



*Anthology of Slovenian Artists and Sculptors
in Australia*
*Antologija slovenskih slikarjev in kiparjev
v Avstraliji*

Draga Gelt & Liliana Eggleston-Tomazic
Melbourne 2010

Cover image:
Stanislaus Rapotec
Easter Sunday at Notre Dame, 1979
synthetic polymer paint on hardboard (3 panels), 213 x 137 (each)
Gift of Holdsworth Galleries 1979
Collection: Art Gallery of New South Wales
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Draga Gelt & Liliana Eggleston-Tomazic

*Slovenian Religious and Cultural Centre Sts Cyril and Methodius
Melbourne, Kew, 2010*

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Melbourne, 2010

Anthology of Slovenian Artists and Sculptors in Australia
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Some photos of the art by Stanislav Rapotec was supplied by Art Gallery
of New South Wales

p. Ciril A. Božič OFM, study collection, Masters Degree of Theology

Stanislav Rapotec has given him personal permission for the photos to be used
in the Masters Degree entitled *Religiozna govorica v delih slikarja Stanislava
Rapotca, II. del*, completed at the Faculty of Theology, Ljubljana 1991.
Photos of art used are from the pages: 6–8, 10, 13, 15–18, 23–24, 27–28,
30–33, 35–37, 44–46 and 49–50.

Statement signed by Stanislav Rapotec on June 7th, 1991, Sveče,
Koroška, Austria.

Meta Gabršek – Prosenc in Peter Rak, *Milan Vojsk, RETROSPEKTIVA 1996*

Umetnostna galerija Maribor

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Draga Gelt OAM

Draga Gelt OAM

Lili Eggleston - Tomažič

“I dream of painting and then I paint my dream.”

“Sanjam o sliku in potem slikam sanje.”

Vincent Van Gogh

Dedication
Posvetilo

Dedicated to

the Slovenian immigrants who came to their adopted country where they hoped to make a better life for themselves.

Their thoughts and feelings motivated them to express themselves creatively.

Their inner feelings about the new surroundings in which they found themselves are recorded in a variety of styles and art forms.

They, each in their own way, attempted to deal with desperate homesickness and celebrate their new home in new country of freedom.

Knjiga je posvečena

vsem, ki so si izbrali Avstralijo za novo domovino v upanju na boljšo prihodnost. Misli in čustva so jim narekovala, da so se izrazili v umetnosti.

Notranji občutki o novem okolju, v katerem so se znašli, so zapisani v različnih oblikah in stilih.

Vsak po svoje je poskušal živeti z domotožjem in praznovanjem novega doma v novi domovini.

Let this book take you on a journey of beauty and dreams . . .

Naj vas ta knjiga popelje v svet lepote in sanj . . .

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The Hon Tanya Plibersek MP
Minister for Housing; Minister for the Status of Women
Australian Labor Party

Anthology of Slovenian Artists and Sculptors in Australia

Slovenia, a nation of just over 2 million people, reclaimed its independence less than 20 years ago, and is now a powerhouse of arts and culture. While Slovenia is small geographically and in population, its culture, language, history and sense of nationhood are strong.

It is a thousand years since the publication of the oldest known writings in Slovene – the Freising Manuscripts (Brižinski spomeniki). It is 460 years since Primož Trubar published the first book in Slovene and more than three centuries since the establishment of the Academia Philharmonicorum – the Slovenian Philharmonic.

Slovenian culture has remained strong throughout Slovenian history – while Slovenia was part of the Hapsburg Empire, when it was part of the Kingdom of Serbs, Croats and Slovenes, when it was part of Yugoslavia, and now – as one of the newer member states of the European Union.

That strong cultural identity has travelled around the world with Slovenes who have made their homes in many nations. Roughly a quarter of Slovenes live outside the country's borders.

We are fortunate in Australia to have a strong representation of Slovenian Australians – many of them artists.

The 100th anniversary of the birth of Stanislav Rapotec – internationally acclaimed artist and WWII Resistance hero – gives us the opportunity to celebrate not just Rapotec's work, but the contribution of all Slovenian-Australian artists.

We salute the contribution they have made to the cultural life of their adopted home, as well as the dissemination of the rich culture of their mother-country which they promulgate around the world.

Congratulations to all represented in this anthology!

Australians deserve to see the talent, dedication, skill and creativity of Slovenian-Australian artists.

It is more than two centuries since the birth of France Prešeren, the most important Slovenian poet. He asks in his poem *Zdravljica* (the Toast):

*Komú narpred veselo
zdravljico, bratje! čmo zapét'
Bog našo nam deželo,
Bog živi ves slovenski svet,
brate vse,
kar nas je
sinov sloveče matere!*

Foreword
Predgovor

*To whom with acclamation
And song shall we our first toast give?
God save our land and nation
And all Slovenes where'er they live,
Who own the same
Blood and name,
And who one glorious Mother claim.*

Australian Slovenes continue to feel pride in the culture, language, art, history and stability of the land of their birth, or the land of their parents and grandparents. This anthology shows just how much we have to be proud of.

Tanya Plibersek

Canberra, 10 May 2010

This is a publication of the diverse range of creativity representing many years of artwork of the Slovenians living in Australia and those affiliated with Slovenians.

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Radio SBS in Radio 3ZZZ, Melbourne

ALENKA ČERNELIČ KROŠELJ

prof. umetnostne zgodovine in univ. dipl. etnolog in kulturni antropolog

Alenka Černelič Krošelj, profesorica umetnostne zgodovine, univerzitetno diplomirana etnologinja in kulturna antropologinja, je zaposlena na Občini Krško kot višja svetovalka za kulturo, tehnično kulturo in delo z mladimi, poleti 2010 se bo zaposlila v Mestnem muzeju Krško.

Med leti 2003 in 2006 je bila kot raziskovalka zaposlena na Valvasorjevem raziskovalnem centru Krško. Njeno strokovno delo zajema področje raziskovanja in aplikativnih projektov na področju družboslovja in humanistike, organizacije razstav in sodelovanja z avtorji ter organizatorji razstav.

Kot umetnostna zgodovinarka organizira likovne razstave in kot likovni kritik sodeluje z različnimi avtorji in galerijami, med katere sodi tudi sodelovanje s Kozjanskim parkom pri razstavah v galerijskih prostorih gradu Podsreda. V letu 2005 je bila kustosinja razstave Mateje Kavčič, v letu 2008 Maje Strmecki, Vita Marina in Rafaela Samca, v letu 2009 pa Irene Ine Čebular in Alme Intihar.

Od leta 2003 pripravlja, organizira in opravlja vlogo kustosinje za Dvorano v parku v Krškem, ki je od obnove leta 2003 stičišče raznovrstnih dogodkov; pomemben del programa so tudi razstave.

Med razstavljalci so Cvetka Miloš, Vladimira Štoviček, Nataša Škof, dr. Beatriz Tomšič Čerkez, Rudi Stopar, Alma Intihar idr. Koncept razstavišča, ki ga je oblikovala Alenka Černelič Krošelj, vključuje predstavitve vrhunskih domačih avtorjev, predstavitev slovenskih umetnikov iz sveta in predstavitev uveljavljenih in nagrajenih ljubiteljskih ustvarjalcev iz Posavja.

Skozi oddaljene oči: predana raznovrstnost 'posvojenega sveta'

Likovna umetnost je ena izmed številnih vej človeškega ustvarjanja. Skozi podobe, ki jih ustvarja človeški um v koordinaciji z roko in s pomočjo izbranega likovnega sredstva in polja, se razkrivajo številne zgodbe intimnih dogodkov v ustvarjalcu.

Iz teh in v teh se prepletajo tudi zunanji vplivi in odzivi na preteklost, sedanost, z vizijami, ki želijo soustvariti tudi prihodnost. Zgodbe ustvarjalcev, ki jih druži zgodba odhoda iz domovine in bivanje daleč stran od nje, so različne, prav tako je različno njihovo likovno znanje, obzorje, formalna in neformalna izobrazba in rezultati njihovega dela.

Vsem pa je skupna pripadnost likovnemu ustvarjanju, ki nekaterim pomeni vsakdanost, sredstvo za preživljvanje, drugim izpolnitev otroških želja in sanj, tretjim izpolnitev številnih idej, četrtem pa način preživljvanja prostega časa, kjer v ospredju ni dober likovni rezultat, ampak izpolnitev sebe.

Monografija združuje vse veje likovnih ustvarjalcev, ni namenjena razdeljevanju ampak združevanju in vpogledu v številne likovne poti sodelujočih ustvarjalcev.

Biografski podatki pričajo o različnih generacijah, o različnih poteh do likovnega ustvarjanja, o različnih predstavljanjih in soočanjih z 'odjemalcii umetnosti', dela pa pričajo o neukrotljivi likovni domišljiji, o povezovanju številnih poti, ki so peljale iz ene dežele v drugo in se pri številnih združile v nekaj povsem novega, v oblike, ki združujejo tradicije, dediščine, istovetnosti in ustvarjajo nove.

Delo umetnostnega zgodovinarja je 'prevajanje' likovne umetnosti oziroma je umetnostni zgodovinar medij med umetnikom in publiko. Kadar imamo možnost daljšega druženja in spoznavanja z umetniki, je naše delo lažje, saj lahko skupaj z njimi razmišljamo o načinih, pogledih, razumevanju umetnosti, tehničnemu znanju in 'končnih izdelkih'.

*Introduction
Uvod*

Delo brez osebnega stika pa je bolj tehnične narave. Iz samih del je treba začutiti avtorja, prepozнатi njegov odnos in razbrati njegovo likovno pripoved. Še najmanjša težava je ocenjevanje 'obrtniškega znanja', vendar pa je le-to samo eden izmed kriterijev. Pisanje brez osebnega stika pa je hkrati tudi manj subjektivno, o umetniku govorijo samo njegova dela in o dojemanju njegovih del govorijo samo besede umetnostnega zgodovinarja.

Različne generacije, različne zgodbe so prepletene v eno knjigo, v predstavitev, ki so kratke ocene oziroma zaznamki. V raznolikosti pa je vedno mogoče najti in zapisati tudi o skupnih značilnostih.

Največje razlike med slovenskimi ljubiteljskimi ustvarjalci in avstralskimi slovenskimi ljubiteljskimi ustvarjalci so v izbiri barv. Barve slovenskih likovnikov so le redko tako izrazite in pogumne, v večini ostajajo v polju med zeleno, rjavo z obleški modre. Slovensko-avstralskim likovnikom pa Avstralija dodaja žive, iz ognja in sonca izhajajoče, barve in jim tako omogoča boljše barvne učinke, predvsem pa drugačne upodobitve podobnih pokrajin. Nezavedna tradicija zelenih in modrih tonov pa jim 'skoči na plano' ko se lotijo lepot svoje prve domovine, ki motivno najbolj priljubljen in upodobljen motiv. Dela likovno izobraženih sledijo številnim tokovom globalne umetnosti, se izvijajo iz 'slovenskih' podob in se obračajo tudi k drugim.

Ob raznovrstnostih v slogu prav tako najdemo tudi skupne točke. Realizem upodobljenih krajin pri večini sledi zadanemu cilju tehnično dobre kompoziciji in izvedbe z manjšimi ali večjimi odkloni, ki so rezultati iskanja lastnih likovnih izrazov. Večina je zapisanih slikarstvu, nekaj je kiparjev, nekateri za ustvarjanje uporabljajo sodobne tehnike in izraze.

Namen tovrstnih, izredno dragocenih publikacij ni v presojanju in razvrščanju po načelu kakovosti, prepoznavnosti, sodobnosti ampak so tako obširne in raznovrstne predstavitev pomemben dokument. Ob predstavljanju posameznikov predstavljajo številne močne veje likovnega ustvarjanja, številne združene poti, ki so neprecenljive za ohranjanje in širjenje likovnega obzorja vseh tistih, ki ustvarjajo in tudi na ta način svoje delo soočajo s tistimi, ki v umetnosti samo uživajo in jo 'posvojijo' v svojih domovih, na delovnih mestih, na mestih srečevanj in kontemplacije.

Tako bi lahko predstavljene ustvarjalce razdelili na nekaj kategorij:

ustvarjalci, ki so dolgo čakali, da so lahko uresničili otroške sanje in talente,
ustvarjalci, ki na ta način uspešno ohranjajo spomine na domovino in jih
prenašajo ter omogočajo tudi drugim,
ustvarjalci, ki ustvarjajo samo občasno in jih k tem spodbudi 'pravi' trenutek,
tisti, ki so različnim vejam umetnosti in ustvarjanja posvetili svoje
življenje
in ustvarjalci, ki so v sebi združili in združujejo vse navedeno.

Vsi so del tega razvejanega drevesa – vabijo nas na svoje veje, vabijo nas v svoje sence in čakajo, da pobremo tudi kakšen njihov plod. Na tem drevesu so številni spomini, številni prizori iz otroštva, na njem 'visi' brezmejna domišljija, okoli njega 'pihajo' svobodne misli, ustvarjalen duh in velika ustvarjalna predanost. Z barvnimi, risarskimi, kompozicijskimi in idejnimi poudarki poustvarjajo svet, ki jim je nudil dom in ga soočajo s svetom, ki so ga sprejeli za svojega, v svojih delih pa ga delijo tudi z nami.

Zavzeto, neumorno in neusahljivo...

ALENKA ČERNELIČ KROŠELJ

Lecturer of Art History, Ethnologist and Cultural Anthropologist

Alenka Černelič Krošelj, lecturer of art history, ethnologist and cultural anthropologist, is employed at the Shire Office of Krško as a senior adviser for culture, technical culture and youth work. This summer she commences an appointment at the Krško Town Museum.

During the period 2003 to 2006, she was a researcher at the Valvasor Research Centre in Krško. Her professional work covers research fields and applicational projects in Social Sciences and Humanity, organizing exhibitions, as well as collaborating with authors and art directors.

As an art historian she organizes art exhibitions while, as an art critic, she collaborates with various authors and galleries. Her appointment includes collaborating with Kozjan Park and assisting with exhibitions in the galleries at Podsreda Castle. In 2005 she curated an exhibition of the works of Mateje Kavčič, in 2008 the works of Maja Strmecki, Vita Marina and Rafael Samec, and in 2009 the works of Irene Čebular and Alma Intihar.

Since 2003 she has prepared, organized and curated a variety of important exhibitions at the Hall at Krško Park, now renowned as a crossroads for a range of cultural events.

Exhibitors included Cvetka Miloš, Vladimira Štoviček, Nataša Škof, Dr Beatriz Tomšič Čerkez, Rudi Stopar, Alma Intihar, and others. Alenka Černelič Krošelj's concept of the 'exhibition ambient' includes exhibitions not only of elite local artists, and those of Slovenian artists from around the world, but also features established hobby artists from the Posavje region.

Through distant eyes: committed diversity of the 'adopted world'

Pictorial expression is one of many ways that humans create. Through images which are created by human intellect in co-ordination with the hand, and with the assistance of methods and medium, various intimate images and events in the artist's life are able to be uncovered. Arising from, and because of these events, the artist responds to external influences from the past and in the present and has visions to create the future.

The tales of artists are stories of departure and living far from the homeland and these simultaneously divide and unite them. As their art knowledge, their horizons, formal and non-formal education are varied so, too, do the results of their work vary. Works are diverse, as are the methods of execution and artist's viewpoints. There is a common thread in the visual creations which, to some, represent everyday life and a means of support, while to others, it is a fulfilment of childhood desires and dreams. In some instances it is an avenue for depicting ideas, or to fill in time, where even if the result is not professionally executed, it is nevertheless an expression of self.

This collection of works represents all branches of creativity with the intention not of dividing but of uniting artists who are on similar journeys. Biographical inserts bear witness to different generations on different paths of artistic endeavour; of diverse representations and depictions according to the market; and evidence of untameable creative imaginings, of intermingling and overlapping of numerous paths, as they go from one country to another, merging to form something entirely new, uniting tradition, heritage, and identity while creating something uniquely different. The work of an art historian is to translate creative arts, or to be the medium between the artist and the public. When there is the opportunity for a longer consultation with the artist, it is easier to get some insight into the artist's creativity, views, understanding of art and technical

knowledge, together with the artist's viewpoint and the method implemented to produce the completed artwork. With such an extended knowledge of artists, our work is easier - we can regard more clearly their styles, views, understanding of art, technical knowledge and final products. Without personal contact and less insight into the artist, appraisal of their artwork is more technical in nature. The art historian needs to feel empathy with the creator of the artworks, to recognise their attitude and read their artistic story. Appraisal of technical knowledge and ability is but one small aspect of a variety of criteria. Writing without knowing the person is less subjective, so the artist's works only speak on behalf of the artist, while understanding of their works is conveyed solely by the words of the art historian.

The short appraisals or notes reflect different generations and different stories woven into one publication. In the diversity of this collection of artwork, common characteristic features can be found. The biggest difference between Slovenian and Australian hobby artists is in the choice of colour. Colours used by Slovenian artists are seldom pronounced, courageous or bold, largely remaining in the range of greens to browns with hues of blues. To the Slovenian-born Australian artists, Australia presents them with bright colours, born in the fire and the sun: such colours produce better colour effects for the depiction of different faces and personalities of the landscape. The almost 'unconscious' use of traditional green and blue tones jumps into their creativity as a legacy of the beauty of their first homeland, which is the most loved, therefore becoming the most frequently used motif.

Influences are evident not only of Slovenian origin but also of global trends, often developing from Slovenian images and turning into others. In the diversity of styles we also find similarities. Realism, depicting the landscape, follows a certain path of technically good composition and completion with smaller or larger deviations – the results of an individual's exploration for appropriate artistic expression. A few are noted artists, some are sculptors, and others employ various techniques and methods of expression in their creations. The intention of this outstandingly valuable publication is not for judging and classifying by standards of quality, but to give recognition to contemporaries' extensive and varied creative productions. For this reason alone, it is a significant document. By introducing these artists, many branches of visual creativity are revealed, as are many similarly travelled paths. This knowledge is invaluable not only for preserving cultural legacies but also for widening horizons for those who continue to create. This in turn provides a common ground with those who just enjoy art and adopt it for their homes, work places, meeting points and contemplations.

The featured artists can be categorised as:

those who waited a long time to be able to realize childhood dreams and talents,
those who guard memories of their homeland and are able to bring them to others, those, who create only rarely, or when they are inspired at that 'certain moment', some who, along various 'branches of creativity', have fulfilled their lives by creating, and others who have merged all of the above.

They are all part of this expanded tree and welcome us onto their branches, into their shadow, and wait for us to absorb some of their yield. On this tree there are numerous memories, sights from childhood, and boundless dreams. Around this tree circulate free thoughts, imaginative spirit, great creativity and inventive devotion.

With colourful sketches, ideas and compositional accents they create a unique world – a world their homeland offered and the artist embraced as their own – a world they share with us.

Dedicated, unstopping and ever flowing with ideas . . .

*Artists'
Appraisal
Beseda o
umetniškem
ustvarjanju*

Stanislav (Stanislaus) Ivan Rapotec OAM

Eden najvidnejših slovenskih avstralskih slikarjev Stanislav Ivan Rapotec je s svojimi deli očaral publiko in kritike. Iz realizma je skozi nenehno delo ustvaril lasten likovni izraz v polju abstraktnega ekspressionizma. Silovite poteze ustvarjajo napetosti, v katerih se odvijajo osebne in družbene zgodbe. Druženje v Svečah na Koroškem s kiparjem Francetom Goršetom, s katerim sta delila tudi svojo življensko izseljensko pot (vsak sicer na drugi celini), se odraža tudi v nenehnem inovativnem iskanju materialov in potez. Njegova likovna pot je pustila sledi tako v Avstraliji kot v Sloveniji, kjer se je uspešno predstavil večkrat.

Stanislaus Rapotec OAM

One of the celebrated Slovenian-Australian artists, Rapotec enchanted the public and critics with his work. Moving from realism, through relentless work, he developed his own style in the field of abstract expression. Violent influences create tension which tells personal and social tales. His association with the sculptor France Gorše in Sveče, Koroška, with whom he shared his immigrant life path though each on their own continent, reflected the never-ending search for innovative materials and direction. His artistic path has left traces in Australia, as in Slovenia, where he often exhibited successfully.

Andrejka Andrejaš

Modno udejstvovanje Andrejke Andrejaš je z natančnostjo, inovativnostjo in pozitivno dekorativnostjo preneseno tudi v njeno slikarstvo. Izčiščena in oblikovana vizija povezanosti notranjega občutja z likovnimi izrazom omogoča ustvarjalki oblikovanje novih svetov, ki povezujejo njene različne istovetnosti.

Andrejka Andrejaš

Detailed fashion innovation and decorativeness brings a positive light to Andrejka's paintings. Works have a refined and definite vision and assimilate inner feelings with artistic expression thus opening the way to a new world of united yet different similarities.

Janez Albrecht

Realizem v krajinah Janeza Albrechta kaže izredno skrb za risbo, ki pa se mehča skozi izbor barv in potez. Posredovanje upodobljenih lepih delov dveh domovin temelji na barvnih tonih, ki ustvarjajo pozitivna in topla čustva. Albrecht je v novi domovini našel številne kraje, ki so ga spominjali na dom in blažili domotožje.

John Albrecht

Realism in John Albrecht's landscapes shows great attention to sketching, which is softened by the choice of colour and line. The medium used to depict the beauty of both 'homes' is tonal colour which creates positive and warm feelings. In his new homeland, John found numerous aspects that reminded him of home and soothed his homesickness.

France Benko

Nenehno srečevanje z delom drugih zaradi svojih restavratorskih izkušenj se kaže tudi v osebni likovni ustvarjalnosti Franceta Benka. Ob realističnih in barvno ambicioznih prikazih narave, se ustvarjalec posveča tudi religioznim motivom ter etnografskim prikazom dediščine svoje domovine. Obvladovanje likovnih tehnik mu omogoča različne pristope, čemur sledi tudi risba in izbor barvne palete.

France Benko

The ever-present encounters with the work of others in his restoration experience is evident in the personal creative works of France Benko. In his realistic and ambitiously colourful depictions of Nature, the artist has incorporated religious motifs and ethnographic apparitions as the heritage of his homeland. His mastery of painting techniques enables various approaches with drawing and choice of colour palette.

Anita Bertoncelj

Tihožitja so priljubljeni motivi likovnih ustvarjalcev skozi katera preizkušajo svoje risarske in tehnične sposobnosti. Ob tem pa ob izboru motivov nakažejo tudi načine in poti likovnega ustvarjanja. Tihožitja Anite Bertoncelj so risarsko in barvno izdelane podobe, ki ob podrobнем pogledu nosijo tudi notranja občutja ustvarjalke, tesnobo, razklanost, iskanje miru in topline, v delu Mostarka pa prepoznamo tudi pogled na zakrita in čakajoča ženska čustva.

Anita Bertoncelj

Still life is the preferred motif of painters as drawing and technical ability can be tested. This, and the choice of subject, determines how a work of art is to be executed. Anita Bertoncelj's still lifes are technically and colourfully finished likenesses which, at a glance, display the artist's inner feelings, anxiety, division and search for peace and warmth. In 'Mostarka' we are aware of a hidden, awaiting feminine emotion.

Irena Birsa

Tako kot številnim likovnim ustvarjalcem je tudi Ireni Birsa spomin na 'domače' okolje izviv za likovno upodobitev. Vendar pa ga ne upodablja kot bi jo zaznala večina, ampak ga abstrahira z risbo, potezo in barvo. Zeleni in modri toni ustvarjajo ozračja, ki arhitekturo domovine pretvorijo v svet spomina soočenega z zlato rumenimi širinami Avstralije.

Irena Birsa

Like numerous painters, Irena Birsa's memories of 'home' and surroundings are pictorially depicted, not as many know it, but in abstracted drawing, line and colour. Blue and green create an atmosphere in which the tones of the domestic architecture are transformed and memories of it are confronted by the golden yellow of the breadth of Australia.

Eugene Brajdot

Likovni ustvarjalec izhaja iz izoblikovane risbe, ki je podkrepljena s kratkimi in natančnimi ter pretehtanimi barvnimi nanosi. Motivi so del ohranjenega lepega spomina na zelene slovenske krajine, ki se počasi prelevijo v čudovite gore. Ob tem je upodobljena tudi vez med človekom in živaljo, kot neločljivim delom narave.

Eugene Braidot

This painter's modeled drawings are sustained with short, detailed and contemplated colour washes. Motifs, which are part of beautiful yet secret and guarded memories of the green Slovenian countryside, gradually transform into wonderful mountains. The bond that unites humans and animals as inseparable parts of Nature is evident.

Franci Bresnik

Eden drznejših likovnih ustvarjalcev je tudi Franci Bresnik, ki v delih kaže številne izrazne možnosti. V krajinah se poigrava tako z motivi kot z barvo, kjer uspešno ustvarja v polju med realizmom in abstrahiranjem. Tudi njegov barvni spekter je zaznamovala diametralnost med zeleno Slovenijo in zlatorumeno Avstralijo, ki se v delih tudi združujeta in dopolnjujeta oziroma prehajate iz ene krajine v drugo.

Franci Bresnik

Franci Bresnik is a bold artist whose work shows a variety of potentials. In his landscapes he plays with motifs and colours, successfully creating in the gap between realism and abstraction. Even his colour spectrum is defined diametrically with green Slovenia and yellow-gold Australia. These colours are united in his artworks and complete and transform one another.

Vilma Cenčič

Ilustratorka Vilma Cenčič se igra in uspešno preizkuša svoje likovno znanje s kombiniranjem otroške risbe in priejenih proporcev kot sredstva za ustvarjanje z zgodbo zltega vzdušja. Uspešno sestavlja realno in fantazijsko ter z izborom barv ter barvnimi ploskvami soustvarja zapisane zgodbe in jim dodaja novo povednost.

Vilma Cenčič

Illustrator Vilma Cenčič plays with and successfully uses her artistic knowledge and combines children's drawings as a means of creating atmosphere in her tales. Reality is successfully combined with fantasy through choice of colours on a coloured surface, thus co-creating tales with a new outlook.

Zorka Černjak

Zorka Černjak v delih zapisuje svoje otroštvo, zgodbe, ki so jo sooblikovale, ljudi, ki so jo zaznamovali. Raziskuje različne tehnike in sloge, spopada se tudi s kiparstvom in keramiko. Njena risba je igriva, njeni motivi razigrani, njena dela slavijo lepote našega življenja in različne pomembne vezi, ki se stikejo že v otroštvu.

Zorka Černjak

In her art, Zorka Černjak is recording her childhood experiences which, together with the people who defined her, contributed to her formation. She is searching for various techniques and styles. Her work falls into the categories of sculpture and ceramics as well as drawing. Her drawings are playful, her motifs are cheerful, and her works celebrate the beauty of our lives in the various ways which have been woven into our childhood.

Metka Čuk

Likovni izraz Metke Čuk bi lahko označili kot dekorativna umetnost, kar pa opredeli samo prvi pogled na dela. Njeni izseki iz narave so natančni izrisi podrobnosti, povečani in sestavljeni v nove podobe, v vzorec s številnimi simbolnimi elementi in pomeni. Izredna natančnost kaže potrežljivo ustvarjalko, ki v koščkih narave najde motiv za ustvarjanje nove.

Metka Čuk

The paintings of Metka Čuk can be labeled as decorative expression at first glance. Her observations of Nature can be seen in the comprehensive sketches of details, enlarged and placed in new images, together with many symbolic elements and meanings. The excellent details reveal patient endeavor in an artist who, in a small piece of Nature, finds a motif for creating something new.

Jon Derganc

Raziskovanje najmanjših delčkov vesolja, razmišljanje o njihovih strukturah in razkrivanje skozi 'likovno seciranje' je značilnost likovnega snovanja Jona Derganca. Razmišljujoč slikar je natančen raziskovalec, njegove misli pa razkrivajo umirjene barve, ki jih urejata poteza in kompozicija. Zanimive so monokrimije, ki izhajajo tudi iz iskanja možnosti oziroma povednosti znotraj ozkega izbora in uporabe barv v odtenkih.

Jon Derganc

Sketches of the smallest parts of the universe, examination of its structure and discovery through 'artistic dissection' form the subject matter for Jon Derganc's paintings. This thought-provoking painter is a detailed researcher whose thoughts reveal passive colours that create tension in his interesting, monochromatic compositions. His artworks are the results of an exploration of possibilities from within a narrow range of options and the use of colour and shade.

Iris Dietner

Ustvarjanje je iziv, ustvarjanje v različnih slogih in tehnikah pa opredeljuje likovno pot Iris Dienter. Njen navdih so nadrealisti in različna dela, ki jih sreča pri drugih ustvarjalcih, v naravi ali pa v strasteh, ki usmerjajo njeno življenje. Poleg slikanja in risanja ji je blizu tudi rezbarjenje. V svoja dela vpleta slovenske motive, predvsem ljudi ob veselih in lepih druženjih.

Iris Dietner

Painting in a variety of methods and techniques is challenging and opens the path for Iris Dietner's creativity. Her visual representations are surreal and varied, with inspiration coming from contact with other artists. Works are genuine and passionate in nature, much like her life.

Tamara Dytor

Mlada Ustvarjalka Tamara Dytor spoznava domovino svojih starih staršev skozi pripovedi in upodobitve drugih. Slika predvsem v akrilu, ki ji nudi učinke večplastnosti, omogoča močne odtenke in pastozne nanose. Motivno izbira krajine, vendar ne zaradi lepote, ampak zaradi povednosti in zaradi silhuet, ki jih kot njihov sestavni del, vnaša vanje.

Tamara Dytor

Tamara is getting to know the homeland of her grandparents through the stories and images of others. She creates with acrylic, giving her artworks a multilayering effect, enabling strong tones and tonal applications. She selects landscapes not because of their beauty, but because of their narratives and their silhouettes, and uses them as image building components.

Liliana Eggleston Tomažič

Liliana Eggleston Tomažič je temperamentna likovna ustvarjalka, ki motive poudari z intenzivnimi barvami. Podobe narave in arhitekture so podobe njenega doživljanja lepot, ki počasi izginjajo. Na en (svoj) način jih ustvarjalka želi zapisati in jim vdahniti del svojega osebnega doživljanja. Tudi kompozicija rož ali pa mize, na kateri gospodinja pripravlja kosilo ali pecivo, kaže zanimiv, ustvarjalki lasten, pogled na velikokrat upodobljene in videne motive.

Liliana Eggleston Tomažič

Liliana is a temperamental painter who is motivated by intense colour. Likenesses of surroundings and architecture mirror her appreciation of the beauty which is slowly disappearing. In her own way, she wishes to review and then to impart some of her appreciation to others. Compositions of flowers or tabletops on which preparation takes place, show interesting and personal creativity, and provide glimpses of often depicted visual motifs.

Romana Favier Zorzut

Številne razstave, izobraževanja in nagrade so logičen rezultat in zagon silovitega likovnega ustvarjanja Romane Favier Zorzut. Motivno sicer zaznavne upodobitve se izvijajo iz hipnega prepoznavanja in postajajo številne podobe znotraj osnove. V silovitih krožnih potezah, v sicer ubrano izbranih barvnih tonih, se odvijajo številne zgodbe, usode dediščine Avstralije in vsakdanje poti umetnice z jasno oblikovanim likovnim izrazom.

Romana Favier Zorzut

Numerous exhibitions, accolades and prizes are the anticipated results that drive the pictorial creativity of Romana Favier Zorzut. Motivation and representations are derived from spontaneous recognition and become numerous personal images. The curved lines of plums in selected colour tones ultimately unfold a variety of images of Australian heritage. The usual course, or path, of an artist is evident in her painterly expression.

Bogoslava (Slavica) Fideršek

Srečevanje različnih kultur in razmišljanje o njih vodi ustvarjanje Slavice Fideršek. Njen način življenja je prepleten s poustvarjanjem narave, kjer se motivno pojavijo tako lepote Slovenije kot Avstralije, barvno pa ubira svojo drzno pot. Ustvarjalko prevzema tudi japonska kultura, ki je njena inspiracija predvsem pri ustvarjanju mozaikov.

Bogoslava (Slavica) Fideršek

The meeting and examination of different cultures is evident in the work of B.F. Her way of life is interwoven with depictions of Nature, her works being motivated by the beauty of Slovenia and Australia's bold colours. The influence and inspiration of Japanese culture is evident in her mosaics.

Luiza Fistrič

Luiza Fistrič raziskuje različne likovne poti in išče svoj motivni svet. Pogumno upodabla živali, naravo in ljudi pri vsakdanjih opravilih v naravi ter se ob tem sooča tudi z drugačnim pristopom do motiva. Izhaja iz realizma, ki ga blaži z 'izleti' v barvne monokrimije in tako z risbo kot s potezo ustvarja posebna (druga) vzdušja. Eno izmed njih izkazuje delo *Melbourne* – v modrih tonih 'zapisano' moderno mesto z osvetljenim središčem, ki kot upanje odseva tudi v vodi.

Luiza Fistrič

Luiza Fistrič researches different artistic paths in the search for her own motifs. She has made courageous depictions of animals, Nature and people at everyday tasks and is now taking different approaches. Arising from realistic depiction, the work is softened by delving into coloured monochromes and from there to drawing, with tension creating atmospheric effects. One of the works shows Melbourne in soft tones and depicts a modern city with a highlighted centre, as if hope is reflected also in the water.

Zora Gec

Zora Gec na likovnih poljih potuje od motivno realističnih, a barvno abstrahiranih upodobitev, do pogumnih motivov, ki kažejo več. Tihožitja, med katere lahko štejemo tudi delo *V dolini Trente*, kažejo ustvarjalko, ki ne želi ustvarjati samo lepo, ampak želi vsakemu delu dodati tudi pomen, ki ga razbiramo s podrobnim pogledom in odprto dušo.

Zora Gec

Zora Gec's artworks move from realistic subjects, which are depicted in abstract colour, to motifs which, courageously, reveal more. Still lifes, which include "V Dolini T.", show an artist who wishes to create only the aesthetically pleasant, and to give each work a meaning which can be uncovered with intense reflection and an open spirit.

Draga Gelt OAM

Ustvarjanje je polje, ki omogoča in odpira različne poti. Med njimi si vsak ustvarjalec najde tiste, ki jih v skladu z osebnostjo in domišljijo pripeljejo do rezultatov. Končne poti ni, saj je ravno raziskovanje in iskanje novega večni izziv. Med iskalce in oblikovalce različnih likovnih dosežkov sodi tudi Draga Gelt, ki ustvarja klasične realizmu zapisane krajine, z impresionizmom navdahnjene izseke in trenutke pokrajin, iz ekspresionizma navdihnjene podobe eksistenčnih dilem in pretanjene simbolične podobe. V vseh teh se kaže kot vsestranska ustvarjalka, ki skozi svoja dela razkriva spomine, jim dodaja nove izkušnje, nova znanja in nov pogled.

Draga Gelt OAM

Artistic endeavour is an area that creates and opens a variety of paths. Artists are able to choose from amongst them to find one that is in harmony with their own dreams and that helps them to bring these dreams to fruition as the final result. Although a definite path doesn't exist, it is experimentation with the new that is an eternal challenge. Of those that search and those who have made some artistic achievement, we can include Draga Gelt. She depicts, with classical realism, mountains of note and with impressionist inspiration we are given fleeting glimpses of countryside. She depicts expressions of existential dilemmas and symbolic images.

Draga is a versatile artist who unearths memories and develops these by using new techniques, infusing them with new knowledge and a different perspective.

Barbara Gerden

Naloga umetnosti je, da nas presune, da nas opozori in spomni na različne plasti našega bivanja in družbe. Podobe Barbare Gerden so podobe, ki pustijo pečat, vzpodbudijo čustva, vzbudijo empatijo in razmišljanje tako o upodobljencu kot o umetnici. Ustvarja kot slikarka, kiparka in oblikovalka, v vseh delih pa se prelivajo izkušnje, sožitje z likovnim materialom, tradicijo, dediščina in oblikovan likovni izraz.

Barbara Gerden

The purpose of art is to create in us an emotional response, to warn us and to remind us of the various layers of our existence in society. The images of B.G. awaken underlying sentiment, empathy and contemplation in both the viewer and in the artist. Each of Barbara's works as a photographer, sculptor or image maker overflows with experimentation in painting material, tradition, heritage and design of the pictorial image.

Jožica Gerden

Jožica Gerden postavlja v ospredje človeka, njegove izvore in zgodbe, ki so ključne za njegov obstoj. Slikovitost likovnega polja, ki se kaže tako v kompoziciji kot v izboru barv je del večplastne pripovedi. Odtenki rdeče podpirajo ustvarjalkino idejo o nenehnem boju, preliti energiji (med katero sodi tudi kri) in svetlo prihodnostjo. Optimizem žene z mačko, obdane s pticami na zemlji ob odstrtem nebu je optimističen 'avtoportret', v katerem je zaznati tudi odseve slovenskih gorah ob lepotah in barvah obeh dežel.

Jožica Gerden

Jožica Gerden places the individual in the forefront of her artworks, their origins and tales entwined with their existence. A picturesque quality is evident in the composition, and choice of colour is an important part of the narrative. Shades of red support the artist's idea of perpetual fear, abounding energy (one of which is life blood), a shining future, and the optimism of the 'woman with the cat' surrounded by birds against a background of sky, is an optimistic self-portrait in which the Slovenian mountains reflect the beauty and colours of both lands.

Ron. M. Gomboc

Kiparstvo Rona M. Gomboca je pogled na svet, ki ga s svojimi javnimi deli in s svojim parkom soustvarja tudi umetnik. Izčišcene podobe navdahnjene z modernizmi govorijo o sožitju, duhovni povezanosti, skupnih poteh, ki se izvijajo, a vedno vračajo, v nekem trenutku spnejo ter ponovno odpotujejo po svoji poti. Odlično obvladovanje materiala, likovnega polja, ki pomeni tako samo skulpturo kot okolje, v katerega je umeščena, številne razstave, izjemni dosežki ga uvrščajo v vrh slovenskih in avstralskih kiparjev.

Ron. M. Gomboc

The sculptures of Ron Gomboc show his view of the world which, in his commissions and in his own park, reveals a creative individual. Refined images are infused with modernity, speak of solidarity, of spiritual fidelity, and of common paths which diverge yet always rejoin momentarily, embrace, then depart again on their own paths. Gomboc's excellent manipulation of his media enables his artworks to enmesh meaning with their surroundings of which they are a part. Countless exhibitions and outstanding achievements rank R.G. amongst the best of Slovenian and Australian sculptors.

Margaret Hatežič

K številnim ljubiteljskim likovnim ustvarjalcem, ki so čutili potrebo po izobraževanju na področju slikarstva lahko prištejemo tudi Margaret Hatežič. Ob ustaljenih lepih motivih narave se spopada tudi s človeško podobo, ki jo umešča v svoje realne, a mestoma fantazijsko upodobljene krajine. Z barvo in potezo rahlja izrisane motiva in jim vdahne lastno razpoloženje, že malo zamegljene spomine na domače kraje, kjer raste tudi pisan, večplasten in igriv vrt.

Margaret Hatežič

Margaret Hatežič is part of the group of hobby artists who have felt the need to gain an education in the field of painting. In Margaret's artworks, which depict beautiful representations of Nature, we also encounter human likenesses that reflect either her own reality or a city shaped by fantastic landscapes. Colour and line work to soften drawn motifs, suffusing them with a humanness that dims memories of the homeland until they resemble coloured growths in a prized garden.

Marie Hogan

Slikarstvo Marie Hogan Plut je prežeto z barvami in oplemeniteno z zanimivi rezultati, ki jih omogočajo risba, natančna poteza in barva. Izseki iz narave so novonastali utrinki, ki poleg vtisa dekorativnosti nosijo različna sporočila. Podtoni njenih del so prepleteni z igro svetlob in senc, dobrega in slabega, nedolžnega otroštva in vrtinca odraslosti.

Marie Hogan

The paintings of Marie Hogan are highlighted with generous colour and display interesting results which are achieved with drawing and detailed line and colour. Aspects of Nature feature with a decorativeness which carries different messages. The undertone of her works are intertwined with the play of light and shadow, good and evil, innocence and youth and the whirlwind of adulthood.

Vinko Jager

Kipar in slikar Vinko Jager je kot ustvarjalec zavezan svoji domovini Sloveniji. Upodablja najpomembnejše nosilce oblikovanja slovenskega naroda in simbole, ki jim dodaja svojo noto (npr. slovenski grb). Njegovo delo približuje rojakom v novi domovini slovenske zgodbe in slovenske podobe, jim daje podobo in pozitiven pomen. Realizem v svojih delih mehča z obdelavo površine kipov, v slikah pa z drobnimi nanosi barv.

Vinko Jager

Sculptor and painter Vinko Jager is an artist who is greatly attached to his homeland of Slovenia. He takes the most recognisable national and symbolic aspects of his birthland, for example, the coat of arms, and gives them new importance. His artworks bring to his fellow countrymen in their new home a new appreciation of Slovenian narratives and images and imbues them with positive meaning. The realism in his works is softened by working over the surface of the sculptures and the paintings with coloured washes.

Stephanie Jakovac

Zanimiva ustvarjalka išče svoj likovni izraz v številnih smereh dvajsetega stoletja, kjer so ji blizu dosežki slavnih naivcev nekdanje Jugoslavije. Zaveda se možnosti, ki jih ponuja likovno znanje, jih s pridom uporablja in izkorišča. V zgodbe narave spleta vsakdanje dileme slehernika, kjer je zaznati razdvojenosti med domačim in tujim, med znanim in neznanim. Z barvnimi in risarskimi poudarki poustvarja svet, ki jo je obdajal in ga sooča s svetom, ki ga je sprejela za svojega. Tako kot raziskuje in dopolnjuje svoj likovni izraz širi in pogumno izbira tudi svoje motive.

Stephanie Jakovac

Stephanie Jakovac is an interesting artist searching in countless ways for her own painting style. Jakovac understands the possibilities when offered artistic knowledge. She diligently utilizes it to relate tales where Nature is linked with the day-to-day dilemmas of individuals, and conveys a perception of the difference between local and foreign, the known and the unknown. With coloured and drawn lines, the world and that which surrounds and confronts it is depicted. As she searches and completes works, her expression widens and courageously uses chosen motifs.

Ema Jaksetič

Različne tehnike, priljubljeni motivi lepih pokrajin in barvne kombinacije, ki prepletajo barve Slovenije in Avstralije, so značilne tudi za delo Eme Jaksetič. Izbira motive krajin, ki prinašajo občutke miru in lepote, v njenih cvetličnih motivih pa je čutiti dekorativni namen. V svoje krajine in vpoglede v mesta vključuje tudi ljudi, ki so majhne figurice v mogočnih pokrajin.

Ema Jaksetič

A variety of techniques and the much-loved motifs of beautiful fields in colour combinations that knit together the colours of Slovenia and Australia are characteristic of Ema Jaksetič's work. She chooses landscapes that evoke feelings of peace and beauty, and her floral depictions have a decorative purpose. Her landscapes and cityscapes include small figures located in large vistas.

Ivan Jenc

Lepe krajine Ivana Jenca so skrbno umeščene na likovno polje, obarvane s skrbno izbranim koloritom, ki ustvarja miren in idiličen svet. Občasno ga obsije sončni žarek ter usmeri gledalca v glavni poudarek slike. Motivno se Jenc sprehaja po obeh domovinah, v njih pa sooča podobnosti in razlike.

