicira brez posrednika, saj sprva cilja na povsem človeške, empatične odzive, h katerim vodi poglobljeno vztrajanje z videnim.

»Umetniška dela sodelujejo pri razsvetljenju, ker ne lažejo: ne pretvarjajo se, da je tisto, kar iz njih govori, dobesedno. So resnična kot odgovori na uganko, ki jim je postavljena od zunaj. Njihova lastna napetost je povezana z napetostjo, ki je zunaj njih. Osnovne ravni izkušnje, ki motivirajo umetnost, so povezane s tistimi objektivnega sveta, od katerega se umikajo. Nerešeni antagonizmi realnosti se v umetniških delih vračajo kot imanentni problemi oblike. To, in ne vstavljanje objektivnih elementov, opredeljuje odnos umetnosti do družbe. Kompleks napetosti v umetniških delih se nemoteno kristalizira v teh problemih oblike in se skozi osvoboditev od dejanske fasade zunanjega sveta zblízuje z resničnim bistvom.«

(Adorno, 1997, 5-6)¹

Muhamed Bajramović se izkazuje kot mojster prepoznavanja zametkov umetnosti v vsakodnevnem, banalnem in spregledanem. V njegovi praksi umetniška dela vzniknejo, ko prek intervencij – večjih ali manjših, transformira material v nepredvidljive oblike in mu vdahne popolnoma novo identiteto. Pri ustvarjanju se odlikuje se z veliko mero potrpežljivosti in natančnosti, ki je mestoma skorajda nedojemljiva, saj celota umetniškega dela komajda še dopušča prepoznavanje njenih sestavnih delov, ko tudi z minimalnimi intervencijami umetnik mojstrsko usmeri in spremeni naš način gledanja in prepoznavanja. Njegov opus nosi pomembno skupno točko: močan občutek haptičnosti in taktilnosti. Ob opazovanju smo primorani prej odreagirati s čuti kot s čustvi in prioriteta je fizični odziv na teksture, estetiko, konstrukcije. Prek tega je dopuščena velika mera vpletenosti in psiho-fizične odzivnosti gledalca, saj je vstop v polje umetnine z instinktivnim odzivom na njeno strukturo, konstrukcijo in avro pomembnejši od prej predpisanih strogih definicij tega, o čem delo govori. Govori o nas. Letošnja razstavljena instalacija je kombinacije del več ciklov, kjer vse strukture nosijo aluzijo na kožo, neglede na to ali gre za dejansko kožo, papir ali tkanino. V estetiki staranja, sušenja in pigmentacije opazujemo sledi bioloških efektov, zunanjih faktorjev in naravnega beleženja preteka časa na površinah. Čeprav je avtentična, starana koža le ena, preostala dela nudijo enaka izhodišča. Pod rokami Bajramovića se subtilne spremembe v barvi zlijejo v zaščitno plast živega bitja, ki nosi vso zgodovino samega sebe in vsega okoli njega. S tem je nakazana tudi zgodovinska pomembnost kože kot pokazatelja življenjske poti, kot oblačila, kot sestavnega dela ritualov in obrti. Naj gre za usnje izvirajoče iz sosednje vasi ali pa preobrazbo drugega materiala, smo soočeni z magično, šamansko zmožnostjo beleženja prek osredotočanja na detajle običajnega in pogosto spregledanega, ki jasno govorijo šele izpostavljeni novemu prostoru in kontekstu.

Jelenko Butina se je v svojem post-abstraktnem ekspresionizmu zmožen pomikati od monokroma do večbarvnih slik, ki zaobjemajo tudi spekter bolj in manj

¹ Adorno, Theodor W. Aesthetic Theory. Uredila Gretel Adorno in Rolf Tiedemann. Prevedel Robert Hullot-Kentor. Minneapolis: University of Minnesota Press, 1997.

Adorno, Theodor W. Aesthetic Theory. Edited by Gretel Adorno and Rolf Tiedemann. Translated by Robert Hullot-Kentor. Minneapolis: University of Minnesota Press, 1997.

BOUNDLESS

Sara Nuša
Golob Grabner

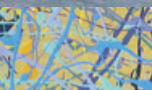
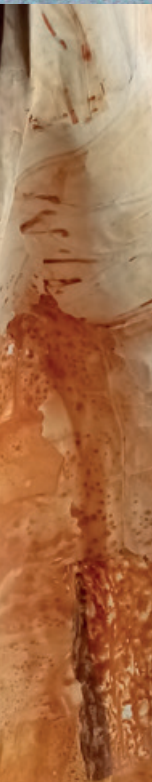
Major exhibition projects will always serve as a window into the spirit of the times. Group exhibitions, particularly salons, offer an opportunity to capture in one place the essence of art defined by time and space. Zenica's art scene, with its extended reach into nearby towns and countries, demonstrates a vitality, dynamism, and depth that can easily be compared to the artistic output of larger cities and exhibition venues. The artists, among whom are also invited selected artists from Maribor (Slovenia, DLUM), live in close contact with society, which is reflected in diverse ways through a wide spectrum of visual languages. The art of this year's salon succeeds in being equally introspective and responsive to external influences. It places great emphasis on engagement with materials and the study of their effects, extended creative processes, and experimentation. The combination of these qualities is reflected in art that achieves a high degree of autonomy and can communicate with the viewer without an intermediary, as it initially aims for entirely human, empathetic responses, which are elicited by a deep engagement with what is seen.

"Artworks participate in enlightenment because they do not lie: They do not feign the literalness of what speaks out of them. They are real as answers to the puzzle externally posed to them. Their own tension is binding in relation to the tension external to them. The basic levels of experience that motivate art are related to those of the objective world from which they recoil. The unsolved antagonisms of reality return in artworks as immanent problems of form. This, not the insertion of objective elements, defines the relation of art to society. The complex of tensions in artworks crystallizes undisturbed in these problems of form and through emancipation from the external world's factual facade converges with the real essence."

(Adorno, 1997, 5-6)¹

Muhamed Bajramović proves himself a master at recognizing the seeds of art in the everyday, the mundane, and the overlooked. In his practice, artworks emerge when, through interventions, large or small, he transforms materials into unpredictable forms and imbues them with a completely new identity. In his creative process, he distinguishes himself with a great deal of patience and precision, which is at times almost incomprehensible, as the entirety of the artwork barely allows for the recognition of its constituent parts, while even with minimal interventions, the artist masterfully directs and alters our way of seeing and recognizing. His body of work shares a significant common thread: a strong sense of haptics and tactility. When observing, we are compelled to react with our senses rather than our emotions, and the priority is a physical response to textures, aesthetics, and constructions. This allows for a high degree of viewer involvement and psycho-physical responsiveness, as entering the field of the artwork through an instinctive reaction to its structure, construction, and aura is more important than previously prescribed strict definitions of what the work is about. It speaks about us. This year's exhibited installation is a combination of works from several series, where all structures carry an allusion to skin, regardless of whether it is actual leather, paper, or fabric. In the aesthetics of aging, drying, and pigmentation, we observe traces of biological effects, external factors, and the natural marking of the passage of time on surfaces. Although there is only one authentic, aged piece of skin, the remaining works offer similar starting points. Under Bajramović's hands, subtle shifts in color merge into the protective layer of a living being that carries within itself the entire history of its own existence and everything around it. This also highlights the historical significance of skin as an indicator of one's life journey, as clothing, and as an integral part of rituals and crafts. Whether it is leather sourced from a neighbouring village or the transformation of another material, we are confronted with a magical, shamanic ability to document by focusing on the details of the ordinary and often overlooked, which only speaks clearly once exposed to a new space and context.

In his post-abstract expressionism, **Jelenko Butina** is able to shift from monochrome to multicolored paintings, which also encompass a spectrum of more and less controlled/dynamic brushwork. In doing so, the artist demonstrates a strong command of the medium,



kontroliranega/dinamičnega nanašanja. S tem umetnik izkazuje dobro zmožnost obvladovanja medija, ki kljub popolni abstrakciji, kjer sta izrazni sredstvi le barva in kompozicija, ponuja nešteto možnosti realizacije končnega dela. V pričujočih delih so nanosi umetnika kljub dinamičnosti do dobršne mere kontrolirani in se ne razpršijo ali razlivajo. Opazimo lahko, da je sprva ustvarjeno ozadje barvne pokrajine, ki se razpre v migotanje raznobarnih prelivov, ki se plastijo, vozljajo, dotikajo in preskakujejo. Slike lahko gledamo kot enoto, ali pa se meditativno poglobimo v posamezne detajle, ki jo gradijo kot fantazijski izsek pokrajine. Gesta umetnika je v veliki meri podzavestna in sestoji iz pomikanja med kontrolo in naključnostjo procesualnosti, ki ji umetnik sledi dokler ne začuti, da dodajanje več ni potrebno in je njegov miselni tok zaključen. Končane slike obstajajo kot samostojne identitete, ki jim umetnik ne dodaja daljših, kompleksnih naslovov, temveč dovoljuje, da se identificirajo same skozi pogled drugega. Gre predvsem za vizualizacijo toka podzavesti in geste kot:

»giba telesa ali orodja, pritrjenega na telo, za katerega ni zadovoljive vzročne razlage. Da bi razumeli tako opredeljeno gesto, je treba odkriti njen »pomen«. To počnemo vseskozi in predstavlja pomemben vidik našega vsakdanjega življenja. Nimamo teorije o interpretaciji gest in omejeni smo na empirično, »intuitivno« branje sveta gest, kodificiranega sveta, ki nas obdaja. To pa pomeni, da nimamo meril za veljavnost naših branj.«

(Flusser 2014, 3)²

Portali **Matjaža Duha** so ključen del njegovega opusa in predstavljajo njegovo prepoznavno tehniko močnih akrilnih barv na platnu, ki jih umetnik nanaša reliefno in prek teksture oblikuje kompleksno notranjost deloma abstrahiranega motiva. Na slikah prepoznamo arhitekturno zasnovo, ki se izogiba trdnosti in realističnosti. Zgradbe se razraščajo v vse smeri, se koreninijo, segajo v nebo, ki se kot neznana snov razliva mednje. Ko že mislimo, da smo kompozicijo umestili v resničnost, prepoznali pokrajino mesta in lune, nad nami obvisi zloveščnost nenaravnih barv, ostrih presekov in komajda zaznavnih zapisov. Podobe delujejo kot zmes med arhitekturo in organizmom, kot bitja, ki se trudijo prevzeti nam znane oblike, a jo s svojo resnično identiteto preraščajo in z njo prosto manipulirajo. Opazujemo fantazijski svet, kjer je naša percepcija postavljena pod vprašaj, saj gre za portale v smislu stičnega mesta med dvema poljema zaznave in zavesti. Slike se pomikajo med ostro definicijo linij in ploskev, ter zaostreno gibljivostjo in izmuzljivostjo osrednjega poudarka. Ta kontrast dodatno testira naše zmožnosti konkretizacije vidnega, saj težko najdemo oprijemljivo točko, ki bi pomirila neprijeten občutek, da smo potopljeni v prostor izven naše kontrole. Prek neprijetnega zatika med definicijo in neznanim utelesimo namen prikazanega portala, ki nas izziva, da se soočimo s podobo odtujenosti človeštva in okolja, kar ni abstraktna in oddaljena ideja, temveč nekaj, kar lahko pripišemo svojemu vsakdanu. V osnovi preprosta in angažirana ideja slikarja je nasloviti medprostore bivanja, kjer naša psiha niha med poznanim in nerazumljivim ter je nezmožna sprejeti številne kontradikcije kot smiselno celoto v katero bi lahko vstopili brez dvomov in anksioznosti, brez zavedanja, da se soočamo s transformacijami, ki niso popolnoma nedolžne.

² ilém Flusser, *Gestures*, trans. Nancy Ann Roth (Minneapolis: University of Minnesota Press, 2014).