Ivan Jenc

The beautiful landscapes of Ivan.Jenc are carefully placed on the canvas, coloured with carefully chosen colours, and depict a peaceful and idyllic world. Occasionally, a ray of sunlight directs the viewer to the main part of the painting. In his works, Ivan Jenc moves between both his homelands, highlighting similarities and differences.

Alojz Jerič

Ustvarjanje mozaikov zahteva dobro obrtniško znanje in predanost. Alojz Jerič je prinesel znanje iz Slovenije, vendar ga je začel uporabljati v svojih poznih letih. Religiozni motivi mu nudijo številne možnosti, največkrat pa se odloči za realistične upodobitve, navdahnjene z zanimi podobami tako iz slovenske ikonografije (npr. Marija Pomagaj z Brezij) kot iz podob, ki so prisotne vsepovod. Večjo ustvarjalno svobodo si je vzel v zanimivi upodobitvi 12 apostolov, kjer se kaže tudi njegov samostojni likovni potencial.

Alojz Jerič

The creation of mosaics requires a good artisan's knowledge and the delivery to the public of the artwork. Alojz Jerič brought this knowledge from Slovenia and only put it to use in his later years. The religious motifs used provide Jerič with a range of possibilities, particularly those sculptures inspired by the recognised likenesses of Slovenian iconography (e.g. Mary Help of Brezje) and other images that are universal. His greatest creative undertaking which reveals his artistic potential has been his depiction of the twelve apostles.

Rosanna Juriševič

Rosanna Juriševič izhaja iz različnih predstavnih svetov in različnih tradicij. Sestavlja jih v prepletene niti zajete podobe, ki jih dopolnjujejo barve, kontrasti. Tako nastajajo majhni izseki iz narave in predmetnega sveta, miniature, ki govorijo velike zgodbe. Pristop k ustvarjanju temelji na premisleku o sporočilih, ki jih predaja 'odjemalcem' umetnosti in bralcem zgodb, ki so vedno znova odkrite in prebrane.

Rosanna Juriševič

Rosanna's creativity is derived from diverse creative worlds and diverse traditions. She weaves together threads of captured images, completing them with colour and contrast. The results are tiny snippets from the natural and the subjective worlds – miniatures which tell big stories. Her art, based on meditation and contemplation upon information, is surrendered to its receivers and remains always ready to be viewed and read over and over again.

John Knap

Umetnost Johna Knapa se tako motivno kot likovno izvija iz povezanosti z ostalimi predstavljenimi ustvarjalci. V slikah razkriva in razgalja drug svet, ki je sicer oddaljen, vendar pa hkrati podoben tako slovenskemu kot avstralskemu. Skrbno izdelane človeške krinke so že z majhnimi rezi razkrite, plasti pa kažejo univerzalne lastnosti, ki jih sooblikujejo prijetne in neprijetne, lepe in grde poti našega življenja. Večpomenska in družbeno kritična umetnost Johna Knapa močno nagovarja gledalca, ki želi vstopiti v krog umetnikovega sveta in izpovednosti.

John Knap

The creativity of John Knap is motivational as well as pictorial and originates from his association with other established artists. His paintings reveal another world which is distant but which resembles Slovenia and Australia. Thoughtfully worked human masks are evident in the tiny cuts, while various layers show universal characteristics which comprise the pleasant and uncomfortable, the beautiful and the ugly aspects of our lives. Knap's meaningful and social creativity encourages the viewer to step into and witness the artist's creative world.

Mark Kobal

Med odlične in izoblikovane umetnike je treba prišteti tudi Marka Kobala. Njegova dela, ki temeljijo na izoblikovani in trdni risarski osnovi podprt z barvo in uporabljenou tehniko, so pripovedi umetnikove intime. Osebe, obrnjene stran, so simboli osamljenosti, sopotniki so odšli, človek - posameznik je ostal. Ureditev kompozicije na upodobitvah narave pa kaže številne poti in smeri, ki jih prehodimo v gozdovih in ob rekah našega življenja.

Mark Kobal

Mark Kobal is also included among many excellent and creative artists. His artworks are founded on thorough design and solid groundwork. His drawings are supported by colour and appropriate technique and form narratives of creative intimacy. Individuals turned aside are symbolic of isolation, their companions gone, only the individual remains. Kobal's arrangement, composition and depiction of Nature reveals the variety of paths and directions we travel in the forests and streams of our lives.

Jožef Koder

Motivi in slike, ki prinašajo v domove pridih slovenske istovetnosti, domačnosti in spominov, so značilnost ustvarjanja Jožefa Kodra. Izbrani motiv skuša prikazati čim bolj realistično, v to pa vpleta nekaj osebnih potez.

Jožef Koder

The work of Jožef Koder features the motifs and pictures that bring home Slovenian identity, familiar and distant memories. The artist attempts to record the chosen subject matter with realism and incorporates some personal touches.

John Kodrič

John Kodrič je eden izmed tistih, ki se niso zadovoljili samo z otroštvu zaznanim likovnim talentom, ampak je slikanje 'prevzelo' njegovo življenje in skozi izobraževanja ter soočanja z gledalci na številnih razstavah prineslo tudi presežne rezultate. Slikar različnih motivov, v katerih se prepletata obe domovini, vnaša v dela utrip svojega ustvarjalnega duha. Drzen in močan kolorit prikazuje večplastnost izbranega motiva in poudarke, ki omogočajo aktivno dojemanje njegovih del. Je rdeča barva ljubezni ali pa prelite krvi? So meščani sooblikovalci svojega mesta ali pa so samo figurice sodobne arhitekture, ki 'požira' tudi naravo?

John Kodrič

John Kodrič is among those who weren't satisfied with those artistic talents which were recognised in his childhood. Painting now dominates his life. His formal art studies, along with participation in many exhibitions, have enabled him to enjoy profitable results. Kodrič's paintings, which are comprised of a variety of motifs, reveal aspects of both homelands and record the pulse of his own creative spirit. A steadfast and strong colourist, he shows a multi-layering of selected motifs and accents that enable active realisation of his work. Is red the colour of love or of spilt blood? Are the townsfolk co-creators of their own locality or small figures in contemporary architecture which is swallowing Nature?

Michelle Kohek

Grafična oblikovalka Michelle Kohek je odlična risarska zavezana tako 'fotografski resnici' kot osebni potezi. Raziskuje različne likovne tehnike in likovne poti, kar prinaša igrive izdelke, ki ob všečnosti nosijo tudi globlja sporočila.

Michelle Kohek

Graphic designer Michelle Kohek is an excellent draughtsperson who has adopted photorealism as her individual bent. She explores various drawing techniques and creative methods that enable her playful creations to carry a profound message.

Vasja Koman

Slikar in ilustrator Vasja Koman je znan in cenjen tudi v Sloveniji. Njegova dela, posveča se predvsem ilustraciji, so sožitja risbe, barve in domišljije v maniri odličnih ilustratorjev, ki ustvarajo predvsem za otroke. Zavezani je lepim upodobitvam, ki privabijo bralce s slikovitostjo, barvitostjo, motivnimi domislicami in skrbno izdelanimi podrobnostmi. Prejemnik številnih nagrad sooblikuje svet številnim bralcem, ki v otroških letih berejo tudi slike in ne samo besede.

Vasja Koman

The painter and illustrator, Vasja Koman is also recognised and appreciated in Slovenia. His work, suited to all types of illustration, is a collaboration of drawing, colour and imagination in the manner of all excellent illustrators who cater primarily for children. He is dedicated to beautifully formed creations which appeal to the reader. His illustrations resonate with their pictorial qualities, use of colour, thoughtfulness and intensely worked detail. Koman has received numerous awards as a co-creator of a world for readers who, as children, read the pictures as well as the words.

Herman Koželj

Slike Hermana Koželja so realistične upodobitve krajin, v katere ustvarjalec vnaša nekaj svojih potez. Tako kot številni drugi tudi on z barvnimi in kompozicijskimi poudarki usmerja pogled gledalca in mu nudi vtis lepote, prijetnosti ter mu s tem lepša vsakdanje okolje in življenje. Zanimive barvne kombinacije pa so preplet barvnih vtisov zelene Slovenije in 'žareče' Avstralije.

Herman Koželj

Herman Koželj's paintings are realistic depictions through which he discovers some of his own strengths. His chosen motifs are incorporated with imagination and individual perspective. In common with other artists, he stresses colour and composition. Koželj directs his viewer's gaze by offering a glimpse of beauty within more pleasant everyday surroundings and life. Intense colour combinations are renderings of colourful impressions of a green Slovenia and burnt Australia.

Viktor Lampe

Tehnično vsestranski likovni ustvarjalec kaže različne izrazne potenciale. Izrazit realist v motivni izbiri, izbrane motive oplemeniti z domišljijo in osebnim pogledom. Prikazi slovenskih pokrajin vključujejo osnovne in prepoznavne značilnosti z zanimivim likovnim pristopom. Zaznamo ga v 'folklornih' podobah Slovencev v nošah, kjer je v ospredju sposobnost ustvarjalca za hudomušno upodabljanje bistvenega, ki ne zaide v grotesknost.

Viktor Lampe

Technically, this very versatile artist shows a diverse range of expressive potentials. He is a realist in his selection of motifs which are combined with elements of fantasy and personal imagination. His portrayal of the Slovenian landscape includes recognisable features with an interesting artistic approach. We recognise his folkloric images of a Slovenian couple in national costume. It is here that his artistic ability is foregrounded in a mischievous depiction of cultural essence which manages to avoid falling into the grotesque.

Nina Lassen

Barvne fantazijske podobe Nine Lassen razkrivajo razmišljujočo ustvarjalko, ki skuša soustvarjati svet in ga preustvarjenega predstavljati tudi drugim. Izbira poteze, barve in razporejanje le-teh po likovnem polju ustvarja številne zakrite podobe, v katerih lahko zaznamo izvijajoče figure in delce narave.

Nina Lassen

Nina Lassen's coloured fantasy images reveal a very reflective artist, who tries to co-create the world and makes this new world known to others as well. She carefully selects her lines, colours and their arrangement, in the process creating many hidden images, where evolving figures and elements of nature can be found.

Sonia Leber in David Chesworth

Sonia Leber in David Chesworth sta multimedijska umetnika, ki uporabljata tehnologijo in moderne tokove povezovanja različnih kultur za ustvarjanje novih, predvsem zvočnih, pokrajin. Z njimi bogatita okolje, razstavišča, muzeje, parke. Raziskujeta različne fenomene in jih uporablja, z njimi manipulirata in jih vstavlja v nova okolja. Njune 'slike' so montaže, namenjene prenosu ustvarjenih zvokov, ki jih podpirata svetloba in barva.

Sonia Leber in David Chesworth

Sonia Leber and David Chesworth are multimedia artists who use technology and modern methods of combining different cultures to create new, mainly soundscapes. Their creations enrich surroundings, exhibition spaces, museums and parks. They research different phenomena and use them, manipulate them, and insert them into new surroundings. Their 'paintings' are montages that deliver newly created sounds enriched by the light and colour.

Daniel Leš

Slikar Daniel Leš je zavezan potezi in barvi kot sredstvu sodobnega abstraktnega slikarstva, ki pa še vedno izhaja iz prepoznavnega motivnega sveta. Naslovi slik usmerijo gledalca v razmišljanje umetnika, ob tem pa se iz slik izvijajo neodvisne podobe in zgodbe. Tako lahko slikarstvo Daniela Leša označimo kot pripovedno v simbolnih rezih vertikal in vrtinčenju potez, ki se nam 'posmehujejo'.

Daniel Leš

Artist Daniel Leš is committed to line and colour as a means of creating modern, abstract artworks which nevertheless evolve from a world of recognizable images. His painting titles direct the viewer into the artist's thoughts, and encourage individual images and stories to arise from the paintings. We can recognise his art as a form of storytelling with its symbolic use of vertical and rotating lines, which appear to be laughing.

Melanie Leš

Melanie Leš pripada veji ilustratorjev, ki prenašajo svobodnejši pristop k realnemu upodabljanju tudi v grafično oblikovanje in ilustracijo. Izhaja iz preproste, lahko bi zapisali tudi otroške risbe, ki nakaže bistveno, to izpostavi in še poudari v kompoziciji in barvi. Tovrstna dela pa zahtevajo še večjo 'urejenost', saj je meja med razumljivim, lepim in nerazumljivim ter zastrašujočim tanka. Umetnica uspešno ostaja na 'pravi' strani.

Melanie Leš

Melanie Leš belongs to the creative world of illustrators, bringing a freer approach to realistic depictions in her graphic design and illustrations. Her work is derived from simple, child-like drawings, which capture the subject's essence. She then emphasises it and stresses it with composition and colour. This sort of work demands even more rigour because the border between the recognised and beautiful and the unknown and frightening is very slim.

Tomo Leš

Aktiven likovni ustvarjalec, ki izhaja iz zavedanja, da je slikanje nenehno delo in iskanje, je tudi Tomo Leš. Skozi izobraževanja in z delom je ustvaril zanimiv opus, kjer se prepletata realen in fantazijski svet podkrepljen z realnimi in fantazijskimi barvami, ki predstavljajo razpoloženja ustvarjalca in ustvarjajo razpoloženja gledalca. Motive transformira v svoj svet, jim dodaja svoje barve in jih tako 'osvobojene' predaja gledalcu.

Tomo Leš

Leš is an active creator whose artwork springs from his awareness that art is continuous work and exploration. His interesting compositions are a result of his education and his work. He intertwines realistic and fantasy worlds, reinforced by realistic and fantasy colours, which represent the creator's moods and attempt to create particular moods for the viewer. He transforms motifs into his own world, adds his own colours, and presents them in their now unfettered form to the observer.

Anka Makovec

Tehnična podkovanost omogoča Anki Makovec različne pristope. Kot raziskujoča likovna ustvarjalka se ne zadovolji z eno tehniko, enakimi motivi in istim slogovnim pristopom. Najbolj uspešno se 'spopada' z akvarelom, tehniko, ki zahteva predanost, nudi pa tudi dobre učinke. V dveh različnih svetovih bivanja pa odkriva in predstavlja tudi njuno likovno dediščino.

Anka Makovec

Technical expertise enables Anka Makovec to employ a variety of approaches. An adventurous creator is not pleased with just one technique, the same motifs or a repetitious approach. Her best results are achieved by using watercolours. This technique, although demanding great dedication, offers good effects. Straddling two different worlds, she discovers and presents the art heritage of both worlds.

Matilda Martinčič

Talenti, ki so bili zatrti v otroštvu, se prej kot slej zagotovo pojavijo v odraslosti. Ko je Matilda Martinčič prišla v življenjsko obdobje, ki je omogočalo likovno ustvarjanje, je to možnost izkoristila. Ob iskanju motivov se naslanja na motive, ki privabijo tudi otroške oči oziroma kažejo svet skozi pozitivne otroške misli. Njena likovna pot je tako zavezana lepim podobam, izdelanimi s preprosto risbo in poudarjenim koloritom.

Matilda Martinčič

Talents suppressed in childhood eventually emerge in adulthood. When Matilda entered retirement, she was finally enabled to indulge her creative pursuit and she has not looked back. When seeking suitable motifs she returns to those motifs which are not only attractive to children's eyes but also depict the world through positive children's thoughts. Her artistic path is committed to beautiful images, created from simple drawings and accentuated colours.

Monica McKean

Umetnost Monice McKean izhaja iz obvladovanja likovnega polja, urejenega z nežnimi prehodi in presekanega z rezi, ki kompozicijo izvijajo iz navidezne jasne urejenosti. Njene krajine so zavite v meglena polja z različnimi 'vsadki'. Avtorica ustvarja impresije obeležij, ki jih ob bežnem pogledu zaznamo kot sekvence njene duše, ki je tako zunaj pokrajine kot v njej.

Monica McKean

Monica McKean's artworks evolve from gentle transitions, and are disrupted by cuts, which allow the composition to be revealed developing the composition from the clear order. Her scapes are wrapped into foggy fields with different implants. The author creates impressions of the memorial, which we feel like the momentary sequences of her soul, which is outside the scape and in the artist.

Cveto Robert Mejač

Skozi raziskovanje ustvarjalnih možnosti je svojo likovno pot vodil tudi Cveto Mejač. Dela kažejo vsestranskega ustvarjalca, ki izbira klasične motive in se preizkuša tudi v bolj drznih. Temu sledi tudi izbor barv in sloga, ki prehaja od ustaljene tonalitete realističnih krajin, preko abstrahiranih pojmov narave (npr. zora) do portretov, v katerih je ujeta upodobljenčeva duša.

Cveto Robert Mejač

Cveto Mejač's creative path has also been forged by his research into creative possibilities. His works reveal a talented, versatile artist who selects classical motifs and also experiments with more challenging ones. He pursues an adventurous selection of colours and style, moving from the comfortable tonality of realistic landscapes, across abstract depictions of nature (the sunrise), to portraits which appear to capture his own soul.

Bruno Milevoj

Okolje oziroma materiali iz okolja so navdih številnim ustvarjalcem, vendar pa le redki izberejo popolnoma svoje in za njih oblikujejo tudi nove, osebne tehnike obdelave. Izziv za ustvarjanje je Bruno Milevoj našel v kosteh bivola, v njih pa s filigransko natančnostjo izrisuje izbrane podobe. Iz materiala in ideje ustvarja realistične, vendar pa z osebno noto oblikovane figure, ki simbolno prevajajo sodobnost v preteklost. Milevoj je vpet v naravo, ki ga obkroža, iz nje lušči plasti in jih oblikuje v nove majhne delce ponovno dodane v brezmejne lepote narave.

Bruno Milevoj

Our environs, or materials from our environs, are the creative motivation for many artists, yet only a few unique individuals manage to adopt these and create new, personal techniques. Bruno found a challenge in the bones of a buffalo, their filigree details suggesting to him particular images. Using this material and his ideas, he creates realistic, personalised images, symbolically translating the present into the past. Milevoj is inextricably linked into the aspects of Nature that surround him, from which he peels layers, forming them into new small particles, and adding to the boundless beauty of Nature.

Jane Nemeč

Kot raznovrstna likovna ustvarjalka se predstavlja Jane Nemeč. Z risarsko spretnostjo postavlja temelj različnim prizorom, ki se z barvo spojijo v različnih slogovnih variantah odvisnih od izbora motiva in namembnosti. Barve sledijo temperamentu slike, kar ustvarja vzdušja, ki presegajo koncepte lepih upodobitev motiva. Ustvarjalka zaradi svojega tehničnega znanja motive razgradi, jih postavlja v različne prostore, v njih pa nastajajo zanimive likovne zgodbe.

Jane Nemeč

Jane Nemeč is a versatile maker of art. Her drawing skills build the foundation for different images, and she merges these with colour in different stylistic variations, depending on her intention and selection of motif. Colours reflect the temperament of an image, establishing a mood and take precedence over the notion of creating attractive motifs. The artist is enabled by her technical expertise to dissect her motifs, placing them in different locations so as to create interesting visual stories.

Natasha Nova

Ob iskanju vedno novih izrazov ustvarjanja, ob iskanju razmerja med novo in staro domovino je Nataša Nova poiskala tudi močne vezi med zemskim in duhovnim svetom, med prazgodovino in sodobnostjo. Slike so slikarkino duhovno potovanje po preteklosti, kjer se prepletata tradicija in dediščina Aboriginov in evropskih staroselcev, katerih umetnost se nam razkriva v jamah Altamire (Španija) in Lascaux (Francija). To je poduhovljeno žensko slikarstvo ne v pomenu (smislu) religije ampak v obliki osebnega duhovnega – notranjega potovanja, potovanja v notranje arhive posameznika, ki se izkazuje v lahkotnosti in posebnosti arhaičnega, v gibanju in strukturi zemlje, njenih toplih barvah in nenavadnih, a hkrati vsakdanjih strukturah in oblikah. Slikarka ustvarja v »stari« in za današnji čas nenavadni tehniki enkavstiki, ki ji omogoča učinke zemeljskega realizma in nebesne lepote.

Natasha Nova

While searching for new expressions of creativity and exploring the relation between new and old homelands, Natasha also found strong bonds between the earthly and spiritual worlds, between prehistory and modern times. Her paintings are her journey into the past, where the tradition and heritage of the Aborigines and European early settlers, whose art is discovered in the caves of Altamira in Spain and Lascaux in France, is intertwined. This is a spiritual female art, in the form of a personal spiritual inner journey, a journey into the innermost soul of the individual. The artist's works reveal a lightness and a special ancientness in the movement of the earth's structure, its warm colours and unusual, but at the same time, everyday structures and forms. The artist creates the 'ancient' through, in today's terms, the archaic encaustic technique which allows a depiction of earthly realism and heavenly beauty.

Anton Omerzel

Ustvarjanje nudi možnost razkrivanja osebnosti sebi in drugim skozi različne poti in z različnimi učinki. Anton Omerzel v naravi najde lepe motive, ki jih dopolni s svojimi občutki in v njih vplete v upodobitve odnosov med ljudmi, prepredenimi z meglecami izbranih odtenkov in poudarjenimi s kompozicijo. Likovno ustvarjanje je za Antona Omerzela sredstvo za izražanje veselja, žalosti, sreče, čustev, ki soustvarjajo naše življenje povsod na podoben način.

Anton Omerzel

The notion of creativity offers possibilities of self-discovery for artists and others through various paths and with different results. Anton finds beautiful motifs, completes them with his feelings and entwines them into images of relationships, covered with misty, selected tones and emphatic composition. For Anton, art is a tool with which to express happiness, sadness, and those emotions which form part of all peoples' lives in similar ways.

Maria Oppelli Oppelt

Ljubiteljska likovna manira je lastna tudi Marii Oppelt Oppeli. Skozi upodobitve krajin in pogumnim 'spopadanjem' s figuraliko se kaže predanost ustvarjanju in resen pristop k delu. V izboru barv je čutiti temperament ustvarjalke, prav z barvami pa uspešno zakriva tudi slabše izrise in kompozicijske dileme svojega likovnega izraza.

Maria Oppelli Oppelt

The hobby artist style is evident in the work of Maria Oppelt Oppeli. Her dedication to creating artworks together with a serious approach to her work is apparent in Oppelt's representations of landscapes and serious engagement with depiction of figures. The selection of appropriate colours not only expresses the artist's temperament but also contributes to great drawings and assists in resolving compositional dilemmas.

Danila Pirjevec

Vtis zelene domovine je močno prisoten v delih Danile Pirjevec, ki je tradicionalna v izboru motivov, vendar bolj samosvoja pri načinu upodabljanja. Natančno izdelana ozadja, dobro premišljeni svetlobni poudarki, igra svetlobe in sence so značilnosti likovne ustvarjalke, ki se ne preda uspelim upodobitvam, ampak hoče iz njih iztisniti tudi nekaj več.

Danila Pirjevec

The imprint of the homeland is strongly present in Danila Pirjevec's artworks. Although her selection of motifs is traditional, her style is unique. The carefully completed backgrounds, well-planned light accents and the play of light and shadow are trademarks of an artist who does not simply settle for successful representations, but wants more from them.

Magda Pišotek

Klasičen izbor lepih motivov opredeljuje ustvarjanje Magde Pišotek, h katerim pa uspešno dodaja inovativen izbor barv, zanimive horizontalne in vertikalne 'zareze' in ustvarjeno vzdušje, ki razkriva zanimiv ustvarjalkin svet. V navidezno preprostih motivih se odvijajo med zelenje zakrite zgodbe, razpokane, zavite v temo, zamegljene in oddaljene – kot je razpokana in oddaljena tudi naša duša.

Magda Pišotek

The classical selection of beautiful motifs defines the artistic creations of Magda Pišotek. To these she successfully adds an innovative selection of colours, interesting horizontal and vertical cuts into the created atmosphere, and subsequently reveals an interesting artistic world. Through seemingly simple motifs, secret stories are unfurled in the midst of the greenery. These stories are fractured, shrouded in darkness, foggy and distant as our souls.

Relja Plavšak-Plar

Likovni ustvarjalec Relja Plavšak - Plar izhaja iz utrjene tradicije naive, ki sloni na realističnem pristopu razrahlanem z delno nadrealistično risbo, barvami in atmosfero. Iz preprostega motiva Aljaževega stolpa je ustvaril zgodbo o simboli visoko v oblakih in globoko v našem zavedanju.

Relja Plavšak-Plar

Artist Relja Plavšak-Plar comes from the hardy tradition of naive painting which relies on a realistic approach softened by partly surrealistic drawing, colour and atmosphere. The simple motif of Aljaž tower has allowed him to create a symbolic story high amongst the clouds but set deeply into our consciousness.

Ljubica Postružin

Tehnična urejenost in risarski talent je jasna rdeča nit ustvarjanja Ljubice Postružin. Tudi ona počasi uresničuje mladostne ustvarjalne želje in preizkuša meje svoje ustvarjalnosti. V risbah skuša natančno dokumentirati izbran motiv, odklane od obvladovanja tehnike pa uspešno nadomešča z dekorativnimi risarskimi prijemi in kompozicijo.

Ljubica Postružin

Technical discipline and drawing talent is clearly the red creative thread of Ljubica Postružin. She, too, is slowly realising the dreams of her youth while testing the boundaries of her creativity. While her drawings attempt an exact depiction of her chosen motif, any deviations from management of technique are successfully replaced with the decorative drawing touches and composition.

Natalie Postružin

Ukvarjanje s tekstilom se odraža tudi v slikah Natalie Postružin, kolažih sestavljenih iz materialov vsakdanjega sveta večplastne ustvarjalke. Kolaž pri slovenskih avstralskih slikarjih ni priljubljena tehnika, dela Natalie Postružin pa kažejo številne možnosti, ki jih kombiniranje materialov ustvarjalcu nudi. Z uporabo čipk ter z izbranimi kompozicijami pa lahko slutimo tudi povezanost s Slovenijo in različne dileme, ki jih razdvojenost med dvema oddaljenima svetovoma vedno znova poraja.

Natalija Postružin

Natalie Postružin's work mirrors the world of textiles – her collages are made from the everyday materials of multidisciplinary artists. Collage art is not widely practised among the Slovenian artists in Australia, yet Natalie's work exemplifies the many possibilities available to the artist. Through her use of lace and selected compositions, we are enabled to feel the bond with Slovenia and also recognise dilemmas that are born of the frustration caused by separation and great distances.

Andrew Potočnik

Kipar in oblikovalec lesa smelo razvija svoj osebni likovni slog. Odlično tehnično znanje in obvladovanje materiala mu omogoča stvaritev številnih simbolnih pomenov. Razmišlja o začetkih, o razvoju, o novih rojstvih, ki se počasi izvijajo iz ovojev in se kot majhne kroglice odkatalijo naprej. V različnih 'uporabnih' oblikah (npr. treh skodelicah) pa dopolnjuje oblike tudi z ornamentom.

Andrew Potočnik

This sculptor and creator of wooden artworks is developing his own style. His excellent technical knowledge and management of the material allows him to create works that possess numerous symbolic meanings. Potocnik's art reveals beginnings, developments, and new births, squirming from their wrappers and rolling away like small beads. In different practical forms – three bowls – he also completes the forms with ornamentation.

Margaret Reisman

Narava s svojo lepoto in zanimivi delčki spodbuja k ustvarjanju tudi Margaret Reisman. Motivi, ki jih lahko najdemo tako v Sloveniji kot v Avstraliji ji nudijo možnost razvoja risbe kot podlage za barvno poigravanje na likovnem polju. Tudi njena dela zaznamujejo močne, izrazite in povedne barve, ki pritegnejo gledalca k podrobnejšem pogledu oziroma vzbudijo zanimanje.

Margaret Reisman

Nature's beauty and interesting forms encourage Margaret Reisman's creativity. Motifs, found in Slovenia as well as in Australia, offer the possibility of developing drawings for colour play as artistic expression. Her artworks display strong, expressive and informative colours, awake the viewer's interest and invite them for a closer look.

Frances Ryff

Narava navdihuje delo Frances Ryff Gelt, vendar samo z delci oziroma z izbranimi podobami iz katerih nastajajo novi prizori. Ustvarjalka raziskuje, rada kombinira likovne sloge in tehnike. Ob tem se prepušča tudi fantazijskemu svetu in zgodbam, ki izhajajo iz njene istovetnosti.

Frances Ryff

Nature inspires the work of Frances Ryff, but only selected particles or small components from which new visual scenes arise. The artist explores and likes to combine art styles and techniques. She borrows from the world of fantasy and legends that have contributed to her identity.

Marko Sommer

Likovno ustvarjanje omogoča svobodo, omogoča izpolnitev kreativnosti in realizacijo oziroma prenos misli na bolj vidno polje. To je vodilo ustvarjanja Marka Sommra. Slikanje mu omogoča odkrivanje sebe, njegov interes za kubizem in (neo)ekspresionizem pa se odraža v kompoziciji, seciranju motivov, barvnih poudarkih in iskanjih pravega povednega pogleda.

Marko Sommer

Creative art allows a certain freedom and provides the means for the realisation of creativity and transfer of thoughts onto a more visual field. Marko Sommer's creativity has been enabled in such a way. Art enables him to discover himself. His interest in Cubism and Neo-Expressionism is reflected in his compositions, choice of motifs, colour highlights and search for an appropriate narrative technique.

Edo Surina

Slovenija v najlepših podobah je inspiracija ustvarjanja Eda Surina. Prizor majhne cerkve na hribčku, obdane z drevesi v zasneženi pokrajini pod zasneženimi gorami nudi ustvarjalcu številne likovne izzive, gledalcu pa vzbudi lepe spomine. Surina preizkuša tudi druge motive in svobodno prehaja v različnih likovnih slogih, ki se kažejo predvsem v izbiri barv in oblikovanju poteze.

Edo Surina

Slovenia in its most beautiful depictions is the inspiration for Edo Surina's creativity. The motif of a small church on the hill, surrounded with trees in the snowy landscape below the snow- covered mountains, offers the artist many creative challenges and awakes beautiful memories for the viewer. Surina tries different motifs and freely moves across a variety of art styles which are particularly apparent through the selection of colours and forms.

Metka Škrobar

Upodobitve narave Metke Škrobar so prepredene z valovanjem izbranih elementov in silovitih barv. Temperament vodi ustvarjalkino roko, ki v vihrovosti izriše podrobnosti in v barvnih ploskvah naniza bistveno. Ideji sledi tudi kompozicija, ki je kljub navidezni neurejenosti premišljena s premišljenimi poudarki, svetlobnimi efekti in prelitimi barvami.

Metka Škrobar

Metka Škrobar's nature-inspired artworks are intertwined with waves of selected elements and forceful colours. Her hand is guided by her temperament, which in the storming gestures draws the details and in coloured planes threads the essence. Ideas are followed by composition which, even when momentarily untidy, is thoughtfully stressed with light effects and pouring colours.

Walter Šuber

Walter Šuber ustvarja slike in kipe, oboje pa je povezano v motiviki in v likovnem izrazu. Zanima ga človek v različnih duhovnih stanjih in v različnih povezanostih z drugimi. Skozi realistične upodobitve se kot poseben element kaže svobodnejša uporaba barve, ki mestoma 'zakrije' tudi manj uspele risarske rešitve. Šuber 'barva' tudi kipe, s čimer dodaja nov likovni element za ustrezno dojemanje vzdušja.

Walter Šuber

Walter Šuber creates paintings and sculptures. His artworks are connected through his motifs and creative expression. He is interested in human beings in their different spiritual states and in their various relationships with others. His realistic works show a free use of colour which sometimes compensates for less successful drawing techniques. Šuber colours the sculptures as well, and adds a new artistic element that may encourage a better understanding of the subject.

Stefan Tegelj

Sodobni mediji, katerim posveča svoje študijsko zanimanje so predloga tudi za likovno Stefana Teglja. Različne podobe in motivika sodobne popularne kulture zadnjih desetletij so njegovi likovni eksperimenti. H globalnemu dodaja tudi podobo *Slovenke* oblečene v oblačilni videz Bele Krajine. Plapolanje figure, ki odhaja, a je še vedno zazrta v gledalca bi lahko opredelili tudi kot simbol daljnega pogleda 'domov'.

Stefan Tegelj

Stefan Tegelj's creative expression is achieved through the modern media to which he has dedicated his studies. The different images and motifs of modern popular culture during recent decades are his creative experiments. He adds to global images, the image of the Slovenian woman, dressed in decorative Bela Krajina garments. The woman's wispy departing figure, still obvious to the viewer, can be interpreted as a symbol of a distant view of 'home'.

Ludvik Tušek

Fotografija je mlada veja umetnosti, ki še vedno privabi manjši delež ustvarjalcev. Vendar pa je ravno dojemanje fotografije kot odličnega izraznega sredstva temelj za zanimivo in inovativno likovno izražanje. Ludvik Tušek se je s fotografijo srečal pri svojem strokovnem delu in kmalu skozi to zaznal tudi njene druge razsežnosti. Tako je združil svojo predanost tehniki z zanimanjem za estetiko in lepoto ter k temu dodal tudi svojo ustvarjalno žilico. Njegovo »tretje oko« predstavlja tehnični svet skozi pogled, ki odkriva drugačne lepote in ponotranjena videnja zunanjega sveta.

Ludvik Tušek

Photography is a newer branch of the creative expression attracting a smaller part of the creators. The perception of the photography as an excellent form of expression is a ground for an interesting and innovative creative expression. Ludvik has been introduced to the photography in his professional work and soon realised its other dimension. He combined his dedication to the technology with an interest for the esthetics and beauty, adding his creative strain. His 'third eye' presents technical world through the eyes, discovering different beauty and internalised visions of the outside world.

Stanislav Tušek

Kipar, slikar in risar Stanislav Tušek je izoblikovan večplasten umetnik, ki suvereno ustvarja v vseh izbranih tehnikah. Slogovno zavezani prehajanja od realizma preko ekspresionizma do abstrakcije se motivno sprehaja po različnih svetovih. Od klasičnih krajin do ekspresivnih podob, od raziskovanju oblikovanja figure v bronu do ekspresivnih železnih skulptur sledimo pestri in uspešni umetniški poti. Njegova dela so uresničene ideje, ki pokažejo umetnikov odnos do sveta, do nekdanje domovine, do preteklosti in do človeštva kot celote.

Stanislav Tušek

The sculptor and artist Stanislav Tušek is an articulate and multidisciplinary creator, whose sovereign creativity masters all his selected techniques. Stylistically, he is able to navigate the different worlds of realism, expressionism and abstraction. From classical landscapes to expressive images, from form-searching figures in bronze to expressive metal sculptures, he pursues a varied and successful artistic journey. His works are realised ideas, showing the artist's relationship to the world, to his former homeland, to the present and to humanity as a whole.

Ljanko Urbančič

Ljanko Urbančič je v svoja dela vnašal številne zgodbe, ki so oblikovale slovensko identiteto v različnih zgodovinskih obdobjih. V njih je našel motive skozi katere je lahko izkazoval svoj odnos do domovine, ki jo je zapustil in jo s svojimi kipi na novo ustvarjal ter predstavljal tudi v Avstraliji. Njegovo kiparstvo zaznamuje oblikovanje bistvenih značilnosti telesa in ustvarjenega trenutka, ki kaže ekspresivnega ustvarjalca.

Ljanko Urbančič

Ljanko has in his work inserted many stories, which have formed Slovenian identity in different historical times. He found motifs through which he exhibited his relationship to his homeland, which he left behind and with his sculptures formed and built it again in Australia. His sculpting marks the forming the essential characteristics of the body and created moment, showing an expressive creator.

Ivan Valenčič

Zaznana lepota, ki jo likovni ustvarjalec mora upodobiti je motiv del Ivana Valenčiča. Pri tem ga ne zanima samo narava, ampak tudi arhitektura in industrija, ki jo je človek umestil vanjo in jo tako sooblikoval. Tudi Valenčič razmejuje svoji dve domovini po barvah, ki ju označujeta. Slovenija je zelena, Avstralija pa žari v močnih rdečih in rjavih odtenkih.

Ivan Valenčič

Ivan Valenčič attempts to depict realistic beauty. However, his interest lies not only in nature but also in humanity's involvement in architecture and industry, thereby co-constructing nature. Valenčič also differentiates between his two homelands through his distinct use of colours. Slovenia is green, while Australia glows in strong red and brown tones.

Sandra Valenčič

Sandra Valenčič si je svojo domovino bližala s slikanjem slovenskih motivov. Hiše v zelenju pod gorami, blizu drevesa, kozolec, na paši konji so bili njeni motivi, ki jih je skrbno oblikovala. Različni likovni problemi so omiljeni z zanimivo potezo, barve pa so take kot so ostale v spominu - nežno zelene pod svetlim nebom z drobci drugih barv.

Sandra Valenčič

Sandra Valenčič has brought her homeland closer with her painting of Slovenian motifs. Her carefully styled motifs include houses covered with greenery, set in the foothills of the mountains, trees nearby, a hayloft, and horses grazing in the paddocks. A variety of artistic problems are eased with an interesting brush stroke and colours are depicted from her memory.

Natasha Vincent

Izoblikovana umetnica Natasha Vincent je soustvarjalka sodobnih likovnih smeri. Njen grafični pristop do izbranega likovnega polja pripelje do globalnih polj prepredenih z rezi življenja. Minimalne podobe in skrbno oblikovane 'matematične' zareze ustvarjajo meje med različnimi plastmi. Slikarka se posveča različnim strukturam, ki skozi plasti in barve ustvarjajo strukture življenja.

Natasha Vincent

Accomplished artist Natasha Vincent is a co-creator of the direction of contemporary art. Her graphic approach to her selected subject leads to global subjects intertwined with slices of real life. Minimal images and carefully formed mathematical dissections create boundaries between different planes. The artist is dedicated to the creation of different structures, which through combining planes and colours, present the constructions of life.

Milan Vojsk

Akademski kipar Milan Vojsk je kot izoblikovan in cenjen umetnik odšel v Avstralijo. Nove življenjske okoliščine niso omogočale ustreznega ustvarjalnega okolja, ki ga potrebuje kipar. Prav tako se je moral odreči materialom, ki so mu bili blizu. Ne glede na manjši opus, pa je tudi v Avstraliji nadaljeval svojo umetniško pot in pripoved, ki je usmerjena v vzpostavljanje naravnega, duhovnega in moralnega reda. Milan Vojsk je ustvaril številne portrete, simbolne javne plastike in soustvarjal umetniško okolje v obeh domovinah.

Milan Vojsk

Academic sculptor Milan Vojsk was already an established and very respected sculptor when he left Slovenia for Australia. His new surroundings did not offer him the appropriate space needed for a sculptor. He had to deny himself certain materials which he liked. Even on a smaller compositional scale, he continued his artistic journey and storytelling, which was focused on building the natural, spiritual and moral order. Milan Vojsk created many portraits, symbolic sculptures and contributed to the artistic climate in both homelands.

Tania Williams

Redki ustvarjalci svoj likovni trud usmerijo k živalskim motivom. Vzrokov je več, med njimi je tudi težavnost ustrezne oziroma uspele upodobitve motiva. Tania Williams je uspelo v svoje ustvarjanje umestiti številne živalske podobe v različnih pozah in v različnih slogih. K njim dodaja tudi cvetlične motive, ki jo uvrščajo med ustvarjalce, ki želijo opozoriti oziroma ustvariti lepe dekorativne in pozitivne podobe.

Tania Williams

Not many artists turn to animal motifs. The reasons are many – among them is the difficulty of creating a motif. Tania has achieved success in her creations, depicting many animal forms in various poses and various styles. She also adds floral motifs. Her efforts place her among artists who wish to focus on or create beautiful and positive images.

Kristina Zec

Mlada ustvarjalka raziskuje dvojnost življenja. V navideznem redu in ustvarjenih podobah je treba ustvariti nove, prejšnjim kaj odvzeti ali pa jim kaj dodati. Zanimive komentirane risbe so lahko samo kratki eksperimenti in razmisleki, vendar pa kažejo mlado ustvarjalko, ki dojema koordinacijo misli, roke in uporabo svinčnika, barve, fotografije kot način za drugačen pogled na svet. Umetnost ima to nalogu - svet secira, razdrobi in ga na novo sestavlja.

Kristina Zec

This young creator researches the duality of life. In a world of apparent order and created images, new images need to be created by deleting something old or by adding something new. Although her artwork appears as interesting commentaries which might simply be just experiments and thoughtful exploration, it also reveals a young creator who achieves coordination of thought, pencil, colour, and photo as a means for providing a different view of the world. Art's purpose is to dissect the world, shatter it and remake it anew.

Anna-Maria Zupančič

Anna-Maria Zupančič je vsestranska slikarka, ki se sprehaja po različnih svetovih. Z risbo in barvo ustvarja fantazijske podobe, v katerih je moč razbrati različne medčloveške odnose, ljubezni, ki se združujejo in razhajajo, družinske povezanosti, ki so spleteni in jih ni moč prekiniti. Barvne monokrimije so sredstvo za izražanje sumaričnih pogledov v človeka in naravo. Majhni poudarki, podrobnosti in daljši pogled odkrijejo podtone, razpoloženja in misli slikarke.

Anna-Maria Zupančič

Anna-Maria Zupančič is an artist with many talents who navigates many different worlds. The fantasy images she creates in her colourful drawings depict a variety of human relationships, such as romantic or loving encounters, arrivals and departures, and family bonds that are interwoven and impossible to break. Monochromatic colours are the artist's means for the expression of insightful views into human psyche and human nature. The artist's thoughts, moods and undertones are revealed through small accents, details and long distance views.

*The 100th
Anniversary is
close
Bliža se
stoletnica
rojstva slikarja
Stanislava
Rapotca -
2011*

The upcoming 100th anniversary of the recognised and acclaimed Slovenian artist Stanislav Rapotec who worked in Australia in the modern era has been the inspiration for this anthology.

To celebrate the occasion, this anthology introduces Australian artists of Slovenian origin and of Slovenian affiliation who produce artworks

and it aims to reveal their style
the inspiration
techniques and
motivations.

Each artist was asked to respond to a set of questions:

- Why do you paint/create art?
- When did you realise that art, in whichever form, was important to you?
- Who, past artist or school (Impressionists, Surrealists, or other), inspired you and the style in which you create?
- Has creating art taught you something about yourself?
- Which medium do you work in and which process best suits your purpose?
- Has the application, process or the motivation of your work noticeably changed your creations, or caused it to evolve over time?
- Our upbringing, life experiences, education and motivational influences all work to produce the person we are. In the work you create, is there some evidence, no matter how minute it seems, of the influence of your Slovenian heritage or culture?

Bliža se stoletnica rojstva enega najbolj priznanega slovenskega umetnika v Avstraliji, Stanislava Rapotca.

Ob tem slavju smo pripravili Antologijo slovenskih slikarjev in kiparjev v Avstraliji in vseh, povezanih s Slovenci v upanju, da bo prikazala

življenje
navdih
motivacijo
izbrani stil
in tehniko vsakega predstavljenega umetnika.

Vsakemu umetniku sva zastavili naslednja vprašanja:

- Zakaj ustvarjate?
- Kdaj ste spoznali, da vam je umetniško ustvarjanje v katerikoli obliki pomembno?
- Kdo, kateri umetnik ali katera umetniška smer (impresionisti, surealisti, ali drugi) vas je navdušila in v katerem stilu ustvarjate?
- Vam je umetniško ustvarjanje nudilo vpogled v vaše osebno življenje? Bi mogli reči, da bolje razumete sami sebe?
- V katerem mediju ustvarjate? V katerem stilu ste najbolj uspešni?
- Ali so vam vaše delo in način vašega dela, proces ali motivacija spremenili vaše umetnine in ali so povzročili poseben razvoj skozi čas?
- Naše otroštvo, vzgoja, življenjski dogodki, motivacijski vplivi so pripomogli, da smo postali, kar smo. Ali je v vašem umetniškem delu kaj dokazov slovenske kulturne in socialne dediščine?

Stanislav Rapotec

STANISLAV (STANISLAUS) IVAN RAPOTEC OAM

Born in Trieste, 1911, died in Sydney in 1997

Education: Rapotec studied economics at the University of Zagreb (1933–1939). His career began at the Bank of Yugoslavia, where an interest in Byzantine Masters and architectural forms led to studies in art history. In 1948, after migrating to Adelaide, South Australia, he committed to a career as an artist. Rapotec had no formal training in painting but the landscape inspired him to begin painting in the Middle East, during the war years.

Prizes: Blake Prize for Religious Art, 1961, for *Meditating on Good Friday*

Rapotec was painting to be able to express himself and his experience of life. Rapotec expresses his experiences in the war years, intelligence missions and the effects of witnessing war on refugees and their border crossings. (523, A&Aust)

Rapotec has sympathy for the ravaged landscape that he witnessed on his travels in the Middle East during the war years, and then the similar South Australian landscape. He was inspired by the Byzantine Masters, Greek Mythology, architectural styles and the Middle East.

Rapotec was swept up by the verve, excitement and exploratory urge that animates all artists of the time. While trying to break away from the common style, he discovered one that was expressive, abundant and at the same time fulfilling to the artist himself. Inspiration was drawn from the local artists working and exhibiting at the time, Jacqueline Hicks, Jeffrey Smart, Ivor Francis Horace Trenerry, Geoffrey Dutton Max Harris and he was particularly impressed with the work of Hans Heysen. (p. 522 *Art and Australia*) Rapotec painted on solid wooden panels requiring much preparation and the application of paint with grand gestures.

Judy Cassab noted of Rapotec's work:

"He displays emotional suffering, tension and conflict, with dark shadows being broken through with shining, bright light, offering a stretching toward redemption."

(*Judy Cassab 58, Art&Australia*)

According to Judy Cassab, Rapotec meditated about a painting for weeks. The act of painting required a great deal of preparation before a sudden, frenetic release and completion in one go. (John Olsen describes Rapotec's painting method as a spontaneous Zen moment, even when working over paintings.)

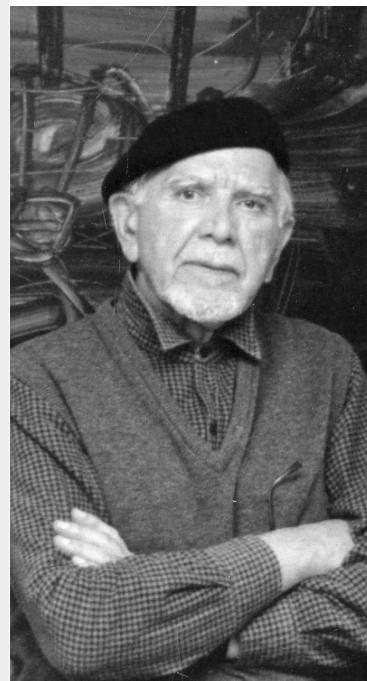
(*Judy Cassab, p. 58, Art and Australia, 1970*)

Laurie Thomas recalls Rapotec's work as fast and direct and expressive: conveying, in the words of T.S. Elliot, 'finding an objective correlative to state of mind and feeling' (*Art and Australia, 1970*), but one that has formal structure and makes an objective statement. Upon arriving in Australia around 1955, Rapotec's paintings were very orderly, controlled and depicted the arid landscapes to which he had a sympathetic attraction. Reference to physical surroundings was abandoned for pictures executed on a large scale which convey a mood or emotion. Subject matter was widened and the palette extended. Drama and passion are conveyed by personally invented shapes which show the inner experience in an imaginative and symbolic way. Invented symbols were also used to represent the drama of ancient Greek mythological gods.

The influence of Abstract Expressionism in 1958-9 resulted in dark, turbulent but liberating modes of expression, which did not lose the sense of order.

In an interview with Laurie Thomas, Rapotec commented on the development and inspiration of his artwork and the change in his art:

"Expression in art depends heavily on change. Change happens naturally in everyday life. The process of change is logical and spontaneous. Years of experience, tragedies and joyful events struggle to be heard in artistic form." According to Rapotec,



1911 – 1997



Captain Rapotec in the
Middle East, 1943
Poročnik Rapotec na
Bližnjem Vzhodu leta 1943

Art and Australia,
Sept. 1970, p. 131

ART and AUSTRALIA,
September, 1970:
ART and AUSTRALIA,
Quarterly Journal.
Volume 35 Number 1,
Fine Arts Press 1997

Art and Australia
Sept 1970, p. 131

http://www.zoominfo.com/people/Rapotec_Stanislav_174414706.aspx

"To grow as an artist, a wide range of experiences is needed, then struggling, performing, experimenting and then being willing to expose oneself to the full brunt of criticism."

'For a work to materialise, there needs to be a strong desire to express oneself. Then knowledge of technique and artistic principles is needed, the ability to handle forms and order. With age, experiences mellow and soften and the impact shows in the work in brightened and softened artistic works without losing force.'

Stanislav Rapotec is considered to be one of Australia's great painters. Many of his paintings have religious motifs rendered in a modern (post-expressionist) style. Certainly, one of his most significant paintings hangs in Sistine Chapel section on modern arts, on the wall directly underneath the wall of the main chapel where Michelangelo painted *The Last Judgement*.

Several of Rapotec's works, owned by Bojan and Vida Ribnikar, burned in the 1991 Oakland Firestorm.

Stanislav Ivan Rapotec was born in Trieste in 1911 when it was still part of the Austro-Hungarian Empire. After eight years of university studies and involvement in university politics and military training as a reserve officer, he began his career with the National Bank of Yugoslavia in Split. This is where he continued to develop his skill as an artist and to explore galleries, museums and cathedrals. He was a keen student of ritual in all its forms.

In 1941, Rapotec was called to serve in the army. Soon after the army's collapse, he was taken prisoner but immediately escaped and joined a resistance group. In June of that year he was entrusted with establishing a link between the Resistance and the Royal Yugoslav government-in-exile in Jerusalem and Cairo.

After several adventures and due to his skill at "bluffing his way out of difficulties", as evidenced when travelling on the Orient Express to Istanbul without a visa, he reached Jerusalem in December 1941. He returned to Yugoslavia to establish contact with trusted members of the Resistance including General Mihailović and Archbishop Stepinac, who arranged for money to reach the Red Cross in Belgrade to help refugees.

In the summer of 1942, he again made the dangerous journey via the Orient Express without a visa and after many further adventures, reached Cairo in August with reports on Resistance activities and he brought seven codes that allowed continued contact with the Resistance. Although called a British agent by Yugoslav historians, for many Yugoslavs in exile Rappy was "the James Bond of the British S.I.S." If he had been captured he would certainly have been shot as a spy.

Rapotec fell in love with Sydney, Australia, and he made it his home in 1955. With his wife Andree he continued to visit and paint in Europe. He said, "In order to create you must have had experience. You must have quite a few dramas; you must have suffered; when you have balanced on the razor's edge between life and death, only then are you capable of true creation. To become an artist you must have a life rich in experience, a strong desire to express yourself, a will strong enough to carry out this desire and on top of all that - talent."

Solo Exhibitions:

1952 John Martin Gallery, Adelaide
1953 Royal Society of Art Gallery, Adelaide
1959 Clune Gallery, Sydney
1960 Macquarie Gallery, Sydney
1962 Hungry Horse Gallery, Melbourne; Clune Gallery, Sydney
1964 Hungry Horse Gallery, Melbourne
1965 Qantas Gallery, London
1966 Gallery A., Sydney
1966 South Yarra Gallery, Melbourne
1967 David Jones Gallery, Sydney
1968 Macquarie Galleries - Theatre Centre gallery, Canberra
Gallery A., Melbourne
1969 Bomython Gallery, Sydney
1969 White Studio, Adelaide
1971 Bomython Gallery, Sydney
1972 Realities, Melbourne; Perth, Western Australia
1975 Cité Internationale des Artes, Paris
1977 Katoliški prosvetni dom, Tinje, Austria
1978 Katoliški prosvetni dom, Tinje, Austria
1979 Holdsworth Gallery, Sydney
1981 Katoliški prosvetni dom, Tinje, Austria
1982 Australian Embassy, Paris
1983 Holdsworth Gallery, Sydney; Bonython Art Gallery, Adelaide
1984 Gallery of Japan Cultural Centre, Nippon Club Gallery, New York
1991 Galerija Equrna, Ljubljana, Slovenia

Group Exhibitions:

1950 - 1960 Annual Contemporary Art Society Shows, Adelaide & Sydney
1954 - 1963 Blake Prize Exhibition, Sydney
1954 Group Show, London; Peter Bray Gallery, Melbourne
1959 Australian Paintings, San Francisco
1960 New Vision Gallery, London
1961 Bienale, Sao Paulo, Brazil; Pacific Art Exhibition, New Zealand
Sydney Nine Group, Sydney; Sydney Nine Group, Melbourne
Rubenstein Entrant, Sydney
1962 Rubenstein Entrant, Sydney
1963 Australian Painting - Colonial, Impressionist, Contemporary, travelling to
State Galleries and Tate Gallery, London; National Gallery, Ottawa
1964 Australian Painting Today, Georges Prize Exhibition, Melbourne
Australian Painting Today, Galeriee Creuge, Paris
1965 Wardle Prize, Perth
1966 Wardle Prize, Perth
Harold Mertz Collection Exhibition at the Adelaide Festival
1967 Georges Prize Exhibition, Melbourne
1968 Georges Prize Exhibition, Melbourne; Transfield, Sydney
1969 Georges Prize Exhibition, Melbourne
1971 Travelodge Paintings, National Gallery of Victoria, Melbourne
1972 Australian Paintings of the past 20 years, London
1977 The Heroic Years of Australian Painting 1940-64, Melbourne
1978 Australian Drawing, Art Gallery of New South Wales, Sydney
Australian Drawing, Western Australian Art Gallery, Perth
1982 Painting Selected by Patrick White, Art Gallery of NSW, Sydney

1983 Likovna razstava slovenskih ustvarjalcev v Avstraliji, Slovensko versko in kulturno središče, Sydney

1984 Washington, USA

1986 Likovna razstava v spomin Boža Lončarja ob prvi obletnici smrti, Slovensko versko in kulturno središče, Sydney

1988 Razstava religiozne umetnosti ob zaključku Marijinega leta, Slovensko versko in kulturno središče, Sydney
Images of Religion in Australian Art , National Gallery of Victoria

1989 Charles Nodrum Gallery, Melbourne

1990 Pictures from the Fine Art Collection, The University of Newcastle
Slovenski likovni ustvarjalci po svetu. Starejša generacija iz obeh Amerik in Avstralije, Galerija Dolenjskega muzeja, Novo Mesto

1991 Slovene Artistic Creativity Abroad , Galerija Dolenjskega Muzeja

1990–91 Novo Mesto & Mestrna Galerija, Ljubljana, Slovenia

1997 The Europeans: Emigre Artists in Australia, 1930-1960, NGA, 1997.

2001 Federation: Australian Art & Society 1901-2001, National Gallery of Australia and touring Australia 2001–02

2001 A Century of Collecting: 1901–2001, Ivan Doherty Gallery, UNSW

2001 50 Years of the Blake Prize for Religious Art, QUT & travelling

Prizes and Awards:

1961 Blake Prize - First Prize for Religious art - *Meditating on Good Friday*

1961 Mirror - Waratah Festival, Grand Prize, Daily Mirror - Waratah

1962 Mirror - Waratah Festival, Daily Mirror - Waratah Prize for Drawings

1963 Royal Agriculture Society of New South Wales. Easter Show - for modern landscape - *Broken Hill*
Woolworths Prize

An honour for Rapotec was the selection of his work *Corpus Christi at Seville* for the opening of the Gallery of Modern Religious Art in Vatican, 1973.

Rapotec's work is represented in most major Australian public collections,
Musée d'Art Moderne, Paris, and the Božidar Jakac Gallery in Kostanjevica on Krka, Slovenia.

On January 26, 1989, he was honoured with the Order of Australia Medal for his contribution to painting.

In year 1990 he became a Member of the Knights of the Janez Jeruzalemski.

Selected Collections:

Australian Embassy, Paris
Vatican Gallery of Modern Religious Art
Musée d'Art Moderne, Paris
Blake Dawson Waldron
National Gallery of Australia
Art Gallery of New South Wales
Art Gallery of South Australia
Art Gallery of Western Australia
Queensland Art Gallery
Numerous Regional Galleries and Tertiary Collections
Corporate and Private Collections in Australia and Overseas

Books and Articles:

Laurie Thomas, 'Stanislaus Rapotec', *Art and Australia*, Vol 8, No 2
Miran Ogrin, *Stanislav Rapotec – naš umetnik v Avstraliji*, 1969
Gary Catalano, *The Years of Hope*, 1981
Anne Fairbairn, 'Rapotec at Seventy', *Quadrant*, November 1983
R. Crumlin, *Images of Religion in Australian Art*, National Gallery of Victoria, 1988
M. Tršar, *Slovene Artistic Creativity Abroad*, Ljubljana, 1990-91
Smith, B & T., *Australian Painting*, 1991 edition
Dr Irene Mislej, *Stanislav Rapotec: Creator of New Mental Images*, Slovenija, 1996
Lou Klepac, 'Artist with a Vast Impact', *The Australian*, 21 Nov 1997, p.16
Joanna Mendelssohn, 'Immigrant Thrived in 50s Sydney', 21 Nov 1997, p.16
C. Heathcote, 'Days of Hope', *Art Monthly* No. 99, May 1997
J. McDonald, *Federation: Australian Art and Society 1901–2001*, NGA, 2000-01

Selected Reviews:

'An Enthusiastic Artist', *Adelaide News*, 1953
James Gleeson, *The Sun*, 14 Sept 1960
B. Hannan, *The Bulletin*, 26 May 1962
'Australian Art in Three Phases', *The Times London*, 24 Jan 1963
Helen Lambert, *New York Herald*, 30 Jan 1963
'Rapotec at Hungry Horse Gallery', *The Sydney Morning Herald*, 26 Mar 1964
D. Thomas, *Sunday Telegraph*, 29 Mar 1964
M.T.M***, *Lettres Françaises*, 26 Nov 1964
Peter Grose, *Sunday Mirror*, 29 Mar 1966
Gavin Souter, *The Sydney Morning Herald*, 31 Mar 1966
Elwyn Lynn, *The Australian*, 2 April 1966
J. Gleeson, *The Sun*, 7 April 1966
Wallace Thornton, *The Sydney Morning Herald*, 7 April 1966
J. Gleeson, *The Sun*, 8 June 1966
"Mellowing of a wild expressionist", *The Age*, 14 Sept 1966
Alan Warren, *The Australian*, 17 Sept 1966
Charles Bush, *The Australian*, 17 Sept 1966
Dr George Berger, *The Sydney Jewish News*, 23 Dec 1966
Laurie Thomas, *The Australian*, 13 May 1967
Ronald Millar, *The Australian*, 13 May 1967
Wallace Thornton, *The Sydney Morning Herald*, 31 May 1967
James Gleeson, *The Sun*, 31 May 1967
John Henshaw, *The Australian*, 3 June 1967
Helen Sweeney, *The Sunday Telegraph*, 4 June 1967
'Rapotec: A Clap of Thunder', *The Sun-Herald*, 4 June 1967
'Exhibition by Rapotec', *The Canberra Times*, 25 April 1968
Robin Waalce-Crabbe, *The Canberra Times*, 27 April 1968
Lou Klepac, *London Evening News*, 16 Feb 1969
Donald Brook, *The Sydney Morning Herald*, 20 Mar 1969
John Henshaw, *The Australian*, 5 April 1969
Ivor Francis, *Sunday Mail*, 19 July 1969
James Gleeson, *The Sun*, 31 Mar 1971
J. Henshaw, *The Australian*, 3 April 1971
Margaret Jones, *The Sydney Morning Herald*, 03 April 1971
Miša Lajovic, 'Podoba umetnika', *Društvene Novice*, Dec 1971
David Rankin, *The National Times*, 12–17 April 1971

Dr Zoya Bojić:
Stanislav Rapotec,
a Barbagenius in
Australian Art, 2007
quotations from pages:
11, 18–20, 30, 38 and
40–43
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Dr Zoya Bojić, an art historian, a lecturer at COFA Online, University of New South Wales, Sydney, and a Visiting Fellow and Lecturer, Art History, The Australian National University, Canberra, has written about Stanislav Rapotec and his art as follows:

The artist Stanislav (Stanislaus) Rapotec, an émigré of Slovenian background, was at the forefront of the Sydney art avant-garde of the 1960s and made a significant contribution to the international and Australian art scenes during the second half of the twentieth century. His oeuvre is characterised by the question: to which culture does it belong, to the one it most enriched or the one on whose traditions it most drew? He was acknowledged and considered an art legend by his fellow Australian artists, and received several significant awards for his works as well as for his overall contribution to Australian art.

For Stanislav Rapotec his cultural memory and its origins were central to his art. They were evident throughout his long art practice in the selection of his subject matter, as well as in the execution of his work.

His method, similarly, stemmed from his pre-Australian visual experience, which included the broader European and Middle Eastern Byzantine cultural heritage as well as expressionistic and avant-garde traditions in the art practice of the South Slavs. As an abstract expressionist, Rapotec built his work on ideas.

These characteristics of Rapotec's creative practice, despite the artist's peers' acknowledgement of the integration of his oeuvre in the Australian art environment, have occasionally been interpreted as brooding, or even violent, and his oeuvre has thus far largely remained unexplored.

The work *Meditating on Good Friday* also proved to be a turning point in an aspect of art practice in Australia. Rapotec's win generated a debate that 'concerned the suitability or otherwise of abstract expressionist art forms in church art', as the reviewer Alan McCulloch described it. The question of whether an abstract expressionistic work could stand for a religious experience turned into a battle between conservative and avant-garde forces in Australian art. Rapotec, with his relatively recently found manner of artistic expression, thus became the pioneer, and a hero, of abstract ('semi-abstract' was also a term used in the debate, as Rapotec himself pointed out), expressionism in Australia.

After his wife's tragic death in 1976, Rapotec introduced overtly abstract spiritual subject matter in his work that can be seen as direct descendants of his *Meditating on Good Friday*.

Formally, however, Rapotec's work appears to stem from another tradition in Yugoslav art: that established by the students of the Andre Lothe school in Paris.

It can thus be established with certainty that Rapotec's initial inspiration was based on his visual and art experiences before his coming to Australia, obtained mostly in the Balkans and the Middle East prior to, during and immediately after the Second World War.

The struggle itself defines a man as a hero and Rapotec's self-identification with a hero was evident throughout his creative practice. Inherent in the notion of hero is the notion of continual struggle where there is no winner (in contrast to the Roman construct of victor). In the words of James Gleeson: "Mr Rapotec does not win his war, nor does he actually lose it. One has the impression that he is not really interested in the outcome, only in the conflict itself."

Rapotec said himself: "You must have a few good dramas behind you, a few love affairs breaking down, a few tragedies besides and another few of joyful events. You must know people, you must know the world, you must see the places, you must get the feel of history and you must build up a bit of your own philosophy."

Stanko Rapotec je obiskoval osnovno šolo najprej v Rodiku na Krasu, nato v Ljubljani. V Ljubljani je leta 1931 maturiral na Trgovski akademiji. Po vojaškem roku v šoli za rezervne častnike pehote v Sarajevu se je vpisal na Ekonomsko-komercialno visoko šolo v Zagrebu (1932 - 1938), kjer pa zaradi zavzetosti z delom v raznih študentskih organizacijah ni napravil zaključnih izpitov. Od leta 1935 - 1937 je bil glavni tajnik Zveze študentov Male Antante s sedežem v Pragi, nato v Zagrebu. Bil je tudi generalni tajnik Zveze jugoslovanskih študentov, kjer so bile zastopane študentske organizacije ljubljanske, zagrebške in beograjske univerze ter fakultet iz Subotice in Skopja, ki so spadale pod beograjsko univerzo. Zvezo jugoslovanskih študentov je kot delegat CIE (Confederation International des Etudes) zastopal na kongresih v Pragi 1934, v Sofiji 1936 ter na Dunaju 1938. Deloval je tudi v Jugoslovanski čitalnici (JOČ) in v mladinski organizaciji Jugoslovanske nacionalne stranke (JNS). Bil je pobudnik ustanovitve Zveze jugoslovanskih akademskeh organizacij (1935 - 1937) in je aktivno sodeloval v gibanju Narodne omladine v Zagrebu, ki je v letih 1933 - 1936 izdajalo istoimensko mesečno revijo in knjige ter organiziralo prve študentske počitniške delovne akcije.

Kot funkcionar različnih študentskih organizacij je Rapotec veliko potoval.

Na teh potovanjih je vedno našel čas za obiske cerkva, galerij in muzejev.

Prav ti obiski so bili prvi koraki na poti, ki mu je bila usojena. Takrat je prišel do dveh pomembnih ugotovitev, ki sta kasneje vplivali na njegov umetniški razvoj. Prva ugotovitev: vse, kar je moč izraziti z opisnim slikovnim načinom, je bilo že tako dobro izpovedano, da nihče ne more dodati kaj bistvenega. Druga: umetnost je živa, če se neprestano bogati z novim.

Konec leta 1948 je Rapotec prispel v Melbourne, od tam pa je kmalu odšel v Adelaido. Vse, ki so prišli v Avstralijo v tistih letih, je država zaposlila tam, kjer je pač bila potrebna delovna sila. Za bivše vojake iz Srednjega Vzhoda so naredili izjemo: sami so si lahko izbrali kraj bivanja, a prijeti so pač morali prav tako za ponujeno delo. Tri leta je delal v pisarni neke lesne trgovine, od delu dopolnjeval študij na univerzi v Adelaidi, kjer so mu priznali le nekaj izpitov. Diplomiral tudi v Adelaidi ni, kajti stara ljubezen do umetnosti ga je vse bolj prevzemala.

Leta 1961 se je v Sydneju poročil z Andree de Boise, ki je že imela dva otroka, Alexandro in Andrewa.

Laurie Thomas je leta 1976 zapisal o Rapotčevem prihodu v Sydney: "Leta 1955 je presenetil Sydney in Sydney je presenetil njega. Razvoj je prešel v ustvarjalno eksplozijo. Rapotec, ki ga poznamo danes, se šele popolnoma razvije po prihodu v Sydney . . . Pojavi se nenadoma, z razpetimi krili . . . Vse, kar je ustvaril od takrat naprej, je bilo narejeno z drznostjo, s hitrostjo in zagonom viharja."

L.Thomas, The Most Noble Art of Them All, U.Q.P. 1976.

Religiozna govorica:

Vse je skrito v plasteh življenja. Ob različnih priložnostih in na razne načine pa se te plasti vzdramijo kakor vulkan in planejo na dan. Rapotec je prepričan, da noben umetnik ne more resnično in v celoti ustvarjati brez globokega izkustva.

Prim. W. Olson, Portrait of the Blake Prize Winner: Life, Art and Rapotec, v Daily Mirror, 3.3.1961, 16.

V Rapotčevem življenju se je nabralo veliko vsebine: študentska leta z mnogimi aktivnostmi in potovanji, leta vojne s pogumom pa tudi strahom. Osem let življenja na tleh Sveti dežele! Leta vojne in bivanja na tleh treh religij: judovstva, krščanstva in muslimanstva - so bila za Rapotca kot dolge duhovne vaje, čas bogatega religioznega izkustva. Rapotec je izzivu odgovarjal s potezami barv. Vsaka slika je mogočna drama dramatičnega življenja. Tu ni statike.

*p. Ciril A. Božič OFM:
Religiozna govorica v
delih slikarja
Stanislava Rapotca
Magistrska naloga,
Teološka fakulteta v
Ljubljani, 1991
str. 24 - 25
str.32, 37*

p. Ciril A. Božič OFM:
Religiozna govorica v delih
slikarja
Stanislava Rapotca
Magistrska naloga,
Teološka fakulteta v
Ljubljani, 1991,
str. 49, 50, 53, 55.

Kaj napravlja Rapotca za to, kar je:

“Želja, da samega sebe izrazim. Biti umetnik, katere koli zvrsti, je ustvarjalna aktivnost. Je vedno pritrditev življenju. Žene me močna volja, da izrazim nekaj tega, kar se je v letih bojev, poizkušanja, ljubezni, trpljenja, čustvovanja v mojem življenju nabralo.”

A. Fairbairn, *Stanislaus Rapotec. A painter of ritual*, v. *Qantas Airways Inflight*, May-June 1983, 21.

Dr. Janko Zenzer ga je v intervjuju za Celovški zvon leta 1985 tako-le pobaral:

“V Vašem delu močno prevladuje verska tematika, ste veren človek?”

Rapotec odgovarja:

“Po svoje sem zelo veren, celo globoko. A moja vera najbrž ne zadostuje, da bi me tudi Cerkev priznala kot standstotnega vernika. . . V Sveti deželi sem bil osem let prisiljen vsak dan premišljevati o problemih muslimanov, židov in kristjanov . . .

Srečanja s svetišči po Grčiji, Turčiji, Španiji, Angliji itd so me neskončno fascinirala, tako zaradi arhitekture kot zaradi liturgije, ki sem ji prisostvoval - veličastne velikonočne procesije v Škofji Loki, svečanosti v Rimu, v Notre Dame; kamorkoli grem - tudi na Siciliji ali v Španiji, kjer lepi obredi še živijo v stari izvirni obliku, ki človeka mora prevzeti - vse te stvari so napravile name ogromen vtis, ki mi ne gre iz glave in so postale predmet velikega števila mojih slik: katedrale in rituali so še danes moj glavni slikarski motiv.”

J. Zerzer, v opombi 46 n. d. 62.

Rapotec je v svojih ‘sadovih’ - slikah tako močno izrazil ‘visokost in globokost’ svojega spoznanja, da je njegov *Credo - Verujem*, viden ne le v njegovi sliki *Credo*, pač pa v sleherni stvaritvi - naj bo izražena v močni abstraktnosti ali nežnem tihozitju. Kot da bi mu rojstvo na god sv. Frančiška Asiškega podarilo v zibel Frančiškovo občudovanje stvarstva in talent, da z njim proslavlja Vsevišjega, Vsemogočnega in Dobrega Stvarnika. Rapotec se darovom ni izneveril: Njegova dela pričajo.

O sliki *Meditating on Good Friday*, za katero je dobil Blake Prize leta 1961, pravi:

“Moj red ne sloni na pravilih, ampak na zakonih, ki so kozmične in univerzalne narave. So določeni zakoni, ki uravnavajo viharje, potrese, sončne in lunine mrke; prav tako tudi človeške odzive, bolečino, navdušenje, obup. Po teh zakonih se razvijejo določene ponovitve, modeli, cikli ali ritmi, kakorkoli jih že imenujemo in ti vzpostavijo določena razmerja do drugih harmonij ali ponovitev, ki so pomembna še za druge pojave.”

Glavni Rapotčevi elementi, ki so temelji njegovega reda, so čisto določeni znaki: jajčasto telo, ‘palisada’, gotski obok, vijuga, itd. “Vsi so tu spravljeni,” pravi. Slikar v trenutku svojega čustvenega izbruha vrže na platno te znake po ‘zakonih’, ki jih diktira njegova čustvena prizadetost - doživetje.

S to sliko se Rapotec uveljavlja kot vodilni abstraktni ekspresionistični slikar v Sydneju. V sliki *Velika noč v Notre Dame* pravi avtor, da se v triptihu vrhunsko razodene figuraliga religioznega, ali še bolje - izkustva evharistije, maše. Delo v ogromni kompoziciji povzema Rapotčovo govorico krščanskega izkustva daritve svete maše.

Rapotcu je narava sled božja - vir spokojnosti, počitka, nabiranja energije, zgled urejenosti, harmonije in gostiteljica življenja.

V sliki *Credo - Verujem*, je povzetek njegovega življenja in ustvarjanja - v potezah in njihovih sporočilih: trdno stoji in se kot *Magnificat* dviguje, nato pa v izpovedi razširi svoje telo in svojega duha v mogočen *Credo - Verujem*. V tej stabilnosti je nekaj ‘motenj’, ki se zarisujejo v sredino in nakazujejo, da je *Credo* proces boja in rasti v človeku, ki jo je treba doseči z odprtostjo milosti, na kar opozarja rdeča barva v središču objema obeh rok. Verovati ne pomeni poceni se sprehoditi skozi življenje. “Le pomni, pomni to skrivnost, skoz’ Golgoto gre pot v radost”, poje slovenska velikonočna pesem. Rapotec je v samo središče svojega *Verujem* postavil detail iz *Premišljevanja na veliki petek* - tri križe, da bi povedal, da je trpljenje vključeno v življenje, Kristusova smrt in vstajenje pa človekov stalni navdih, pogum, milost in smisel.

“Najbolj pomembno je, da slika razkrije ves izbruh spontanosti. Spontanost je moč izraziti samo s ‘tehniko’, slikar mora izbrati primerno metodo slikanja, da lahko predtavi ta ‘poln izbruh’.

V uri ustvarjanja čutiš, kako vre življenje.”

*p. Ciril A. Božič OFM:
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slikarja
Stanislava Rapotca
Magistrska naloga,
Teološka fakulteta v
Ljubljani, 1991,
str. 61, 66, 70.*



Artist Stanislav Rapotec and Father Ciril A. Božič OFM before the painting *Credo - I Believe*.
Umetnik Rapotec in p. Ciril A. Božič OFM pred sliko *Verujem*
1978, acrylic, 137 x 183cm, na slikarjevem domu.



Stanislav Rapotec,
Fr Ciril A. Božič OFM and
the painting *Magnificat III*
1883, acrylic, 220 x 137cm.
Umetnik Rapotec,
p. Ciril A. Božič OFM
in slika *Magnificat III*.

UMETNIK RAPOTEC V AVSTRALSKEM TISKU

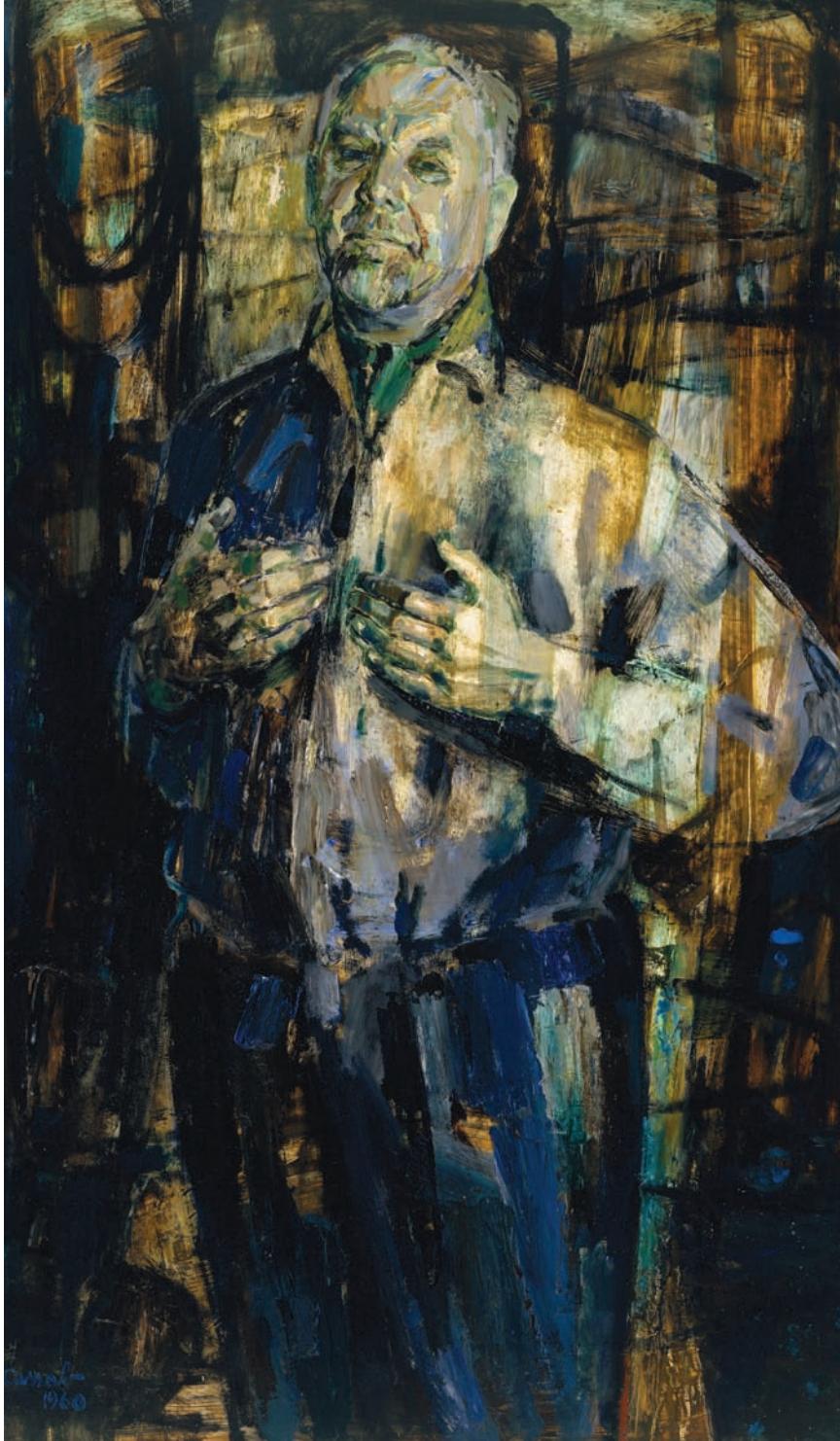
STANISLAV pravi o sebi:

»Umetnost sem zagrabil zelo resno takoj po prihodu v Avstralijo. Vse od takrat slikam in precej redno razstavljam . . . Minili so časi, ko so me privlačevali pokrajinski prizori. Minili so časi, ko sem slikal človeške figure in to v bizantinskem slogu, ki sem se ga našel v Konstantinoplu. Na vrat na nos sem zapadel vplivu nekih oblik abstraktnega ekspresionizma, to pa iz zelo preprostih razlogov. Te slikovne forme so me postavile pred novo doživetje in začutil sem, da je moje dotedanje slikanje opravilo svoje.

Zavedel sem se bolj ko kdaj prej, da vsa umetnost visi na spremembah, na spremembah, ki jih vsak nov čas s sabo prinaša. Spremembe morajo prihajati naravno, logično in samostojno. To se pravi, da čim manj posnemaš druge, pa tudi, da vsaka sprememba sama po sebi še ni nujno dobra. Ob vsaki še ne moreš vzklikniti: to je umetnost! Če hočeš postati umetnik v tej ali oni stroki, se moraš boriti za uspeh svojih dvajset delavnih let. Boriti se, pravim, voditi pravcate bitke, uriti se, preizkušati, začeti na novo in – to je še prav posebno – izpostavljati sebe in svoja dela še tako žgoči kritiki!

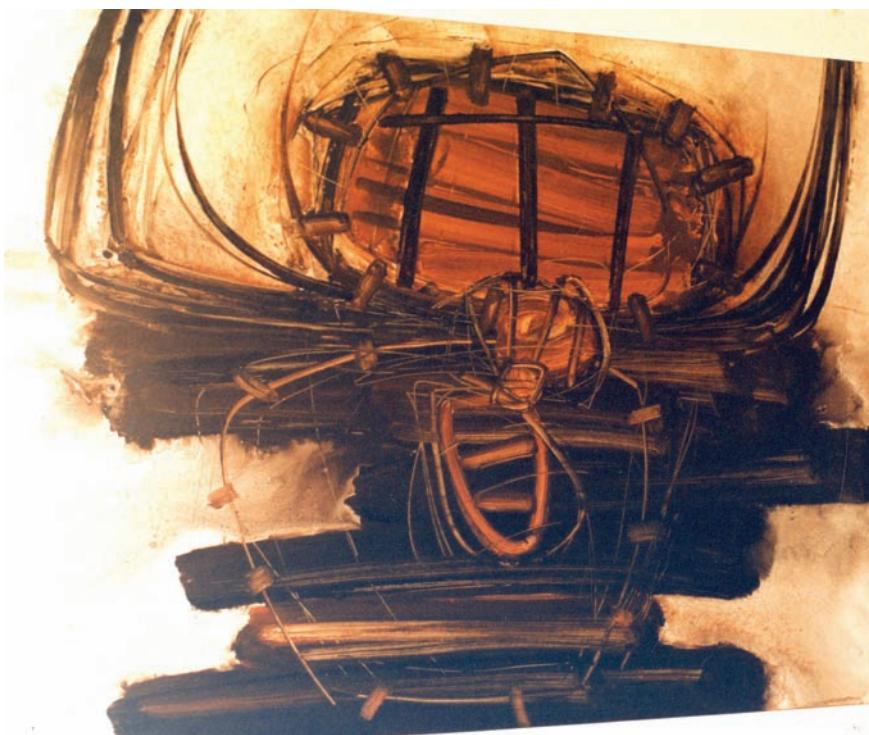
Za sabo moraš imeti nekaj dramatičnih doživetij, kaj ponesrečenih ljubezenskih afer, tudi kaj tragičnih dogodkov in veselih vmes. Poznati moraš ljudi, poznati svoj svet, videti tuje kraje, imeti čut za pomen zgodovine, na vrh vsega tega moraš imeti svoj lastni kos filozofije.