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Dragan Gačnik materialno resničnost udejanja z geometrijskimi študijami ustvarjeni iz tankih prekrivajočih se kovinskih mrež. Podoba je izmuzljiva in v stanju konstantne transformacije, saj se spreminja z vsakim našim premikom, sencami, umestitvijo, oddaljenostjo pogleda. Osrednja oblika je kvadrat – uravnotežen, stabilen in preprost lik, ki prek spretnega oblikovanja umetnika izgublja svojo navidezno preprostost. Sloji žice oblikujejo prostorsko risbo, ki ji dodatno globino daje odvisnost od okolja

which, despite being entirely abstract (where the only means of expression are color and composition) offers countless possibilities for the realization of the final work. In the works presented here, the artist's brushstrokes, despite their dynamism, are largely controlled and do not scatter or bleed. We can observe that a background of a colorful landscape is initially created, which unfolds into a shimmer of multicolored gradients that layer, intertwine, touch, and leap over one another. We can view the paintings as a whole, or we can meditatively delve into the individual details that construct them as a fantastical fragment of a landscape. The artist's gesture is largely subconscious and consists of a shift between control and the randomness of the process, which the artist follows until he feels that no further additions are necessary and his train of thought is complete. The finished paintings exist as independent identities to which the artist does not assign lengthy, complex titles, but rather allows them to identify themselves through the gaze of the viewer. It is primarily a visualization of the flow of the subconscious and the gesture as:

"as a movement of the body or of a tool attached with the body, for which there is no satisfactory causal explanation. To understand a gesture defined in this way, its "meaning" must be discovered. That is exactly what we do all the time, and it constitutes an important aspect of our daily lives. But we have no theory of the interpretation of gestures and are restricted to an empirical, "intuitive" reading of the world of gestures, the codified world that surrounds us. And that means that we have no criteria for the validity of our readings."

(Flusser 2014, 3)²

Matjaž Duh's portals are a key part of his body of work and showcase his distinctive technique of applying thick acrylic paint to canvas in a relief-like manner, using texture to create the complex interior of a partially abstracted motif. In the paintings, we recognize an architectural design that eschews solidity and realism. The structures branch out in all directions, taking root, reaching toward the sky, which spills among them like an unknown substance. Just when we think we have grounded the composition in reality, recognized the cityscape and the moon, the ominousness of unnatural colours, sharp intersections, and barely perceptible marks hangs over us. The images function as a blend of architecture and organism, like beings striving to take on forms familiar to us, yet outgrowing them with their true identity and freely manipulating them. We observe a fantasy world where our perception is called into question, as these are portals in the sense of a meeting point between two fields of perception and consciousness. The images oscillate between the sharp definition of lines and planes, and the heightened fluidity and elusiveness of the central focus. This contrast further tests our ability to concretize what we see, as we struggle to find a tangible point that would alleviate the unsettling sensation of being submerged in a space beyond our control. Through this uncomfortable tension between definition and the unknown, we embody the purpose of the depicted portal, which challenges us to confront the image of the alienation of humanity and the environment not as an abstract and distant idea, but as something we can attribute to our own we can attribute to our everyday lives. The painter's idea, fundamentally simple and socially engaged, is to address the interstices of existence, where our psyche oscillates between the familiar and the incomprehensible and is unable to accept numerous contradictions as a coherent whole into which we could enter without doubt or anxiety, without realizing that we are facing transformations that are not entirely innocent.

Dragan Gačnik brings material reality to life through geometric studies created from thin, overlapping metal grids. The image is elusive and in a state of constant transformation, as it changes with every movement we make, with shadows, positioning, and the distance of our gaze. The central form is the square – a balanced, stable, and simple shape that, through the artist's skillful design, loses its apparent simplicity. Layers of wire form a spatial drawing, to which its dependence on the environment with which it is in constant communication lends additional depth. As we move and contemplate all the possible



s katerim je v nenehni komunikaciji. Ob premikanju in motrenju vseh v trenutku možnih podob umetnine opazujemo tako konkretno kot tudi duhovno komponento geometrije. Geometrija, znanost, ki služi kot temelj prikaza in raziskovanja mnogih naravoslovnih in humanističnih znanosti, je transformirana v manj določljivo obliko, ki s svojim premikanjem izkazuje možnosti mreženja v skorajda vsa človeška spoznanja – bodisi dobesedno prek dokazljivih dejstev, bodisi preko asociacij in kreativnosti. Naše asociacije ob ogledu del Dragana Gačnika se lahko gibljejo od fizike, kemije, biologije, zvoka, prostorskega oblikovanja, likovne teorije...in vse so pravilne. Z osredotočanjem na rudimentarno obliko in material umetnik na formalnem nivoju izkaže koliko oblikovnih variacij ponuja izbrani motiv in s tem odstira tudi razslojenost življenja in obstoja. Zanimiv je kontakt med trdnostjo in hladnostjo kovinske mreže ter mehko in subtilno giblivo ter pretočnostjo vidne oblike. To lahko povežemo z neopredeljivostjo tudi najbolj osnovnih dejstev o človeškem in naravnem obstoju, saj lahko vedno zaznavamo, da vprašanja ostajajo neodgovorjena, odgovori se nadgrajujejo, spoznavanje je zaenkrat še lahko videno kot nezaključeno in odvisno od sposobnosti zavzemanja novih perspektiv

Stojan Grauf ustvarja v tesnem stiku z naravo. Ta stik je sprva izkazan prek slikanja zunaj, na licu mesta, nato z uporabo naravnih materialov iz oklice in domače izdelanega oglja in nenazadnje z naslovi, ki popolnoma abstraktna dela umestijo v resnični čas in prostor, na primer na nabrežje reke Drave. Opazujemo proces predelave vtisa, ki se ne trudi komunicirati mimetično. Osebni vtis narave je na papir prenesen kot akumulacija čutov. Umetnik nam ponuja možnost opazovanja njegovih zaznav, ki zaobsegajo strukturo atmosfere, konstrukcijo vonja, oblike vode, teksturo peska in zemlje, izseke in kombinacije podob, ki jih vidi. Grauf svoja dela ustvarja kot avtentično angažirana in globoko poglobljena v okolijske tematike, klimatologijo, naravno in kulturno dediščino ter tradicije staroselcev. Abstraktne in surovo zasnovane podobe (v enaki meri prepletene z nežnim pristopom in pronicljivo zaznavnostjo) kličejo po občutenju narave, namesto zgolj opazovanju njene lepote. Opominjajo, da ob kritičnem motrenju in poglobljenem sobivanju ni ključna idilična podoba, temveč ozaveščanje vseh gradnikov, organizmov, snovi in delcev, ki sooblikujejo našo biološko stvarnost. Podoba je v največji možni meri prizemljena in se ne zanaša na metaforične prikaze, saj je njena materialnost sama po sebi odtis Zemlje. Obenem dela spodbujajo, da redefiniramo lastne načine zaznave, ki so se zmožni preleviti v primarno in neobremenjeno podobo, ki opušča realistično predlogo vidnega zavoljo morebiti bolj resničnega in oprijemljivega prenosa izbranega motiva. Ob opuščanju distance med naravo in njeno reprezentacijo se smiselno opuščajo tudi nenaravni posredniki v smislu materialov in samega procesa nastajanja. Pogled je odvrnjen od olepšane estetske zadovoljivosti (mogoče le ob ignoriranju gradnikov celote) in se obrača k zadovoljivosti, ki vznikne iz stika z nepopolnostjo in izčiščenostjo naravnega.

Tri dela **Benjamina Handukiča** povezujejo njegova cikla Typhoon in Crater. Medtem ko je Typhoon v osnovi fokusiran na silo vode, je Crater povezan z zemljo. Skupaj oblikujeta podobo silnic, ki jih dojemamo tako fizično kot metaforično in tvorita celoto pogleda magičnega realizma, ki se oblikuje, če elemente doživljamo skozi prizmo občutljivega in odprtega zaznavanja. Delo iz cikla Typhoon gradi kompozicijo na ozadju gestikularne, prelivajoče se barve, ki naplavlja raznolike simbole, kot tajfun nasilno raztrosi lastnino, jo naplavi in z njo ustvari kolaž človeških življenj. Opazujemo dobeseden prikaz naplavin, odziv na vedno bolj ekstremne naravne pojave, ki divjajo na planetu, obenem pa se pred nami nevihta spreminja v prikaz naplavin umetnikove zavesti in podzavesti. Združijo se navidezno naključni elementi obrazov, abstrahiranih oblik, odlomkov zapisov. Nekateri motivi so prisotni povsem fizično, prilepljeni na

images of the artwork in a single moment, we observe both the concrete and the spiritual components of geometry. Geometry, science, which serves as the foundation for the presentation and exploration of many natural and humanistic sciences, is transformed into a less definable form that, through its movement, demonstrates the possibilities of interconnection with nearly all human knowledge—whether literally through provable facts or through associations and creativity. Our associations when viewing Dragan Gačnik's works can range from physics, chemistry, biology, sound, spatial design, art theory...and they are all valid. By focusing on rudimentary form and material, the artist demonstrates on a formal level the multitude of formal variations offered by the chosen motif, thereby also revealing the stratification of life and existence. The interplay between the solidity and coldness of the metal mesh and the soft, subtle fluidity and flow of the visible form is particularly intriguing. This can be linked to the indeterminacy of even the most basic facts about human and natural existence, since we can always perceive that questions remain unanswered, answers are constantly evolving, and our understanding can still be seen as incomplete and dependent on our ability to adopt new perspectives

Stojan Grauf creates in close contact with nature. This connection is initially expressed through painting outdoors, on site, then through the use of natural materials from the surrounding area and homemade charcoal, and finally through titles that situate these entirely abstract works in real time and space, for example, on the banks of the Drava River. We observe a process of transforming an impression that does not strive to communicate mimetically. A personal impression of nature is transferred to paper as an accumulation of the senses. The artist offers us the opportunity to observe his perceptions, which encompass the structure of the atmosphere, the composition of scent, the forms of water, the texture of sand and earth, and the fragments and combinations of images he sees. Grauf creates his works with genuine commitment and deep immersion in environmental themes, climatology, natural and cultural heritage, and the traditions of indigenous peoples. The abstract and raw images (equally interwoven with a gentle approach and penetrating perceptiveness) call for a feeling of nature, rather than merely observing its beauty. They remind us that, in the context of critical observation and profound coexistence, what matters is not an idyllic image, but an awareness of all the building blocks, organisms, substances, and particles that shape our biological reality. The image is as grounded as possible and does not rely on metaphorical representations, as its materiality is in itself an imprint of the Earth. At the same time, these works encourage us to redefine our own modes of perception, which are capable of transforming into a primary and unburdened image that abandons the realistic model in favour of a potentially more authentic and tangible rendering of the chosen motif. By abandoning the distance between nature and its representation, unnatural intermediaries (in the sense of materials and the creative process itself) are also meaningfully abandoned. The gaze is turned away from embellished aesthetic satisfaction (possible only by ignoring the building blocks of the whole) and turns toward a satisfaction that arises from contact with the imperfection and purity of the natural.

Benjamin Handukić's three works are combined from his Typhoon and Crater series. While Typhoon focuses primarily on the power of water, Crater is connected to the earth. Together, they form an image of forces that we perceive both physically and metaphorically, creating a whole view of magical realism that takes shape when we experience these elements through the prism of sensitive and open perception. The work from the Typhoon series builds its composition against a backdrop of gestural, flowing colour that washes ashore diverse symbols, just as a typhoon violently scatters possessions, washes them ashore, and uses them to create a collage of human lives. We observe a literal depiction of debris, a response to the increasingly extreme natural phenomena raging across the planet; at the same time, the storm before us transforms into a depiction of the debris of the artist's consciousness and subconscious. Seemingly random elements: faces, abstract forms, fragments of text, come together. Some motifs



platno in prebarvani, dislocirani in zamrznjeni na svojem novem mestu. Navidezno naključno umeščeni elementi s prav to naključnostjo izpostavljajo tudi ranljivost človeškega obstoja, neobstoječnost predmetnosti v luči narave in posledično tudi spremenljivost naših zaznav in spominov. Umetniško delo lahko funkcionira kot prikaz spomina ali toka (pod)zavesti, kjer se vse izkušnje in vtisi prelivajo en v drugega ter ustvarjajo nove spoznave. Crater cilja k zaobjetu fenomena zemeljske vibracije, njenih razpok, premikov, ki so venomer prisotni in nevede vplivajo na nas. Slikar svoja dožemanja predstavlja intenzivno, udarno, dinamično, z ostrino in silo, ki pritiče tematiki. V red vnaša prikaz prej nevidnega naravnega kaosa, ga spoštuje, v njem prepozna silo povezano z njim. V svojih delih se Handukič ne ločuje od sil, ki jih reprezentira, temveč izrazito močno zaznava, da je z njimi v recipročnem odnosu, ki je komuniciran prek jasnih, odločnih, živih in previdnosti osvobojenih likovnih posegov.