Navržem tri nadaljne zahteve. Prva: imeti moraš močno željo po izražanju samega sebe v umetnostni stroki, ki si jo izvolil za svojo. Druga: zmožen moraš biti primernih oblik in gotovega reda. Tretja: marsikaj moraš znati požreti - nadaljevati vsemu navkljub!«



Judy Cassab
Stanislaus Rapotec, 1960
oil on hardboard, 152.5 x 91.5cm
Purchased 1961
Collection: Art Gallery of New South Wales
© AGNSW
photograph: Brenton McGeachie

Judy Cassab received Archibald Prize, 1960



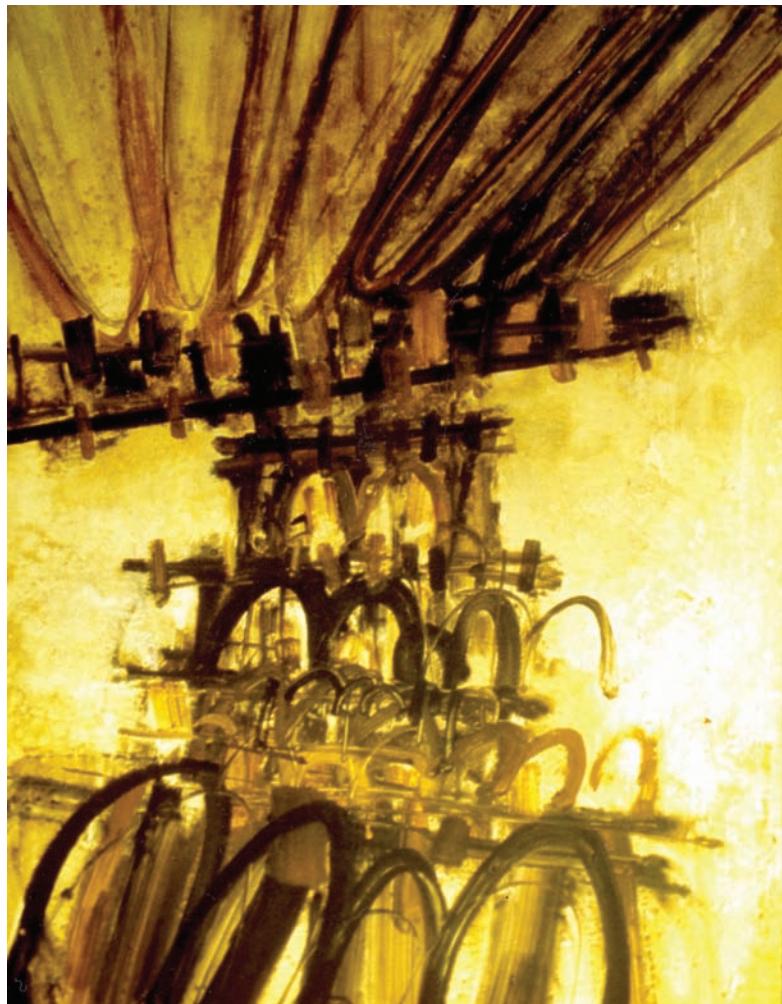
Credo - I Believe, 1978
Verujem
acrylic, 137 x 183cm



Experience of a Sunny Day, 1965
Doživetje sončnega dne
acrylic



An Experience in Cathedral, 1982
Doživetje v katedrali
acrylic



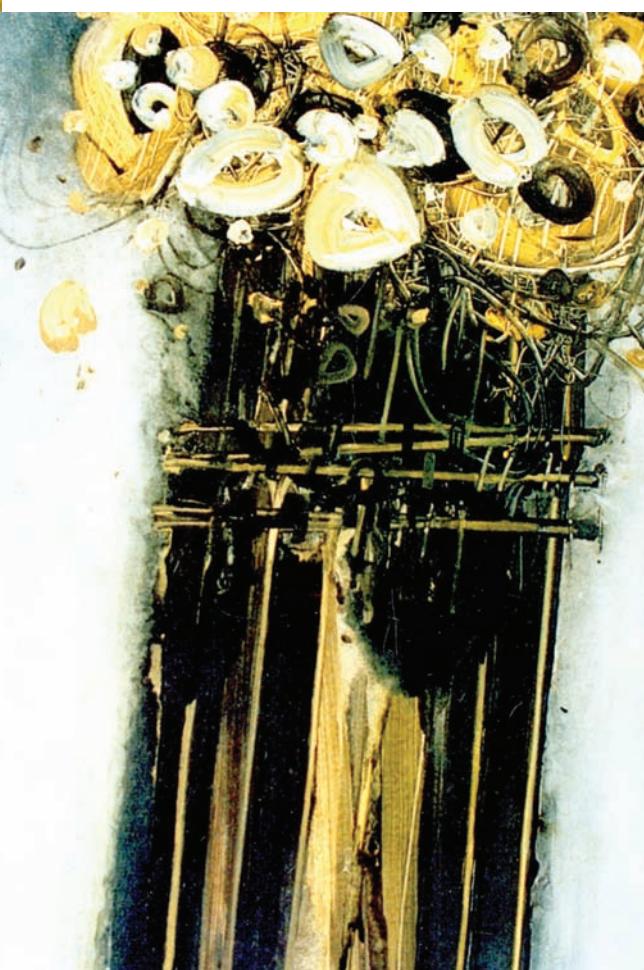
Another Experience in Cathedral, 1966
Še eno doživetje v katedrali
acrylic



Benedictum, 1979
Blagoslovjen
acrylic, 183 x 137cm



Stanislaus Rapotec
Attending High Mass, St. Mark's Venice, 1966
Pri slovesni maši v cerkvi sv. Marka v Benetkah
synthetic polymer paint on hardboard, 183.2 x 137.0cm
Gift of Patrick White 1975
Collection: Art Gallery of New South Wales
© Stanislaus Rapotec Estate



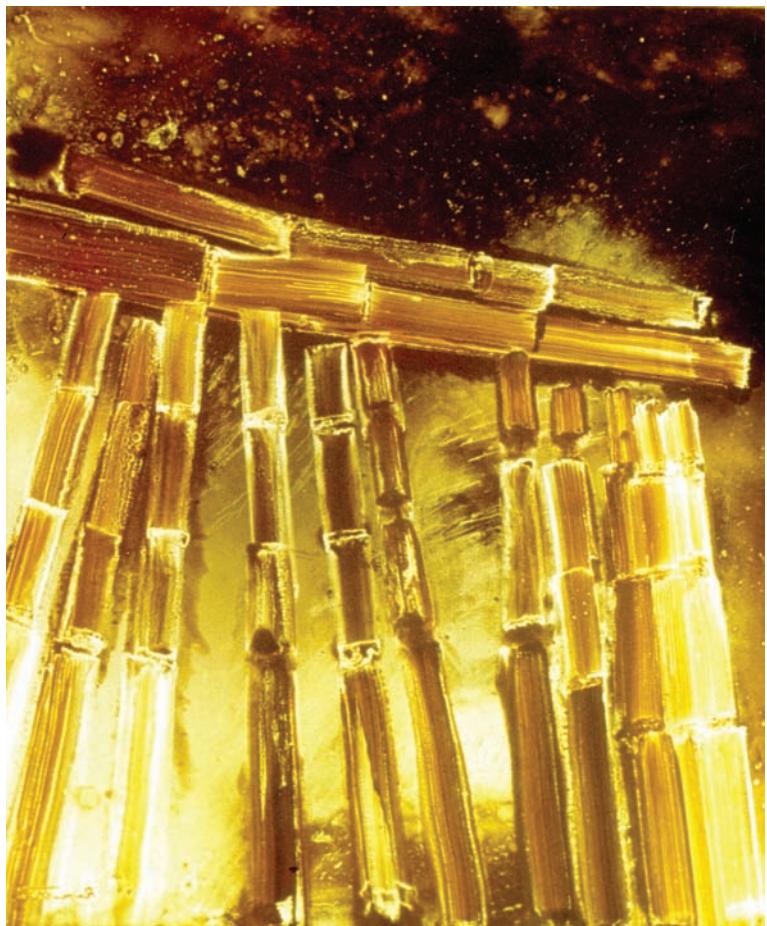
Gloria, 1981
acrylic, 214 x 137cm

Composition - Autumn, 1981
Kompozicija - Jesen
acrylic, 130 x 150cm





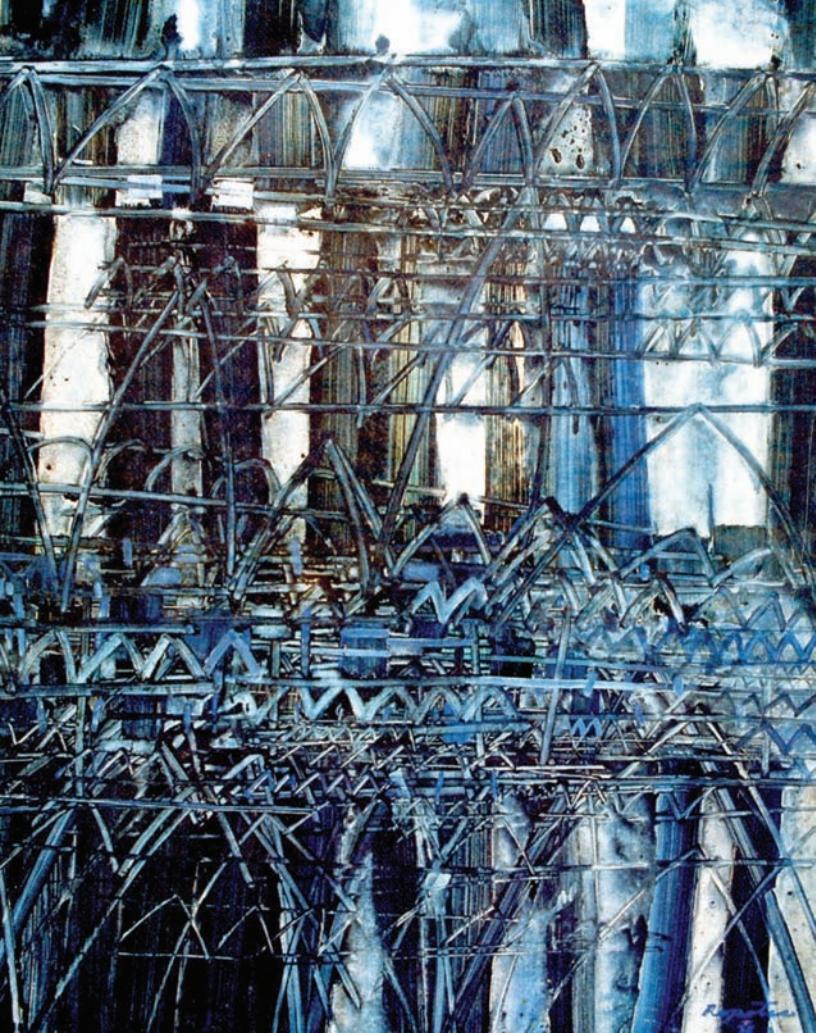
Cathedral, 1969
Katedrala
acrylic



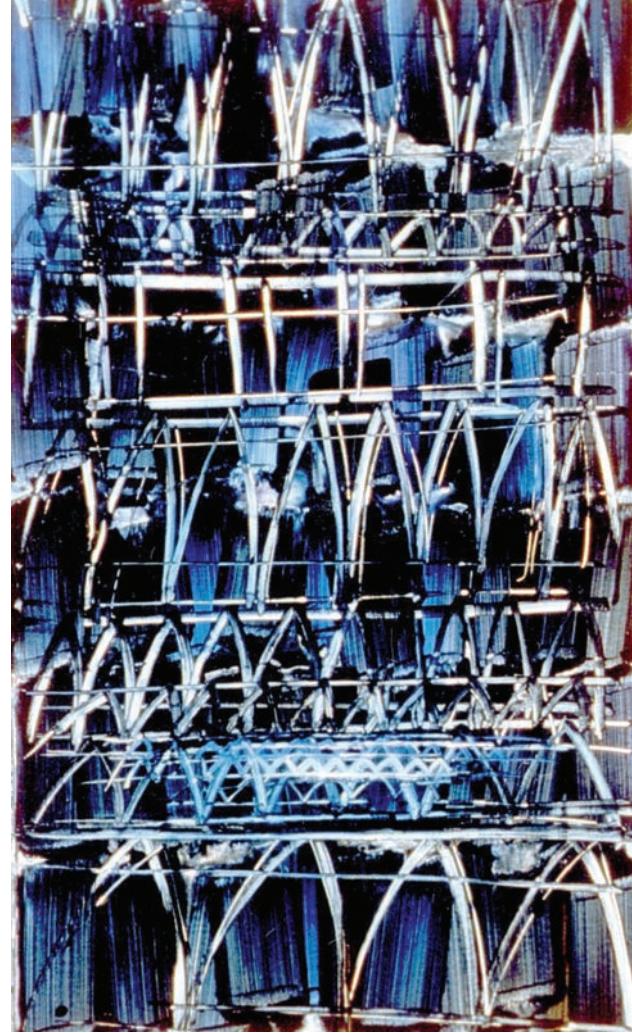
Athens Experience
Doživljje Aten
sixties, acrylic



Approaching the Town Wilcannia, 1964
Bližanje mestu Wilcannia
acrylic, 117 x 160cm



Chartres - Cathedral in Blue, 1978
Chartres - Katedrala v modrem
acrylic, 130 x 170.5cm



Experience in Chartres, 1983
Doživetje v Chartres
acrylic



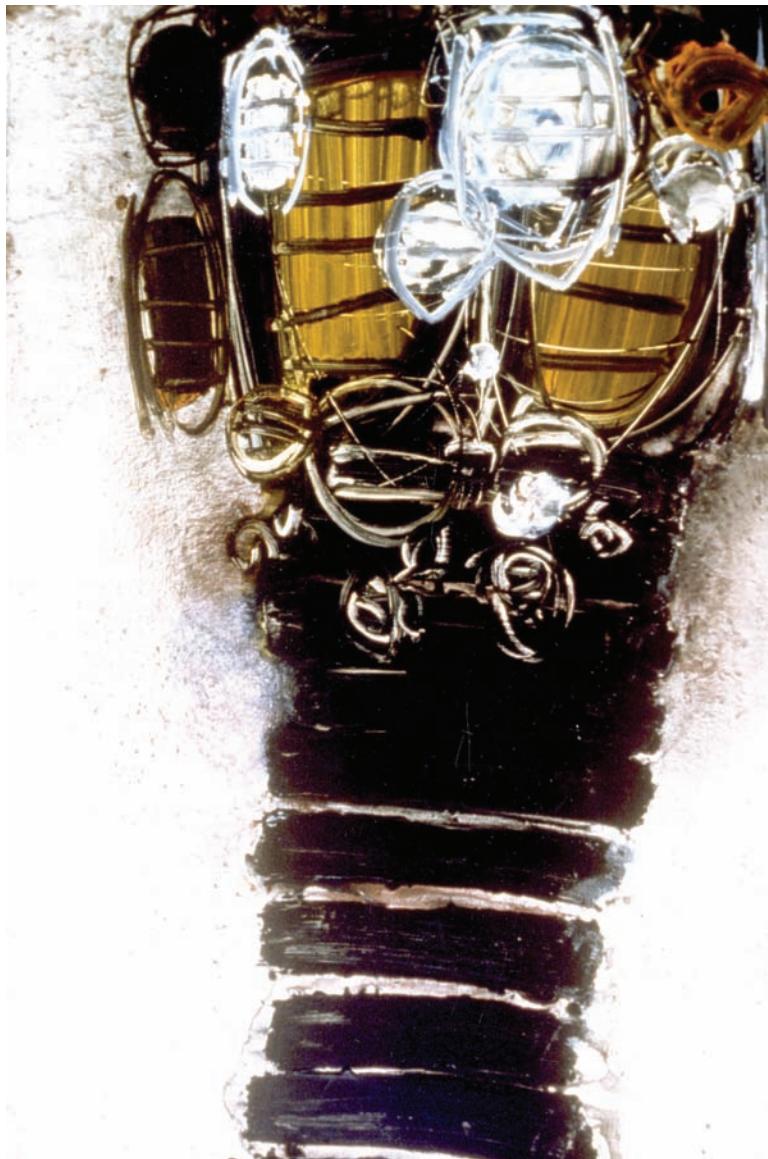
Notre Dame - Te Deum, 1978
acrylic, 198 x 137cm



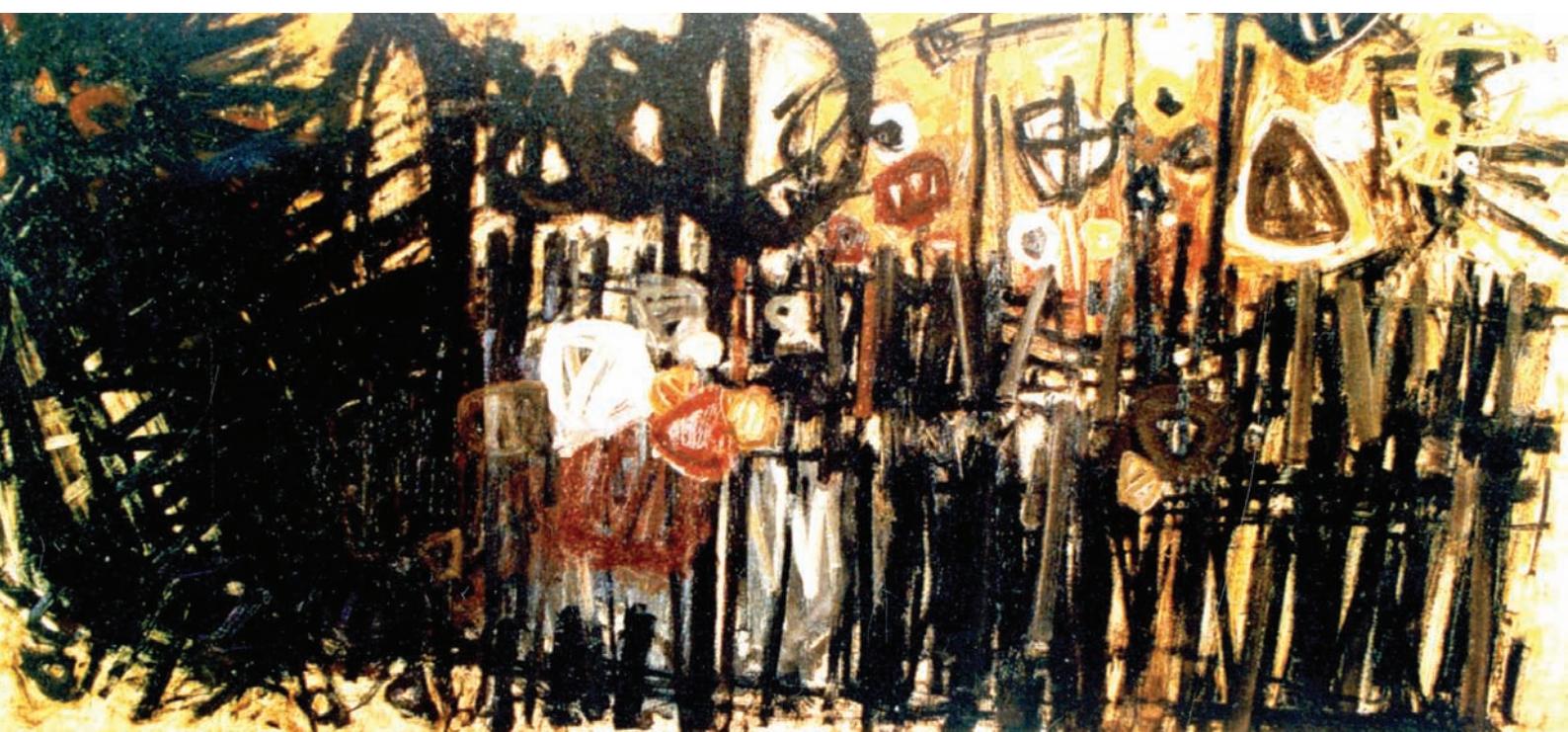
Mea Culpa, 1960
Moja krivda
oil on board, 122 x 366.5cm



Kyrie I, 1980
acrylic, 218.4 x 137cm



Kyrie II, 1983
acrylic, 218.4 x 137cm



Meditation on Good Friday, 1961
Premišljevanje na Veliki petek
oil on board, 164.1 x 411.5cm
(Blake Prize 1961)



Mount Olgas, Central Australia, 1991
acrylic, 57 x 77cm



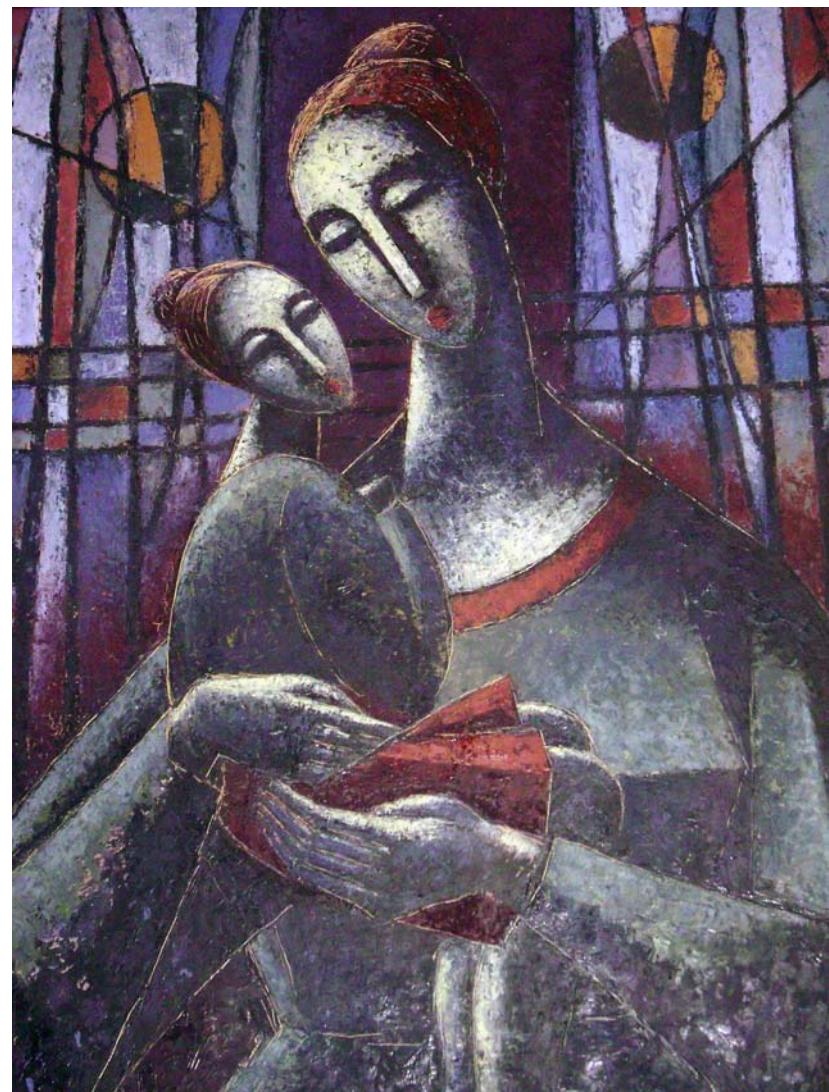
Outback, 1953
Notranjost
oil on board, 92 x 122cm



Still-life in Red, 1991
Tihozitje v rdečem
acrylic, 77 x 57cm



Holy Family, 1983
Sveta družina
Slovenian church, Adelaide
acrylic, 230 x 162cm



Mary with Jesus, 1955
Marija z Jezusom
Slovenian Mission Melbourne
oil on board, 122 x 92cm

*Janez
Albrecht*

JANEZ ALBRECHT

Rojen 5. decembra 1943 v Škofji Loki.

Izobrazba: Poklicna šola v Kranju.

Razstave: Slovensko društvo Melbourne

“Rad slikam. Dobro se počutim, ko končam lepo sliko.

Že kot otrok sem rad risal. Pavle Bozovičar iz Škofje Loke me je navduševal za slikanje in me tudi veliko naučil. Dovolil mi je, da sem gledal, ko je ustvarjal.

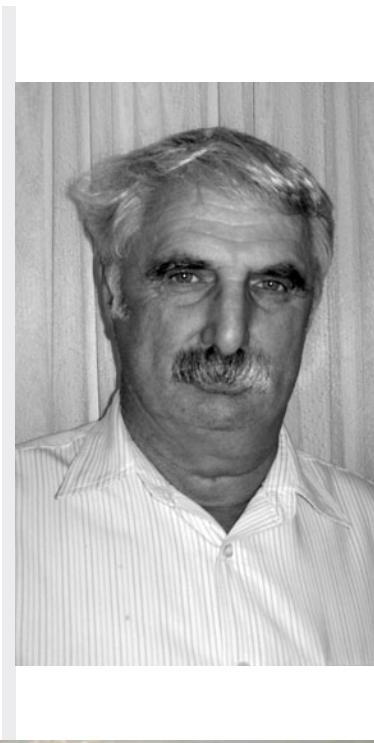
Po prihodu v Avstralijo sem si želel nekaj slovenskega v stanovanju. Naslikal sem si nekaj slovenskih motivov in si tako pričaral del stare domovine.

Slikam z oljem. Pavle mi je veliko pomagal, pa tudi Dora Plestenjak v Sloveniji je bila moja učiteljica in je vplivala na moje delo.

Slikam realistične slike.

V mojih delih je izražena slovenska dediščina, ljubezen do Slovenije in njene lepe pokrajine.

Navdihuje me narava, lepi kraji in sončni zahodi.”



Lake Eildon, 2007 - Jezero Eildon
oil on canvas, 50 x 60cm

JANEZ was born in Škofja Loka, Slovenia. He completed Trade School in Kranj and has exhibited at the Exhibition of Slovenian Association Melbourne.

He told us:

"I like to paint. I feel great when I complete a painting.
As a child I liked to draw.

Pavle Bozovičar and Dora Plestenjak, both acclaimed Slovenian artists, encouraged and influenced me in Trade School.

Once in Australia, I painted Slovenian motives, so I had some Slovenia around me.
I paint realistic paintings with oil paints.

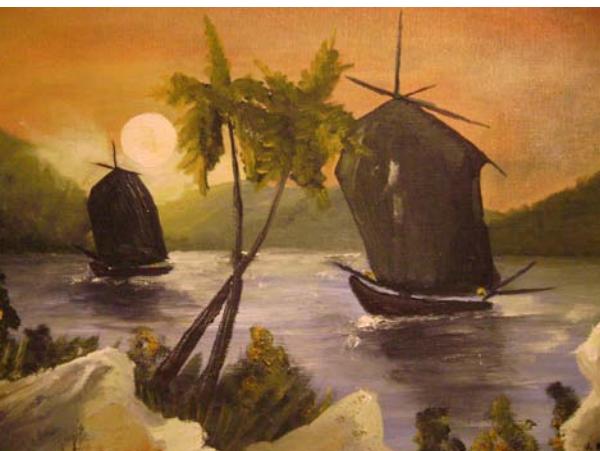
My work is full of Slovenian heritage, the love for Slovenia and its beautiful landscape.
I am motivated by nature, nice landscape and sunsets."



Tania's Farm, 2007
Tanjina kmetija
oil on canvas,
35 x 50cm



Lake Eildon - Frazer National Park, 2008
Jezero Eildon - Frazer narodni park
oil on canvas,
40 x 55cm



Sunset, 1997
Sončni zahod
oil on canvas,
38 x 50cm



Sydney Harbour, 1999
Sydneyski zaliv
oil on canvas,
30 x 50cm



Lake Bohinj, 1977
Bohinj
oil on canvas,
40 x 50cm



Mt Triglav, 2006
Triglav
oil on canvas,
35 x 50cm

*Andrejka
Andrejaš*

ANDREJKA ANDREJAŠ nee SODJA

Andrejka was born on 11-11-1957 at Jesenice, Slovenia and arrived in Australia in 1969.

Professional training: Studied Dress Design in East Sydney Technical College in Richmond – one term only

Employment: Worked for Trent Nathan in the design department for a short time after graduation.

Freelanced - in the early years, designing and pattern making. In 1986 teamed up with Harry Voskuilen to launch the Ti-amo Design for fashion in leather.

Major awards: Fourth place in the Ethnic wool creation in the Australian Wool Corporation's Student Design Awards in second year of College of 1977. Second place in the leather category in the Australian Fashion Awards in 1986.

"Why do I create?

It has always been part of me, it is simply who I am.

Designing takes me from making a stunning wedding dress to landscaping my garden, to experiment with oil paints for the very first time or sketching aimlessly on serviettes while having a cup of coffee with my mum.

Designing became important to me foremost as a need, then as an expression which followed naturally. In my early teen years my parents recognized my needs and passion and bought me my very first sewing machine. It didn't take much convincing after all, my parents were both creative people.

Recognition came in High School as my teacher in textile and design always encouraged me. She exposed our class of 73-75 to an extraordinary world of fashion. In year 10 we had our very first fashion parade in Wentworth Hotel, followed by Sydney Opera House in year 11.

My favorite dress designer would have to be ERTE.

I do appreciate great works of art generally and that in itself is always inspirational.

For me, when I create time does not exist.

It has given many rewards and at times it has been very challenging.

It has taught me discipline, perseverance and patience. For the gift of creating on so many different levels I feel an immense gratitude to the ultimate creator, Our Father.

Influence of my Slovenian heritage is evident in one of my designs in the second year of College. Our challenge was to design a winter garment from any ethnic background.

I chose Slovenia and was awarded a second place in the "Ethnic Wool Creation".

White wool poncho style coat with suede appliquéd, worn over a simple wool crepe dress."



ANDREJKA je bila rojena 1957 na Jesenicah.
Je strastna modna kreatorka z mnogimi nagradami in priznani.

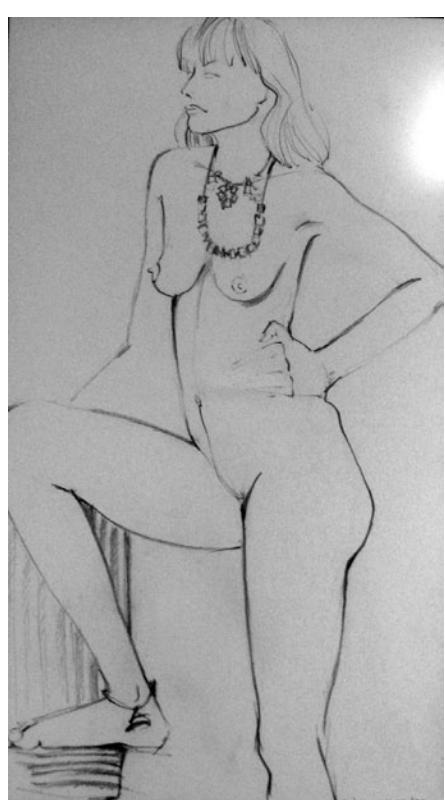
Ceni umetnost. Ko ustvarja, čas zanjo ne obstaja.
Ustvarjanje jo je naučilo discipline, potrpljenja in stremenja.
"Hvaležna sem Stvarniku, da lahko ustvarjam na različne načine."



Winter collection, 1989
Zimska zbirka
(fish skin and leather)
pencil sketch, 64 x 65cm



I am, 1977
Sem
pencil study
70 x 46cm

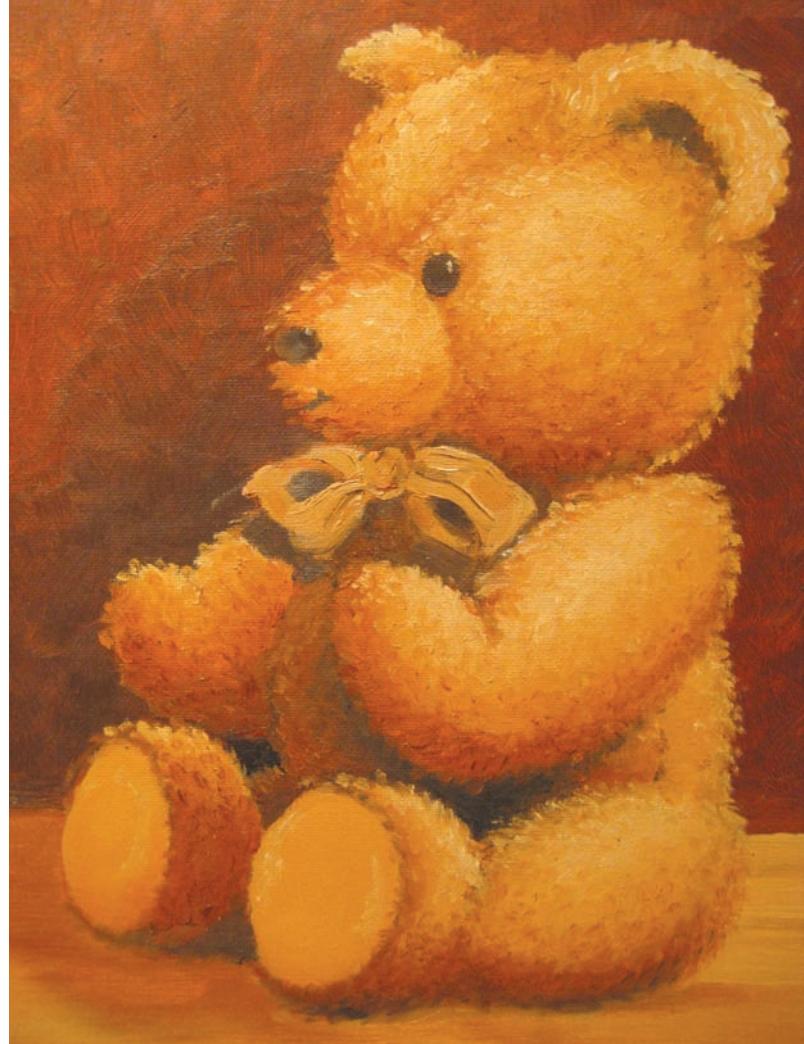




Intertwine, 2003
Preplet
suede and leather wallhanging, 135 x 104cm



Fantasy, 1978
Domišlja
water colour paint,
black pen and gold ink, 35 x 20cm



Teddy Bear, 2000
Medvedek
oil on canvas, 35 x 30cm

Deep Within
Globoko v sebi
brown ink, 47 x 32cm



Nude, 1977
Gola
30 minute study in black pen, 34 x 41cm



France Benko

PROF. FRANCE BENKO
I.C.C.N. - D.L.U.S. - A.S.C.
I.A.A.- A.I.A.P. - UNESCO, PARIS
Expert art restorer - conservator

Daugter Nina Lassen, Denmark, remembers:
"My father was born on 29th October 1915 at Bled.
His mother donated the bell for the church at Bled.
He worked for the Museum in Ljubljana, but then moved to Holland
(between 1953–1955).

He was at Rijksmuseum for some time but then later worked for a private collector in Den Haag.
My parents moved to Australia in September 1957.

My father had his own studio and had many known customers such as
Australian Gallery, Rogowsky, Brown.

He stopped working some time in the 80s where his eyesight was getting very poor.
Due to ill health, my parents moved to Mother Romana Home in 2001 and my
father died on 15th July 2003 after suffering 5 strokes.

In all that time they frequently visited Europe to visit me and my family, their one and only
daughter, who moved to Denmark."



1915 – 2003

*Daugter Nina Lassen,
Denmark, February 2010,
remembers:*



France and Iva Benko

OLD MASTERS GET NEW LIFE

He is not rich, but Mr France Benko has a wealth of talent that would be difficult to equal in Australia.

He is an artist who specialises in restoring "old masters" that have suffered damage or decay.



Theatre

ST. MOONEE PONDS
MURS, MARCH 28
AYS OF POMPEII"

EVE REEVES
le for Children)
ALSO
" and "The Lost City
Gold"
(Exhibition)
MS IN COLOR.

STINEE, SATURDAY :
"Ashore"

he Forbidden Land"

ENTIME'

4 and 5

Moonee Ponds

The names of artists roll from his tongue with alarming — to the layman — rapidity.

Abraham van Beyern, Joanes Cordua, Jan van Scorel, Jan Steen, Paul Rubens, Sir David Wilkie — there are few well known artists whose work France Benko has not been called on at some time or other to restore.

48 year-old France has spent some 25 years on this sort of work in many parts of Europe, and for the last five years in Australia.

He is a shy and modest man as I discovered, when I had a chat with him in his studio in Park St, Moonee Ponds.

It was difficult to believe that only a few weeks ago, he had forty paintings in his care for restoration, and these were insured for quarter of a million pounds.

Originally he was Art Restorer of the National Gallery at Ljubljana, Slovenia, Yugoslavia.

Eventually, before he came to Australia, he worked in the famous art galleries and museums at The Hague, Holland.

Reluctantly, he admitted there is much more to the restoration business than just being able to apply paints and chemicals skillfully — even though this involves the complexities

By **JIM
MACFADYEN**

He neither drinks nor smokes. He is a vegetarian and Yoga disciple. Make no mistake though, France Benko is no crank. A few weeks ago, he and Mrs Benko, became naturalised Australians. Yugoslavia's loss is definitely Australia's gain.

SELECTIONS

Selections for Caulfield Races by "VANGUARD." Orrong 2-y-o: Future, Zetta, G. Concessio, Old Home, Glenlyon H'cap; Ennis, King Cobbler, Tobacco Leaf, Welkin Prince.

Caulfield Sprint: Elated, Samson, Victorious, Recorder.

Neerim H'cap: Conservatory, Copper Sun, Happy Fire, King Cobbler.

Maiden 2-y-o: Fuselle, Arbitrator, Denima, Downswep.

Brighten: Welter: Big Bob, Radiant Pine, Terlad, Gay Sunbeam.

NIGHT TROTTERS.

Trotters' H'cap: Memory Lane, Gay Brigade, County Kerry.

Qualifying Stakes: Adios Peak, Toko Rio, Petite Rose, Pender.

Written Stakes: Dauntless Raider, Little Sue, Barventure.

Delarne H'cap: My Mitch, Miss McFavish, Justflicker, Victoria Derby: Kalama's

Boeing Globe, Tactile

Bailembe H'cap: Western Song, Goulburn's Best, Brillant Noble.

• Study of a lifetime

Reluctantly, he admitted there is much more to the restoration business than just being able to apply paints and chemicals skillfully — even though this involves the complexities

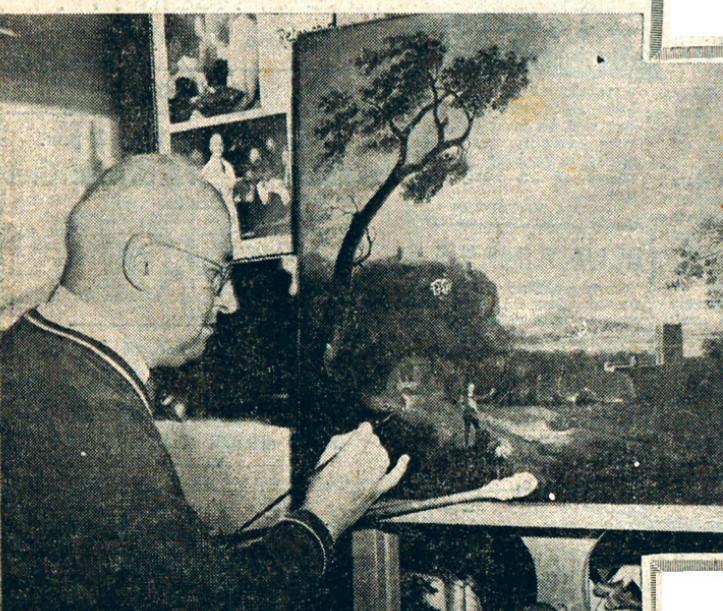
ESSENDON

GAZETTE

Office: 722 Mt. Alexander Road, Moonee Ponds.
Wednesday, March 27, 1963. FU 6613. FJ 1278. No. 5674

He has talent in restoring "old masters"

• France Benko, of Moonee Ponds, is much in demand for his talents in restoring paintings. Recently, paintings worth a total of £250,000 were in his studio. See Story on page 6.



NEW LIFE FOR OLD MASTERS

A N art restorer from Yugoslavia is giving new life to old masters in Melbourne.

He is 46-year-old Mr. France Benko, a vegetarian and Yoga disciple, who migrated to Australia in 1956.

Mr. Benko recently completed his biggest Australian job yet—the restoration of 40 paintings from St. Patrick's Cathedral, Melbourne. The restoration took him a year.

"I like music while I work—especially Wagner and Beethoven," he said when interviewed. "But," he added with a smile, "not the Twist."

Restoration

Mr. Benko specialises in the restoration of oil and panel-wood paintings, frescoes, mosaics, china, porcelain, church art, and the preservation of antique furniture.

Before he came to Australia, he worked as a restorer at the Rijks-Museum, Amsterdam, and the Royal Cabinet of Paintings and Nijstad Antiques at The Hague, where he worked on paintings belonging to the Dutch royal family.

In Yugoslavia, he was chief restorer at the Ethnological Museum at Ljubljana, Slovenia, and an art restorer at the National Gallery of Ljubljana.

He was also a member of the Slovenian Institute for the Preservation of Ancient Monuments.

Daughter too

Mr. Benko is married with a daughter, Nina, 14, a pupil at Essendon High School, Melbourne, and—according to her father—she is "a very good painter."

In restoring pictures, he applies up to 30 coats of paint on sections which have been damaged. And he uses more than 40 different chemicals in his work.

Mr. Benko has restored more than 1,000 works of art since he started his career 20 years ago.

These include:

- a Ming Dynasty porcelain teapot;



France Benko

- Louis XIV chairs;
- paintings by Dutch, French and Italian masters;
- copper vases from archaeological excavations in Italy, Egypt and Yugoslavia.

Scenery

During his first two years in Australia he painted theatre scenery in his spare time for the Slovenian Club in Melbourne.

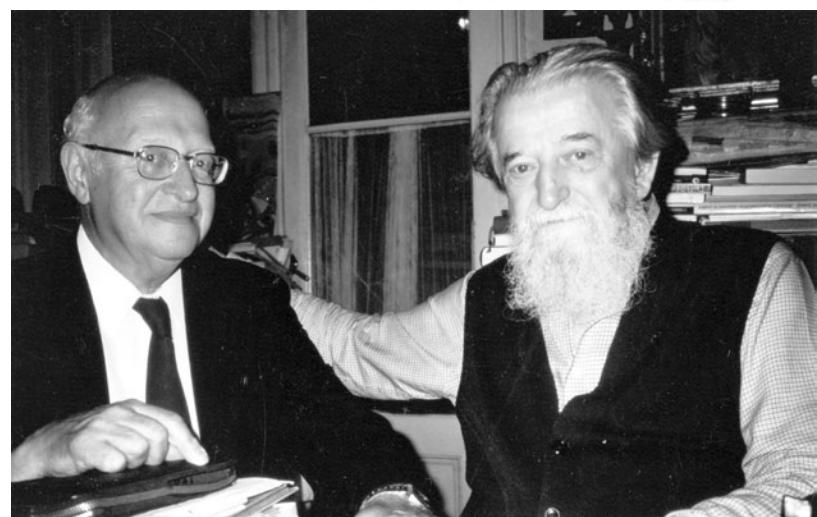
His biggest — and most exhausting — job was the restoration and re-painting of more than 300 square yards of frescoes in a castle at Dolenjske Toplice, Yugoslavia, in 1951.

Frescoes

The frescoes, completed in 1680, were damaged by weather when the windows of the castle were broken during World War II.

"I was standing on a scaffold, looking up, most of the time.

"It left me with a sense of achievement — and a sore back," he said.



Prof. Benko je nedavno dovršil največje delo v Avstraliji - restavriral je 40 starih slik v katedrali sv. Patricka v Melbournu . . .

*Misli, september 1962,
str. 276*

Odkar je začel z restavriranjem, je v 20 letih restavriral nad 1000 umetnin, med drugim: porcelanasti čajni vrč dinastije Ming, stole Ludvika XIV, slike holandskih, francoskih in italijanskih mojstrov, bakrene vase iz izkopanin v Italiji, Egiptu in Jugoslaviji . . .

Največje in najtežje delo je dovršil v gradu Dolenjskih Toplic v Sloveniji. Preslikal je stare freske iz leta 1680, katere je pokvaril dež, ko so med drugo svetovno vojno v gradu razbili okna.

Prof. France Benko je bil zelo prijazen, družaben, vedno dobre volje. Srečala sem ga pred mnogimi leti kot lepo govorečega gospoda s francosko kapico in vedno je mahal z rokami, ko je govoril in nabiral ideje. Na Nizozemskem je restavriral gotsko stolnico sv. Janeza v SchertogAnBosch. Videla sem njegovo delo in ponosna in vesela sem bila, posebno presenečena, da je delo Slovenca tudi v najbolj poznani stolnici na Nizozemskem. O njem je Channel 2 pokazal tudi dokumentarni film na avstralski televiziji leta 1961.

*Helena Leber se
spominja,
avgust 2009*

V Kew je delal mozaik za cerkev. Jože Golenko mu je veliko pomagal pri zbiranju in rezanju ploščic in mu naredil okvir za mozaik, ki je prenosljiv.

Bil je vegetarianec in se bavil veliko z zdravilnimi zelišči.

Njegova mama je bila zelo verna in na Bledu je veliko pomagala duhovščini.

Spomnim se, ko smo se pogovarjali od kod kdo prihaja, g. professor Franc Benko je bil doma iz Bleda - Mlina pri Bledu. Želela sem malo več zvedeti o njegovem življenju. France je bil razgledan človek, imel ogromno zalogo knjig, saj je rad prebiral, kar je bilo zapisanega. Bil je dobro poznan v tamkajšnji - blejski okolici. Doma so bili za tiste čase kar premožni. Imeli so gostilno.

*Meta Lenarčič
Radio 3ZZZ,
januar 2010*

Bil je mojster v restavriranju starih cerkva, mozaikov, zato sta se s priateljem odločila izdelati glavni oltar v naši cerkvi. France je tudi sam ustvarjal na platnu (folk artist - risal je na les). Poznal pa je tudi nekaj dobrih slikarjev v Sloveniji.

Kar nekajkrat sta oba z gospo Ivo obiskala Slovenijo.

France Benko je poslikal tudi steno v patrovi pisarni v Kew z zemljevidom Slovenije. Edina hčerka, Nina, se je poročila na Danskem. Z Možem Bjornon imata sina Michaela. V dom matere Romane ju je predstavila Helena Leber in sta oba uživala pokoj komaj dve leti, Franc je zbolel in kmalu za tem umrl.

Spomnim se, kako me je vsak dan posebej povabil na Bled na 'kremšnите'.

Bil je veseljak in zelo razgledan, zaveden, Slovenec.

Med zgodnjimi odkritji je bil tudi zelo pomemben umetnik in restavrator France Benko iz Melbourn, ki je med drugim restavriral stol francoskega kralja Ludvika XIV. in razne umetnostne zaklade nizozemske kraljice Julijane in Rijk muzej v Amsterdamu. Potem je bil še restavrator v Avstralski narodni in South Yarra galeriji ter katedrali St. Patrick v Melbournu. Slovencem pa je poklonil čudovit mozaik sv. Cirila in Metoda v Verskem središču Kew, Melbourne.

[http://www.
glasslovenije.com.au/
glas/glas-slovenije-
138-doprinos.htm](http://www.glasslovenije.com.au/glas/glas-slovenije-138-doprinos.htm)

Pred kratkim smo se poslovili od FRANCETA BENKA, ki je zaključil svojo bogato življenjsko pot v osemnovečdesetem letu starosti.

*Ivo Leber
Misli, julij - avgust 2003*

France Benko je bil sin naših gora, saj mu je zibelka dajala prvo zavetje pod sinjimi Julijskimi Alpami, ob Blejskem jezeru. Po zaključenih poklicnih šolah se je uvrstil v umetniške vrste in postal umetnik restavrator. Odtenek tega velikega dela je viden skoraj po celotni Evropi, saj je na Nizozemskem postal član Akademije znanosti in umetnosti. Njegova dela ličijo mnoge katedrale in palače po Evropi. Končno se je s svojo ženo Ivo napotil v Avstralijo, kjer si je ustvaril spomenik, ki ga dolga vrsta let in zob časa ne bosta razjedla ...

Eden od takih velikih odtenkov je mozaik oltarja cerkve sv. Cirila in Metoda v Kew v

Melbournu, ki bo ostal kot svetel spominski kamen Francetu Benku tako dolgo, kot se bo slovensko – avstralsko ljudstvo usmerjalo v to sveto cerkveno in kulturno središče. V mozaiku je upodobil sveta brata Cirila in Metoda, prva slovenska blagovesnika, ki sta na svoji poti k papežu v Rim šla tudi preko slovenskega ozemlja. France Benko je poleg usmeritve svojega umetniškega dela v novo okolje pete celine prispeval k ohranitvi slovenskega bistva med nami, v naši majhni avstralski Sloveniji, tako daleč od starega kraja ... Naj mu bo prijetno v modrini oceana, ki obliva avstralsko celino.

*Ob smrti mojstra FRANCA BENKA je pater Ciril poslal iz Slovenije besede slovesa, ki so jih prebrali pri pogrebnih sveti maši.
Misli, julij - avgust 2003*

Slovenski zvonovi so zopet zapeli svojo turobno pesem

Spoštovani in dragi bratje in sestre!