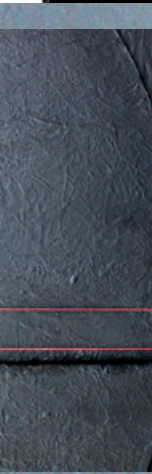
Grafike **Irfana Handukića** v polju grafične umetnosti zavzemajo povsem svojstven položaj. Umetnik v številnih variacijah, razvidnih iz njegovega opusa konsistentno ohranja prepoznaven likovni slog, definiran s prefinjenim kombiniranjem detajlirani tekstur, slojenja, dialoga med organskimi in pravilnimi oblikami, ter močnimi poudarki barve in globine. Grafike si izogibajo robovom, ustvarjajo lastne meje in brezmejnosti, znotraj katerih se lahko potapljamo v aludirane metafizične krajine in univerzalna človeška občutja nahajajoča med fizično človeško izkušnjo in sublimnim doživljanjem sveta. Umetnik vsebino redko nakaže neposredno, brez mistike, z motivom, ki bi vizualno povsem udejanjal zadani pomen, a vendarle so njegova dela povsem dostopna – tudi prek naslovov usmerjena k branju pomena njihovih mnogih prepletajočih se elementov. Prek inkorporacije klasičnih simbolov kot je meander lahko razumemo, da pri umetniku pogosto spremljamo meditacijo o enotnosti in neskončnosti, ki je nakazana tudi skozi pristop slike v sliki. Vsak element se brezšivno povezuje z drugim, a vseeno stoji sam zase, vsebinsko zaokrožen in odprt za neizogibno transformacijo vznikajočo iz stika z drugim. Čeprav je umetnik izrazito naklonjen jasnemu geometričnemu strukturiranju kompozicije, je ta vedno uravnotežena z mehkejšimi elementi, kot bi vedno spremljali pretakanje in simbiozo kontradiktornosti obstoja. Dela so v esenci izrazito intimna in lirična. Jasno razvidno je, da spremljamo vizualizacijo nešteti odvodov stanja človeka, ki nenehno obstaja nekje med določljivim in nevidnim. Nevidni del Handukič izraža s prebijanjem površine zaznavanja in to udejanja v motivih, ki kombinirani predstavljajo temelje, to kar na njih zraste, utelešenja, dezintegracijo, večnost in minljivost.

Cvetka Hojnik je prepoznavna po svojem reduciranem, geometrijskem in preciznem slogu. S črno in rdečo barvo naslavlja simboliko prvinskosti ter vzpostavlja napetost med izrazitimi nasprotji, ki jih povezuje v uravnoteženo celoto. Njene podobe so samozadostne in temeljijo na čistosti forme, kjer se vsebina se razkriva skozi obliko samo. Praoblaki kroga in kvadrata se v novejših delih preobražata v elipso in pravokotnik, likovni jezik pa zaznamuje vse večja redukcija elementov. S plastenjem tekstur, pogosto iz zavrženih materialov, raziskuje polarnost in večplastnost bivanja. Črna v njenih delih ne pomeni odsotnosti, temveč prostor možnosti, ki ga občasno poudarijo rdeči akcenti. Naslov *The Dark Side* komunicira o skritem, prvinskem, skrivnostnem in prav to so polja zanimanja umetnice. Geometrijske oblike z dodatkom strukture oblikujejo temne pokrajine, ker vlada soočenje z lastnim centrom in razgaljeno resnico. Linije poudarjajo ostro jasnost omogočeno prek dotika z večnim in primarnim. V prostorih brezmejnosti vznikajo le najstarejši simboli, ki v kombinacijah zaobjemajo velike spektre: celovitost, zaključenost, dualnost, moškost, ženskost in vse kar se nahaja med tem. Variacije in možnosti so nakazane v odstopih: nepravilnih teksturah, ki se na ploskvi naključno razporedijo glede na njihove materialne

are present in a purely physical sense, glued to the canvas and repainted, dislocated and frozen in their new place. These seemingly randomly placed elements, through this very randomness, also highlight the vulnerability of human existence, the non-substantiality of objects in the light of nature, and consequently the mutability of our perceptions and memories. The artwork can function as a representation of memory or the flow of (sub)consciousness, where all experiences and impressions merge into one another and create new insights. Crater aims to capture the phenomenon of Earth's vibrations, its cracks and shifts, which are ever-present and unknowingly influence us. The painter presents his perceptions in an intense, striking, and dynamic manner, with the sharpness and power befitting the subject matter. He brings into order a depiction of previously invisible natural chaos, respects it, and recognizes within it the power associated with it. In his works, Handukić does not distance himself from the forces he represents, but rather strongly senses that he is in a reciprocal relationship with them, communicated through clear, decisive, vivid, and uninhibited artistic interventions.

Irfan Handukić's graphic prints occupy a unique position within the field of graphic art. In the many variations evident throughout his oeuvre, the artist consistently maintains a recognizable visual style defined by a sophisticated combination of detailed textures, layering, a dialogue between organic and geometric forms, and strong accents of colour and depth. The prints avoid paper's edges, creating their own boundaries and boundlessness, within which we can immerse ourselves in alluded to metaphysical landscapes and universal human feelings situated between the physical human experience and the sublime experience of the world. The artist rarely conveys content directly, without mysticism, through a motif that would fully realize the intended meaning visually; yet his works are entirely accessible even through their titles, which invite us to interpret the meaning of their many intertwining elements. Through the incorporation of classical symbols such as the meander, we can understand that the artist often engages in a meditation on unity and infinity, which is also suggested through the "picture-within-a-picture" approach. Each element connects seamlessly with the next, yet stands on its own, thematically complete and open to the inevitable transformation arising from contact with the other. Although the artist has a distinct preference for clear geometric structuring of the composition, this is always balanced by softer elements, as if to constantly reflect the flow and symbiosis of the contradictions of existence. The works are, in essence, distinctly intimate and lyrical. It is clearly evident that we are witnessing the visualization of countless variations on the human condition, which constantly exists somewhere between the definable and the invisible. Handukić expresses the invisible part by piercing the surface of perception and embodies this in motifs that, when combined, represent foundations, what grows upon them, incarnations, disintegration, eternity, and transience.

Cvetka Hojnik is known for her minimalist, geometric, and precise style. Using black and red, she explores the symbolism of primal forces and creates tension between stark contrasts, which she unites into a balanced whole. Her images are self-contained and based on the purity of form, where content is revealed through the form itself. In her more recent works, the archetypal forms of the circle and the square are transformed into an ellipse and a rectangle, while her visual language is marked by an ever-increasing reduction of elements. Through the layering of textures, often from discarded materials, she explores the polarity and complexity of existence. The blackness in her works does not signify absence, but rather a space of possibility, occasionally highlighted by red accents. The title *The Dark Side* speaks to the hidden, the primal, the mysterious, and these are precisely the artist's fields of interest. Geometric shapes, enhanced by texture, form dark landscapes, as the confrontation with one's own centre and the exposed truth prevails. The lines emphasize a sharp clarity made possible through contact with the eternal and the primal. In spaces of boundlessness, only the oldest symbols emerge, encompassing vast spectre in their combinations: wholeness, completeness, duality, masculinity, femininity,



lastnosti, preseke z rdečo barvo, materialom, ki prestopa robove. Umetniška dela pripovedujejo, da tudi sam center ni preprosto definiran in absoluten, temveč prostor spremenljivosti in priložnosti. S svojim likovnim jezikom Cvetka Hojnik odstira esencialna in eksistencialna motrenja o obstoju. Njena dela so izrazito zaznamovana z natančnim opazovanjem človeške psihe, medosebnih odnosov, dinamik družbe in preobrazena v minimalistične oblike, ki kljub stalnemu likovnemu jeziku vedno ohranjajo magnetičnost spodbujeno prav prek odličnega razumevanja umetniških lastnih osrednjih motivov in razlogov zanje.

Adna Muslija z geometrijsko abstrakcijo naslavlja delovne pogoje in politiko, saj za njenimi navideznimi »l'art pour l'art« kompozicijami stojijo interpretacije Excel tabel, kot prikaza kapitalističnih sistemov nadzora in upravljanja, ter s tem postanejo medij osebnega in intimnega upora. Preglednica, ki je nekoč prikazovala njeno mesečno delovno obremenitev z administrativnimi in koordinacijskimi nalogami, postane predloga za umetniško delo. Umetnica iz celic tabele odstrani številčno in besedilno vsebino ter jih zreducira na preproste vizualne elemente črt in barve. Dela, ki so na prvi pogled estetsko zadovoljiva, urejena in prijetna, ob poznavanju koncepta pridobijo težo in neprijeten občutek zasičenosti, obremenjenosti in anksioznosti. Z upanjem opazujemo prazne, brezbarvne prostore in upamo, da gre za delce razpredelnice, ki označujejo prosti čas. Ob prekrivanju tekstualno izbrisanih dolžnosti, dobimo v shematičnem likovnem delu izostren in pronicljiv občutek razkosanja in kvantificiranja človeškega življenja. Preprosta mrežna razporeditev nam da vedeti, da je naša vrednost še vedno, ali morda bolj kot kadarkoli prej, ocenjevana glede na produktivnost, ki za naraven ritem življenja in kreativnost stežka pušča prostor za dihanje. V slikah opazujemo časovno stisko in borbo za preživetje, program, ki diktira naš ritem in prioritete. Ob reinterpetaciji Excela v likovno delo je vsem dobro znana podoba dislocirana iz znanega okolja in na ta način zmožna komunicirati drugače, izpostaviti lastno bizarnost in neprijetnost. Življenje diktirano v pravokotnikih je močno oddaljeno od resničnega življenja in izpostavlja absurdnost obstoja sodobnega človeka. Umetnica dokazuje, da je s preprostimi pristopi možno scela nasloviti kompleksne in obremenjene tematike.

Lucija Stramec je znana po hiperrealističnih risbah s tušem na papir, kjer z majhnimi potezami oblikuje od daleč skorajda fotografske zapise okolja. Čeprav se v njenih delih pojavljajo različni motivi, tudi figure, so slike vejevja in gozda ene najbolj prepoznavnih v njenem opusu. Golo vejevje in debela predstavlja kot skelet, ključen gradnik naravnega sveta, ki ga v njenih delih ne obdaja zelenje. Veje deloma enači s človeškimi kostmi in življenjskimi procesi. Veje obstajajo vse od nosilk, prenašalk hranil do trohnečih lupin, ki nas nagovarjajo s svojo minimalistično in tiho funkcionalnostjo, ki jo lahko vzporejamo tudi s človekom, ki metaforično izhaja iz globoko zasajenih korenin, črpa iz okolja in širi svoje veje, dokler se njegovi okosteneli elementi telesa ne povrnejo v zemljo. V vsakodnevnem življenju zimskega ali pozno-jesenskega gozda običajno ne bi smatrali kot estetsko privlačnega, a umetnica izpostavi lepoto njegove tišine, prepletenosti, miru, ki nastane ob cikličnem procesu počitka pred vnovičnim razcvetom, ali pa smrtjo. Lucija Stramec z izbiro motiva vejevja polaga pozornost na periferni del našega okolja in mu posveti izjemno pozornost, ki prinaša temeljitejšo obravnavo teme prav zaradi dolgotrajnega in natančnega procesa ustvarjanja. Umetnica nam prikaže reducirano, a vendarle povsem običajno naravo, ki ne ponuja zavetja in toplote, temveč od nas zahteva soočenje z razkrojem in esenco vsega kar nas obdaja, kot tudi samih sebe. Ne dovoli, da bi se percepcija ustavila pri prijetnih in zadovoljivih aspektih, želi celovitost. Puščobnost ni prazna. Pušča prostor za mir in motrenje, za naše soočenje z lastno cikličnostjo. Prostor golote je ključen del vsakega

and everything in between. Variations and possibilities are suggested in the deviations: irregular textures that are randomly distributed across the surface according to their material properties, intersections with red paint, and material that spills over the edges. The artworks suggest that even the centre itself is not simply defined and absolute, but rather a space of variability and opportunity. Through her visual language, Cvetka Hojnik reveals essential and existential reflections on existence. Her works are distinctly marked by a precise observation of the human psyche, interpersonal relationships, and social dynamics, transformed into minimalist forms that, despite a consistent visual language, always retain a magnetism driven precisely by an excellent understanding of the artist's own central motifs and the reasons behind them.

Through geometric abstraction, **Adna Muslija** addresses working conditions and politics, as her seemingly "l'art pour l'art" compositions are underpinned by interpretations of Excel spreadsheet presented as representations of capitalist systems of control and management, and thus become a medium for personal and intimate resistance. A spreadsheet that once displayed her monthly workload of administrative and coordinative tasks becomes the template for an artwork. The artist removes numerical and textual content from the table cells, reducing them to simple visual elements of lines and color. Works that at first glance appear aesthetically pleasing, orderly, and pleasant, acquire a sense of weight and an uncomfortable feeling of oversaturation, burden, and anxiety once the concept is understood. We gaze hopefully at the empty, colourless spaces, hoping they represent the cells of the spreadsheet that denote free time. As the textually erased duties overlap, the schematic artwork conveys a sharp and penetrating sense of the fragmentation and quantification of human life. The simple grid layout tells us that our value is still, or perhaps more than ever before, assessed in terms of productivity, which leaves little room for the natural rhythm of life and creativity to breathe. In the images, we observe a time crunch and a struggle for survival, a schedule that dictates our rhythm and priorities. By reinterpreting Excel as a work of art, the familiar image is removed from its usual context and is able to communicate differently, highlighting its own bizarreness and discomfort. A life dictated by rectangles is far removed from real life and highlights the absurdity of modern human existence. The artist demonstrates that complex and weighty themes can be fully addressed through simple approaches.

Lucija Stramec is known for her hyper realistic ink drawings on paper, in which she uses small strokes to create depictions of the environments that appear almost photographic from a distance. Although various motifs, including figures, appear in her works, her images of branches and forests are among the most recognizable in her oeuvre. She depicts bare branches and trunks as a skeleton, a key building block of the natural world, which in her works is not surrounded by greenery. She partly equates branches with human bones and life processes. Branches exist in everything from nutrient carriers to decaying bark, which speak to us with their minimalist and quiet functionality, a quality we can also draw parallels with in humans, who metaphorically spring from deeply planted roots, draw sustenance from their environment, and spread their branches until their skeletal elements return to the earth. In everyday life, a winter or late-autumn forest would not typically be considered aesthetically appealing, yet the artist highlights the beauty of its silence, its intertwining, and the peace that arises from the cyclical process of rest before a new blossoming – or death. By choosing the motif of branches, Lucija Stramec focuses on the peripheral part of our environment and devotes exceptional attention to it, which leads to a more profound exploration of the theme precisely because of the lengthy and meticulous creative process. The artist presents us with a reduced, yet entirely ordinary nature that offers no shelter or warmth, but instead demands that we confront the decay and essence of everything that surrounds us, as well as ourselves. She does not allow perception to stop at the pleasant and satisfying aspects; she seeks wholeness. Emptiness is not void. It leaves room for peace and contemplation, for our confrontation with our own cyclical nature. The space of emptiness is a crucial part of every organism.



organizma. Risba na temnejši papir ustvarja tudi igro svetlobe in teme, ki funkcionirata tudi kot ključni del umetniškega koncepta, kot naslavljanje soobstoja nasprotij.

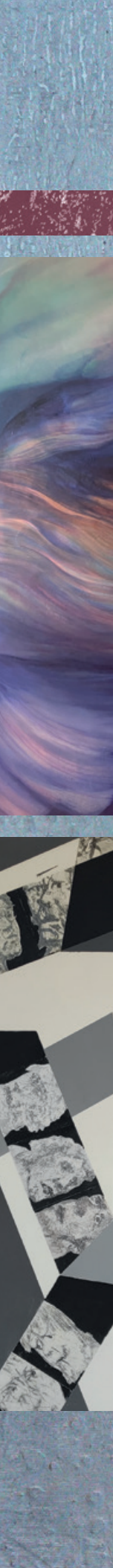
Slikarstvo **Azre Subašič** izkazuje svojo prodornost skozi izjemno nežnost, ko vizualizira stik med fizičnim in spiritualnim, dotakljivim in energijskim. Na prvi pogled so njene prelivajoče se slike abstraktne, bližnji in dalj časa trajajoč pogled pa nas prek mehkih linij vodi k prepoznavanju pretanjeno vpletene figuralike: dlani, ptic, školjk. Dela so prežeta z občutkom ženstvenosti, ki svojo moč odraža v zmožnosti popolnega zlitja z izkušnjo in večplastnega razmisleka o njej. Na motivni ravni opazujemo zlitje z morjem, soncem in nebom, posameznika kot posrednika in prejemnika življenjske sile, ki teče med prej posameznimi in prek globokega dožemanja kasneje združenimi elementi. Prevladujejo rožnati, modri in vijolični odtenki, ki lovijo odbleske svetlobe in ustvarjajo pretok odtenkov na gladini vode. Zajeta je atmosfera, ki zabriše meje med človekom, morjem, živaljo in nebom ter se vrtinči v holistično dožemanje neskončne povezanosti. Slikarka izkazuje globok stik z okoljem in samo sabo, ko svoje motive spaja v podobe vsestranskega čutenja. S slik odmeva občutek poletja, ki ga dodatno definirajo tudi naslovi, a poletje ni predstavljeno le kot brezskrbna in lepa sezona. Umetnica poletje prikaže kot čas svobode in s tem svobode za transformacijo, ki nastane prek mirne potopitve v samo središče osebnega izkustva. Dlani lahko dojemamo kot toplino, stik, del telesa, ki nam dovoljuje, da segamo in se dotikamo na dobesedni in tudi metaforični ravni. Ptice predstavljajo neobremenjeno svobodo in možnosti. Na slikah nastopajo kot stik med prostranostjo neba in globino morja. Školjke pripovedujejo o edinstvenosti, odpiranju in iskanju tega, kar je skrito v notranjosti. Opazujemo izjemno intimna in iskrena likovna dela, ki ostajajo zvesta razkošju, ki se razpre ob vztrajanju z lastno ranljivostjo in odprtostjo. Slikarka se predstavlja kot senzibilna in pozorna opazovalka, ki izkušnje neobremenjeno preliva v podobe notranjih pokrajín.

Miroslav Šetka je Odtise z napako ustvarjal kot spontan odziv na globalno polikrizo in začel slikati majhne formate obrazov. Obrazi ne pripadajo konkretnim osebam, temveč jih umetnik dojema kot obraze, ki so se skozi življenje nakopičili v podzavestnem – kot kalejdoskop človeških duš. So črno-bele kompozicije fragmentiranih in medsebojno prepletenih ravnin-črt s človeškimi obrazi, upodobljenimi v karikirani in groteskni meri, prej naslikani in nato digitalno fiksirani, natisnjeni na risalni medij ter vključeni v in proti gibanju ploskev-trakov. Ustvarjajo vtis prehoda med in skozi bela in siva polja, kar nakazuje pretok-prenos vizualnih in ne-vizualnih informacij. Te kompozicije so zasnovane kot polja-zaslone, fiksirani fragmenti, ki vizualizirajo informacije sveta, povezanega z mediji, sveta, v katerem se prenosi informacij zaradi prostorske zasičenosti neizogibno trčijo in prepletajo, kar ustvarja možnost motenj (napak) v prenosu. Risbe so umeščene na platno, kjer ostre linije bele, sive in črne ustvarjajo občutek ujetosti ljudi v konflikte, umetno postavljene meje, ki nasilno krotijo nered. Znotraj tega lahko spremljamo številne čustvene odzive, izgubljene, začudene, prestrašene poglede ob posegu v življenje posameznika. Bolečina in zmedenost sta dekonstruirani in zopet sestavljeni v opresivno kompozicijo, ki sama po sebi govori o zarezah v šum in napake družbe. Ploskve se mestoma zaključujejo kot oster trn ali bodalo, ki mestoma obraz tudi prereže ali izmaliči. Med nasprotjem intrinzično nepravilne človeškosti, nakazane tudi z nepravilno strukturo obrazov, in hladne popolnosti ozadja, spremljamo razčlovečenje človeka v sodobni družbi. »Digitalno recikliranje« kot oblika stop-motion animacije kaže na neskončne možnosti preoblikovanja (recikliranja) v digitalno ustvarjenem prostoru. Predstavljen je proces preoblikovanja iz ene oblike v drugo; zaporedje gestikularnih slikarskih dejanj je ujeta z digitalno fotografijo.

The drawing on darker paper also creates a play of light and shadow, which functions as a key part of the artist's concept, addressing the coexistence of opposites.

Azra Subašić's painting demonstrates its power through extraordinary tenderness as it visualizes the connection between the physical and the spiritual, the tangible and the energetic. At first glance, her flowing paintings appear abstract, but a closer and prolonged gaze guides us, through soft lines, toward the recognition of subtly interwoven figurative elements: palms, birds, shells. The works are imbued with a sense of femininity, which reflects its power in the ability to merge completely with experience and to reflect on it in a multifaceted way. On a thematic level, we observe a fusion with the sea, the sun, and the sky, the individual as a mediator and recipient of the life force that flows between previously separate and, through deep perception, later united elements. Pink, blue, and violet hues predominate, catching the glints of light and creating a flow of shades on the water's surface. The atmosphere captured blurs the boundaries between human, sea, animal, and sky, swirling into a holistic perception of infinite interconnectedness. The artist demonstrates a deep connection with her surroundings and with herself as she merges her motifs into images of multifaceted sensation. The paintings evoke a sense of summer, further defined by their titles, yet summer is not presented merely as a carefree and beautiful season. The artist portrays summer as a time of freedom, and thus freedom for transformation, arising through a peaceful immersion into the very core of personal experience. We can perceive the palm as warmth, as touch, as a part of the body that allows us to reach out and touch on both a literal and metaphorical level. Birds represent unburdened freedom and possibilities. In the paintings, they appear as a link between the vastness of the sky and the depth of the sea. Shells speak of uniqueness, of opening up, and of seeking what lies hidden within. We observe exceptionally intimate and sincere works of art that remain faithful to the richness that unfolds through embracing one's own vulnerability and openness. The artist presents herself as a sensitive and attentive observer who effortlessly transforms experiences into images of inner landscapes.

Miroslav Šetka created *Flawed Transfers* as a spontaneous response to the global political crisis and began painting small-format portraits. The faces do not belong to specific individuals; rather, the artist perceives them as faces that have accumulated in the subconscious over the course of a lifetime—like a kaleidoscope of human souls. They are black-and-white compositions of fragmented and intertwined planes and lines featuring human faces depicted in a caricatured and grotesque manner, first painted and then digitally fixed, printed on drawing paper, and incorporated into and against the movement of the planes and lines. They create the impression of a transition between and through white and gray fields, suggesting the flow and transmission of visual and non-visual information. These compositions are conceived as fields-screens, fixed fragments that visualize information from a media-connected world, a world in which information transmissions inevitably collide and intertwine due to spatial saturation, creating the possibility of disruptions (errors) in transmission. The drawings are placed on canvas, where sharp lines of white, gray, and black create a sense of people trapped in conflicts, artificially imposed boundaries that violently subdue disorder. Within this, we can observe numerous emotional reactions (lost, bewildered, frightened glances) in response to the intrusion into an individual's life. Pain and confusion are deconstructed and reassembled into an oppressive composition that speaks for itself of the cracks in the noise and the flaws of society. The surfaces sometimes end in sharp thorns or daggers that cut through or mutilate the face. Amid the contrast between an intrinsically flawed humanity, suggested also by the irregular structure of the faces, and the cold perfection of the background, we witness the dehumanization of the individual in contemporary society. "Digital recycling" as a form of stop-motion animation points to the infinite possibilities of transformation (recycling) in a digitally created space. The process of transformation from one form to another is presented; a sequence of gestural painterly acts is captured through digital photography.