Veliki Umetnik in Arhitekt življenja je poklical k sebi svojega zvestega učenca, našega rojaka, mojstra Franca Benka. Pri tej sveti daritvi se hočemo Bogu zahvaliti za dar njegovega življenja ter za vse dobrote in lepote, ki jih je pokojni mojster Benko po navdihu Duha ustvaril. V tej naši cerkvi občudujemo njegov mozaik naših zavetnikov svetih bratov Cirila in Metoda. Pa jih ne samo občudujemo. Ob tej lepoti barv in dinamike se vsi skupaj kot slovensko občestvo v Avstraliji odpiramo Božjemu nagovoru v prostoru in času, ki nas zaznamuje. Gospod Benko je bil po pravici ponosen na to svoje delo. Nanj in na njegovo umetniško dediščino smo ponosni vsi. Žal mi je, da ne morem biti osebno navzoč ob tem slovesu. Sva se pa nekako poslovila koncem letošnjega maja, ko sem ga obiskal in je prav zaupljivo in pobožno prejel sveto obhajilo. »A bomo naredili še en mozaik«, je v šali dejal. – »Mojster, še, zakaj pa ne?« sem mu odgovoril. Danes je dopolnil svoje največje umetniško delo – mozaik življenja. Svojemu Stvarniku je lahko pokazal delavne in ustvarjalne roke in srce, polno ljubezni do stvarstva, skupnosti in hiše Božje. Za vse to, Vam, dragi mojster France, prisrčna hvala in zahvala. Sožalje v duhu vere pa izrekam ženi Ivi, hčerki Nini in njeni družini, vsem sorodnikom in prijateljem.

Naj ga veliki Umetnik nagradi s svojo bližino, z večno lepoto in večnostjo Božjega ustvarjalnega življenja.

Dragi mojster, počivajte v Božjem miru!





Sts Cyril and Methodius, 1968, Slovenian Church Melbourne - Kew
Sveta brata Ciril in Metod
tile mosaic, 8.5 x 3.6metres



Fužine near Ljubno, 1958
Fužine pri Ljubnem
oil on canvas, 45 x 66cm



Painted Chest, 1965
Poslikana skrinja
oil on wood, 70 x 140cm

Slovenia, 1961
Slovenija
Mural, acrylic on wall, 2.4 x 4.5metres



*Anita
Bertонcelj*

ANITA BERTONCELJ

Rojena je bila v Kranju, 19. marca 1965.

Zaposlena je pri Department of Employment and Economic Innovation, Brisbane, Qld.
Izobrazba: slikarski tečaj v Mostarju (Bosna in Hercegovina), sicer pa samoukinja.

Razstave: samostojna razstava slik v Meheresh Galery, Cleveland, 2008.

“Navdihuje me lepota vseh vrst, predvsem pa narave.

Spoznala sem, da mi je dan dar umetnosti, ko sem začela prekrojevati obleke, izdelovati nakit in glinene lonce v osnovni in srednji šoli. Prvo sliko na olju sem ustvarila kasneje pri 30 letih. Navdušuje me impresionizem vseh vrst in pa slikarji kot Kroyer, Long, Ivana Kobilica, Fragonard, Chase...

Še bolj sem pozorna na lepoto v vseh oblikah, barvah, odtenkih, senkah...pač, kjerkoli se nahajam.

Trenutno se držim suhega pastela.

Vsak umetnik se razvija, a potrebovala bi dodatno izobraževanje.

Ne ustvarjam tipičnih slovenskih pejsažov in drugih simbolov.

S slikarstvom se ukvarjam razmeroma kratek čas.”



ANITA was born in Kranj, on 19th March 1965.

She is employed by the Department of Employment and Economic Innovation, Brisbane, Qld.

Anita has attended artist workshops in Mostar, but otherwise is self taught. She held a solo exhibition at the Meheresh Gallery, Cleveland, in 2008.

“I am inspired by beauty, in particular, nature.

When I began redesigning garments, working with clay pots in high school, I realised that creativity was important to me. I painted my first oil painting almost 30 years later. I am inspired by all impressionists particularly Kroyer, Long, Ivana Kobilica, Fragonnard, Chase.

I am more aware of all aspects of beauty, colour, tone, shadow everywhere I go.

At the moment I work in pastels. I realise that I need to study further.

I don't paint typical Slovenian landscapes or symbols as I have been painting for a relatively short time.”

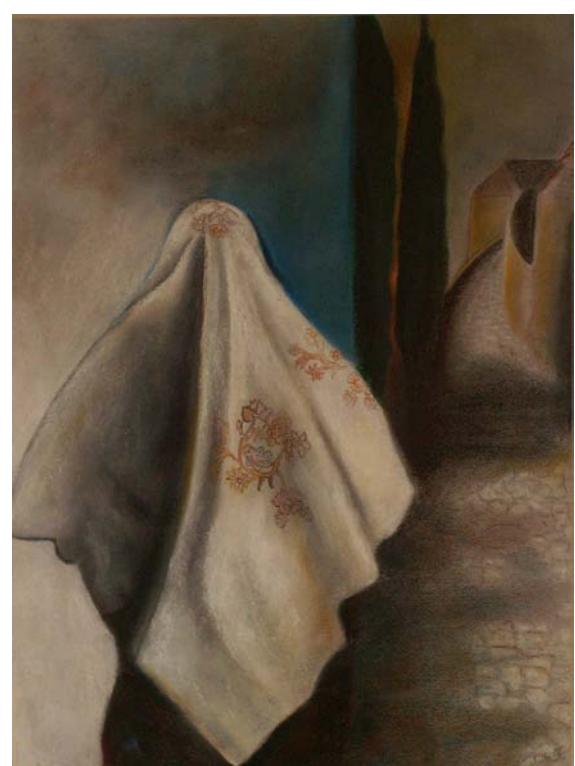


Fireplace, 2009
Ognjišče
pastel, 52 x 62cm



Fruit basket, 2006,
Sadje v košari
pastel, 52 x 62cm

Woman from Mostar, 2006
Mostarka
pastel, 61 x 51cm





Stil Art I, 2006
Tihožitje I
pastel, 52 x 61cm



Cherries, 2008
Češnje
pastel, 58 x 68cm

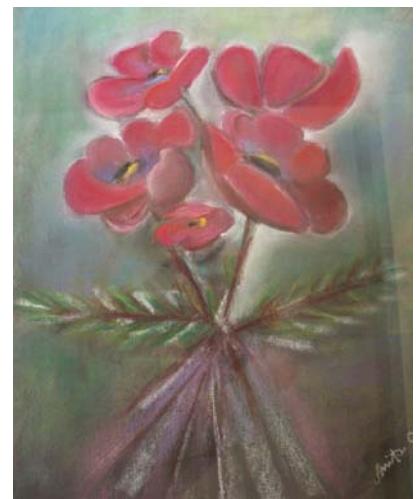


Fruit, 2006
Sadje
pastel, 58 x 68cm

Poppies, 2006
Makov šopek
pastel, 50 x 43cm



Figs, 2006
Fige
pastel
48 x 55cm



Irena Birsa

IRENA BIRSA

Irena was born in 1961 in Melbourne.

She attended Coburg Primary School then Mercy College, Coburg, and matriculated in 1979. She graduated with a Bachelor of Arts from La Trobe University in May 1984 and attained a Postgraduate Bachelor of Education in March 1985.

She continued her studies and for her Masters of Education she researched a thesis on Slovenian immigration to Australia. On the day of her death, on 24th April 1991, she had been participating in a Seminar on the Ethnic Press in Australia. She died in Ljubljana. For her articles and essays published posthumously in a book, she was awarded the degree of Masters of Education from La Trobe University in March 1994.

Irena was an idealist, a talented artist and worked in a variety of painting media: oil, coloured inks, charcoal and coloured pencils. Her motivation was mainly from her beloved Slovenia. Among her paintings we find Slovenian houses, old homesteads and Australian landscapes.

Her goal in life was to find peace. Originality was her life. Fair and just ideals were also her life, as expressed in her paintings where she trusts us with some of her inner feelings. Her respect of nature wound into a veil of mystique, her feelings being a rainbow of warmth and hope in the morning dew.

Irena wrote poems as well.

THOUGHTS found in her Notebook in 1981.

Life is but a passing thought,
It drifts beyond our consciousness:
When alternative topics do not avail,
The question of life is what we sought.
Although we can never conclude,
We attain an inevitable peacefulness
And gain in our hearts,
A sense of solitude.



1961 – 1991

*A Biographical note by
Draga Gelt, August 1992,
published in the book
Slovenians in Australia,
page V, Graduate School
of Education, La Trobe
University, Bundoora,
Australia, 1994.*



*Mt. Macedon, 1981
oil on canvas*

IRENA je bila rojena 20. septembra 1961 v Melbournu in umrla 24. aprila 1991 v Ljubljani.

Irena je bila kot mladenka aktivna v slovenski skupnosti, saj je sodelovala pri mnogih slovenskih kulturnih prireditvah, posebno še pri slovenskih mladinskih koncertih, kot nastopajoča in kot povezovalka programa.

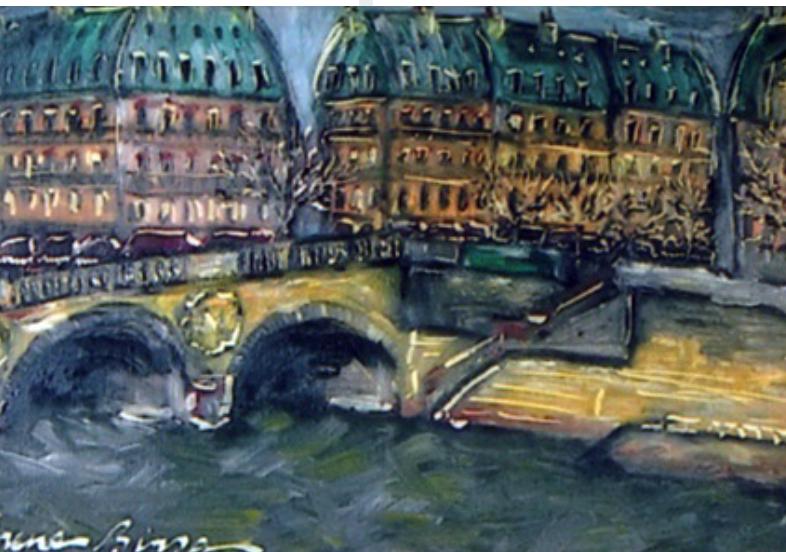
Irena je za svojo magistrsko nalogu pisala o slovenski skupnosti, veliko o Slovenskem društvu Melbournu. Žal magisterij ni dokončala, ker jo je prehitela nenadna smrt, vendar je njen profesor na LaTrobe Univerzi, dr Keith Simkin, uredil nalogu kot knjigo, ki je leta 1994 izšla z naslovom *Slovenians in Australia*.

Dokončala je univerzo in bila zaposlena kot učiteljica literature na srednji šoli. Umetnost je študirala v srednji šoli in slikala različne motive, pa tudi v različnih medijih: olje, barvna črnila, oglje in barvni svinčniki.

Sodelovala je na razstavah pri Slovenskem društvu Melbournu in v Canberri.

Irena je uživala v slikanju.

V Ireninem umetniškem delu je veliko dokazov slovenske kulturne in socialne dediščine. Rada je slikala slovenske motive, predvsem slovenske hiše, stara poslopja in avstralsko pokrajino.



In Paris, 1982 - V Parizu
oil on canvas

House of Gorenjska, 1985
Gorenjska hiša
oil on canvas



My Mother's Home, 1984 - Mamina rojstna hiša
oil on canvas

Slovenian Barn, 1985
Gospodarsko poslopje v Sloveniji
oil on canvas



*Eugene
Braidot*

1930 – 2007

EUGENE (EVGEN) BRAIDOT

Eugene was born on 30. 01. 1930 at Moša (Mossa) near Gorizia in Italy. As a young man he was at the Seminary in Gorizia. When he crossed the border to Slovenia, he was not allowed to return to Italy. He migrated to Australia and worked in textile industry colouring textile. He helped with the building of the church in Merrysville. He died in Sydney on 27.4. 2007.



Autumn in Gorenjska, 1983
Jesen na Gorenjskem
oil on masonite, 84 x 78cm

EVGEN je bil rojen v kraju Moše blizu Gorice v Italiji.
Kot mlad fant je bil v malem semenišču v Gorici. Ko je šel s prijateljem čez mejo v Slovenijo, ju niso več pustili nazaj v Italijo.
Po prihodu v Avstralijo je bil zaposlen v tekstilni tovarni, kjer je barval blago.
Rad je pomagal pri gradnji cerkve.
Za revijo Verskega in kulturnega središča Merrylands, za Rafaela, je risal slike.
Umrl je v Sydneyu leta 2007.



Veljutno ste vabljeni na naše tradicionalno
Štefanovanje

Sabina Bratina

SABINA BRATINA

Education: Liverpool TAFE in Fine Art
Graphic Design also at Liverpool TAFE
The Computer Graphic College

Employment: Freelance Graphic Artist

Prizes and Awards: Art Matrix Fine Art Materials Prize for Outstanding Achievement

"At the age of fourteen I realised that I was able to express myself easily through the medium of art. Later I realised my love of art was based on its lack of prejudice, its freedom of communication.

It has never challenged my hearing impairment, it has always encouraged me, it has allowed me to communicate to a wide audience.

In 1991, I completed a year of study at Liverpool TAFE in Fine Art (1st place) and was also awarded the Art Matrix Fine Art Materials Prize for Outstanding Achievement. During this year's studies, I discovered many new techniques and other avenues of self expression such as sculpture.

The following two years I undertook studies in Graphic Design also at Liverpool TAFE (2nd place) and again was awarded with the Art Matrix Fine Art Materials Prize for Outstanding Achievement.

I discovered the ease of conceptual designing through the aid of computers.

Today I spend most of my time experimenting with colour and form using oil paints. Many of my works are based on the Australian environment.

I have always had a fascination with our fauna and flora especially the beauty of our rainforests.

I had the privilege of spending last Summer and Autumns in Europe, which enabled me to capture some of the European landscapes and architecture in oil and watercolour. The different use of colours was refreshing and many of my post European works display an unusual but effective mix of colours."



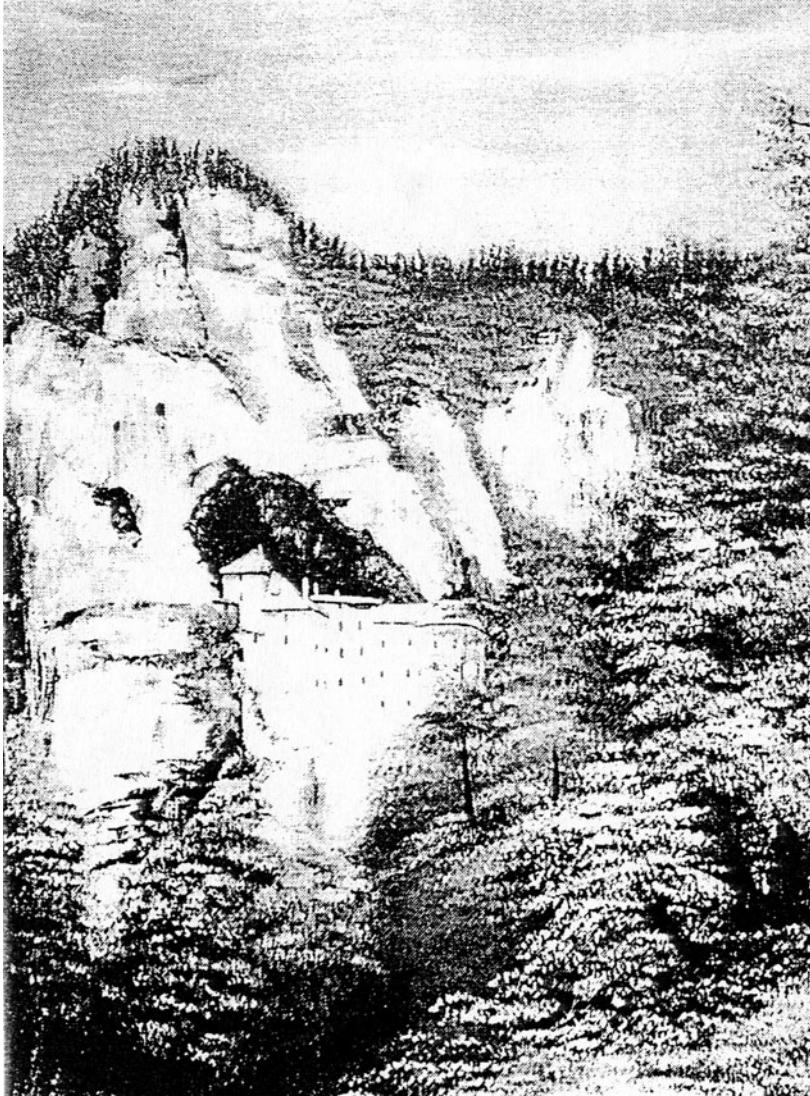
*Stanka Gregorič
<http://www.glasslovenije.com.au/znani-neznani-novi/znani-neznani-sabina-brati.htm>*

Sabina živi v sydneyškem predmestju Georges Hall.

Štiriindvajsetletna Sabina pa ni čisto navadno dekle, je izredno slikarsko nadarjena in njen svet so platno in čopič, pa raznovrstna paleta barv, ki jih spremeno nanaša na platno, včasih po domišljiji ali spominu, včasih pa po kakšni sliki ali razglednici ali portretu. Umetnost ozioroma upodabljanje je njena zvesta prijateljica v svetu tišine. Njene slike so, tako kot ustvarjanje večine ljudi z umetniško žilico, izraz njenih čustev in njene bogate globine z dotikom izrednega talenta. Zaenkrat še riše vse in čutiti je, da išče pravo pot, izbira si izrazno smer.

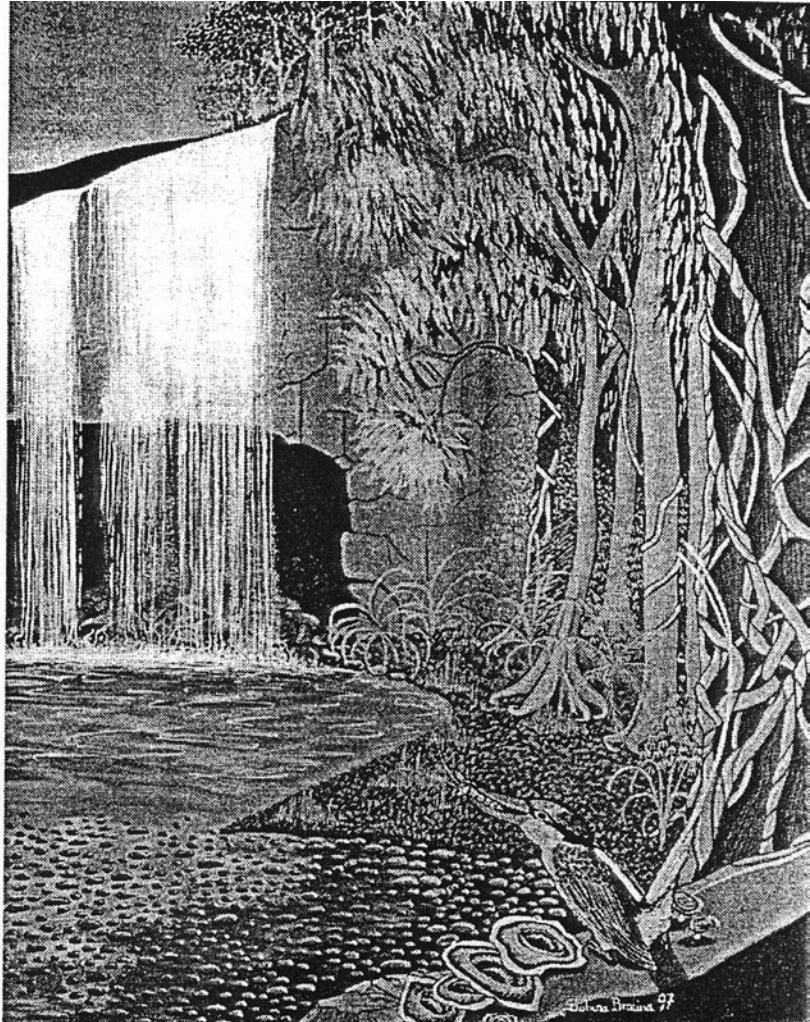
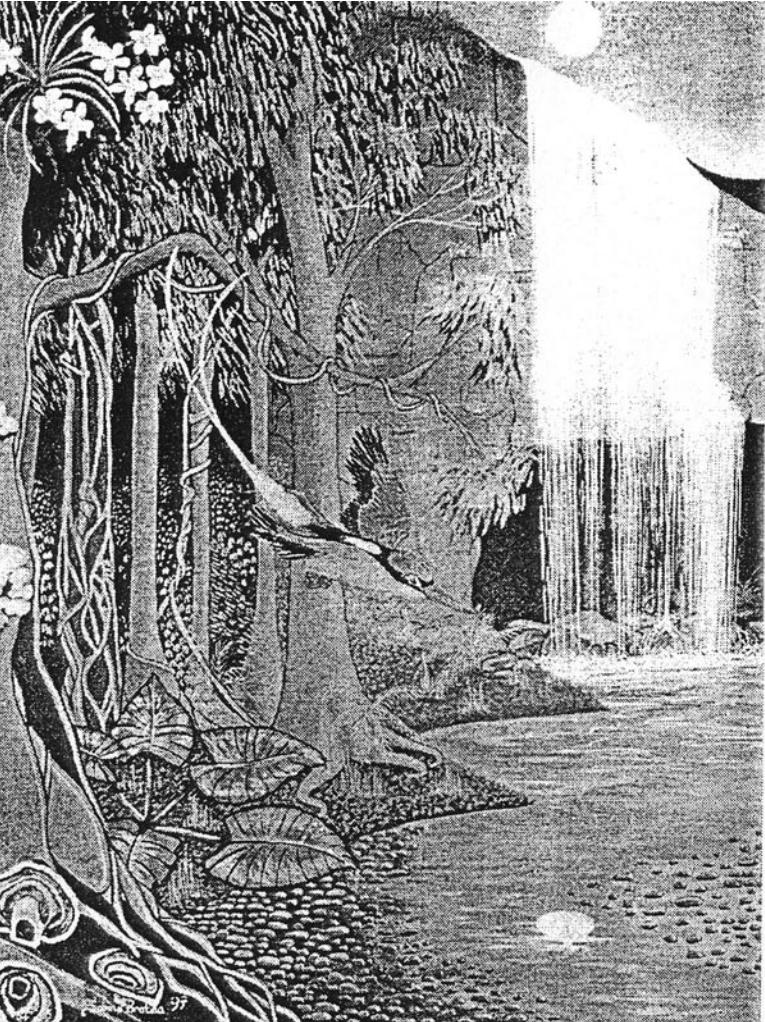
Sabina ima za seboj veliko tečajev, v Fine Art School je bila nagrajena kot najboljša učenka, dobila pa je še nekaj drugih nagrad in priznanj. Mimogrede: ilustrirala je tudi računalniški program "Synergy 1996", ki ga je izdal Katoliški izobraževalni oddelek in ga uporablja v šoli za poučevanje otrok do desetega letnika.

Čeprav je Sabina izredno bistra je starši v višje šole niso hoteli dati prav zaradi komunikacijskih težav.



Castle Predjama, 1997
Predjamski grad

Rainfore I and II, 1997
Dezevni god I in II



Franci Bresnik

FRONCI (FRANK) BRESNIK

Rojen je bil 6. maja 1930 v Zgornjem Porčiču v Slovenskih Goricah.

Izobrazba: Osnovna šola v Sv. Trojici, klasična gimnazija in trgovska akademija v Mariboru.

“V Avstraliji sem od leta 1950. Rad rišem, pesnikujem in prepevam. V letih 1951-52 sem bil izvoljen za člana odbora *THE PERTH METROPOLITAN OPERA COMPANY*. Prepeval in sodeloval sem v treh operetah, *Bless the Bride*, *Gipsy Barron* in *Melodija srca* Jankota Gregorca v angleščini, spisana 1943. Posebaj te ne bom nikoli pozabil. V letu 1967 sem bil delni ustanovitelj *Queanbeyan Art Society N.S.W.*, izvoljen za direktorja in življenskega člana. V letih 1982-83 sem vodil, delal in nadzoroval uspeh prenove in dela zgodovinske hiše v slikarsko - umetniško galerijo, ki nam jo je podarila mestna občina. S prostovoljno pomočjo mestnih organizacij je vso to delo želo napredel do uspešne otvoritve in prvega doma oz. shajališča za umetnike v Queanbeyanu-Canberra in galerije za razstave ljubiteljev umetnosti slikarstva.

Med 1977 - 88 leti sem bil izvoljen za mestni odbor, kot 'svetnik' na ljudskih volitvah in prostovoljno doprinesel nekaj dobrega ljudem in okolici. Dvaindvajset let sem bil tudi član organizacije *Rotary International*, v letih 1971/72 sem bil izvoljen za njihovega predsednika.

Sem ustanovni in življenski član Slovensko-Avstralskega društva Canberra.

Umetniško sem priznan posebej za stensko slikarstvo (murals).

Rastave slik: prva v Canberri, *Canberra Art Society* 1955, nadaljne uspešne, obnove cerkvenih kipov itd..

Kot utrip srca sem spisal in dodal melodijo primerno današnjemu času pesem – himno v slovenščini in angleščini z naslovom *Vseh podob Marija* katera se širi in prepeva po cerkvah in deželah v Sloveniji, Avstraliji, Belgiji, USA in celo v Kanadi.“



“I have been a member of the Rotary club for 22 years, I have been elected an Alderman 'councilor' in the *Queanbeyan City Council* for 10 years and served on various committees and also represented our council as a delegate around the State. I also served as a Justice of the Peace.

I became inspired to write a song and compose a tune as I heard in Mother Mary's honor. The music has been perfected and arranged as a hymn by my nephew organist Andrew Žičkar from Wollongong.

I have presented this Hymn to the Polish Pauline Fathers at the *Shrine of our Lady of Mercy* Penrose Park pilgrimage place near Berrima NSW and they accepted it. The hymn was officially sung for the first time on the coronation day of the Black Madonna in the presence of the Archbishop Canalini and four bishops, a number of clergy and several thousand pilgrims on the 26.8. 2001. I felt very honored and touched. Since then they sing it regularly. We had a word that some other Australian parishes added the Hymn to their lists.”

Oh, Mary dearest Mother, we put our trust in you,
in prayer and petition, we ask you guide us through.
Our youth the bloom of future, with love and faith and hope,
in peace and understanding, a gift from God alone.
The morals and the virtues, contentment that we share,
esteem to love another, with the heart of hope to care.
Guard and bless all people, in stress and troubled times,
and when we're called to leave here, please wait for us above.



Frank (Franci) BRESNIK
1950

I was among the first Slovenians in Australia and one of the first to organise social and cultural gatherings.

Despite escaping from a communist regime in former Yugoslavia, I tried to maintain cordial relations with Slovenians at home; I was eager to promote cultural exchange programs which I ran. I was responsible as a mediator and to bring, under cultural exchange, the very first group to Australia.

Painting and singing provided much joy for me throughout my life. I started oil painting during my school years. When I came to Western Australia a friend saw me painting a picture and he suggested that I would be a good signwriter. I got a job and made a huge sign but one letter was missing and could not be corrected. My spelling wasn't good enough so I had to return to the factory job. I bought painting equipment, more paints and started painting.

Lake Bled is a Slovenian icon. I have only seen photographs of Bled but I began painting it as a landscape and later as a mural.

I like traditional art. While in Sydney in 1953, I saw the department store, David Jones, offer a thousand pounds as first prize for a painting. There were various sections and in the religious contemporary section one of Slovenian Stanko Rapotec won the first prize. It was a contemporary painting of Jesus quieting the sea. That inspired me to study contemporary art.

I became quite successful and have been awarded many prizes. In Melbourne I met France Benko who was a successful mosaic artist. I felt proud that Rapotec, Benko and I promoted Slovenian culture in Australia.

Our church St. Patrick in Cooma was restored in 1999 where all the statues were in a stage of repair and repainting. I happily took the job that provided another experience of restoring art in a different way. I also restored many more artworks, after it was known that I could undertake many skills. It was a wonderful experience."

THIS BUILDING

WAS CONSTRUCTED AS A RESIDENCE IN 1880 FOR
JOHN JAMES WRIGHT, QUEANBEYAN'S FIRST MAYOR.
IT WAS OPENED AS THE QUEANBEYAN ART CENTRE
BY

ALDERMAN D. M. MADEW
MAYOR OF QUEANBEYAN

ON 28TH OCTOBER, 1982.

R. B. SMITH
TOWN CLERK

ALDERMAN F. BRESNIK
PRESIDENT - Q'BN ART SOCIETY





Lake Bled, 1969

Moja prva slika Bleda v Avstraliji
oil on canvas, 36 x 52cm

Port of Call, 1972

Pristanišče Call
acrylic, 70 x 84cm, Second Prize

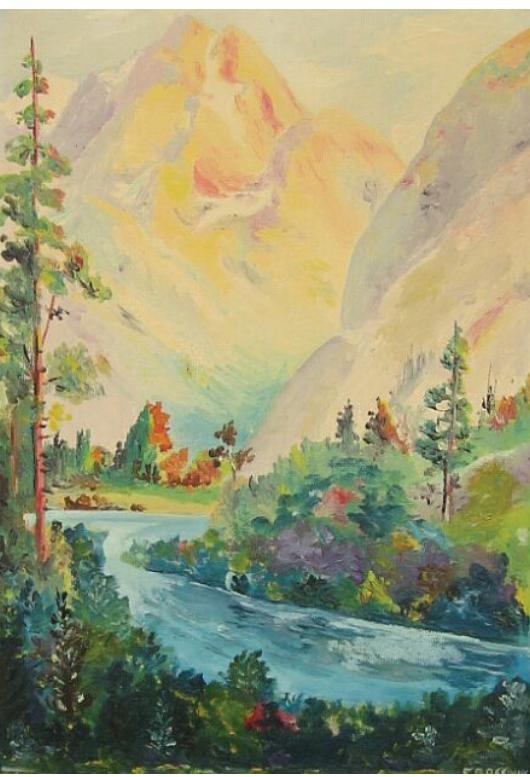




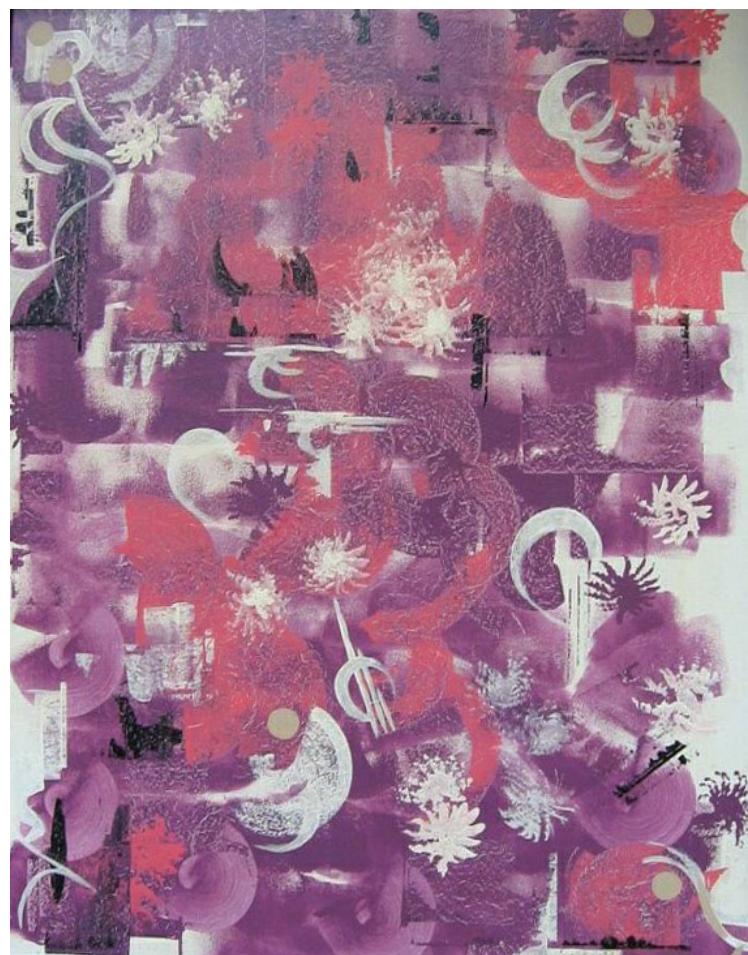
Sunset, 1979
Sončni zahod
oil on canvas, 26 x 36 cm



Mountain Village, 1956
Gorska vasica
oil on canvas, 28 x 40cm



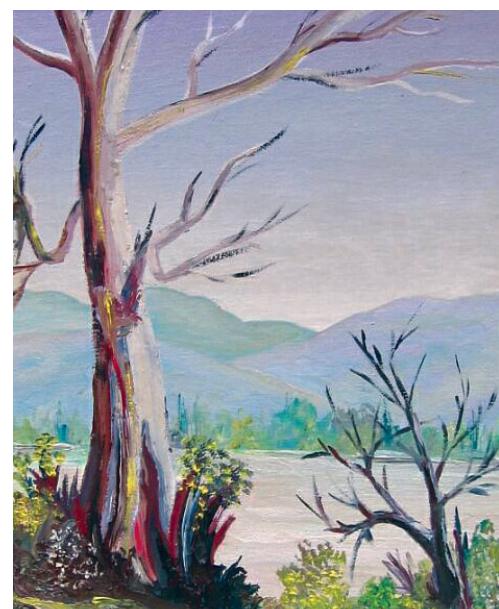
River of no Return, 1957
Reka brez povratka
oil on canvas,
54 x 38cm



Slovenian Girl Spinning, 1957
Slovenka prede
oil on canvas,
54 x 38cm



Brindabella, ACT, 1970
oil on canvas, 34 x 28cm



Find if you Will, 1972
Najdi če moreš
acrylic, 72 x 94cm

Art work when I was 12
Risanje za izpit, 12 let star



Art work for exams at age 12

Vilma
Cenčić

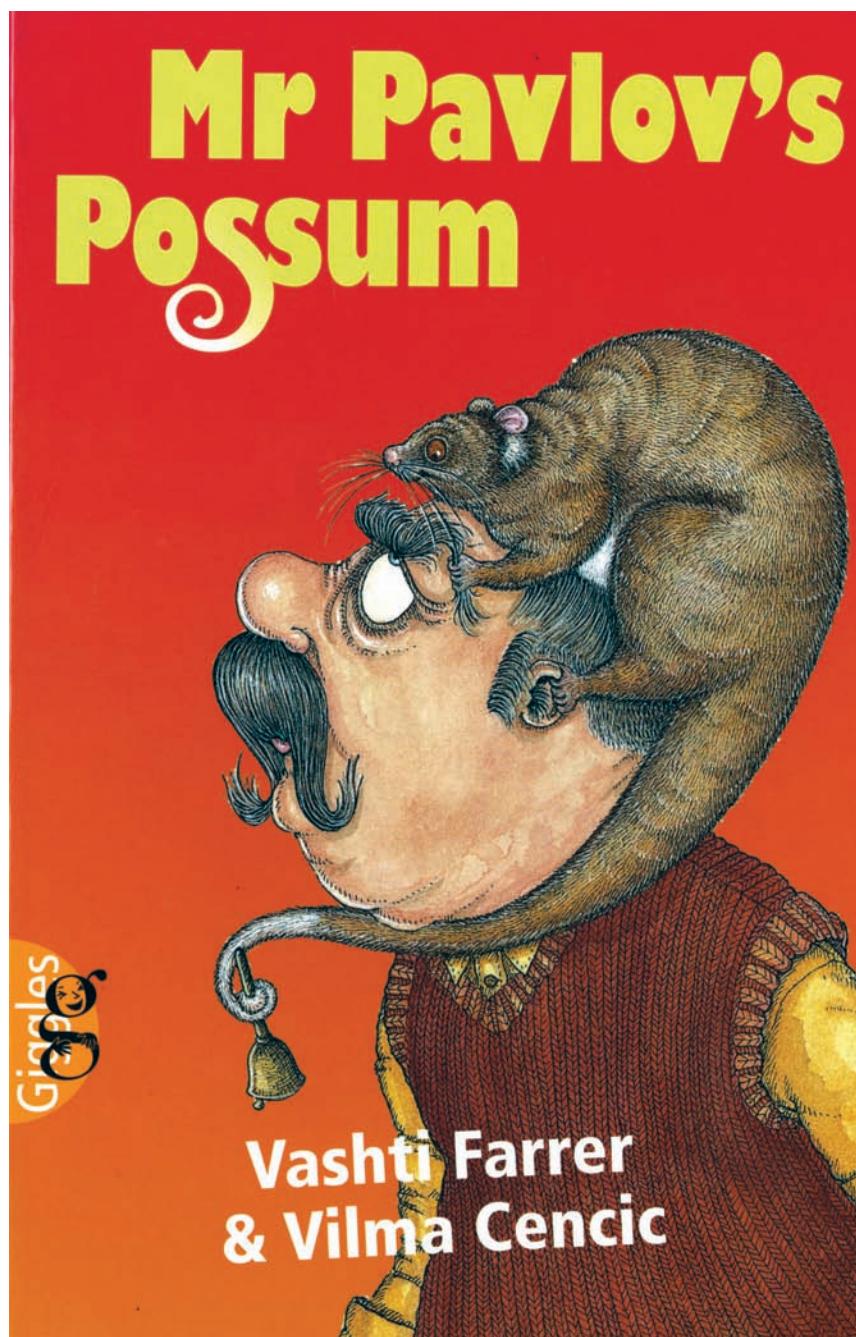
VILMA CENČIĆ nee TOPOLOVEC

Vilma grew up in Sydney and has always loved drawing. She went on to study Design at the University of Western Sydney with a major in illustration. Here she was given the chance to illustrate her first picture book *Greener Than an Emerald* written by Jean Chapman, published by Margaret Hamilton Books as a major work in her final year. Over the years she has worked as a freelance illustrator in various magazines including *NSW School Magazine*. In 1998 she illustrated a story in the magazine, which was turned into a chapter book called *Mr Pavlov's Possum* written by Vashti Farrer and published by Lothian Children's Books in 2007. *What Does Your Daddy Do?* is her second picture book written by Gordon Reece and also published by Lothian Children's Books in 2009.

Vilma lives in North Western Sydney with her husband and two sons.

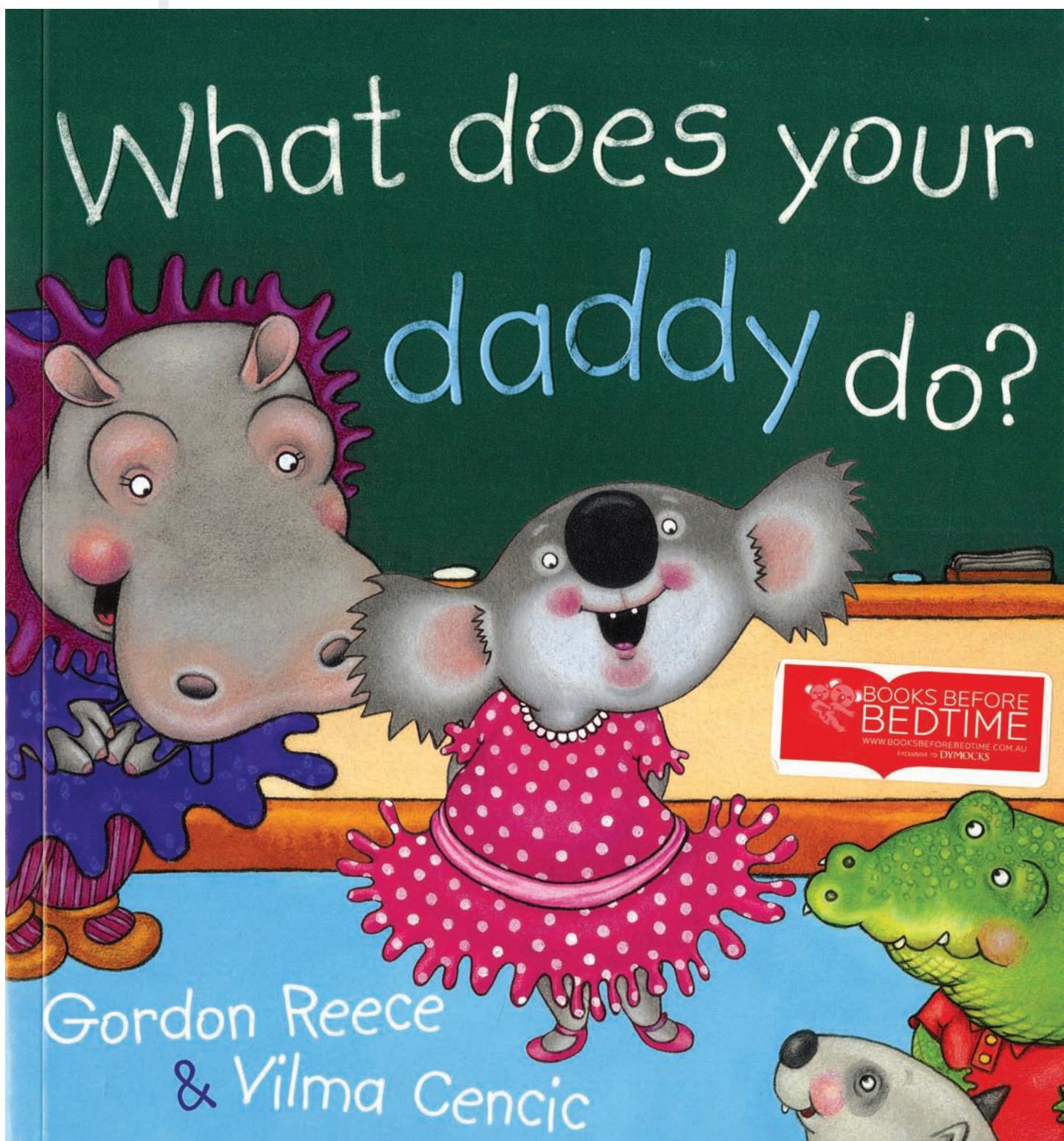


<http://writearoundthemurray.org.au/biographies/200963064094.htm>



VILMA je doraščala v Sydneyu. Študirala je oblikovanje na University of Western Sydney. Illustrialala je več knjig: *Greener Than an Emerald*, *NSW School Magazine*, *Mr Pavlov's Possum* in *What Does Your Daddy Do?*.

Vilma živi v severnem delu Sydneya z možem in sinovoma.



Zorka Černjak

ZORKA ČERNJAK born SEMEC

Date of Birth: 09/11/1952 Ljubljana, Slovenia

Professional Art Training: BA – Fine Art RMIT University, Melbourne

Solo Exhibitions: 1995 RMIT University Exhibition Space, Melbourne
1996 Bank Street Gallery, South Melbourne

Group Exhibitions: 1996 A Cultural Exhibition “Bridge”, Ljubljana, Slovenia
1997 Expression of Togetherness Slovenian
Association – Eltham VIC
1985-1990 Yearly Exhibitions at Rotary Club of Camberwell
Rotary Club of Kew
Rotary Club of Coburg
Rotary Club of Box Hill

Major Awards: Best Oil on Canvas 1997, Exhibition of Togetherness Eltham, VIC
Numerous Awards and Highly Commended at School
Festivals and Rotary Club Exhibitions

“My works are records from my early childhood till today. It is the fundamental beauty of the earth, its people, its animals, the events of time, the traditions, the history, the strict Catholic upbringing, the stories I was told, that inspired and drew me to create my art.