AVTORJI IN RAZSTAVLJENA DELA

AUTHORS AND EXHIBITED WORKS

MUHAMED BAJRAMOVIĆ



▲ Svobodne oblike
Free Forms
Mešana tehnika · Mixed media
2026., 150 x 40 cm

▼ Iz cikla Kože
From the Skin series
Mešana tehnika · Mixed media
1999., 87 x 75 cm



JELENKO BUTINA

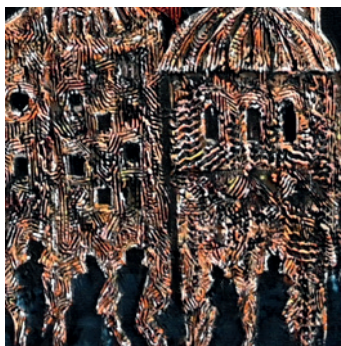
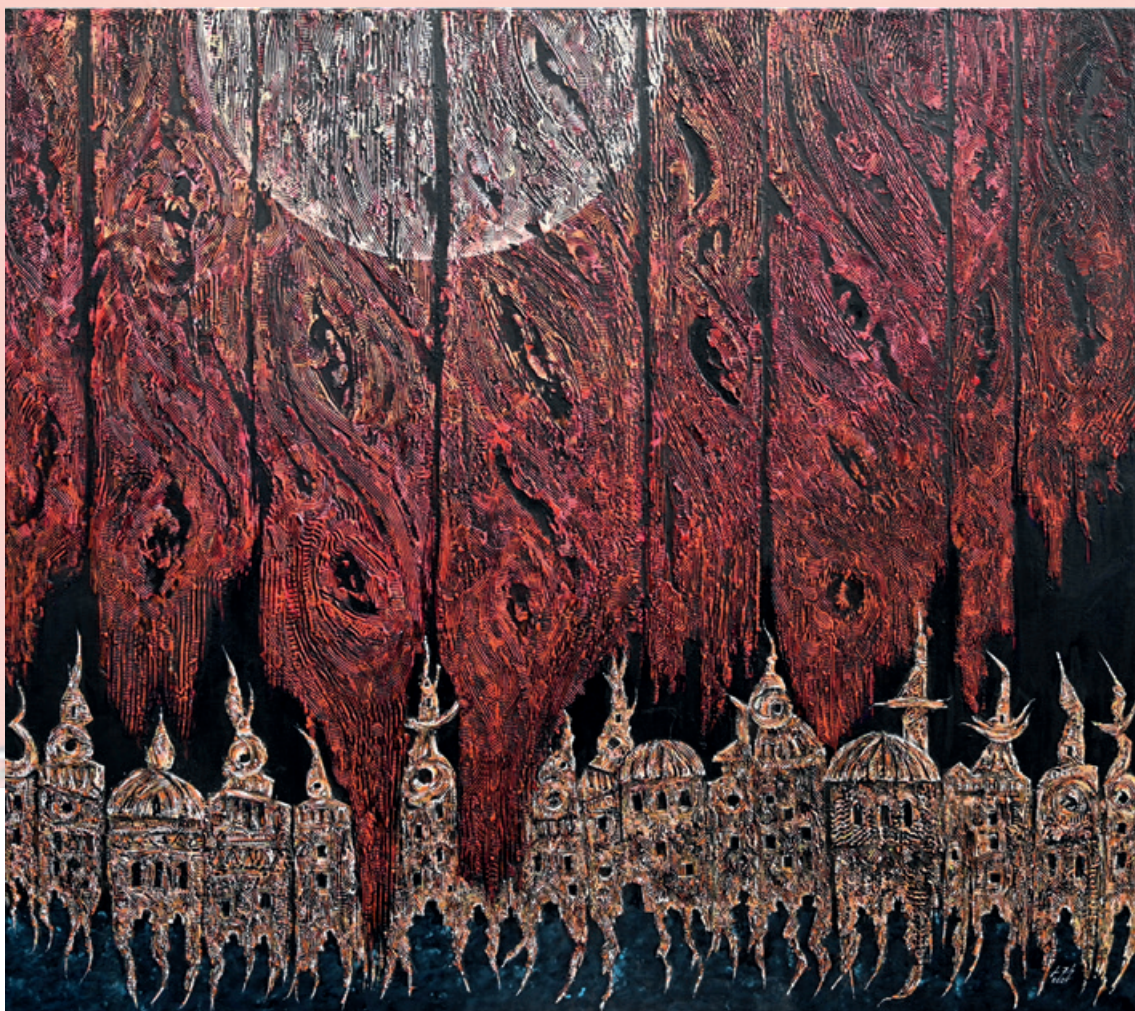


▲ XZ12
Mešana tehnika na platnu
Mixed media on canvas
2026., 85 X 105 cm

▼ XZ14
Mešana tehnika na platnu
Mixed media on canvas
2026., 85 X 105 cm

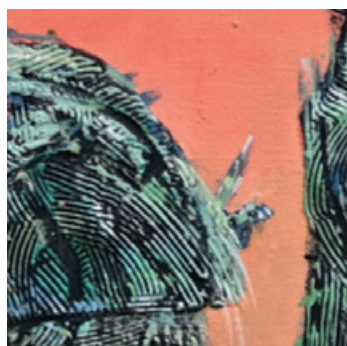


MATJAŽ DUH

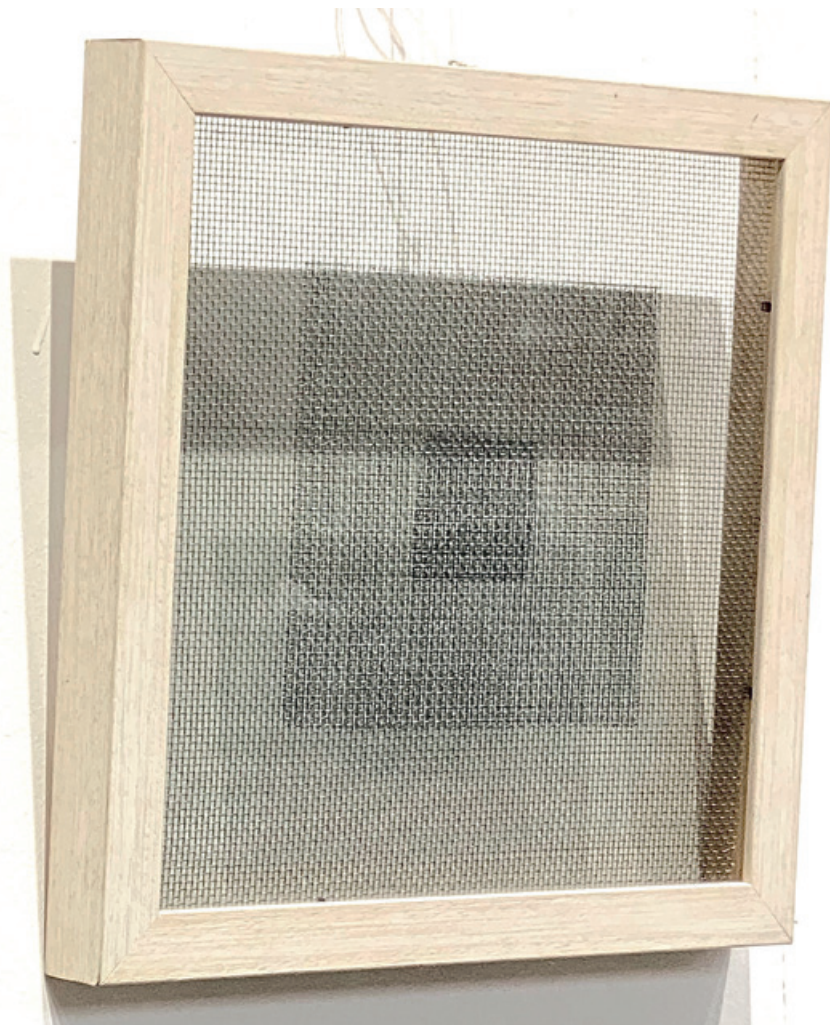


▲ Iz cikla Portali • From the Portals series
Mešana tehnika/akril • Mixed media/acrylic
2024., 80 X 90 cm

▼ Iz cikla Portali · From the Portals series
Mešana tehnika/akril · Mixed media/acrylic
2017, 80 X 90 cm



DRAGAN GAČNIK



▲ Štirikotnik · Quadrangle
Al rabic · Al rabic
2026., 40 X 40 cm

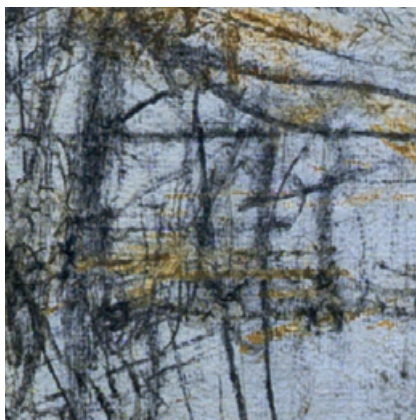


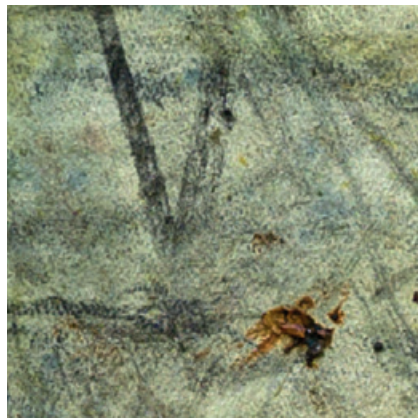
▲ Štirikotnik · Quadrangle
Al rabic · Al rabic
2026, 40 X 40 cm

STOJAN GRAUF



▲ Izvir Reke Kolpe
The Source of the Kolpa River
Oglje/naravni pigmenti, papir
Charcoal/natural pigments on paper
2010., 56x76 cm





▲ Reka Drava
River Drava
Oglje/naravni pigmenti, papir
Charcoal/natural pigments on paper
2010., 56x76 cm

BENJAMIN HANDUKIĆ



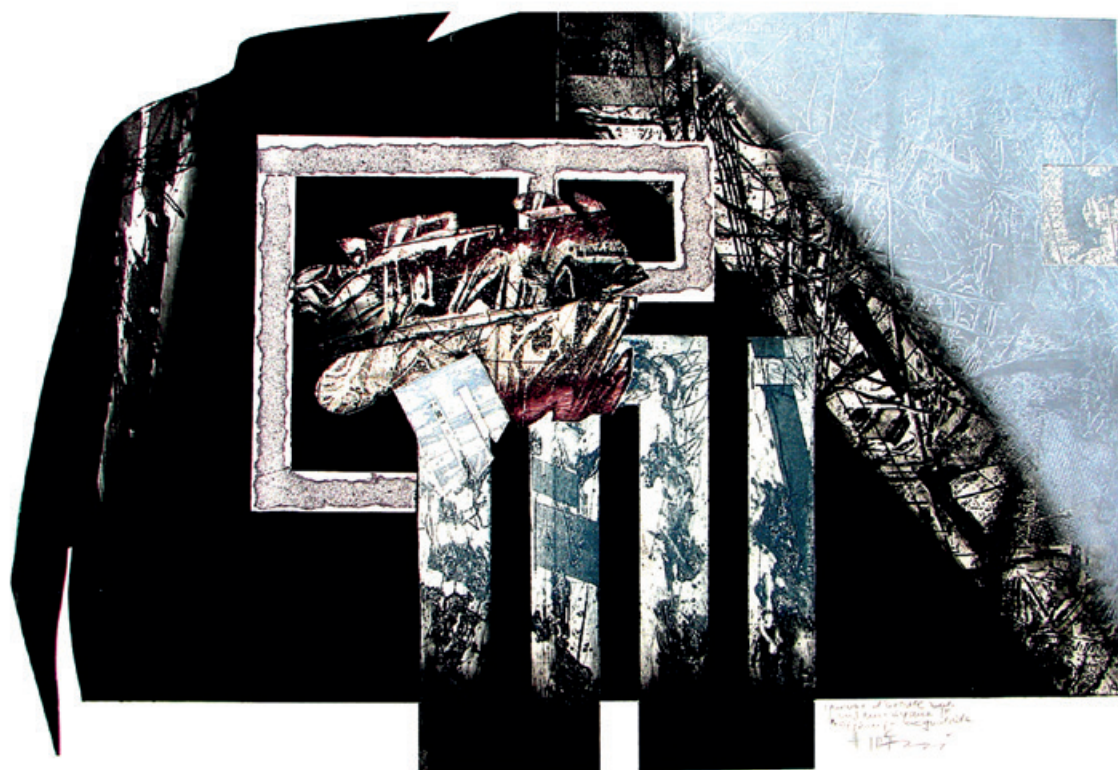
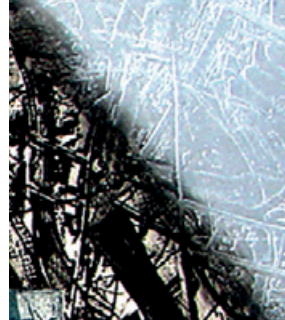
▲ CRATER 6
Olje na platnu
Oil on canvas
2023., 63 x 71 cm



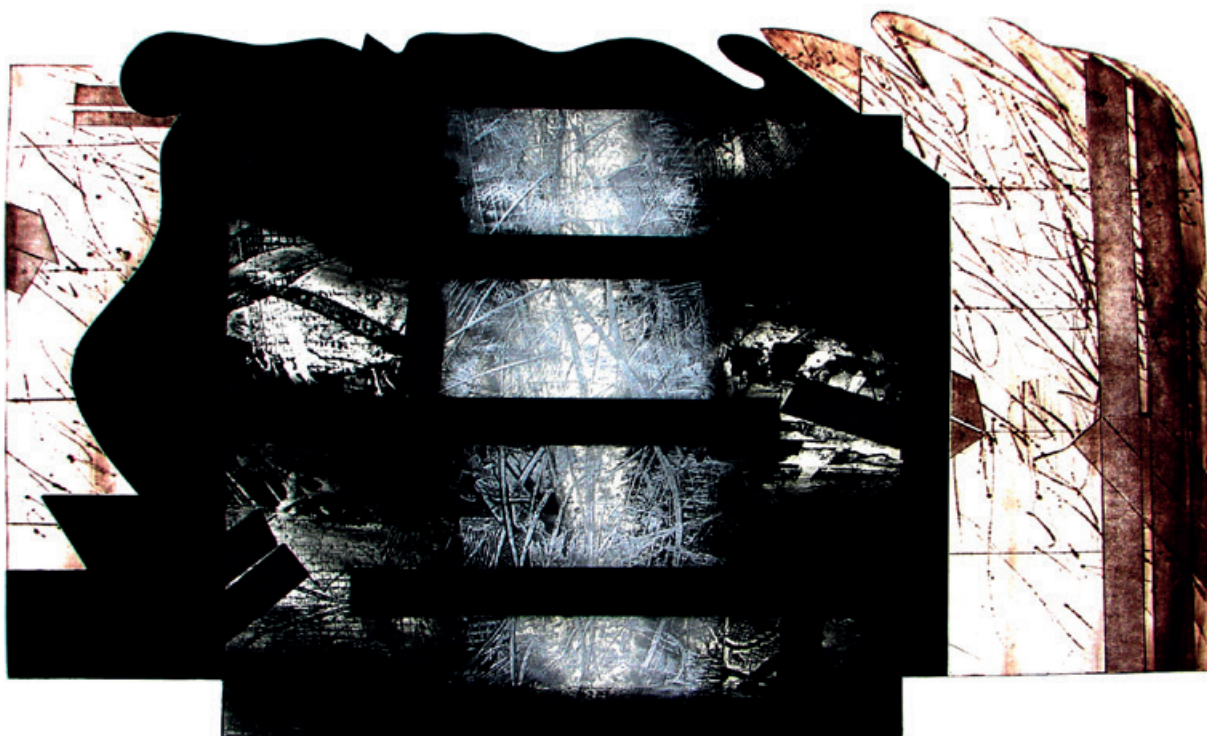


▲ CRATER 8
Olje na platnu
Oil on canvas
2023., 63 x 71 cm

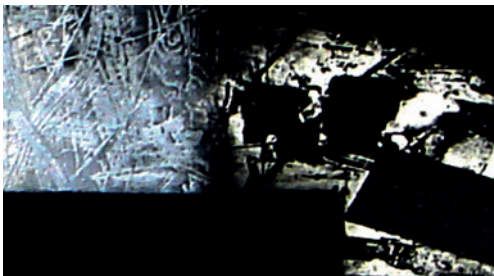
IRFAN HANDUKIĆ



▲ Iz ciklusa UNS MUAYANA 10
From the UNS MUAYANA 10 series
Eau-forte · Etching
2012., 100 x 70 cm

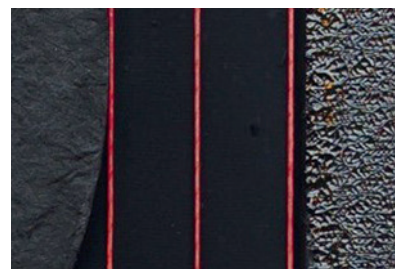
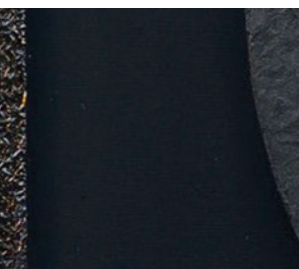


Handwritten text, likely a signature or title, in a cursive script.

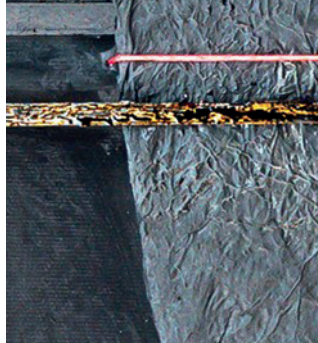


▲ Iz ciklusa UNS MUAYANA 5
From the UNS MUAYANA 5 series
Eau-forte · Etching
2012., 100 x 70 cm

CVETKA HOJNIK

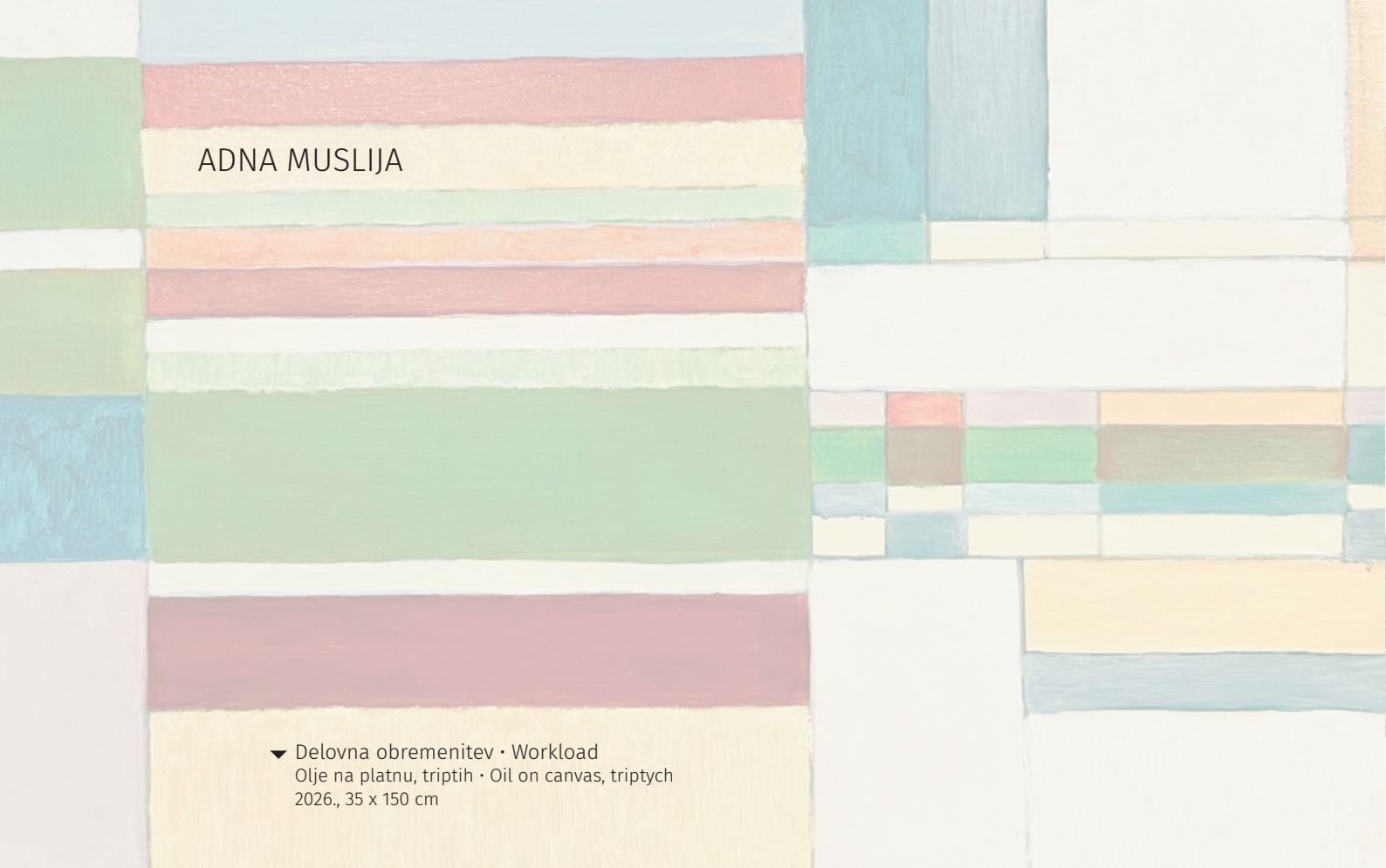


▲ Temna stran 2 • The dark side 2
Mešana tehnika • Mixed media
2003., 80 x 80 cm



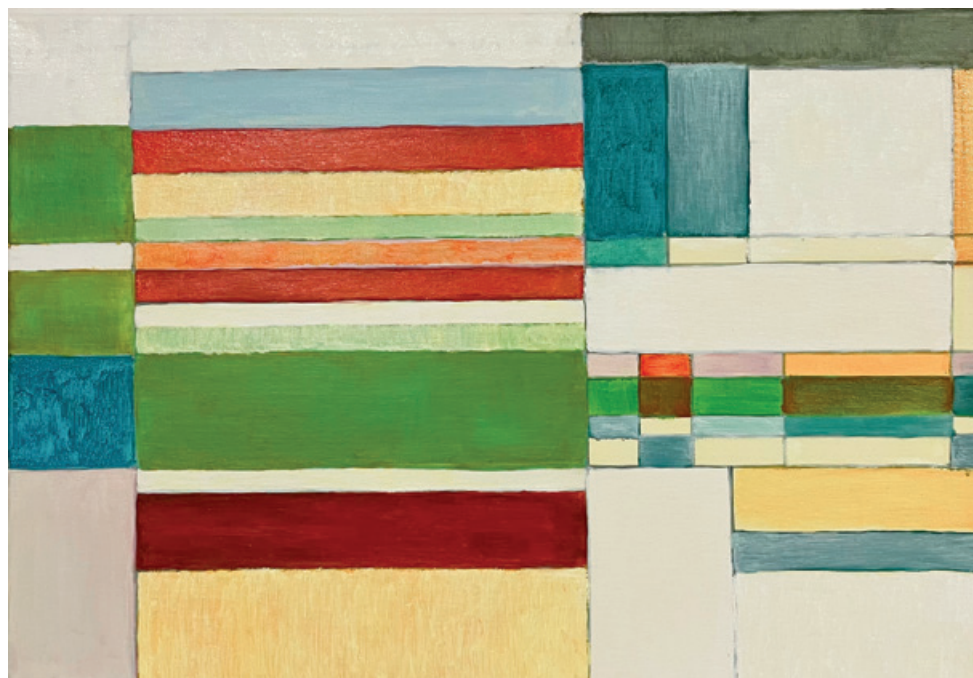
▼ Temna stran 1 • The dark side 1
Mešana tehnika • Mixed media
2003., 80 x 80 cm





ADNA MUSLIJA

▼ Delovna obremenitev · Workload
Olje na platnu, triptih · Oil on canvas, triptych
2026., 35 x 150 cm





LUCIJA STRAMEC



▲ Bili so dnevi, ko je padalo listje 2
There Were Days When Leaves Were Falling 2
Tuš, papir • Ink on paper
2023., 50 x 70 cm





▲ Komplementarna kontemplacija 9
Complementary Contemplation 9
Tuš, papir • Ink on paper
2021., 50 x 70 cm



AZRA SUBAŠIĆ



▲ Cvetlična školjka v valovih
Floral Shell in the Waves
Akril na platnu · Acrylic on canvas
2025., 80 x 100 cm



▲ Ko sem plavala
When I Was Swimming
Akriil na platnu · Acrylic on canvas
2025., 80 x 100 cm

MIROSLAV ŠETKA



▲ Napaka v prenosu N°7 • Transmission Errors No. 7
Mešana tehnika – (tisk, risba-črn tuš, akril)
Mixed media (print, ink drawing, acrylic)
2026., 90x130 cm



▲ Napak v prenosu N°8 • Transmission Errors No. 8
Mešana tehnika – (tisk, risba-črn tuš, akril)
Mixed media (print, ink drawing, acrylic)
2026., 110x140 cm



Muhamed Bajramović, Zenica, 1946.

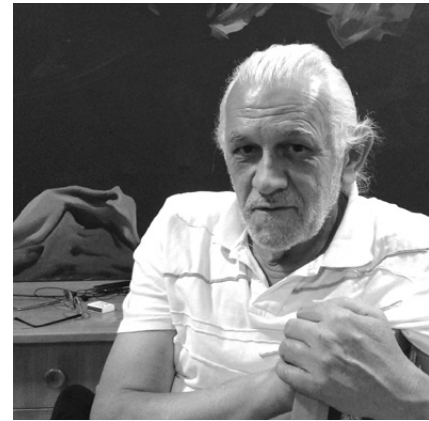
Rojen leta 1946 v vasi Tetovo pri Zenici. Leta 1961 se je vpisal na Srednjo šolo uporabnih umetnosti v Sarajevu, kjer so bili njegovi profesorji priznani umetniki, kot so Mica Todorović, Vojo Dimitrijević, Rizah Štetić in drugi. Po diplomi leta 1966 je postal učitelj likovne umetnosti na osnovni šoli, hkrati pa je izredno študiral na Pedagoški akademiji v Sarajevu. Leta 1972 je v prostorih podjetja Izgradnja v Zenici organiziral razstave pomembnih likovnih umetnikov. Leta 1974 je postal član Združenja likovnih umetnikov BiH (ULUBiH) in aktivno sodeloval pri ustvarjanju pogojev za delo zeniških umetnikov. Soustanovil je zeniško podružnico ULUBiH, ki se je kasneje preoblikovala v Društvo likovnih umetnikov Zenice. S podporo mesta je sodeloval pri gradnji novih slikarskih ateljejev in Mestne galerije Zenica. Leta 1977 je diplomiral na Akademiji za likovno umetnost v Sarajevu. Vojno je preživel v rodnem kraju, kjer je delal v šoli in predsedoval občinskemu svetu. Leta 1998 je postal direktor Muzeja mesta Zenica in profesor na Pedagoški fakulteti. Spodbudil je gradnjo nove muzejske stavbe in revitalizacijo starega mesta Vranduk. Njegova dela so vključena v pomembne galerijske in mednarodne zasebne zbirke. Razstavljal je doma in v tujini (Švedska, Nemčija, Nizozemska, Avstrija, Češkoslovaška, Turčija in Kuba). Je prejemnik številnih nagrad, vključno z nagrado mesta Zenica.