I have loved to draw and paint ever since I can remember. My school teacher Nikolaj Prestor, Impressionist, inspired and encouraged me to paint since early school age. I spent many hours after school in his studio drawing and painting. He once told me ‘If you can draw a horse, you can be called an artist’. Since then I love to include an image of a horse in my works.

My parents never encouraged me to paint. Later on, they were quite opposed to my painting and my teacher’s constant asking that I should attend art school.

I never attended art school in Slovenia.

I started to create art later on, when I moved to Australia. Here, in totally new surroundings, I was inspired by the beauty of this country and many great Australian artists. They still inspire me today, my favourite being Arthur Boyd.

I love to explore as many styles and mediums as possible. I never stay long with one style.

The stories of Christian traditions inspired me to create a series of Christian paintings and drawings, including the *14 Stations of the Cross* in ceramic for the outdoor area of Slovenian Mission Sts Cyril and Methodius in Kew.

The influence of Slovenian culture and its heritage is in many of my works. The most evident is in the series *The road to Kostrevnica*. Slovenian folk stories, memories from the long walks through the forest to my Grandparents inspired me to create these works.”



ZORKA je končala Bachelor of Arts na RMIT v Melbournu.

Imela je več samostojnih razstav, skupinskih razstav, hkrati pa je prejela nagrade za svoja dela.

“Moje delo so zapisi iz mojega otroštva. Je osnovna lepota narave, ljudi, živali, dogodki časa, tradicije, zgodovina, stroga vzgoja, zgodbe, katere so mi pripovedovali in so me navdihnilo in povabile k ustvarjanju.

Odkar se spominjam sem rada risala. Moj učitelj, Nikolaj Prestor, impresionist, me je opogumil in navduševal. Veliko časa sem po pouku preživel v njegovem ateljeju, kjer sem risala in slikala. Nekega dne mi je dejal: ‘Če znaš narisati konja, si umetnik.’ Od takrat rada vključim konja v moja dela.

Moji starši me niso nikoli navduševali za slikanje. Kasneje, ko me je učitelj navduševal, da bi študirala umetnost, so celo nasprotovali. V Sloveniji nisem študirala slikanja ali umetnosti.

Slikati sem začela šele kasneje, ko sem prišla v Avstralijo. Tukaj, v popolnoma novem okolju, me je navdihnila lepota te dežele in mnogi avstralski umetniki. Še vedno so mi inspiracija, med njimi najbolj Arthur Boyd.

Rada slikam in preizkušam nove stile in medije. Nikoli dolgo ne ostanem pri istem stilu.

Vpliv slovenske kulture in zgodovine se čuti v mnogih mojih delih. Najbolj še v ciklusu *Cesta v Kostrevnico*. Slovenske ljudske pripovedke, spomini na dolge sprehode skozi gozdove in moji stari starši so moj navdih za te umetnine.”



The Road to Kostrevnica, 1995
Pot v Kostrevnico
oil & collage on board, 60 x 90cm



Untitled, 2000
Neimenovani
unfired earthenware, 40 x 25 x 60cm



The Golden Bird, 1999
Zlata ptica
acrylic on board,
90 x 120cm



The Buckwheat Grain,
1999
Ajdovo seme
acrylic on board,
Lukey, 2001
acrylic on board,
80 x 120cm





The Golden Serpent, 1999
Zlata kača
acrylic on board, 90 x 120cm



First Station of the Cross, 1999
Prva Postaja
ceramic relief plate, 35 x 28cm



Mother and Daughter, 2004
Mati in hči
glazed earthenware, 30 x 40cm, 30 x 30cm

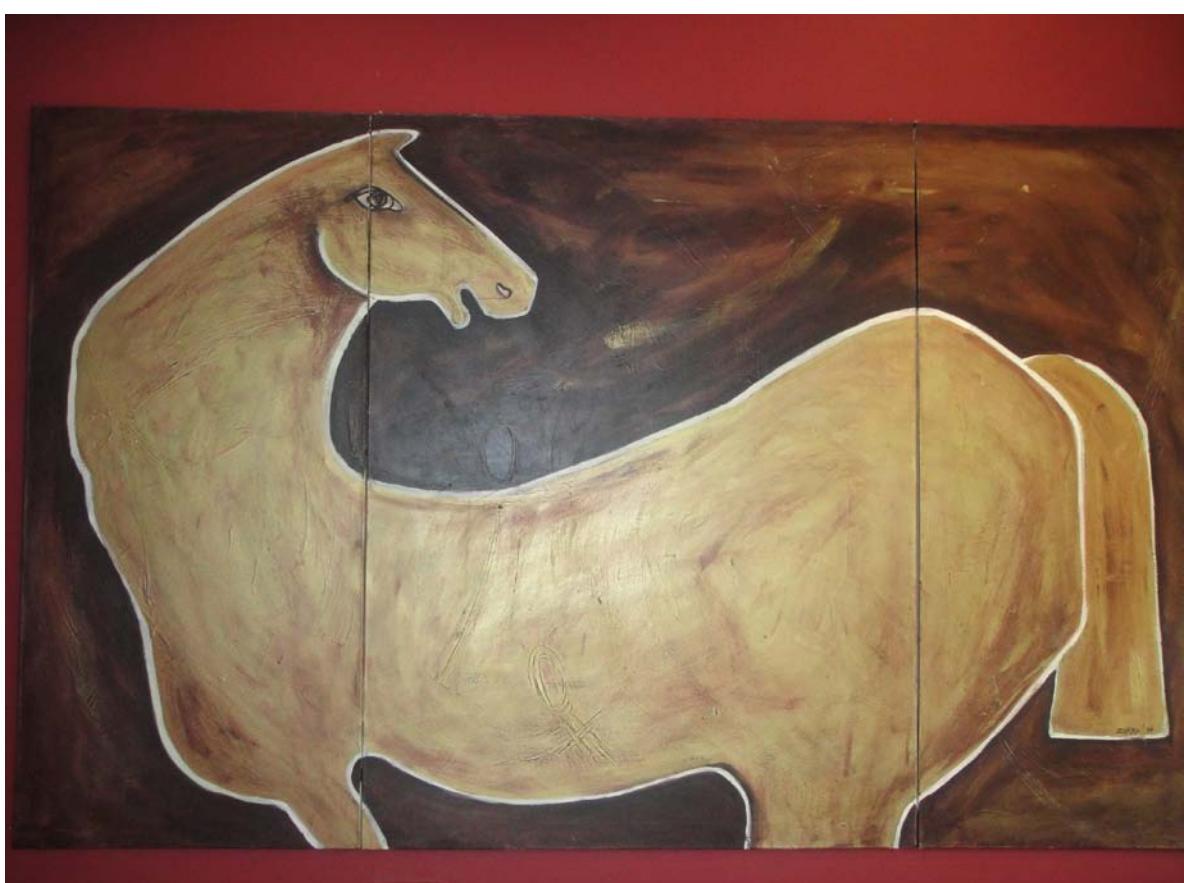


Bird Vessel, 2005
Ptičja posoda
naked clay 20 x 20 x 28cm

Untitled, 2001
Neimenovana
oil on linen, triptych, 120 x 180cm



Scratched, 2004
Izvržen
oil on linen, 90 x 60cm



Metka Čuk

METKA ČUK

Rojena v Sloveniji pred pol stoletja.

V družini je veliko nadarjenih glasbenikov, ena slikarka.

Izobrazba: Magisterij iz lingvistike, 1991, Nottingham University, Velika Britanija; diploma iz slovenskega jezika in primerjalne književnosti 1981, Filozofska fakulteta, Slovenija.

Zaposlitev: Samostojna prevajalka.

Sodelovanje na naslednjih razstavah: Stalna razstava na internetu:
www.zazzle.com.au/silverdell*

“Ustvarjam, ker rada eksperimentiram z oblikami, barvami. Ker sem zelo radovedna in hočem vedeti, kaj se bo zgodilo, če stvari naredim drugače.

Od nekdaj rada rišem in se igram z barvami, posebej mi je pa to važno, kadar postane ‘služba’ preveč suhoparna in dolgočasna.

Umetnikov iz preteklosti, ki jih občudujem, je veliko. Mislim pa, da je danes težko govoriti o stilih in šolah, ker je tudi umetnost postala veliko bolj demokratična. Zanimivo se mi zdi opazovati različne stile, se naučiti različnih prijemov in tehnik in jih potem uporabiti po svoje. V Avstraliji sem zelo navdušena nad (nekaterimi) slikami Aboriginov, ker jih doživljam kot neposredne in predvsem zelo lepe.

Risanje, oblikovanje, vsako ustvarjanje je zelo osebna izkušnja, skozi katero se nenehno učim in razvijam. Odpira vprašanja poguma, odločitev, soočanja z lastno močjo in nemočjo, odkrivanja stvari o sebi, za katere sicer ne bi vedela, da obstajajo.

Začela sem s svinčnikom, nadaljevala z akvarelom in akrilom, zadnje čase pa igra vse bolj važno vlogo računalnik in slikarski računalniški program. Z računalnikom je ustvarjanje sicer nekoliko bolj sterilno, vendar zahteva manj prostora in je na sploh bolj praktično.

Uspeh je relativna reč. Zame je uspeh, če slišim, da so komu moje slike všeč. Odkar imam trgovino na internetu (www.zazzle.com.au/silverdell*), se počutim uspešno, kadar kaj prodam.

Težko je reči, kaj vse ima vpliv. Name gotovo zelo vpliva, da živim v čudovitem okolju na jugu NSW in da se imam čas čuditi neverjetnim avstralskim rožam, kengurjem, papigam, oceanu. Zelo rada imam avstralsko naravo in avstralsko pokrajino in tu gotovo najdem največ navdiha in motivacije za delo.

Moje delo, prevajanje, je tudi precej ustvarjalno, vendar na področju jezika. S slikanjem se kar dobro dopolnjuje, ne vidim pa kakšne posebne povezave med njima. Prevajanje je predvsem miselno zelo zahtevno, medtem ko je za slikanje potrebno vključiti povsem druge registre.

V Sloveniji sem se rodila, izšolala, tam še vedno živi večji del mojih domačih.

Vezi s Slovenijo ni mogoče zanikati, gotovo je zelo važen element v mojem življenju.

Kako se slovenska kulturna in socialna dediščina kažeta v mojem delu, pa zares ne bi mogla reči.”



Metka was born in Slovenia, about half a century ago. There were talented musicians in that family and one painter.

Employment: Freelance translator.

Education: MA in Linguistics from Nottingham University, UK; BA in the Slovenian Language and Comparative Literature from Ljubljana University, Slovenia

Exhibitions entered: Designs on products displayed at www.zazzle.com.au/silverdell*

"I paint, because I like experimenting with shapes and colours. Because I'm very curious and always want to know what will happen if I do things differently.

I have always enjoyed drawing and playing with colours. I find this especially important when my day job becomes too dry and boring.

There are many artists from the past who I deeply admire. However, I think it is hard to talk about styles and schools today, as art has become much more democratic and open to all styles at once. I like to observe different styles, learn different techniques and then apply them in my own way. In Australia, I love (some) Aboriginal paintings which I find very elementary and, more importantly, exquisitely beautiful.

Painting, designing, any kind of creativity is a very personal experience through which I constantly learn and develop. I wrestle with questions of courage, decision-making, facing my strengths and weaknesses, discovering things about myself which I otherwise wouldn't know that exist.

I started with a pencil and moved to watercolours and acrylics; but lately I find I spend most of my time using computer painting applications. Admittedly, creating with a computer is somewhat aseptic, but it takes much less room and is in general more practical and less messy.

Success is a relative thing. For me, success is when I hear that somebody likes my pictures. Since I started my gallery/shop on the internet at www.zazzle.com.au/silverdell*, I have equalled success with selling my designs.

It is hard to say what influences one's work. I am certainly deeply affected by the beautiful environment of the NSW South Coast and I am grateful that I have enough time to be amazed by incredible Australian plants, kangaroos, cockatoos and the ocean. I love the Australian environment and the Australian landscape, here I find most inspiration and motivation for my work.

My day job, translation, is also quite creative, but in the area of language. It complements painting very well, however, I don't see any real connection between the two. Translating is very demanding mentally, whereas painting requires engagement of totally different registers.

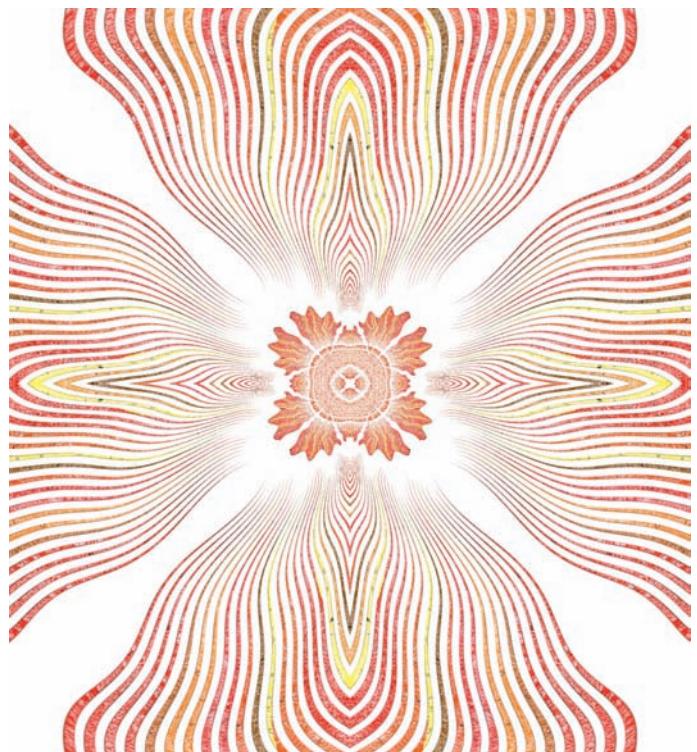
I was born and educated in Slovenia, most members of my family still live there. I can't deny my ties with Slovenia, they are certainly very important for me. Nevertheless, I really don't know how the Slovenian heritage or culture affects my work."



Wattle, 2010
Mimoza
digital



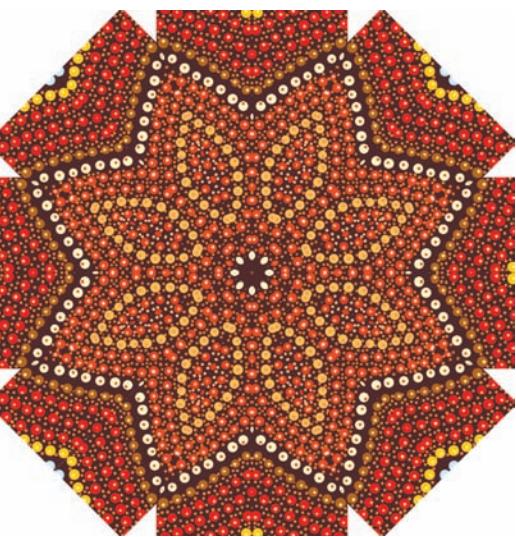
Green Tree, 2010
Zeleno drevo
digital



Sunshine II, 2010
Žarki sonca
digital



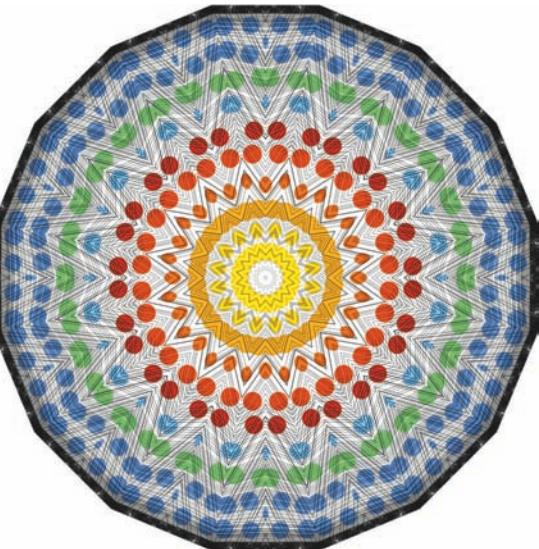
Painting Tile II, 2010
Slikarska ploščica II
digital



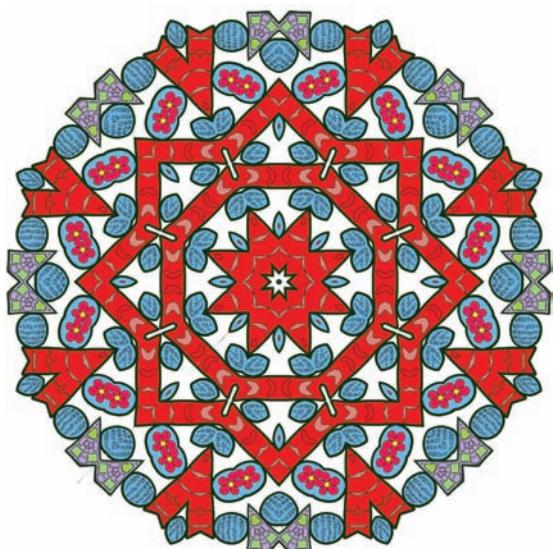
Australia Colours I, 2010
Australske barve I
digital



Australian Colour II, 2010
Australske barve II
digital



Dot Back Circle, 2010
Krog s pikami v ozadju
digital



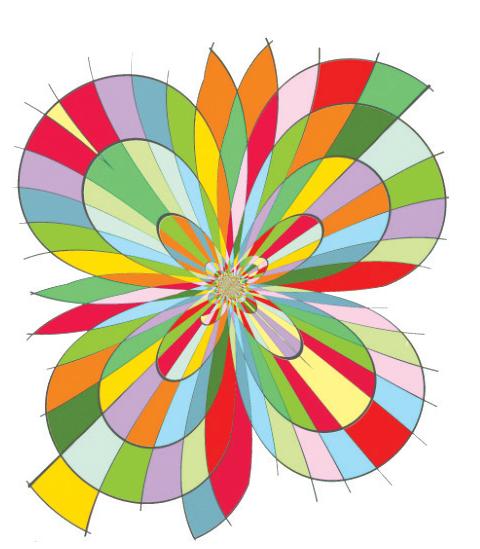
Human Colour, 2010
Barva človeka
digital



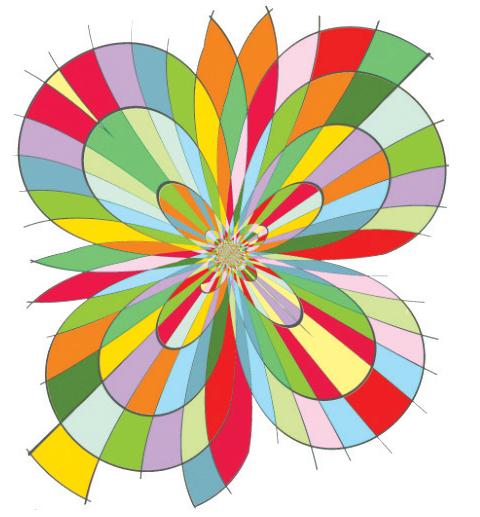
Orange Flowers, 2010
Oranžne rože
digital



Back to Basics, 2010
Nazaj k osnovi
digital



Digital Flower, 2010
Digitalni cvet
digital



Jon Derganc

JON DERGANC

Born in Ljubljana, Slovenija, 04/10/1986. Jon lived in Australia for seven years and became an Australian citizen. He often visited and took part in events at the Slovenian centre in Kew.

Employment: Student

Professional Art Training, Art Workshops attended:

Academy of Fine Arts and Design, Ljubljana, Slovenija
(BA in Painting)

Exhibitions entered: Group show ZXYT, March 2009, The Factory Space, Dublin, Ireland
Group show R/evolucija, January 2010, KUD France Prešeren, Ljubljana, Slovenija

Major Awards, Prizes: None

"I paint because there is nothing else I would prefer to do.

Art became important to me maybe last year.

I try to avoid style, but influences are Gerhard Richter, Luc Tuymans, Bernd and Hilla Becher and most of their students. Also Komar and Melamid, Forrest Bess, Paul Doran... I do not know if art has thought me anything about myself.

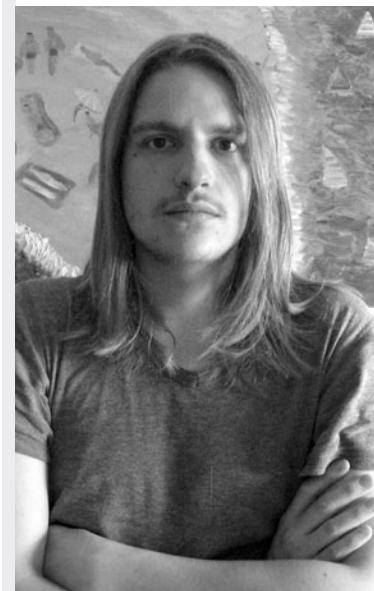
I work in several media. In painting, currently I prefer oil on board, but I also take photographs, using film and make digital videos.

Over time I have come to realise what processes befit me. I have also come to the realisation that if you have to try too hard, then you are doing something wrong.

Surely there is influence of my Slovenian heritage, but as I am currently living in Slovenia, and have been here for the last nine years. We should be talking about Australian influence.

And I am quite sure that Australia has left its everlasting mark on my soul, especially the land and landscape, the open and endless deserts.

Potential Typology Dublin, 2009
silver gelatin print, 20 x 20cm each



JON je bil rojen v Ljubljani, živel 7 let v Avstraliji, je tudi avstralski državljan in sedaj študira na umetnostni akademiji v Ljubljani.

Imel je razstave svojega dela v Dublinu, na Irskem in pri KUD France Prešeren v Ljubljani.

Slika, ker si je to izbral. Njegovi vzorniki so Gerhard Richter, Luc Tuymans, Bernd and Hilla Becher s študenti in Komar, Melamid, Forrest Bess in Paul Doran.

Ustvarja z različnimi mediji, najraši z oljem na plošče. Rad pa tudi slika, uporablja film in digitalni video.

“Spoznal sem, če se mučiš pri ustvarjanju, delaš nekaj narobe.

Živim sedaj v Sloveniji in vpliv Slovenije je močan, a Avstralija mi je pustila večne vtise na duši s svojo pokrajino in neskončnimi, odprtimi puščavami.

Avstralci pa niso naredili name velikega vtisa.”

Che & Fidel (Revolutionaries), 2009/10

Che & Fidel (revolucionarja)

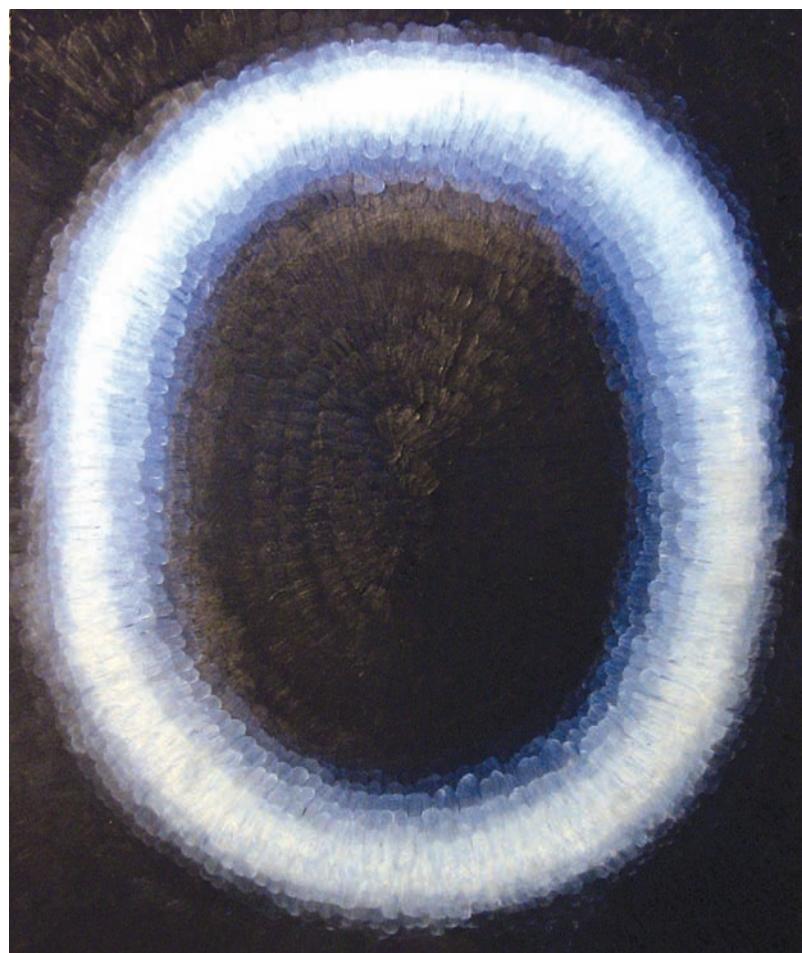
oil on canvas, 70 x 100cm





Bowl, 2005/6
Skleda
oil on canvas, 70 x 50cm

Chance Universe, 2009
Slučajno vesolje
Aquatinta/Aquatint, 70 x 100cm



*Series Formation De-Formation I to IV , 2010
Serija (v nastajanju) Formation De-Formation od I do IV
oil on masonite, 55 x 46cm each*

Iris Dietner

IRIS DIETNER

Iris was born in Ljubljana, Slovenia.

Employment: HR Systems Manager

Professional Art Training, Art Workshops attended: None

Exhibitions entered: Slovenian art exhibitions at Slovenian Religious and Cultural centre and some Slovenian clubs

"I love creating and I love being inspired by something so much that I wish to make it my own in some way, a tribute.

For as long as I can remember I have always enjoyed drawing, painting or creating art pieces and it has always been an important part of my life.

I have not followed any particular style although I do have a couple of favourite artists such as Dali and Escher. I get inspired by individual artworks, by nature, by my various passions in life and hold to no specific school of thought in my approach.

It has taught me to let go and allow my creativity to come through naturally rather than try to analyze my actual method of creation. My pieces are always a surprise to me as I have no final picture in mind when I start. It has taught me to enjoy the process and look forward to the unknown result without fearing it.

In the past I have worked predominantly with pencil or pastels. However, I also enjoy woodwork and textile pieces although I have not done these in many years. Lately I have been experimenting more with paint.

Each type of medium has its own challenges and creative opportunities so each time I change my approach I look for new ways of creating different effects.

In the past I have definitely incorporated Slovenian culture and themes in my works be it drawings of different locations or just cultural themes such as drinking and dancing!

I have yet to create a piece that I believe truly captures what I want of Slovenia and so all these small works have been put aside as I continue my search for an art piece that can do my love for Slovenia justice."



*Tango Affair, 2007
Tango afera
paint on canvas,
50 x 50cm*

*Cabinet, 1998
Omarica
wood,
60 x 49 x 35cm*



IRIS je bila rojena v Ljubljani.
Slikanje ji je priljubljen konjiček.
Sodelovala je na slikarskih razstavah slovenskih društev v Viktoriji.

O slikanju pravi:

“Lepo mi je, da me nekaj tako navdihne, da si hoče to pridobiti samo zase, nekakšno priznanje.

Vedno sem rada risala in slikala.

Nisem sledila nobeni določeni umetniški smeri, a slikarji Dali in Escher so mi zelo všeč.
Navdiha iščem pri posameznih slikarjih in v naravi.

Naučila sem se, da se prepustim ustvarjanju in ne analiziram metod. Vsa moja dela so mi kot presenečenja, saj v začetku nimam jasne slike, Uživam v procesu in se veselim neznanega rezultata brez strahu.

Največ sem ustvarjala s svinčnikom in pasteli. Uživam pa tudi pri delu z lesom in blagom.
V zadnjem času več slikam z barvami.

V preteklosti sem vpletla slovensko kulturo v moje delo - kraje, veseljačenje, plese.
Upam na umetnino, ki bo resnično ujela, kar hočem od Slovenije. Vsa ta majhna dela
čakajo ob strani, medtem ko nadaljujem v upanju na mojo mojstrovino.”



Meditation, 2009
Meditacija
pencil on paper, 42 x 29cm

Tamara Dytor

TAMARA DYTOR

Born in Sydney, NSW.

"My grandparents were born in Slovenia - grandfather, artist, Anton Omerzel."

Employment: Government

Professional Art Training, Art Workshops attended: None

Exhibitions entered: None

Major Awards, Prizes: None

"I have always enjoyed art and I usually paint to relax.

It's a great way to unwind and be expressive.

Although I only paint as a casual hobby; I was brought up to enjoy making and viewing art and have a very creative family.

So many modern artists are fascinating and powerful it is hard to pinpoint any particular movement which has inspired me most.

I really enjoy the work of Rene Magritte and Frida Kahlo but the last exhibition I have seen which I found to be inspiring was Ron Mueck at the National Gallery of Victoria.

While I would not say that painting has taught me a great deal about myself, the art of others is something I usually find thought provoking.

Perhaps those who know me may learn something more about me by looking at my paintings but I'm not sure.

I paint in acrylics as they dry quickly and are easy to purchase and use.

I also enjoy pastel and charcoal drawing and hope to be able to try my hand at different methods and media in the future.

The busier I become with work and study, the more art becomes about relaxation to me. I find painting calming.

Recently, since I have been painting for my friends, I have painted more landscapes. Usually I would prefer still life.

My mother and grandfather are both very creative and talented and encouraged me to draw and paint.

Painting is something I associate with them."



TAMARA je bila rojena v Sydneyu. Njeni stari starši so bili rojeni v Sloveniji.
Ni študirala umetnosti.

O sebi pravi:

“Vedno sem uživala umetnost in ko slikam, se sprostim.

Umetnost je lep način sproščenja.

Kljub temu, da mi je slikanje konjiček, sem dorasla v izražanju in spoštovanju in moja družina je zelo nadarjena.

Veliko modernih umetnikov je nadvse zanimivih in močno izrazitih in težko se je odločiti za smer, ki me je najbolj navdušila.

Zelo občudijem delo Rene Magritte in Fride Kahlo, a najbolj mi je bila všeč razstava Rona Muecka v viktorijski Narodni galeriji.

Ne morem reči, da me je umetnost naučila veliko o meni, a umetnost drugih mi je dala veliko misliti.

Mogoče titsti, ki me poznajo, me bodo bolje spoznali prav zaradi mojega slikanja, ne vem.

Slikam z akrilom.

Prav tako uživam s pasteli in ogljem in upam, da se bom izpopolnjevala v medijih.

Bolj sem zaposlena z delom in študijem, bolj pomirjajoče mi je slikanje.

Umirja me.

Odkar slikam za prijatelje, sem naslikala ves pokrajinskih slik.

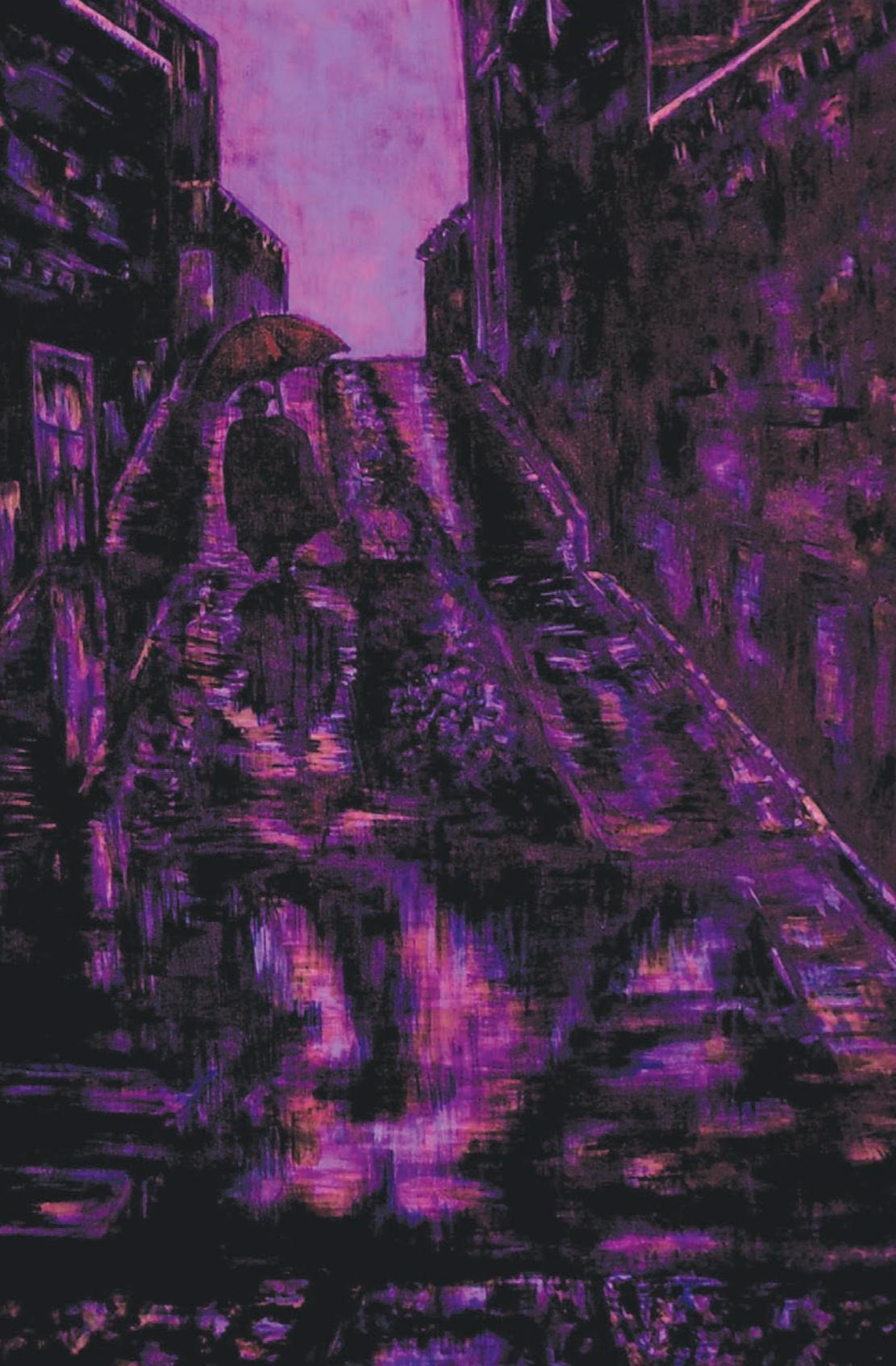
Navadno imam rajši tihozitje.

Moja mama in stari oče sta oba zelo nadarjena in sta me navduševala za umetnost - risanje in slikanje.

Slikanje vedno povezujem z njima.”



Degraves, 2008
acrylic
60 x 50cm



Red Umbrella, 2009
Rdeči dežnik
acrylic, 76 x 51cm

Freshwater, 2007
Kraj Freshwater
acrylic
38 x 114cm



Liliana Eggleston

LILIANA EGGLESTON nee TOMAŽIČ

Born in Koper, Slovenia.
Liliana is a primary school teacher.

Art Workshops and classes attended: methods in Tonal Painting in oils and watercolour.

Exhibitions entered: various art shows at Bacchus Marsh, Woodend, Melton, Sunbury, Camberwell.

Major Awards, Prizes: Bacchus Marsh Rotary Show 2nd prize, 1994, Slovenian Art Show, Eltham 2nd prize, 1994, and various encouragement and other minor prizes.

“Painting is something I love to do, where I reflect on Nature’s beauty, I aim to record that which touches me. The process of representing the vision that has inspired me is one that demands a challenge in the evaluation and precision of execution.

At an early age I realised that the aesthetic beauty of Nature has a calming influence on me. I was inspired to attempt to record this beauty and thus began my experimentation with first pencils, then as a teen, with oils. After my children attended school I was able to pursue my interest more intensely and the correct process of painting.

Originally, inspiration came from the tonal paintings of Vermeer, then the Impressionists. Currently, inspiration and interest lies in the colourist philosophy.

My interest gravitates towards Nature and its beauty. I feel compelled to record in paint the beautiful aspects of nature which are fast being destroyed with the inevitability of modern ‘progress’.

Over the years, I have experimented with almost all media and find that each has its merits and most can be built on, added to and manipulated according to subject matter.

Initially, the learning process required many hours of painting subject matter under controlled lighting. This progressed to pleine aire painting, implementing the knowledge acquired, and used at speed, in conditions not controlled and constantly moving.

Currently vibrant colour, is evident in my painting, where intense colour is used to draw the eye.

I definitely believe that something in the subconscious, from earliest years in Slovenia, influences and draws me to the subjects that are visually appealing and have calming qualities that motivate me to paint, such as, distant mountains and green rolling hills evident in the Slovenian countryside.”



LILI je sodelovala pri slikarskih delavnicah in študirala metode tonskega slikanja z oljem in v akvarelu.

“Rada slikam, zrcalim lepoto narave v upanju, da prikažem to, kar me gane. Proces prikaza vizije, ki me je nagnila k ustvarjanju, zahteva izziv v oceni in natančnosti interpretacije.

Že v zgodnji letih sem spoznala vpliv naravne lepote na moj mir. Želela sem prikazati to lepoto in začela sem preizkušati z barvnimi svinčniki, kot najstnica pa z oljem. Ko so moji otroci začeli hoditi v šolo, sem lahko več časa posvetila slikanju.

Motivacijo za tonsko slikanje sem dobila pri slikarju Vermeerju, potem pri impresionistih. Trenutno me motivirajo filozofi koloristi. Moj glavni interes je narava in njena lepota.

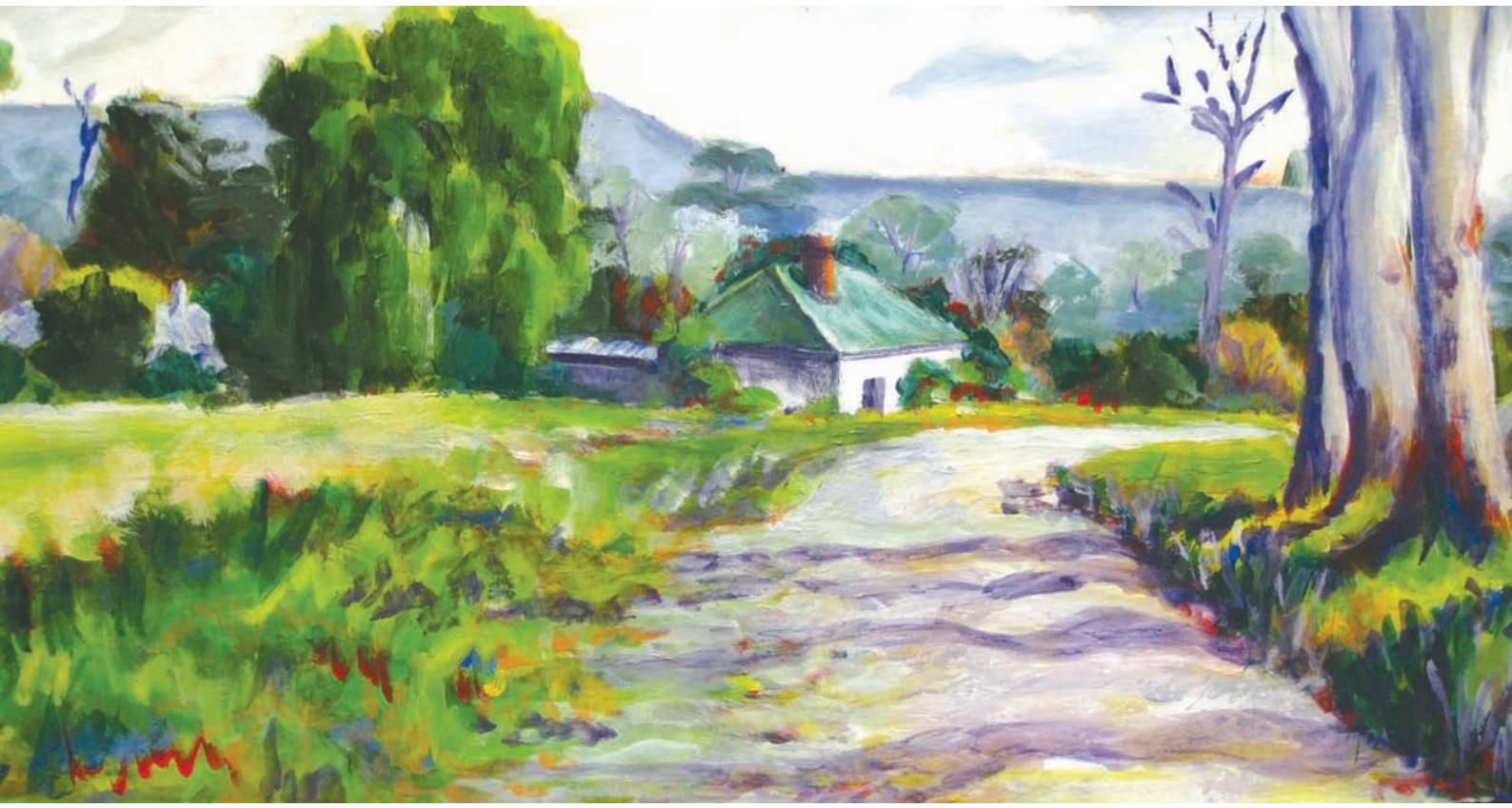
Čutim, da moram slikati in zapisati to lepoto, ki se hitro uničuje v tem modernem napredku.

V letih sem preizkusila več stilov in medijev in ugotovila, da ima vsak stil in način svoj vrh, ki je dodelan po spremnosti in po okusu umetnika.

Slikanje potrebuje mnogo ur študija stvari v primerni luči.

Trenutno so žive barve v mojih slikah, ker intenzivna barva privlači oko.

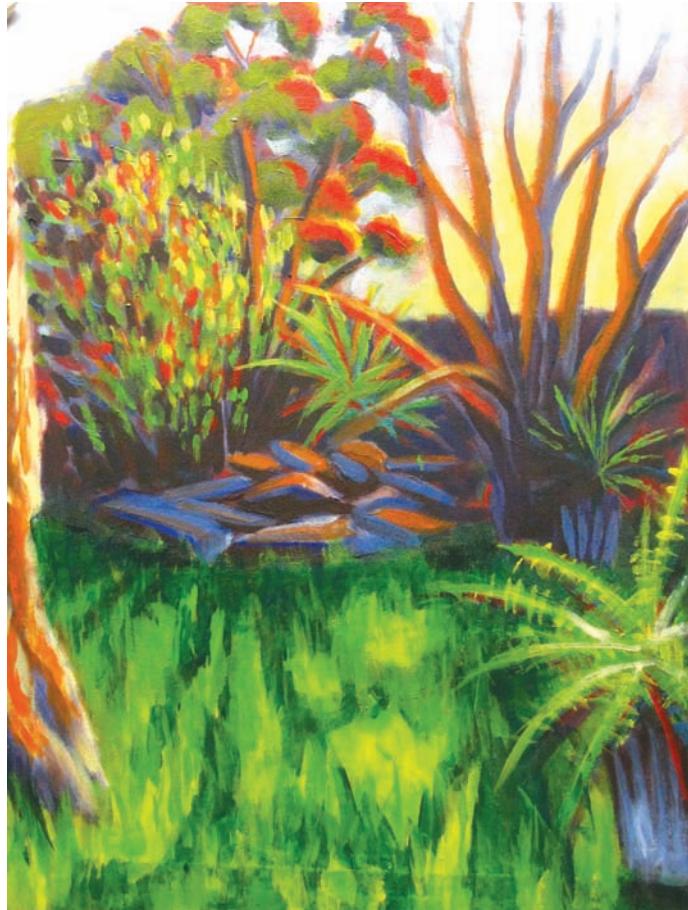
Trdno verjamem, da je nekaj v moji podzavesti že iz rane mladosti v Sloveniji, ki me vodi in nagiba in privlači k objektom, da jih slikam – oddaljene gore in valujoči griči, tako značilni za slovensko pokrajino.”