Born in 1946 in the village of Tetovo, Zenica, Muhamed Bajramović enrolled in the Secondary School of Applied Arts in Sarajevo in 1961, and had prominent professors: Mica Todorović, Vojo Dimitrijević, Rizah Štetić, Vlado Vojinović, Zdenko Grgić, and Bora Aleksić. He graduated from the Secondary School of Applied Arts in 1966, and became arts teacher in a primary school, while at the same time studying part-time at the Pedagogical Academy in Sarajevo. In 1972, while working in the Izgradnja construction company in Zenica, he organized exhibitions of relevant visual artists in the halls of the administration building. In 1974, he became a member of the Association of Visual Artists of BiH, and together with his senior colleagues, Ljubomir Perčinlić, Tomislav Perazić, and Stjepan Totić, he actively participated in designing conditions facilitating the work of Zenica-based artists. They founded a branch of the Association of Visual Artists in Zenica, which later became the Zenica Visual Artists' Society. With the support of the City of Zenica, he worked on the construction of new painting studios and the Gallery of the city of Zenica. In 1977 he graduated from the Academy of Fine Arts in Sarajevo. He spent the war in his hometown, working in the primary school and serving as the chairperson of the Zenica Municipal Council. In 1998 he assumed the position of the director of the Museum of the City of Zenica, and also worked as a professor at the Pedagogical Faculty in Zenica. Upon the commencement of his duties in the Museum of the City of Zenica, he launched an initiative for the construction of a new Museum building and the revitalization of the old town of Vranduk. Throughout this time, he has been consistently working and exploring fine arts. Relevant art critics recognised this and included his works in important gallery holdings and international private collections. He had exhibitions in the country and abroad (Sweden, Germany, The Netherlands, Austria, Czechoslovakia, Turkey, and Cuba). He held important positions in the Zenica Visual Artists' Society and Association of Visual Artists of BiH. He is the winner of several professional awards in art and important social accolades, including the Award of the City of Zenica, The Silver Badge with a Charter, etc.

Jelenko Butina, Zenica, 1955.

Jelenko Butina se je rodil leta 1955 v Zenici. Leta 1975 je končal Srednjo šolo uporabnih umetnosti v Sarajevu, leta 1980 pa diplomiral na tamkajšnji Akademiji za likovno umetnost v razredu profesorja Milorada Ćorovića. Leta 1983 se je pridružil Društvu likovnih umetnikov Zenice, leta 1985 pa postal član ULUBiH. V osemdesetih letih je redno razstavljal na skupinskih razstavah in v okviru Collegium Artisticum. Leta 1992 je odšel v Nemčijo, kjer se je intenzivno posvečal slikanju in risanju, leta 1996 pa se je preselil v Avstralijo. Tam je postal član avstralskega nacionalnega združenja za vizualne umetnosti (NAVA) in raziskoval nove načine izražanja. Po številnih samostojnih in skupinskih razstavah se je leta 2019 dokončno vrnil v rodno Zenico, kjer ponovno vzpostavlja stik s svojo prejšnjo umetniško dejavnostjo.

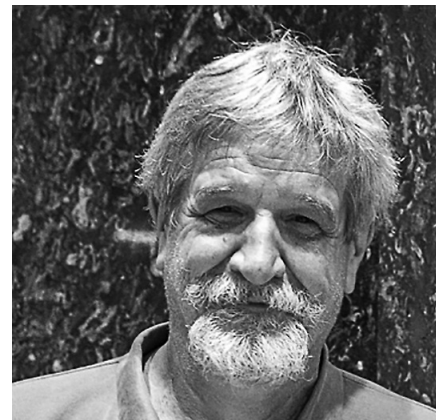
Jelenko Butina was born in Zenica in 1955. He graduated from the School of Applied Arts in Sarajevo in 1975. In 1980, he graduated from the Academy of Fine Arts in Sarajevo, in the class of Professor Milorad Ćorović. He joined the Zenica Visual Artists' Society as an associate member in 1983, and became a member of the Association of Visual Artists of BiH in 1985. He participated in the Visual Artists' Society exhibitions during the 1980s, as well as the Collegium Artisticum exhibitions. In 1992 he went to Germany, where he continued working intensely, painting and drawing. In 1996 he moved to Australia and in a new environment he explored the possibilities of presenting his artistic expression to the Australian art audience. He became a member of the NAVA (The National Association for the Visual Arts of Australia). He participated in several group, as well as solo exhibitions, and in 2019 he definitely returned to his hometown, where he is trying to find a link with his previous activities.



Matjaž Duh, Maribor, 1957.

Matjaž Duh je rojen leta 1957 v Mariboru. Doktor likovnopedagoških znanosti, zaposlen na Pedagoški fakulteti Univerze v Mariboru kot redni profesor. V zadnjih letih se več ukvarja s slikarstvom. Za svoje umetniško delo je prejel več priznanj in nagrad, med drugim Nagrado DLUM 2023. Pogosto sodeluje na likovnih kolonijah doma in v tujini. Svoja umetniška dela je razstavljal na številnih samostojnih in skupinskih razstavah v Sloveniji in tujini. Izbor »Še pomnite«, 2025, mešana tehnika, platno, 70 × 100 cm razstav zadnjega leta: Lokarjeva galerija, Ajdovščina (Dobimo se v Ajdovščini, meddruštvena razstava ZDSLJU), Kreativni center Breg, Majšperk (Pogledi skozi portale, samostojna razstava), Galerija Umelka, Bratislava (Prepletanja v umetnosti, razstava članov ZDSLJU). Je član Društva likovnih umetnikov Maribor (DLUM) in Zveze društev slovenskih likovnih umetnikov (ZDSLJU). Živi in dela v Mariboru.

Matjaž Duh was born in 1957 in Maribor. He holds a Ph.D. in Art Education and is a full time professor at the Faculty of Education at the University of Maribor. In recent years, he has focused more on painting. He has received numerous awards and prizes for his artistic work, including the DLUM Award 2023. He frequently participates in art colonies both at home and abroad. He has exhibited his works in numerous solo and group exhibitions in Slovenia and abroad. Selection: "Do You Still Remember?", 2025, mixed media on canvas, 70 × 100 cm Exhibitions from the past year: Lokar Gallery, Ajdovščina (Let's Meet in Ajdovščina, inter-association exhibition of ZDSLJU), Breg Creative Center, Majšperk (Views Through Portals, solo exhibition), Umelka Gallery, Bratislava (Intertwining in Art, exhibition of ZDSLJU members). He is a member of the Maribor Society of Visual Artists (DLUM) and the Association of Slovenian Visual Artists (ZDSLJU). He lives and works in Maribor.





Dragan Gačnik, Zenica, 1957.

Rojen leta 1957 v Zenici. Svoj umetniški izraz je izpopolnjeval pod mentorstvom prof. dr. Milana Butine v Ljubljani, kjer je živel šest let. Profesorja Butina in Ljubomir Perčinič sta ključno vplivala na njegov umetniški razvoj. Vodil je tri oblikovalske studije (FLAS, GRAFITteam in MultimedijaPrint). Od leta 2010 je član ULUBiH. Do zdaj je imel okoli deset samostojnih razstav (BiH, Slovenija, Hrvaška) in sodeloval na številnih selektivnih razstavah, vključno s 14 nastopi na Aprilskem salonu v Zenici ter na mednarodnih likovnih kolonijah (Monošter, Maribor, Most na Soči). Ukvarja se z grafičnim oblikovanjem, notranjo opremo, scenografijo in fotografijo. Njegova dela so v stalnih zbirkah Muzeja mesta Zenica, Veleposlaništva RS v Sarajevu, Urada Vlade RS v Ljubljani, Slovenske izseljenske matice in drugih institucij.

He was born in Zenica in 1957 and perfected his artistic expression under Professor Milan Butina, Ph.D., in Ljubljana, where he lived for six years. Professor Butina, together with Professor Ljubomir Perčinič, helped him build his artistic way of thinking. He worked in three designer studios as the leader of designer studios: Studio FLAS, studio GRAFITteam, and studio MultimedijaPrint. He has been a member of the Association of Visual Artists of BiH since 2010. So far he had around ten solo exhibitions (in BiH, Slovenia, Croatia). As for the group selective exhibitions, he participated in the April Salon in Zenica for 14 times, as well as at international art colonies in Monostre (Hungary), Maribor and Most na Soči. He is involved in graphic design, interior design, scenic design (scenography) and photography. Solo exhibitions: Zenica 1998, 2005; Ljubljana 2001, 2023, Novo mesto 2006, 2022; Sarajevo 2002, 2009; Tuzla 2002; 2024.; Travnik 2003; Visoko 2005. · Art colonies: Postojina 1993; Most na Soči 1995, 2023, 2024; Maribor 2000; Kančevci pri Murski Soboti 1998; Apache near Maribor 2019; Monoštre in Hungary in 2018; Tuzla 2013-2024, Kupres, Vitez... · Permanent exhibitions: Homeland art exhibition, Museum of the City of Zenica, Embassy of the Republic of Slovenia in Sarajevo, Office of the Government of the Republic of Slovenia Ljubljana, Slovenian Emigrant Foundation Ljubljana, Society for Voluntary Work Novo mesto, Rectorate of the University of Sarajevo.



Stojan Grauf, Maribor, 1958.

Stojan Grauf (1958) je leta 1983 diplomiral na Akademiji za likovno umetnost v Ljubljani, smer slikarstvo, pri prof. Gustavu Gnamušu. Pri slikanju uporablja različne medije in materiale, ki jih pripravlja sam in so večinoma organske sestave. Je član ZDSLU in DLUM. Ukvarja se tudi z restavratsko dejavnostjo in zidnimi poslikavami. Razstavlja v Sloveniji in v tujini. Za svoje delo je prejel številne nagrade in priznanja. Kot samozaposlen v kulturi živi in ustvarja v Mariboru.

Stojan Grauf (1958) graduated in 1983 from the Academy of Fine Arts in Ljubljana, majoring in painting under Prof. Gustav Gnamuš. In his painting, he uses various media and materials that he prepares himself and which are mostly organic in composition. He is a member of ZDSLU and DLUM. He is also involved in restoration work and mural painting. He exhibits in Slovenia and abroad. He has received numerous awards and recognitions for his work. As a self-employed artist, he lives and works in Maribor.

Benjamin Handukić, Zenica, 1994.

Leta 2012 je diplomiral na Srednji šoli uporabnih umetnosti v Sarajevu (oddelek za slikarstvo) pri profesorici Nevenki Georgijev, nato pa zaključil še prvo stopnjo študija na Akademiji za likovno umetnost v Sarajevu. Od leta 2018 je polnopravni član ULU-BiH in Društva likovnih umetnikov Zenice. Razstavlja je začel leta 2019 s samostojno razstavo v galeriji Zvono v Sarajevu, udeležil pa se je tudi mednarodnega simpozija kamnite skulpture v Alanyi (Turčija). Sodeloval je na 14 selektivnih skupinskih razstavah, vključno z zeniškim Aprilskim salonom in razstavami Collegium Artisticum v Sarajevu.

He graduated from the secondary school of Applied Arts in Sarajevo in 2012 (Department of Painting) under Professor Nevenka Georgijev. He completed undergraduate studies at the Academy of Fine Arts in Sarajevo (first cycle of studies – Bachelor of Fine Art). Since 2018 he is a full-time member of the Association of Visual Artists of BiH, and Zenica Visual Artists' Society. He started exhibiting in 2019, when he had a solo exhibition in the Zvono Gallery in Sarajevo, and Türkiye, at the Alanya International stone sculpture symposium. He participated at 14 group exhibitions of selective style: Zenica April Salons, Small format Sarajevo, Mostar Annual Drawings Exhibition, and Collegium Artisticum Sarajevo.



Irfan Handukić, Bihać, 1950.

Po študiju na Pedagoški akademiji je leta 1972 diplomiral iz grafike na Pedagoški fakulteti na Reki (pri prof. Josipu Butkoviću). Magisterij iz grafike je opravil leta 1999 na Akademiji za likovno umetnost v Sarajevu (pri prof. Dževadu Hozu), leta 2002 pa je na Filozofski fakulteti v Sarajevu doktoriral iz metodike likovne umetnosti. Upokojil se je kot redni profesor na akademijah v Sarajevu in Banja Luki. Raziskovalno se je izpopolnjeval po vsej Evropi, v Avstraliji in Iranu. Prejel je številne nagrade za slikarstvo in grafiko. Imel je več kot 60 samostojnih in 180 mednarodnih skupinskih razstav. Je avtor učbenikov o grafiki in metodiki likovne vzgoje. Leta 2018 je ob 46-letnici njegovega delovanja izšla obsežna monografija, ki zajema njegov slikarski in grafični opus.

After studying at the Pedagogical Academy, Department of Fine Arts in 1972, he graduated with a degree in graphics in 1972 at the Department of Fine Arts at the Faculty of Education, University of Rijeka (in the class of Professor Josip Butković). In 1999, he completed his postgraduate studies at the Academy of Fine Arts in Sarajevo and got a master's degree in graphics (in the class of Professor Dževad Hozo). He enrolled in doctoral studies in 2002 and the Faculty of Philosophy in Sarajevo and received his Ph.D. in fine arts methodology and arts teaching. He retired from the position of a full-time professor at the Academy of Fine Arts in Sarajevo and Academy of Arts in Banja Luka. He conducted research in Italy, Turkey, Austria, Hungary, the Czech Republic, Germany, France, Iran, Australia, and Norway. Irfan Handukić received numerous awards in painting and graphics. He has had over 60 solo exhibitions in the country and abroad, and participated in more than 180 international exhibitions of graphics. He is the author of the textbooks "Graphics in Art Pedagogical Work" (2005) and "Methodology and Culture of Art Education" (2008). He has published over twenty professional papers and participated in several important symposia and conferences on fine arts, fine art teaching with authorial work. In 2018, Academy of Fine Arts in Sarajevo published the monograph Irfan Handukić to mark 46 years of his artistic biography, covering the opus of painting (1972-1997), and the opus of graphics (1982-2017).





Cvetka Hojnik Murska Subota, 1963.

Cvetka Hojnik je diplomirala na Naravoslovno-tehniški fakulteti Univerze v Ljubljani, na Oddelku za tekstilstvo, študijskem programu oblikovanje tekstilij in oblačil pri mentorju red. prof. Darko Slavec, akad. slikar, graf. spec. Študij je nadaljevala na Akademiji za likovno umetnost v Ljubljani, naziv magistricе likovnih umetnostipa je z nalogo En Soph – Asemblaži in teksturiranje skozi fraktale kabale pridobila na Šoli za slikanje in risanje. Za svoje ustvarjanje je prejela številne nagrade in priznanja, med drugim nagrado Društva likovnih umetnikov Maribor, priznanje župana mag. Antona Balažeka za kulturne dosežke doma in v tujini (2013), nagrado Golden Osten Award na Osten Biennalu v Skopju (Makedonija), leta 2024 Priznanje občine Lendava za kulturne dosežke ter leta 2025 odkupno nagrado – 1. mesto na LUL v Labinu. Je članica Društva likovnih umetnikov Maribor, Zveze društev slovenskih likovnih umetnikov, Avstrijskega društva likovnih umetnikov ter Društva mednarodnih svobodnih umetnikov. Leta 2013 je imela pregledno razstavo svojih del v Galeriji–Muzeju Lendava, ob kateri je izšla tudi njena monografija. Živi in ustvarja v Lendavi.

Cvetka Hojnik graduated from the Faculty of Natural Sciences and Engineering at the University of Ljubljana, Department of Textiles, in the Textile and Clothing Design program under the supervision of Prof. Darko Slavec, academic painter and graphic artist. She continued her studies at the Academy of Fine Arts in Ljubljana, earning her Master of Fine Arts degree at the School of Painting and Drawing with her thesis En Soph – Assemblage and Texturing through Kabbalah Fractals. She has received numerous awards and recognitions for her work, including the Maribor Society of Fine Artists Award, a commendation from Mayor Anton Balažek for cultural achievements at home and abroad (2013), the Golden Osten Award at the Osten Biennale in Skopje (Macedonia), the Lendava Municipality Recognition for Cultural Achievements in 2024, and the Purchase Award—1st place at the LUL in Labin in 2025. She is a member of the Maribor Society of Fine Artists, the Association of Slovenian Fine Artists' Societies, the Austrian Society of Fine Artists, and the Society of International Free Artists. In 2013, she held a retrospective exhibition of her works at the Lendava Gallery–Museum, accompanied by the publication of her monograph. She lives and works in Lendava.

Adna Muslija, Zenica, 1996.



Rojena leta 1996; je umetnica, pedagoginja in kuratorica, katere delo temelji na participativnih, interdisciplinarnih in eksperimentalnih oblikah kulturnega angažmaja. Magistrirala je na Pedagoškem oddelku Akademije za likovno umetnost v Sarajevu, trenutno pa zaključuje dvojni magisterij iz umetnostne zgodovine in primerjalne književnosti. Razstavljala je v Srbiji, na Hrvaškem, v Nemčiji, Singapurju in Detroitu. Kot kuratorica je pripravila na desetine razstav v regiji. Njeni teksti s področja umetnostne in literarne teorije so objavljeni v priznanih revijah. Je soustanoviteljica in kuratorica galerije sodobne umetnosti Manifesto.

Adna Muslija (b. 1996) is an artist, educator, and curator whose practice is grounded in participatory, interdisciplinary, and experimental forms of cultural engagement. She holds an M.A. from the Teaching Department of the Academy of Fine Arts Sarajevo and is currently completing a double-major master's program in Art History and Comparative Literature. Her recent exhibitions have been presented in Serbia, Croatia, Germany, Singapore, and Detroit. She has curated dozens of solo and group exhibitions across the region. Her texts in the fields of art and literary theory and criticism have been published in several recognized journals and publications. She is the co-founder and curator of the Gallery of Contemporary Arts Manifesto.

Lucija Stramec, Slovenj Gradec, 1978.

Lucija Stramec (1978) je leta 2004 diplomirala iz slikarstva pri prof. Zmagu Jeraju, leta 2016 pa zaključila magisterij umetnosti pri prof. Hermanu Gvardjančiču na Akademiji za likovno umetnost in oblikovanje v Ljubljani. V letih 2008–2009 se je dodatno pedagoško-andragoško izobraževala na Pedagoški fakulteti Univerze v Mariboru. Od leta 2008 je članica Društva likovnih umetnikov Maribor in Zveze društev slovenskih likovnih umetnikov. Udeležila se je več umetniških rezidenc, med drugim v Gradcu (Cultural City Network Graz, AT, 2008), Parizu (Cité Internationale des Arts, FR, 2011 in 2015) ter Freisingu (Schafhof – Europäisches Künstlerhaus Oberbayern, DE, 2014). Svoja dela je predstavila na številnih razstavah doma in v tujini ter prejela več nagrad. Kot samozaposlena v kulturi živi in ustvarja v Mariboru.

Lucija Stramec (1978) earned her bachelor's degree in painting under Prof. Zmagu Jeraj in 2004 and completed her Master of Fine Arts degree under Prof. Herman Gvardjančič at the Academy of Fine Arts and Design in Ljubljana in 2016. In 2008–2009, she pursued additional training in pedagogy and andragogy at the Faculty of Education, University of Maribor. Since 2008, she has been a member of the Maribor Society of Fine Artists and the Association of Slovenian Fine Artists' Societies. She has participated in several artist residencies, including in Graz (Cultural City Network Graz, AT, 2008), Paris (Cité Internationale des Arts, FR, 2011 and 2015), and Freising (Schafhof – Europäisches Künstlerhaus Oberbayern, DE, 2014). She has presented her work at numerous exhibitions at home and abroad and has received several awards. As a self-employed artist, she lives and works in Maribor.



Azra Subašić, Travnik, 1987

Azra Subašić, rojena leta 1987 v Travniku, je diplomirala iz kiparstva na Akademiji za likovno umetnost v Sarajevu. Kot štipendistka vlade Republike Turčije je leta 2016 zaključila podiplomski študij na Univerzi Mimar Sinan v Istanbulu. Sodelovala je na številnih skupinskih razstavah. Živi in dela v Zenici.

Azra Subašić, born in Travnik in 1987, graduated with a degree in sculpture from the Academy of Fine Arts in Sarajevo. As the recipient of the scholarship provided by the Government of the Republic of Turkey, she completed post-graduate studies at the Mimar Sinan University in Istanbul in 2016. She participated in numerous group exhibitions. She lives and works in Zenica.



Miroslav Šetka, Čitluk, 1955.

Miroslav Šetka se je v Zenico preselil takoj po rojstvu v Čitluku, 20. septembra 1955. Po končani osnovni šoli in srednji medicinski šoli v Zenici se je leta 1974 vpisal na Akademijo za likovno umetnost v Sarajevu, v razred profesorja Milorada Ćorovića in asistenta Seada Musića, kjer je diplomiral leta 1978. Od leta 1980 dela kot profesor likovne umetnosti na več srednjih šolah, kjer se posveča predvsem oblikovanju učnih enot in širjenju teoretičnega dela likovne umetnosti. Pedagoške izkušnje je pridobival v osnovni šoli in gimnaziji po odprtju Katoliškega šolskega centra Sv. Pavel



v Zenici leta 1995. Svojo pedagoško pot je nadgradil na Pedagoški fakulteti (danes Filozofska fakulteta) v Zenici, kjer je med letoma 2010 in 2015 delal kot višji asistent profesorja Muhameda Bajramovića pri predmetu Metodika likovne umetnosti (praktični pouk). Leta 2008 se je vpisal na podiplomski študij. Med letoma 2011 in 2013 je sodeloval pri pripravi študije za ustanovitev Akademije za uporabno umetnost in oblikovanje. Kot umetnik in razstavljaevc riše in slika od leta 1988. Obdobje od leta 1999 do danes zaznamujejo raziskovanje in eksperimentiranje s prostorsko risbo, umetniškimi instalacijami, slikarskimi koncepti, performansom in ambientalno umetnostjo. Sodeloval je na več pomembnih likovnih kolonijah v BiH in tujini. Njegova dela so del muzejskih in galerijskih zbirk (Muzej mesta Zenica, Umetniška galerija BiH v Sarajevu, Frančiškanska galerija v Širokem Brijegu, Frančiškanska galerija Kraljeva Sutjeska, Muzej miniatur v Tuzli). Za svoje delo je prejel več nagrad (Zeniški aprilski salon, Collegium Artisticum Sarajevo, Anale izvirne risbe BiH v Mostarju, Bienale miniature Tuzla, nagrada »Roman Petrović« za mali format v Sarajevu).

Miroslav Šetka moved to Zenica immediately after being born on 20th September 1955 in Čitluk. Having completed elementary school and Secondary School of Medicine in Zenica, he enrolled in the Academy of Fine Arts in Sarajevo in 1974, in the class of Professor Milorad Čorović and Assistant Professor Sead Musić, and graduated in 1978. Since 1980, he has been working as arts professor in several high schools, devoting himself primarily to the design of teaching units, expanding the theoretical segment of fine arts. He gained experience working in the elementary school and general programme grammar school after the opening of the St. Paul Catholic School Centre in Zenica in 1995. He expanded his pedagogic experience by working at the Pedagogical Faculty – now the Faculty of Philosophy – in Zenica, as a senior assistant to Professor Muhamed Bajramović on the subject Methodology of Fine Arts (practical classes) between 2010 and 2015. He enrolled in postgraduate studies in 2008. He participated in the preparation of the Study for the attempt to open the Academy of Applied Arts and Design (synthesis of music, art and scenic design) between 2011 and 2013. He has been drawing and painting as an artist and exhibition participant since 1988. Exploration and experimenting through spatial drawing, art installations, painting concepts, performance, and ambient art marked the period from 1999 to the present day. He participated in several important art colonies in BiH and abroad. His works are a part of museum and gallery collections and exhibitions (Museum of the City of Zenica, Art Gallery of BiH in Sarajevo, Franciscan Gallery in Široki Brijeg, Franciscan Gallery of Kraljeva Sutjeska, Museum of Miniatures in Tuzla). He received several awards for his work (Zenica April Salon, Collegium Artisticum Sarajevo, Annals of the original BiH drawing in Mostar, Miniature Biennial Tuzla, Small format- "The Roman Petrović" Award Sarajevo).