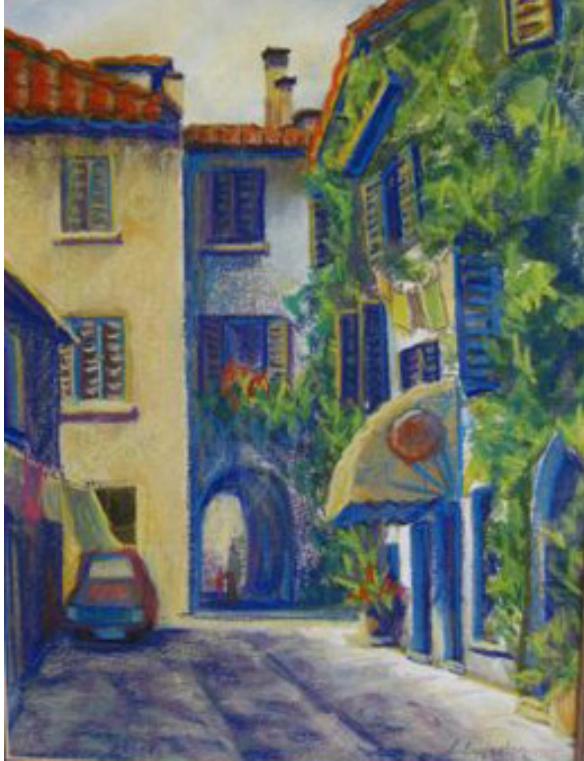


Farmhouse, Bacchus Marsh, 2008
Kmečka hiša, Bacchus Marsh
acrylic, 27 x 65cm

Morning Light, 2008
Jutranja luč
acrylic, 60 x 45cm

Lilies and Blue Gum, 1999
Lilije in plavi evkaliptus
acrylic, 50 x 40cm

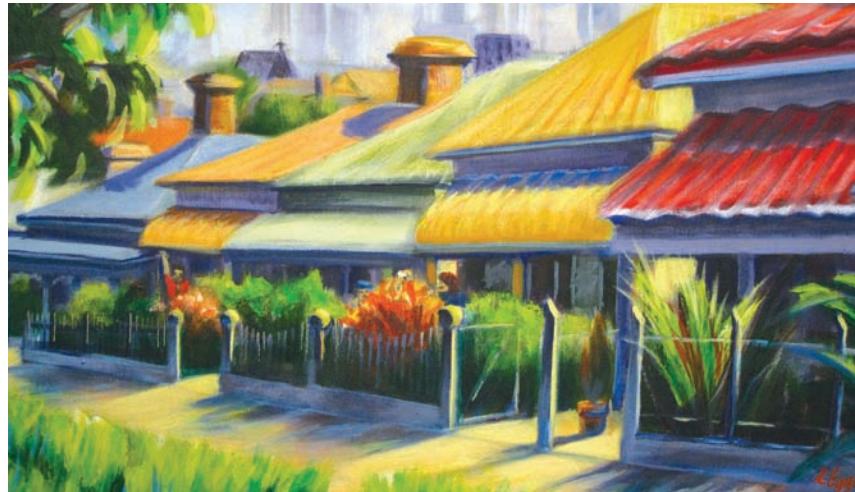




Koper, 2010
mixed media, 38 x 29cm



Pumpkin Still life, 1999
Tihožitje z bučami
oil on canvas, 40 x 60cm



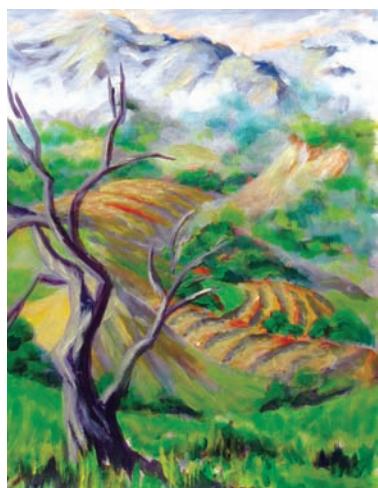
Flemington Cottages, 2006
Hišice v Flemingtonu
acrylic, 40 x 75cm



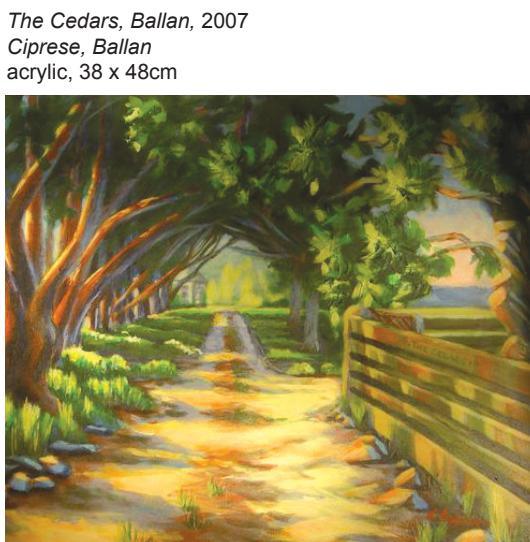
Self Portrait, 1998
Avtportret
oil on canvas, 35 x 32cm oil



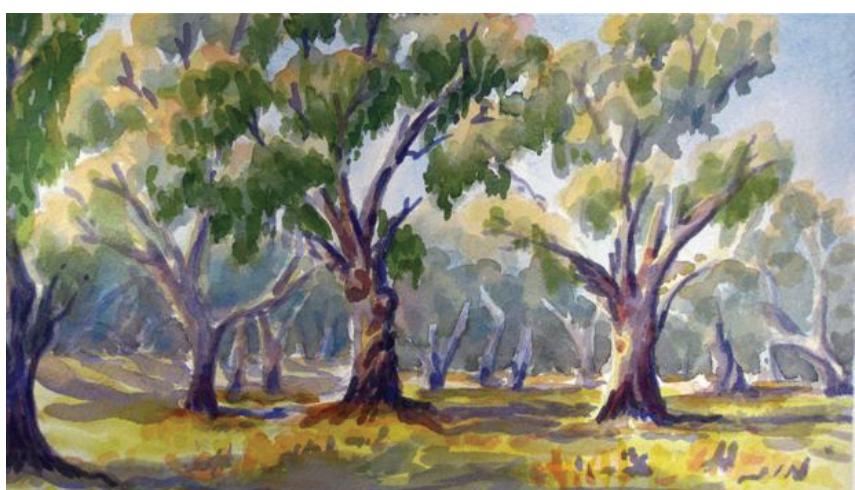
Preparation, 1995
Priprava
oil on canvas,
50 x 60cm



Slovenian Vineyards, 2009
Slovenski vinogradi
acrylic, 50 x 40cm



The Cedars, Ballan, 2007
Ciprese, Ballan
acrylic, 38 x 48cm



Meriola Gums, SW of NSW, 2007
Meriola evkaliptusi
watercolour 25cmx32cm

Romana Favier Zorzut

ROMANA FAVIER nee ZORZUT

Born in Goriška Brda on 26.4.1930.

"When I was born, my birth place in Slovenia was part of Italy; after the WWII it became part of Yugoslavia and now it is a part of an independent Slovenia. Regardless of the ruling power I always knew that I am Slovenian.

I was deeply offended by Italians, that as a Slovenian, we were 'Schiavi' or 'Slavi', which meant to me that we were worthless. Italians never gave us recognition for our intelligence. We were always repressed as powerless slaves and had to serve the ignorant masters. Nevertheless, we depended on Italians for employment. That is why I searched for a different future and chose Australia.

In 1947 our part of Primorska became a part of Yugoslavia. I remember my father saying: 'We had Italian gypsies lording over us, now we have Yugoslav gypsies.'

I undertook nursing training at Melbourne Hospital.

Once married, I focused on being a wife and a mother until our daughters grew up, but when they left home I took art more seriously.

I needed my work – my art – to overcome the sadness when my daughter died and we moved to Bright. I completely immersed myself in painting. People enjoyed and praised my work. I believe in doing my best and not worrying about what people say. Art was always my friend. It was there for me when I was homesick and when I was sad. It gave me hope, it paid my bills, and it helped me to overcome the unpleasant times.

Art gave me courage.

I have exhibited in Slovenian community in the clubs all over Australia and I contributed a painting to every Slovenian clubhouse so a part of me lives with all our people here. I am enormously proud of our people and their achievements in Australia. I am also proud of Slovenia and our people at home.

Since I chose to come to Australia I also try to accept Australian culture and people. I feel at home with Australian people.

I always liked to draw and paint. I was overwhelmed by beautiful things in life and I needed to express in colour what I felt and what I experienced.

I attended evening art school after I arrived in Australia, but I learned mostly through experimentation. I like French impressionists but I haven't really followed any particular style; I always looked for my own style and originality.

My first exhibition at Monash University in 1972 gave me great encouragement to keep my own style and present myself overseas. In 1976, I exhibited in my first overseas exhibition in Gorizia, Italy.

During the last fifty years I have painted about 2500 pictures and I have had exhibitions all over the world. I have received awards and people have written about my work.

It has always been a great pleasure for me to capture on canvas something of what I love; I hope my paintings also give pleasure to people whose homes they decorate.

Giving pleasure is as important to me as it is receiving it. I enjoy painting pictures and seeing the pleasure and richness they give the people who purchase them, be it in a public gallery or a private home. I also like painting subjects that have pleasant memories – subjects that I express with an understanding I can share with the general viewer.

I learned to accept the things I cannot change and try to be happy with what I have. I sometimes wonder if I would be a great artist if I spent less of myself on my family and more on art. But my family is also my inspiration.

I am still very adventurous and feel there is more out there for me to experience and learn in the beauty of life.



I painted life as I found it - I painted what touched my soul; I looked for beauty and expressed it in my oils. I was fortunate that I met many artists who encouraged me and showed me the way.

I have moved to new challenges – it's not good for me to dwell on past. I put my soul into painting – I find hidden beauty in the peaceful vastness that is Australia. Paintings are bold and colourful. I am mindful of the fact we are ambassadors for Slovenia, so I represent Slovenia in a positive light.

Some people like to sleep in the earth, but I like to sleep in the air.«

*Marko Vuk from Kromberk Castle, July 1987
Exhibition Catalogue, writes:*

“Romana undertook a long study-visit to France and to Spain in 1978. She also travelled to Germany where she had a solo exhibition in Dietzenbach (Frankfurt). She had many exhibitions in Slovenia as well: Dobrovo castle, Šempeter near Gorica.

With regard to painting techniques, a heavy impasto is typical of these images: the objects and figures are merely indicated with the deformation of reality we know, for instance, from the period of Expressionism.

The content of the pictures from this cycle oscillates between horror and hope, this frame of mind being even emphasised by the contrasts of light where the painter succeeds in creating interesting pictorial effects – referring to the 'Earthquake Series. . .' The chosen subject matter is depicted chiefly as a light and colour phenomenon, so there is no sparing of colours, and to contrast, these are applied in thick layers and with a decisive painterly gesture. In landscape, an emphasis on the atmosphere is obvious, and in the depiction of the human figure, there is a tendency toward portraying its inner, spiritual world.

Romana also proves with her work that she is not ignorant of the newer artistic movements, of Impressionism, Expressionism and Neo-Impressionism in particular. However, she avoids experimenting and, as the majority of amateur artists, occupies herself with traditional painting themes, among which landscape, still-life and portraits are of chief importance in Western art.”

Professor Vuk, director of the Kromberk Museum in Nova Gorica, has taken the responsibility of keeping the Earthquake Collection in the Museum's archives until the paintings find a permanent home in Nova Gorica in the municipality of Brda, Slovenia.

Individual Exhibitions:

- 1970, 1973, 1974 – Wireglass Gallery, Melbourne
- 1975 – Department of Mathematics, Monash University, Melbourne
- 1976 – Il-Torchio Gallery, Gorizia, Italy; Velenje, Slovenia
- 1977 – Slovenian Association Melbourne, Wireglass Gallery, Melbourne
- 1978 – Goricia, Italy; Gallery Wagner - Frankfurt, Germany
 - Galerija Rika Debenjaka, Kanal na Soči
- 1979 – Wireglass Gallery, Melbourne
- 1981 – Sydney, Elwood Gallery, Melbourne
- 1981, 1983 – Elwood Gallery, Melbourne
- 1984 – Sydney
- 1985 – Wireglass Gallery, Melbourne
- 1986 – Šempeter pri Gorici, Slovenia
- 1987 – Castle Dobrovo, Slovenia; Galerija Rika Debenjaka, Kanal na Soči
- 1988 – Villa Opicina, Trieste, Montmorency, Melbourne,
 - Gallery Wagner – Dietzenbach, Germany
- 1990 – Yarrambat, Melbourne
- 1993 – Favor House, Canberra, Castle Dobrovo, Slovenia

1994 – Castle Dobrovo, Slovenia, Kostanjevica, Slovenia
1995 – Bright Spring Time Festival
1998 – Bright Autumn Festival
1999 – Italiafest Crown Casino, Melbourne
Creators Gallery, Wodonga
Canberra
2000 – Italiafest Crown Casino, Melbourne
2001 – Mestna galerija, Ljubljana, Slovenia
2002 – Vancouver, Port Albany, Canada
Medical Centre De Lorenzi, Nova Gorica, Slovenia
Šmartno, Goriška Brda, Slovenia

Prizes:

The Festival of the Arts, Australia, 1981
Annual Art Exhibition, Best Exhibit of Art Show, 1981
Exhibition Piccolo Spoleto, International Honorary Award, Australia, 1986

“ROMANA je članica Multicultural Arts Melboune. S slikanjem je pričela leta 1960 zaradi velikega domotožja, zato je v svojih prvih letih upodabljala značilno pokrajino Goriških Brd, a so jo kmalu navdušili tudi avstralski motivi.

Razstavljala je v evropskih državah in na skupinskih in samostojnih razstavah v Avstraliji. Na začetku svojega slikarskega ustvarjanja je Romana dve leti obiskovala slikarsko šolo George Bell. Zgodaj si je ustvarila svoj stil in se izogibala sugestij drugih umetnikov. Njeno glavno izrazilo je oljno slikarstvo, pri čemer izbrani predmet upodablja predvsem kot barvni in svetlobni pojav, zato z barvami ne skopari, ampak jih nanaša v debelih plasteh in z odločno slikarsko kretnjo.

Njen svet je svet lepote, harmonije, strasti, pa tudi ljubeznivega pogleda in navdušenega opazovanja, ki razpira krila popotovanju skozi prostor in čas, kjer se razbohoti njena ustvarjalna domišljija, ko videno in občuteno vzbrsti v novi obliki. Je svet, kjer lahko hrepeni, ljubi in ustvarja, prepoznaven, svojstven, rahločutno povzet, spontano svež in privlačen. Svet, kjer se kot daljni spomin na likovne interpretacije preteklega časa, ki je razvoj likovne misli vnesel bogastvo barve, črte, forme, kompozicije, figure, medija in kot reminescenca na civilizacijske, zgodovinske in kulturne razsežnosti prostora, kjer se je rodila in preživel

*Nelida Nemeč,
Razstavni katalog,
Medicinski center De
Lorenzi, Nova Gorica,
september 2002, piše:*

najnežnejša leta. Njena likovna zgodba odvija v sedanost: med tradicijo in modernizmom, med impresijo in ekspresijo, med figuraliko in abstraktnostjo.

Ta svet je svet likovne izpovedi, štufelajnega slikarstva, platna, čopičev in barve. Oljne barve, ki jih najraje uporabi, da jim razpre široko paleto doživetij, občutij, pa tudi likovnih videnj.

Romana že desetletja odkriva ta svoj notranji svet, v sebi išče podobe, ki jih želi harmonizirati s svojo notranjostjo, s svojo bitjo, z dušo, da bi spontano zaživele kot likovne igre, da bi platna zasijala v luči, svetlobi, črnini in barvi. Predvsem pa je doma v barvi, ki je njen najpomembnejše izrazno sredstvo in najpomembnejši likovni element, ki ji omogoči, da izrazi svojo likovno pripoved.

V tehniki olja slikarka na platno slika različne motive: krajine, tihozitja, figuraliko, ki jih izbere povsem spontano, v trenutku navdiha, občutja in notranjega vzgiba ne glede na kraj in čas. Zato se v opusu Romane Favier Zorlut srečujemo z deli, ki so nastala na različnih koncih sveta, saj slikarka išče navdihov povsod: v rojstnih Brdih, ki jih nosi v sebi vedno in povsod, v Avstraliji, ki je postala njen novi dom, na potovanjih po svetu, po Franciji, Španiji, Nemčiji.

Z zanosom, ki ga lahko vzpodbudi samo ljubezen, je odkrivala skrivnosti slikarske govorce in v letih rasti in razvoja izoblikovala zanimiv splet impresionističnih, pointilističnih, ekspresionističnih in celo abstraktnih značilnosti, ki označujejo njenih dela, tako tista, kjer z navdušenjem ujame cvetočo češnjo, brško sadje, sončnice, cerkev v Vedrijanu ali domorodski boj za obstanek ter avstralsko pokrajino.

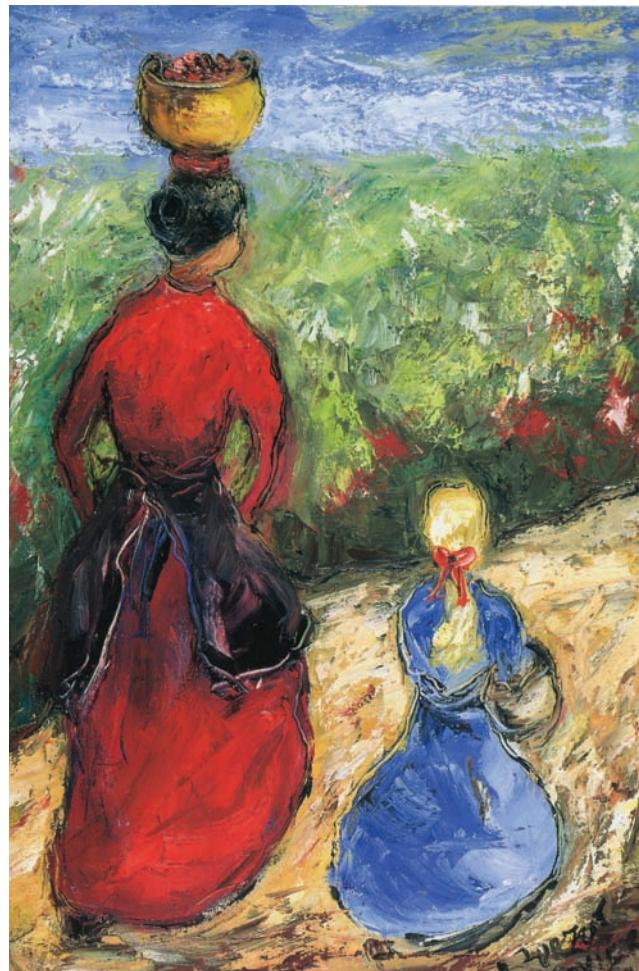
Barva in že intuitivno vodena ustvarjalna poteza sta slikarkina atributa, izoblikovana v dolgem procesu rasti, zorenja, pridobivanja izkušenj. Barvo Romana nosi v sebi, jo pravzaprav živi: doživetje barve njene rojstne pokrajine na križišču severnjaškega ekspresionizma in mediteranske zračnosti, barve in svetlobe, sije iz vseh njenih del. Barve so polne, žareče, izrazite, poetično in za trenutke ekspresivno občutene in podane s poudarki zdaj na hladni, zdaj na topli barvni lestvici, pač tako, kot je lahko izrazilo njeni srce. Njena poetična in na trenutke tudi dramatična in meditativna nraov se velikokrat povsem razživi v sugestibilnih, barvno in tudi kompozicijsko usklajenih barvnih pripovedih, ki izražajo slikarkino notranjost. Bogato in plemenito.“



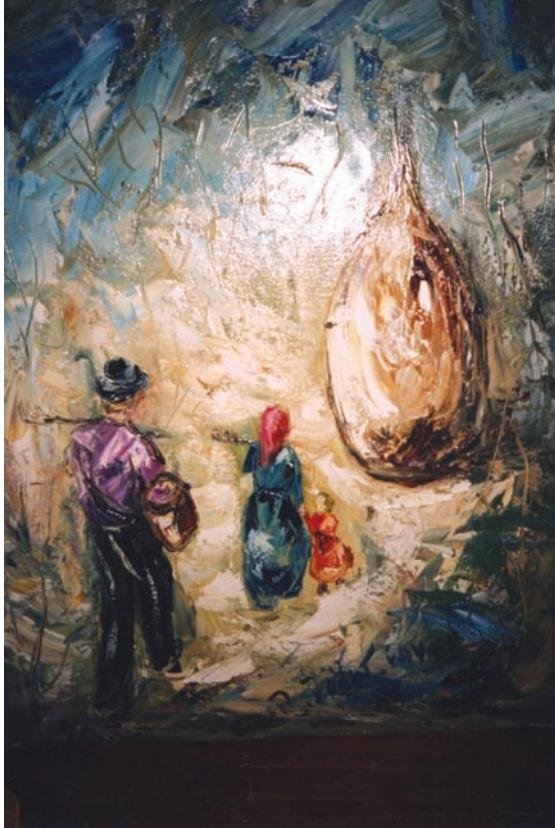
The Storm of the Warmth, 1984
Nevihta Toplote
oil on canvas, 100 x 100cm



Australian Landscape, 1986
Avstralska pokrajina
oil on canvas,
Piccolo Spoleto,
International Honorary Award
75 x 100cm



To the Market, 2001
Na trg
oil on canvas, 60 x 40cm



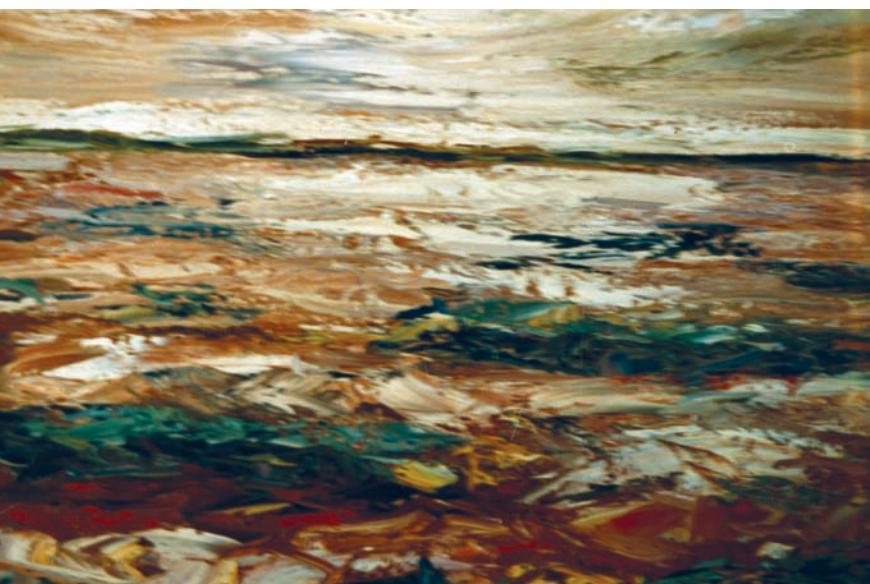
Untitled, 1996
Neimenovana
oil on canvas
75 x 60cm



Grapes, 1992
Grozđe
oil on canvas
85 x 70cm



Typical Australian Landscape, Tipična avstralska pokrajina, 1994
oil on canvas, 75 x 65cm



Australian Outback - Avstralska notranjost, 1988
oil on canvas, 75 x 100cm



Cowboys - Pastirji krav, 1995
oil on canvas, 45 x 50cm



Outback Australia, 1977
Notranjost Avstralije
oil on canvas, 75 x 100cm



Nowhere Long Way, 1990
Nikamor daleč
oil on canvas, 45 x 55cm



Outback Heat, Australia, 1988
Vročina notranjščine Avstralije
oil on canvas, 75 x 85cm



Dying Kangaroo, 1989
Umirajoči kenguru
oil on canvas, 75 x 85cm



Bright, Victoria - Mesto Bright, 1998
oil on canvas, 45 x 55cm



Gate to a Farm - Vhod na kmetijo, 1999
oil on canvas, 45 x 55cm



Australian Outback, 1982
Avstralska notranjost
oil on canvas, 75 x 85cm



Aboriginal Children, 1992
Aboridženski otroci
oil on canvas, 65 x 55cm



Aborigines, 1992
Aboridženi
oil on canvas, 100 x 120cm



Aboriginal Child, 1972
Aboridženski otrok
oil on canvas, 45 x 65cm



Aboriginal Children, 1988
Otroci Aboridženov
oil on canvas, 65 x 55cm



Australian Natives, 1988
Avstralski domorodci
oil on canvas, 55 x 45cm

Borislava (Slavica) Fideršek

BORISLAVA (SLAVICA) FIDERŠEK

Born on 20.10.1955, Maribor, Slovenia

Employment: PCA, Mother Romana Home, Kew, Melbourne

Professional Art Training, Art Workshops attended: N/A

Exhibitions entered: Kew Community House, Box Hill Community House 2003

Major Awards, Prizes: N/A

"It is important to me to have some time to myself. When I paint, I relax.

To be able to take a few hours a day off from busy family life gives me an outlet to explore new ways to portray the beauty I see around me.

I had always appreciated art and artists alike.

I started attending art classes about 10 years ago. However, my personal interest cannot be pinned down to a specific time and date as I have always been a creative mind.

I adore the Japanese culture, especially art.

This inspiration is reflected in a lot of my artwork.

If anything, art taught me patience and a way to see my surroundings differently.

This is in contrast to the fast-paced world I live in. I started looking at my own life in a different perspective and transfer my findings onto canvas.

I mainly work with oils and acrylics on canvas.

My mosaics are all composed with coloured glass tiles on composite board.

Because of the complexity of the mosaics, it takes a lot of trial and error before the desired effect and outcome is achieved. Through this process I steadily evolved my approach, sketching my ideas now prior to executing it with the glass tiles.

I am very appreciative of the Australian landscape and animal world. I love gardening and the varieties of flowers and plants growing here.

This is often reflected in my paintings.

As a Slovenian by birth, I still respond to this landscape that I have called my home for the past 20 years: a place full of colour and imagination.

I bring my culture, my upbringing and memories to my work as a spiritual guide and curiosity that only a non-native Australian may be able to apply."



BORISLAVA (Slavica) je bila rojena leta 1955 v Mariboru.

O sebi in slikanju pravi:

“Pomembno mi je, da imam nekaj časa samo zase. Ko slikam, se sprostim. Slikanje mi omogoči, da lahko prikažem lepoto okrog mene.

Vedno sem spoštovala umetnost in umetnike.

Pred desetimi leti sem začela z učnimi urami slikanja. Vedno sem rada ustvarjala.

Obožujem japonsko kulturo, posebno umetnost, kar odseva v mojem delu.

Ustvarjanje me je naučilo potrpljenja in videti okolje na poseben način.

Potrpljenje je veliko nasprotje s hitrostno obremenjenim svetom, v katerem živim. Na svoje življenje gledam sedaj iz druge perspektive in to prenesem na platno.

Največ slikam z oljem in akrilom. Moji mozaiki so iz steklenih ploščic na plošče.

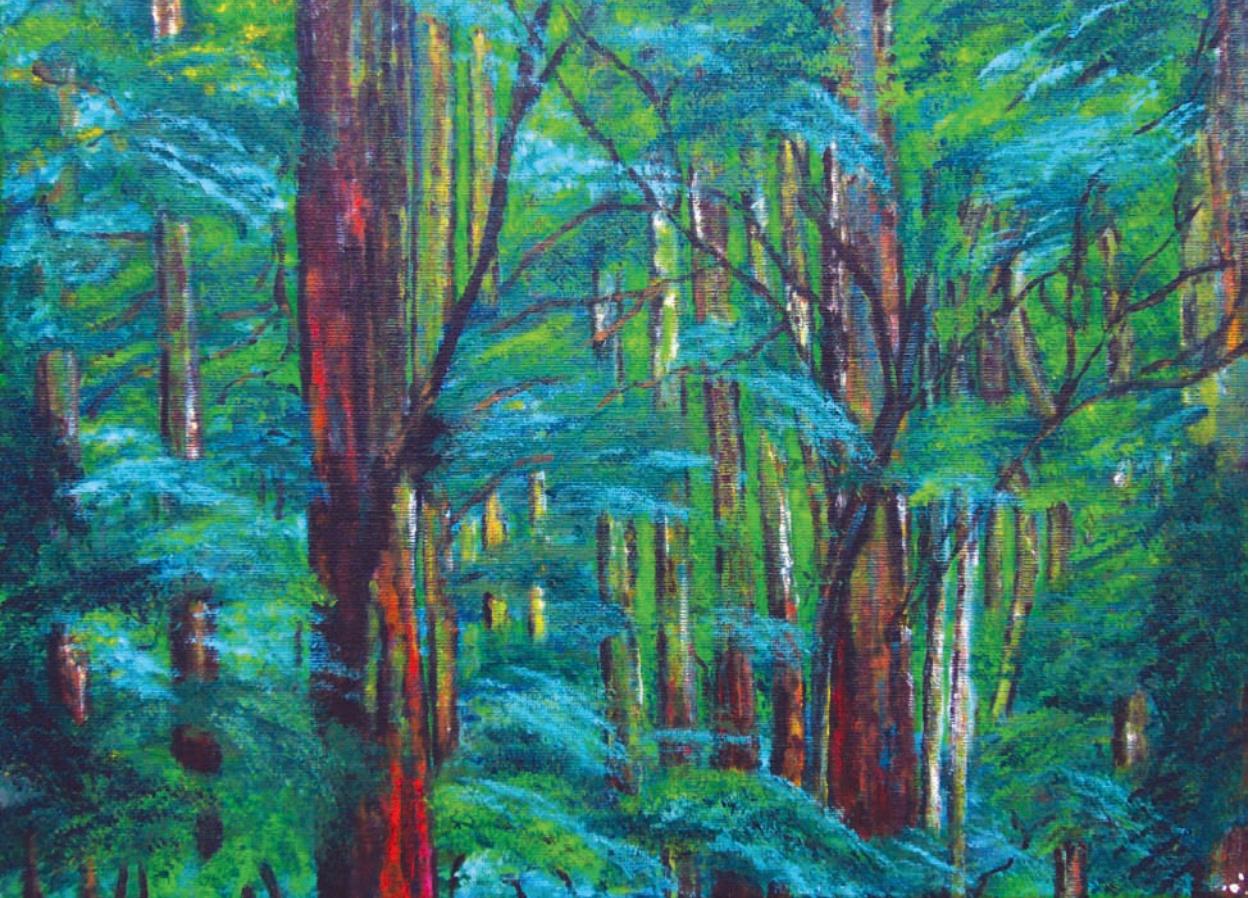
Zaradi zapletenosti izdelovanja mozaikov pride velikokrat do poskusov in napak predno je dosežen zaželeni učinek.

Najprej razvijem idejo, skiciram in potem delam s ploščicami.

Zelo spoštujem avstralsko pokrajino in živalski svet. Rada tudi vrtnarim in uživam v razkošju cvetja. Vse to odseva v mojem delu.

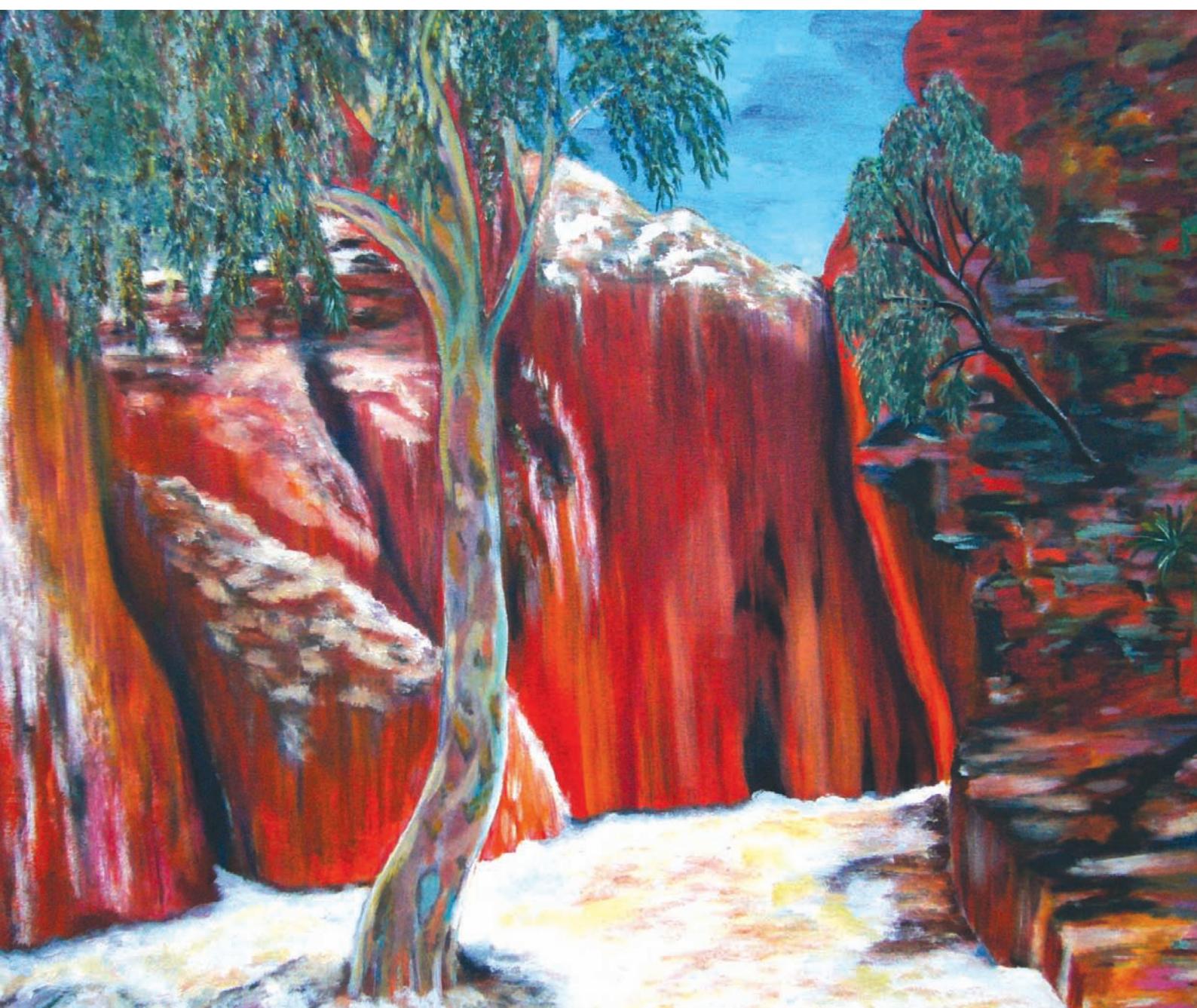
Kot Slovenka, rojena v Sloveniji, odgovarjam slovenski pokrajini, katero kličem dom, prostor barve in domišljije.

Kulturo Slovenije, moje doraščanje in moje spomine prepustim duhovnosti, ki me vodi v razumevanje in radovednost, ki ga samo ne-domačin lahko vnese.”



Rainforest, 2003
Deževni gozd
acrylic on canvas
30 x 40cm

Kings Canyon, 2003
oil on canvas
50 x 60cm



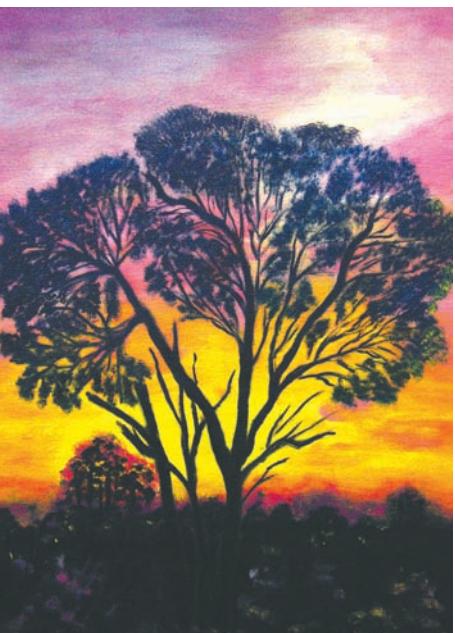


Chinese Dragon - Kitajski zmaj, 2003
mosaic, glass tiles
100 x 90cm



Geisha - Gejša, 2002
mosaic, ceramic tiles
59 x 46cm

Flinders River, 2004
acrylic on canvas
40 x 50cm



Outback Sunset, 2004
Zarja v notranjosti
acrylic on canvas
33 x 24cm



Landscape, 2003
Pokrajina
acrylic on canvas
29 x 22cm



Kookaburra I, 2010
pastel on canvas
50 x 40cm

Kookaburra II, 2010
pastel on canvases
50 x 40cm each



*Luiza
Fistrič*

LUIZA FISTRIC nee DEBEVEC

Born in Knežak, Slovenia

Professional Art Training:

Art Workshops attended:

Exhibitions entered:

Award:

None - hobby only

Whitehorse Arts Association

Various art exhibitions within Slovenian Church Community.

Whitehorse Club exhibitions held at Local Council and Community Centre.

Certificate of Merit 1986

"I find the hobby of painting very relaxing and I enjoy the company and social aspect of friends and colleagues at the Art Association. I'm constantly developing new styles and ideas and the creation of the final artwork is very rewarding.

When I was 16, I first realised that I had a creative flair. A local artist commented that he was impressed with some artwork I had designed for my room. His comments inspired me and although I was not able to pursue my art interest due to war time constraints, the desire remained. I finally began painting as a hobby in 1974 and have continued since.

Although my painting is not inspired by any specific artist or style, I believe it is based on a realistic impression, depicting scenes as I visualise them. Mostly, my style has been influenced by my local art teachers over the past 30 years.

I mostly paint in oils as I believe the colours are more vivid and I can produce more depth in the painting. Oil painting also allows me to revisit the painting over a period of time and make any required changes, added highlights or improvements, if required.

Naturally, my art has evolved over the course of many art lessons over the years. I can see significant improvements to the layout and design of my paintings. Having continuous ongoing lessons has improved perspective drawing and colour mixtures. Also, over recent times, I have moved from purely landscape scenes to include still life paintings.

Growing up in the Slovenian country environment has greatly influenced the colours used in my work. The bright and vivid colours are symbolic of the Slovenian culture, landscapes and surrounding countryside including trees, hills, mountains and flowers. Most of my art reflects the colours of my heritage, and is influenced by my memories of the homeland."



LUIZA (Lojzka) nima nobenega uradnega umetnostnega šolanja. Pridružila se je Whitehorse Arts Association, kjer je sodelovala pri delavnicah. Razstavljala je pri razstavah slovenske skupnosti, razstavah Whitehorse Club in razstavah, organiziranih pri mestnih hišah.

“Slikanje me sprošča in uživam v družbi drugih umetnikov in prijateljev pri umetnostni skupnosti. Stalno se razvijam z novimi idejami za slikanje in končno delo je zelo hvaležno.

Ko mi je bilo 16 let sem spoznala, da imam talent. Lokalni umetnik me je opogumil in vzpodbudil, ko je videl moje delo pri osnutkih za mojo sobo. Njegove besede so me vzpodbudile, a zaradi vojne so ostale samo želje. Šele leta 1974 sem začela slikati.

Ne morem reči, da me kateri od umetnikov ali njihov stil posebno navdihuje. Verjamem, da je vsak stil osnovan na resničnih včasih, potem prikažem scene, kot si jih zamislim.

Moj stil je najbolj pod vplivom mojega učitelja v zadnjih 30-ih letih. Največ slikam z oljem in verjamem, da so barve bolj žive in lahko prikažem več globine pri umetnosti. Delo z oljem mi omogoči tudi povratek k sliki in spremeniti, dodati in popraviti, če je potrebno.

Moje slikanje se je razvilo s časom in učnimi urami. Tudi sama vidim napredek: posebno še pri perspektivi in mešanju barv. V zadnjem času sem se nagnila od pokrajinskih slik tudi k tikožitju.

Doraščanje v slovenski skupnosti se kaže v izbiri živih barv – simboličnih za slovensko kulturo, pokrajino, drevje, hribe in gore ter cvetje.

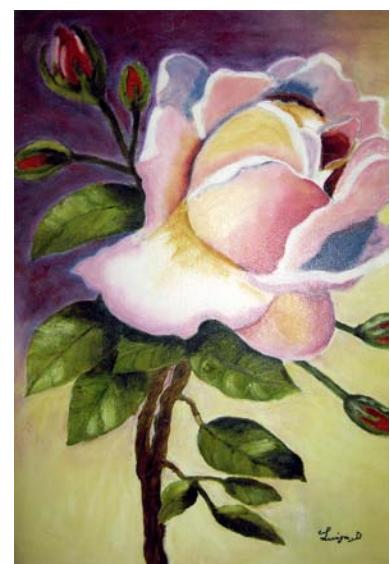
Največ mojega slikanja odraža barve moje dediščine in slikanje je pod vplivom spominov moje domovine.”



Outback, 2008
Notranjost
oil on canvas, 40 x 60cm



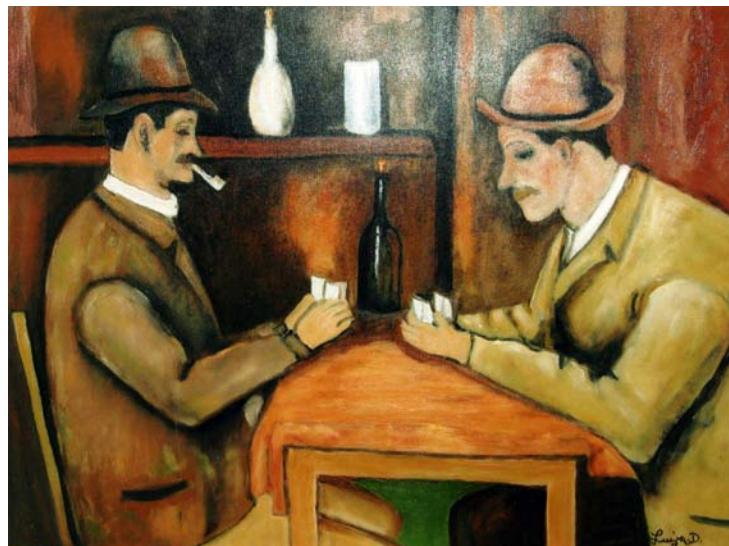
Melbourne, 2009
oil on canvas, 40 x 50cm



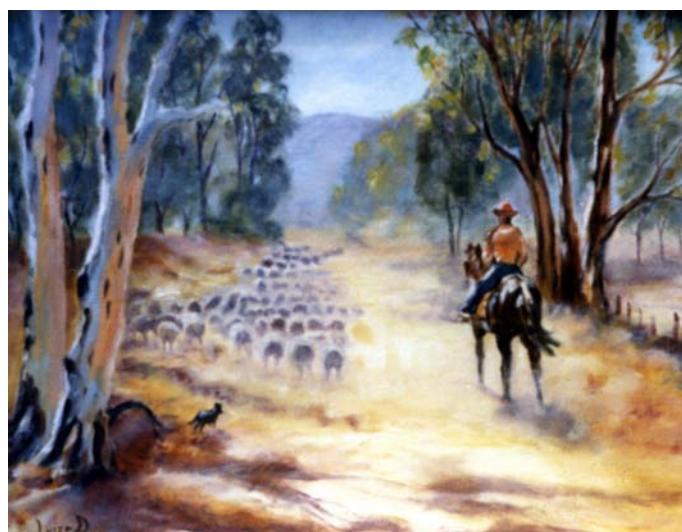
The Rose, 2009
Vrtnica
oil on canvas, 51 x 40cm



Deers by the Creek, 1985
Srnjak in srna pri potoku
oil on canvas, 50 x 75cm



Friends, 2008
Prijatelja
oil on canvas, 50 x 75cm



Drover, 1986
Gonjač
oil on canvas, 46 x 61cm



Twelve Apostles, 2009
Dvanajst apostolov
oil on canvas, 50 x 75cm

Spring in the Garden, 2008
Pomlad na vrtu
oil on canvas, 40 x 29cm



Zora Gec

ZORA GEC

Rojena je bila 26.10.1935 v Volčjem gradu na Krasu, Primorska.

“Sodelovala sem na naslednjih razstavah: Herald Art Show, Mordialoc Art Show, Malvern Art Show, pri Slovenskih društvih v Viktoriji in v Sydneju.

Glavne nagrade in priznanja: Melbourne Inc. Art Exhibition, prva nagrada – olje, tihozitje.

Zakaj ustvarjam: Izgleda, da je v meni nekaj, kar me žene do mojega konjička.
Začela sem slikati že v gimnaziji leta 1952.
Ustvarjam v olju, nimam nobene šole.

Umetniško ustvarjanje mi je nudilo vpogled v osebno življenje – sem samo Zora, razveselilo pa me je mnogokrat.
Pravim, da nisem nikakršen poklicni umetnik.

V mojih slikah se kaže motivacijski vpliv Slovenije in njena kulturna dediščina.”



Old House in Carlton, 1995
Stara hiša v Carltonu
oil on canvas, 40 x 60cm

ZORA was born at Volčji grad, Kras, Primorska.

She has not attended any art workshops.

Zora entered the following exhibitions: Herald Sun Art Show, Mordialloc Art Show,

Malvern Art Show, Slovenian Clubs in Sydney

She was awarded First Prize at Melbourne Inc. Art Exhibition

She told us:

“Something in me drives me to paint.

When I was attending High School in 1952 I realised I can paint.

I paint in oil and have no training.

Painting has given me insight into my own life - I am just Zora. Many times the results and praises make me very happy.

I always say, I am no professional artist.

My paintings express the motifs of Slovenia and its cultural heritage - my motivation comes from my Slovenian roots.”



Road to Egg Stones, Northern Territory, 1999

Cesta v kraj Egg Stones

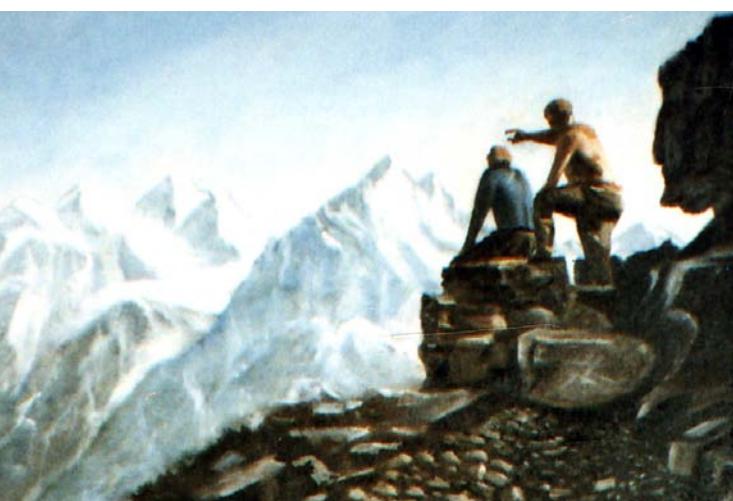
oil on canvas, 60.9 x 45.7cm



Chrysanthemums, 1995

Krizanteme

oil on canvas, 50.8 x 40.6cm



Trenta Valley, 2000

Dolina Trente

oil on canvas, 45.7 x 60.9cm



Wooden Pencil Box and a Glass, 1952

Lesena peresnica in kozarec

watercolour, 25 x 38.5cm

Draga Gelt

DRAGA GELT OAM rojena SETNIKAR

Rojena 12. januarja 1948 na Dobrovi pri Ljubljani.

Končala je Učiteljišče v Ljubljani,

Royal Melbourne Institute of Technology, Certificate of Technology.

Slikarske delavnice na Monash Univerzi.

Študij z umetnikoma Kevinom Boucherjem in Michaelom Goffom.

Zaposlena kot grafična oblikovalka in je prostovoljna učiteljica slovenskega jezika, kulturna delavka, koordinatorka in animatorka programov in mladinskih koncertov, pisateljica in pesnica.

Sodelovala je na razstavah slovenske skupnosti: Slovensko društvo Melbourne, Slovensko društvo Albury-Wodonga, Slovensko društvo Planica, Springvale, Slovensko društvo Jadran, Diggers Rest, Slovensko društvo Ivan Cankar, Geelong, Slovensko društvo Canberra, Slovensko versko in kulturno središče Kew, Melbourne, Slovenski misijon Merrylands, razstava *Most* - Ljubljana; Sherbrook Art Gallery, Ringwood Rotary Club.

Prejela je priznanja za svoje delo na Učiteljišču v Ljubljani in 'Highly Commended' na razstavi avstralskih pokrajin v Sherbrook Art Gallery, Belgrave.

"Vedno sem rada risala. V osnovni šoli mi je učiteljica v prvem razredu podarila šest majhnih barvic - to je bilo veliko darilo, saj doma, v družini tovarniškega delavca in devetih otrok, nakup barvic ni bil mogoč. Tako so bile dragocene!"

Na Učiteljišču sem se seznanila z umetnostno zgodovino in svetovnimi umetniki. Največji vtis name so imeli umetniki Leonardo da Vinci, Michelangelo, Rubens in posebno še impresionisti Claude Monet in Slovenci: Jama, Grohar in Slana. Navdušila sem se nad avstralskimi umetniki iz Heilderberg School: Tom Roberts, Arthur Streeton, Friderick McCubbin in predvsem Charles Conder, kasneje Arthur Boyd in Russell Drysdale.

S slikanjem z oljem sem začela v Avstraliji - največ pokrajinske slike in tihozitje - slovenske motive, tudi nekaj portretov.

Avstralska pokrajina je postala vedno bolj pomembna in motivi so vsebovali vso žarečo, od sonca ožgano divjino, nedotaknjenost, a skrito nežnost, ponujanje skrivnosti toplote in tišine.

Moja učitelja, Kevin Boucher in Michael Geoff, sta bila realista - tako sta tudi vzpodbujala svoje učence. Vleklo me je izražanje notranjih občutkov, trepetajoča pokrajina mišljenja, lepote, čudesa vrtincev življenja in sanj.

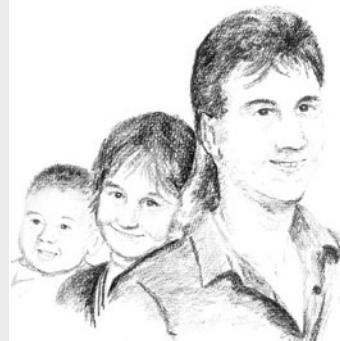
Umetnost daje človeku možnost nemega, a obenem kričečega izražanja čustev lepote, navdušenja, razočaranja in upanja - pokrajino čustev.

Slikala sem najprej z oljem, v kasnejših letih s tušem, pasteli in mešanim medijem. Rada uporabljam pastele - njihova nežnost je neizmerna.

Tematsko in stilno, mislim, da niham nekje med realizmom in semi-abstraktnim izražanjem.

Še vedno se učim in čas spreminja motive in način izražanja.

Umetnost je način, da lahko poveš prav vse - nekateri razumejo tako, drugi drugače. Vsakemu slika drugače šepeta."



Son Eric, 1991
Sin Eric
pencil



Daughter Frances, 1991
Hčerka Frances
pencil

DRAGA was born at Dobrova, near Ljubljana, Slovenia.

She completed Teachers College in Ljubljana, Certificate of Technology at RMIT, has attended artists' workshops at Monash University and has studied realist painting with teachers Kevin Boucher and Michael Goff.

Employed as a Graphic Artist, as well as teaching Slovenian language, Draga is a cultural worker and animator, author and poet.

Exhibitions entered: Slovenian Associations - Melbourne, Albury-Wodonga, Planica, Springvale, Jadran, Diggers Rest, Ivan Cankar, Geelong, Canberra, Slovenian Religious and Cultural Centre Kew, Melbourne, Slovenian Mission Merrylands, Exhibition *Bridge* - Ljubljana; Sherbrook Art Gallery, Ringwood Rotary Club.

She received Acknowledgements from the Teachers College and 'Highly Commended' at the exhibition of Australian landscape painting exhibition at Sherbrook Art Gallery, Belgrave.

"I always loved to draw. In primary school the teacher gave me a set of six coloured pencils – what a gift! At home, in a family of a factory worker and of nine children, the purchase of coloured pencils was not possible. The gift was priceless to me!

At the Teachers College I was introduced to the History of Art and the world artists. The biggest impressions were made by artists such as Leonardo da Vinci, Michelangelo, Rembrandt, Rubens and especially the Impressionists: Monet, Degas and Slovenian Impressionists: Jama, Grohar and Slana.

I found Australian artists such as, Bunny and Heidelberg School Artists: Roberts, Streeton, McCubbin and especially Charles Conder, Arthur Boyd and Russell Drysdale most fascinating.

I started painting with oils in Australia, mainly landscapes and still life, some portraits – mostly Slovenian motifs.

But the Australian landscape has captured my imagination as it is wild, untouched and scorched, but has hidden softness that offers wonders, warmth and silence.

Later I experimented with ink and I love working with soft pastels with their unlimited gentleness.

I am still learning and time is teaching me to express and adopt different feelings and types of expression.

My teachers were realists and they encouraged the students similarly. But I was drawn by the feelings: to touch the inner contoured landscape of the mind - feelings of inner self, beauty, the wonder of life and dreams – expressions which painted the palette of emotions.

Art encourages us to paint silently, yet screaming at the same time, to express the feelings of beauty, wonder, disappointment and hope. Every person can perceive art differently."



Lake Bohinj, 2001
Bohinjsko jezero
soft pastel, 25 x 30cm

Sunset over the Ocean Waves, 2003
Sončni zahod nad oceanskimi valovi
soft pastel, 325 x 30cm



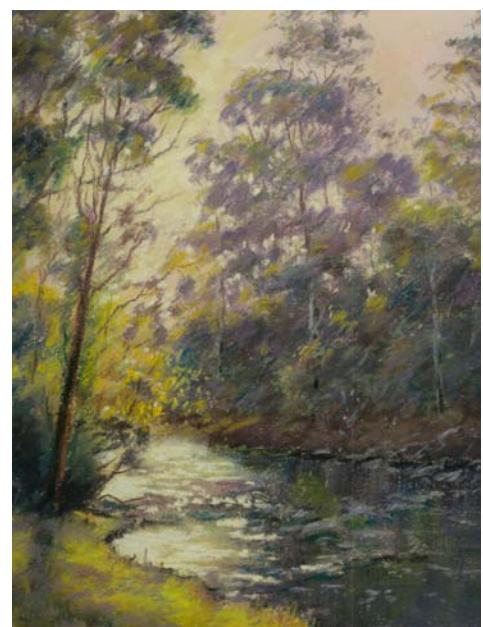
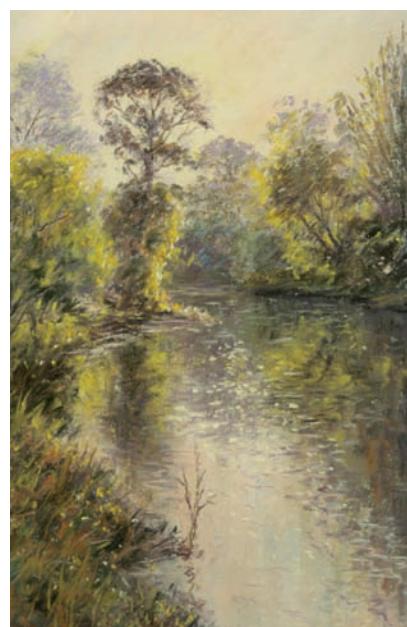
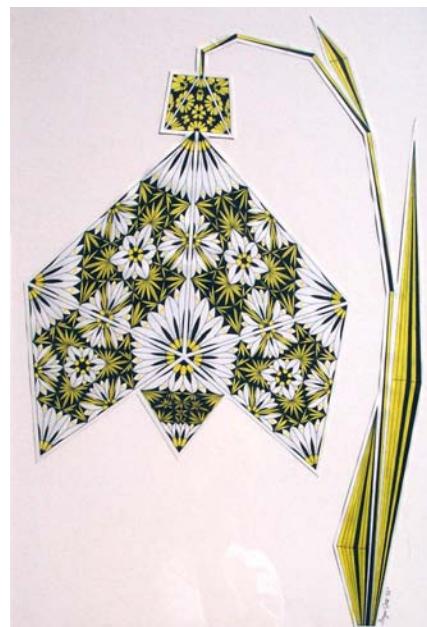
Twelve Apostles, 2001
pastel, 22 x 30cm



Snowdrop, 1988
Zvonček
ink and markers, 85 x 60cm

Yarra at Warburton, 2006,
Yarra v Warburtonu
soft pastel, 25 x 30cm

Yarra at Warburton II, 2006
Yarra v Warbutonu II
soft pastel, 28 x 30cm





Captured Summer Sun, 2009
Ujeto poletno sonce
soft pastel, 25 x 32cm



Embrace of the Autumn, 2009
Objem jeseni
soft pastel, 25 x 32cm



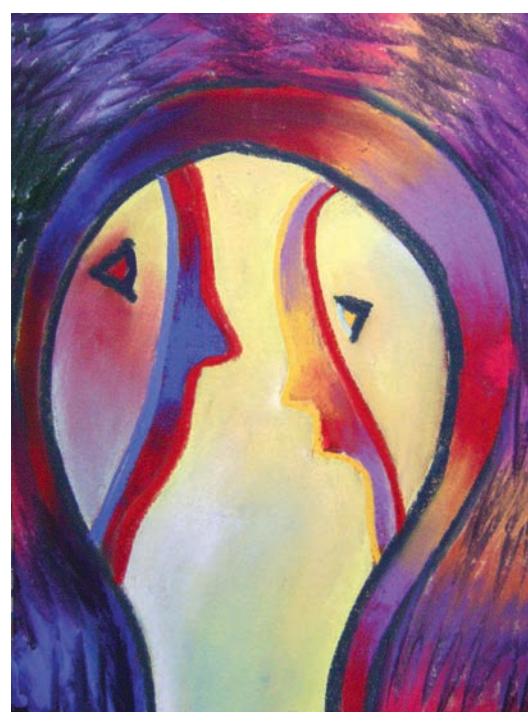
Fire of the Snowflake, 2009
Ogenj snežinke
soft pastel, 25 x 32cm



Embrace, 2009
Objem
soft pastel, 32 x 25cm



Cloud Dancers, 2009
Plesalci oblakov
soft pastel, 32 x 28cm



Trapped, 2009
Ujeta
soft pastel, 32 x 25cm



Midsummer's Night Wind
Veter kresne noči
soft pastel, 32 x 25cm



Shattered Symphony, 2010
Zdrobljena simfonija
soft pastel, 32 x 25cm



Whole Again, 2010
Spet popoln
soft pastel, 32 x 25cm

Barbara Gerden

BARBARA GERDEN

Born 1971, Mildura, Victoria, Australia

At present working in our family business and as a community volunteer.

Professional Art Training, Art Workshops attended:

TAFE and La Trobe University Bendigo, Bachelor Of Art (Ceramics) 3 years

Exhibitions entered: several local exhibitions, Slovenian Religious and Cultural centre Kew

Major Awards, Prizes: High Distinction for Sculpture

"I have always loved art as it gives me such a wide spectrum of expression. I loved art since my early education. I enjoyed transmuting my deeper inner feelings into material objects, projects of art and creating the objects of my own imagination.

In painting and drawing I like the art of caricature, especially Disney characters and also portraits. But I mostly worked in ceramics and admire fine porcelain such as Lladro, NAO.

Also I enjoy recreating raw objects to assimilate with nature, such as pit fired pottery and sculptures from discarded material.

Creating art taught me something about myself - I have realised I am more capable to creating art that I have ever imagined before. I often surprise myself with the final products, as if there was another hand working with me and leading me on.

I work in clay and mixed media.

I have taken a long break from art and hope that one day I will resume where I had left off some years ago (after the car accident) as it will always be my favourite hobby that I love.

Our upbringing, life experiences, education and motivational influences all work to produce the person we are. I have learned the love of art, beauty and nature from my mother and our local community, and Art Education has led me into ceramics, but my love and interests in arts is much wider . . ."



Nude, 1994
Akt
pencil, 115 x 85cm



Urn-field Jars, 1993
Žare
clay

BARBARA je končala profesionalno umetnost na TAFE in LaTrobe univerzi Bendigo – Bachelor of Art, smer Keramika.

Sodelovala je na krajevnih razstavah in pri Slovenskem verskem in kulturnem središču v Kew. Za svoje delo je prejela visoko priznanje – High Distinction za kiparstvo.

“Vedno sem imela rada umetnost – daje mi tako širok spektrum izražanja. Že iz mladih let sem ljubila umetnost. Uživala sem v prikazu mojih globljih čustev v objekte, projekte pri umetnostnem študiju in ustvarjanje predmetov moje domišljije.

Pri slikanju in risanju imam rada karikature, posebno še Disneyeve osebnosti in portrete. Največ sem ustvarjala v keramiki in občudovala odlični porcelan kot Lladro, NAO in druge ... Prav tako uživam v ustvarjanju surovih objektov za združenje z naravo, kot zgano lončarstvo in kiparstvo iz odpadnega materijala.

Ustvarjanje me je naučilo nekaj o sebi – spoznala sem, da sem zmožna ustvarjati, kot sem si včasih lahko samo zamišljala. Večkrat presenetim samo sebe s končano umetnino, kot da je bila druga roka, ki me je vodila . . .

Delam z glino in v mešanem mediju.

Po avtomobilski nesreči in bolezni sem prenehala ustvarjati in upam, da se bom nekega dne spet vrnila v svet umetnosti, ker je to bil moj konjiček, katerega sem zelo ljubila.

Naše otroštvo, vzgoja, življenjski dogodki, motivacijski vplivi – vse to je pripomoglo k mojem razvoju – da sem to, kar sem.”



Portrait Composition, 1994
Group of 4 Project
Kompozicija portreta
photo, black ink on
paper, 200 x 180cm



Billy's Blues, 1996
Billyjeva žalost
pastels, 60 x 45cm



Emotional Figures, 1995
Čustvene figure
ceramics, 25cm



Three Mosaic Vases, 1994
Tri vase z mozaikom
clay & woodfire kiln, 18, 30 and 15cm



Large Platers - Veliki pladnji, 1995
clay 25 x 32cm



Candlesticks, 1995
Svečniki
clay, 28 x 9cm 1995



Black and White Sculpture, 1993
Črno beli kip
comp. mixed media, 30 x 25cm

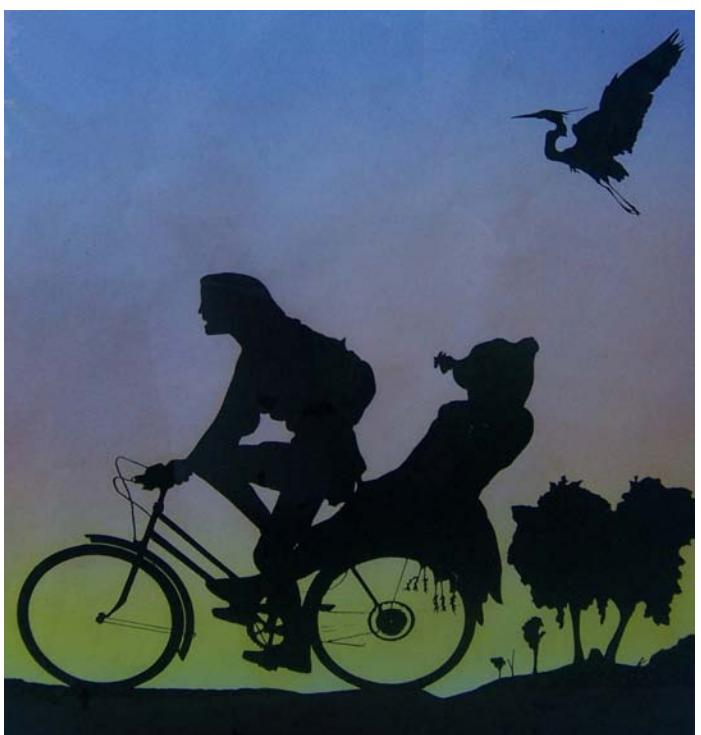
Evening Silhouette, 1994
Večerna silhueta
ink, 40 x40cm



Print Design - Tiskani vzorec, 1991
print on paper, 14 x 14cm

Metal Marbelling, 1994
Kovinsko marboliranje
metal,acid, 30 x 15cm

Print Design II, 1991
Tiskani vzorec II
print on paper, 30 x 15cm



Jožica Gerden

JOŽICA GERDEN nee MARN

Born at Jezero, Trebnje, Slovenia in 1947.

At present working in the family business and as a community volunteer (president of Multicultural 'Womans' Association (10 years), Secretary of Slovenian National Council of Victoria (5 years) and Vice President of Slovenian World Congress for overseas countries (3 years) and coordinator of Slovenian radio program in Mildura.

Professional Art Training: TAFE College Mildura - La Trobe University, night classes for adults – art, painting, 3 years.

Exhibitions: several local Easter Exhibitions, Slovenian Religious and Cultural centre Kew, Slovenian Association Melbourne - Eltham and Slovenian club in Adelaide, Baraga Gallery, Trebnje, Slovenia

Major Awards, prizes: Second prize for watercolours in Adelaide; some 'High Recommendations'; First prize in Ceramics for the *Aboriginal couple*.

"For me painting is the best medium for self expression. I started to paint when my beloved (Central European) homeland Slovenia was invaded and attacked by the Yugoslav army in 1991. This act of aggression against the Slovenian people left me feeling helpless as well as extremely concerned about the safety and wellbeing of my family in Slovenia.

I needed to balance the injustice and barbarity of the attack on Slovenia with the beauty of love and care which I felt for my homeland. Painting allowed me to express my juxtaposition of feelings - love and hate, pain and anger, justice and injustice. In art we are permitted to 'carry our heart in the palm of our hands'.

I had wanted to paint since my childhood but never had the opportunity to do so. My inspirations have been the classic artists such as the Dutch masters, Leonardo da Vinci, Michelangelo, El Greco as well as my neighbour Joy Scherger who led me first into experimenting with watercolours for still-life and my talented daughter, Barbara, who introduced me to ceramics and general art.

My upbringing, life experiences and education have all contributed to making me the individual I am today and my artwork helps me express my longing for the beautiful land and people I loved and left behind, for example, *Christmas in Slovenia, Reflection of Bled, Maria Help, Tearing of the Iron Curtain and Nostalgia*.

I also like to express the religious beliefs of my childhood which have grown deeper with time, for example, *Tibetan Mother, Mother Earth Gaia, 7 x 77 Times, my Lord?, Here I am Lord, Holy Man, St Francis of OZ*.

In the ceramics field I have created many reproductions of antique dolls and have also restored many old and damaged church statues and nativity sets for local churches."



JOŽICA pravi o sebi:

“Slikam iz ljubezni do umetnosti – slikanje je zame najboljši medij izražanja. Slikati sem začela, ko je bila moja domovina Slovenija napadena od jugoslovanske vojske leta 1991 - zaradi nepopisne skrbi, nemoči in obupa. Morala sem udejaniti svoja čustva in uravnovesiti zunanjо krvoločnost vojne s svojo ljubeznijo in skrbjo do domovine.

Slikanje mi je nudilo možnost izraziti svojo nemoč, pomagati prizadetim; slikala sem dvojnost: sovraščvo in ljubezen, strah in pogum, pravico in nepravico.

V slikanju sem našla sebe; začela sem slikati akvarele tihozitja, lepote narave in cvetja; všeč mi je tako naivna kot klasična umetnost. S slikanjem iščem globlji pomen življenja v duhovnosti in misticizmu: *Tibetanska Mati, Mati Zemlje Gaja, 7x77 moj Bog!, Sveti človek, Sveti Frančišek v Avstraliji*.

Skozi umetnost sem izrazila svoje stiske in svoje hrepenenje po lepoti, miru, ljubezni in pravici ... Umetniku je dovoljeno nositi srce na dlani!

Od Boga dano lepoto in čistost belega cvetja sem izrazila v akvarelih - belo cvetje namreč samo od sebe zacveti, ko se spogledamo s sencami....

Nadaljevala sem z oljem za klasične motive do naivne umetnosti; slikam žalost, krivico, trpljenje in pogum soočiti se z vsem.

Moja vzgoja in življenske izkušnje so me oblikovale, zato je v mojih slikah veliko otožnosti in domotožja.

Vračam se v otroška leta, v lepote svoje domovine in k ljudem, ki sem jih imela rada (v slikah *Božični spomin, Odsev v Blejskem jezeru, Marija Pomagaj, Trganje železne zavese, Nostalgia . . .*). Nepotešena nostalgijska po mladostnih spominih, po domovini in domačih ljudeh, ki jih neizmerno in brezpogojno ljubim, pa sem jih kljub temu zapustila in se preselila na drugi konec sveta.

Mati Zemlja me razume in globoko sočustvuje z mano. Medtem, ko se mi kukabara posmehuje, s solzami zalivam in gojim slovensko cvetje, avstralska Zemlja pa poleg mene neguje avstralsko cvetje. Vsaka žrtev, solze domotožja ali kapljice nedolžno prelite krvi namreč padejo na plodna tla.

Človek se nenehno uči in razvija, še posebno iz svojih življenskih izkušenj.“



White Orchid, 1991
Bela orhideja
pencil & watercolour on paper, 32 x 25cm



Slovenian Religious Centres in Australia, 2001
Slovenska verska središča v Avstraliji
oil on canvas
71 x 47cm



Med nebom in zemljo, 1992
Tearing of the Iron Curtain
oil on canvas, 47 x 67cm



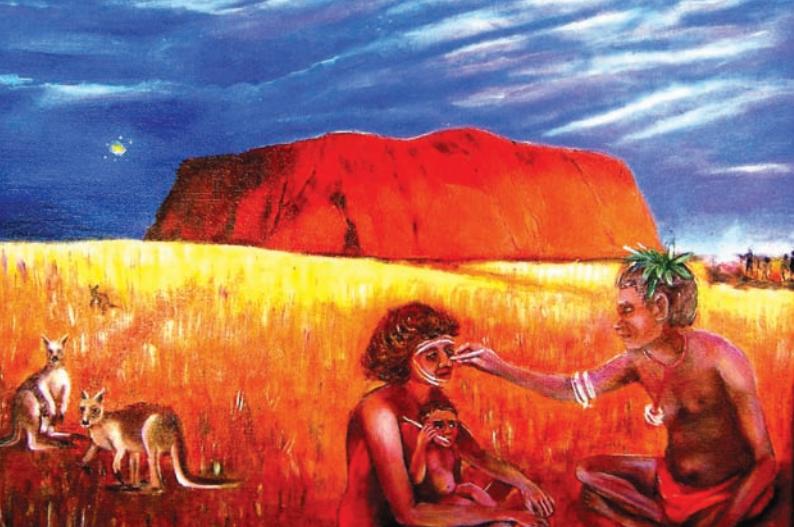
Maria Help, 1996
Marija Pomagaj
oil on canvas, 71 x 47cm



Tibetan Mother, 1995
Tibetanska mati
oil on canvas, 71 x 47cm



No Man's Land, 1997
Nikogaršnja dežela
oil on canvas, 70 x 40cm



Uluru, The Heart of Australia, 2001
Uluru, srce Avstralije
oil on canvas board, 40 x 50cm



Nostalgia
Domotožje



Mother Earth Gaia, 2003
Mati Gaja
oil on canvas, 76 x 61cm



Here I Am, Lord, 1997
Tukaj sem, Gospod
oil on canvas, 78 x 52cm



St. Francis of Oz, 2001
Sv. Frančišek iz Avstralije
oil on canvas, 61 x 45cm

Ron M. Gomboc

RON M. GOMBOC

1947 Born 6 November in Ljubljana, Slovenia
 Attended school Novi Vindolski, Croatian Seaside

1961 Emigrated to Perth, Western Australia

1982 Established Gomboc Gallery Sculpture Park, Middle Swan, Western Australia (WA)

Gomboc Gallery Sculpture Park is one of the oldest privately owned galleries in Western Australia. Established in 1982, in the Swan Valley on 4.5 hectares with sculpture grounds that are a continuous work in progress.

http://www.gomboc-gallery.com.au/sculpture_park/sculpture_park.htm

The indoor Gallery provides five large exhibition spaces to exhibit established and emerging artists of all disciplines. A new major exhibition is mounted each month, featuring the works of an individual artist or group and the extensive stock display is regularly revised, thereby providing a stimulating display of diverse Fine Art.

2009 Selected Artist, Sculpture by the Sea – Cottesloe 2009

2008 Invited Artist in Residence to Asago Museum Sculpture Park, Asago, Japan Cultural Exchange
 Invited Artist, 13th 6x6x6 Inch Miniature Sculpture Show, Defiance Gallery, New South Wales
 Curated and organized Gomboc Gallery 25th Anniversary Sculpture Survey Exhibition 2008 at Gomboc Gallery Sculpture Park
 Inaugural Distinguished Invited WA Artist, Sculpture by the Sea, Cottesloe 2008, WA
 Invited Artist, Artists for Peace Exhibition presented by the Medical Association For Prevention of War (WA), The Moores Building Contemporary Art Gallery, Fremantle
 Invited Artist, The Third University of Western Sydney Acquisitive Sculpture Award and Exhibition, Sydney, New South Wales

2007 Selected Artist, Sculpture by the Sea, Bondi, New South Wales
 Recipient of the "Balnaves Artist Award"
 Sculpture by the Sea Small Scale Sculpture Inside Exhibition, Bondi Pavilion and Penrith, New South Wales
 Small Scale Sculpture Exhibition, Defiance Gallery, Sydney, New South Wales
 Artists for the Burrup Exhibition
 Invited Artist, Mandorla Award Exhibition, WA
 Selected Artist to participate Sculpture by the Sea, Cottesloe 2007, WA

2006 Participated in The Second University of Western Sydney Acquisitive Sculpture Award and Exhibition. Winner of Landcom Acquisitive Award.
 Selected Artist to participate Sculpture by the Sea, Bondi 2006, New South Wales
 Selected Artist 2006 University of Western Sydney Acquisitive Sculpture Award and Exhibition
 Selected Artist to participate Sculpture by the Sea, Cottesloe 2006, WA

2005 Selected Artist to participate Sculpture by the Sea, Bondi 2005, New South Wales
 Invited artist representing Australia, Steel Sculpture Symposium in Honour of Peace, sculpture park Beijing, China
 Organised and curated Gomboc Gallery Sculpture Survey 05
 Invited artist inaugural Sculpture by the Sea, Cottesloe, WA, March 2005 (sculpture acquired by Alcoa)

2004 Participated in Sculpture by the Sea, Bondi, New South Wales, October and awarded the 'Icebergs' Signature Prize



Exhibition in Paris, 2010

Invited artist Mandorla Exhibition for Religious Art, Fremantle, WA
 Organised and curated Gomboc Gallery Sculpture Survey 04

2003 Recipient with wife Terrie of 10th Anniversary Commemorative Lifetime Commitment Award, West Australian State Arts Sponsorship Scheme Awards
 Recipient of The Centenary of Federation Medal for commitment to the community in raising the awareness of art
 Invited participant in International Sculpture Exhibition, Guang Zhou, China
 Organised and curated Gomboc Gallery Twentieth Anniversary Sculpture Exhibition Sculpture Survey 03
 JB Were Distinguished Invited Artist Sculpture by the Sea, Bondi. NSW

2002 Organised and curated exhibition of WA artists for Melbourne ARTFAIR
 Curated and participated Six Western Australian Artists, Solander Gallery, Canberra, ACT
 Organised and curated Gomboc Gallery Sculpture Survey 02

2001 Participated Sculpture by the Sea, Bondi, New South Wales, October
 Organised and curated Gomboc Gallery Sculpture Survey 01

2000 Organised and curated exhibition of W.A. artists for Melbourne ARTFAIR
 Organised and curated Gomboc Gallery Sculpture Survey 2000

1999 Appointed as a member of the Midland College of TAFE Governing Council
 Participated Sculpture by the Sea, Bondi, New South Wales, October
 Organised and curated Gomboc Gallery Sculpture Survey 1999

1998 Awarded Director's prize for sculpture in the Sculpture by the Sea exhibition Albany, which comprised an invitation to represent Western Australia in Sculpture by the Sea, Bondi New South Wales, October 1999
 Organised and curated an exhibition of Western Australian Artists for ACAF 6, Melbourne Exhibition Building

1997 Appointed official artist Spring in the Valley festival 1997. Swan Valley Tourism Council

1996 Co-ordinated and curated an exhibition of Western Australian Artists for ACAF 5, Melbourne Royal Exhibition Building
 Invited Artist - Australia Bridge Most Slovenija Emigrant Council for Slovenians Abroad, Cultural Exhibition in Slovenija, Italy, Austria - Ljubljana National Museum, Trebnje Cultural Gallery, Maribor Central Gallery, Triest Gallery, Tinje (Tainach), Postojna

1995 Guest Artist, Summer Academy, Salzburg, Austria with Peter Wiener and Egon Straszer

1994 Winner of the Mandorla Prize for Religious Art, Kevin Sullivan Award, Verdaccio Studio Residency, Tuscany, Italy
 Participated in Bronze Casting Workshop, Salzburg, Austria

1993 Appointed to the Board of Trustees, Art Gallery of Western Australia
 Received Western Australian Citizen of the Year Award for Arts, Culture and Entertainment

1992 Instigated and co-ordinated Bravo 469 Exhibition by twelve Western Australian Artists, displayed in Singapore National Museum/Art Gallery August 1992

1991 Received City of Swan Citizen of the Year Award for Contribution to the Arts

1990 Co-ordinated and participated in Sculpture Symposium SS90 at Gomboc Gallery Sculpture Park

1989 Studied marble carving and foundry techniques in Pietra Santra, Italy
 Study tour of Thailand (Bangkok)

1987 Study tour in Lost Wax Bronze Casting of Singapore, Hong Kong and Taiwan, (introduced to Ju Ming)

1986 Co-ordinated Lost Wax Bronze Casting Workshop at La Salle Art College Singapore, by invitation from the Ministry for Culture and Development, Singapore

1984 Taught special Sculpture Class at Balcatta Senior High School

1984 Part-time teaching - Lost Wax Bronze Casting technique at WAIT (Now Curtin University of Technology)

1982 Established Gomboc Gallery Sculpture Park, Middle Swan

1978 Study tour of Europe

1976-1982 Printmaking, Perth Technical College, Perth, WA

1974-1977 Sculpture, Perth Technical College, Perth, WA

1974 Painting and sculpture, Claremont School of Art, Claremont, WA

1971-1974 Painting and drawing, Midland Technical College, Midland, WA

1971 Studied painting and sculpture, Claremont School of Art

1969-1971 National Service Australian Army Engineers

1961-1969 Served apprenticeship cabinetmaking/joinery, building trade

2007 Exhibition September - Sparts Gallery, Paris, France

1998 Gomboc Gallery Sculpture Park, Middle Swan, WA

1993 Galerie im Schloßpavillon, Ismaning, Munich, Germany

1989 Galerie Gerhard Heinrich, Murnau, West Germany

Drabble Gallery, Guildford, WA

1996 Stratford Gallery, York, WA

Octagon Gallery, Melbourne, Victoria

1997 Colonial Art Centre, Rockingham, WA

1997 Floreat Gallery, Floreat Park, WA

2008 Inaugural Distinguished Invited WA Artist, Sculpture by the Sea, Cottesloe, WA

2007 Balnaves Artist Award

Australian Defence Medal

Alcoa People's Choice Award for aluminium sculpture, Sculpture by the Sea, Cottesloe 2007, WA

2006 Landcom Acquisitive Sculpture Award, University of Western Sydney, NSW

2004 Icebergs' Signature Prize, Sculpture by the Sea, Bondi, NSW

2003 ArtsWA Life Time Commitment Award (shared with T.C. Gomboc)

The Centenary Medal for outstanding commitment to the community in raising the awareness of Art

JB Were Distinguished Invited Artist, Sculpture by the Sea, Bondi, NSW

1998 Director's Award, Sea Change Exhibition, Albany, WA

1996 Telstra Small Business Award - Midland Region, WA

Excellence in Small Business Award, Midland Chamber of Commerce, WA

1994 Mandorla Prize for Religious Art - Kevin Sullivan Award, Studio Residency at Verdaccio Studios, Tuscany, Italy

1993 Western Australian Week Council Citizen of the Year Award for Arts, Culture and Entertainment

1992 Nominated finalist in the Western Australian Citizen of the Year Award for Contribution to the Arts

1991 Shire of Swan Citizen of the Year Award for Contribution to the Arts, WA

1985 & 1986 Waterways Gallery Sculpture Award

1982 & 1983 Shire of Swan Sculpture Award, WA

Also represented in many private collections in Australia and abroad, including the Sultan of Brunei.

Stanka Gregorič
<http://www.glasslovenije.com.au/znani-neznani-novi/znani-neznani-gomboc.htm>

Slovenija je duhovni in ključni vzvod za marsikatero umetniško delo. Če bi hoteli osvetliti osebnost in delo kiparja **RONA**, bi morali najprej poseči tja daleč nazaj v leto njegovega rojstva v Ljubljano in v prva leta njegovega življenja v Sloveniji, z materjo iz hrvaške Crikvenice in očetom iz Prekmurja. Družina se je preselila v Avstralijo, ko je bilo Ronu trinajst let. Svoja mlada leta je torej preživiljal v Ljubljani in trinajst let je bilo dovolj, da se še danes v njegovi podzavesti prepletajo slike in podobe iz slovenskega okolja. To je predvsem vidno na njegovih skulpturah - vedno ali večkrat ga ideje zanesejo k oblikovanju kapelic - k ustvarjanju z religioznim ozadjem. Po njegovih žilah se dobesedno pretaka Slovenija.

Ron je bil izbran v elito avstralskih kiparjev.

Kipar Gomboc je mednarodna umetniška osebnost, o čemer pričajo številne razstave in nagradni ter drugi študijski obiski po vsem svetu. Ugodil je želji samega sultana iz Bruneja - danes stojita v avli njegove palače dve mogočni plastiki - dva, na dveh nogah stoječa konja, morda visoka 2-3 metre, delo, ki sta ga ustvarila Ron in njegov kiparski priatelj.

Toda to niso edina dela Rona Gomboca. V drugem kotu njegove delavnice je veliko kipov in skulptur - manjših figurativnih kiparskih izdelkov iz brona, jekla in lesa.

Ron ne ustvarja samo sam, v svoj 'sanjski park skulptur' in v svojo galerijo vabi umetnike iz vsega sveta.

Gomboc Gallery je največja privatna umetnostna galerija v Zahodni Avstraliji.

*Working on an aluminium sculpture
Photo by Ross Swanborough*





Evolution of the Spirit, 2007
Razvoj duha
copper, 260 x 95 x 70cm



Growing Together, 2006
Skupna rast
marine grade aluminium, 295 x 100 x 90cm



Spirit of the Albatross, 2005
Duh Albatrosa
aluminium, 350 x 500 x 210cm

Oneness, 2003
Biti eno
stainless steel and copper, 350 x 120 x 120cm



Freedom, 2004
Svoboda
stainless steel, copper and bronze, 260 x 100 x 120cm





Together Series, 2009
Serija Skupaj
copper patinated, 300 x 120 x 120cm



Cycle of Life, 2005
Krog življenja
Aluminium, 300 x 200 x 100cm

Loving, 2008
Ljubeč
aluminium, 214 x 57 x 37cm

Together, 2008
Skupaj
aluminium, 214 x 57 x 37cm





Growing Together, 2006
Skupna rast
marine grade aluminium, 295 x 100 x 90cm

Margaret Hatežič

MARGARET HATEŽIČ rojena MALI

"Rojena sem bila 25.1.1944 v Mariboru, kjer smo živelji do leta 1957. Po končani drugi gimnaziji (stara sem bila 13 in pol let) so se starši odločili, da odidemo v Avstrijo in se potem naselimo v Avstraliji. Tako smo prispeli v Bonegillo leta 1957. Od tam so bili starši poslani v Wollongong, moja starejša sestra in jaz pa sva šli delat v restavracijo blizu Melbournja. Tako sem morala pozabiti, da bi nadaljevala šolanje.

Čez leta, ko sem dobro obvladala angleški jezik, in so tudi moji otroci končali šole, sem se vpisala v TAFE. Končala sem Commercial cooking Grade 3 in sem se zaposlila kot kuharica v bolnišnici. Kasneje sem se vpisala v umetnostno šolo v Wollongongu (Illawarra Institute of Fine Arts), kasneje še v St. George (Sydney) TAFE, kjer sem končala Advanced Diploma of Fine Arts.

Slikam in rišem za zabavo in se ne držim ene teme. Kar vidim in mi ugaja, bom naslikala.

Udeležila sem se tudi likovne kolonije za Slovence po svetu leta 2002, ki jo je organizirala Slovenska izseljenska matica. Po končani koloniji smo imeli razstavo na gradu Štanjel, potem še v koncertni dvorani na Bledu, kjer je bil izseljenski piknik."



Marjan Miklavec - mentor, Tanja Jandl - Germany, Margaret Hatežič - Australia, Zoran Karmelić - Split, Croatia, Ivan Kosmina - Split, Nada Dobnik - Bosnia, Darinka Berginc - Sweden, Vesna Jazbec - Australia.

MARGARET told us:

"I was born Margaret Mali, on 25th January, 1944, in Maribor, Slovenia. After completing the second year of my secondary education, at thirteen and a half years of age, my parents decided to move to Austria and from there immigrated to Australia. We arrived at Bonegilla in 1957. My parents were then sent to Wollongong, while my older sister and I went to work in a restaurant near Melbourne. I had to forget my wish to continue with my education.

With time, I mastered the English language and when my children completed their education, I enrolled at the TAFE to study.

I completed a Commercial Cooking Degree and began work as a Hospital Chef. Later I enrolled at the St George TAFE in Sydney, where I completed an Advanced Diploma in Fine Arts.

I draw and paint as a hobby and don't work in any particular style. I paint whatever inspires me.

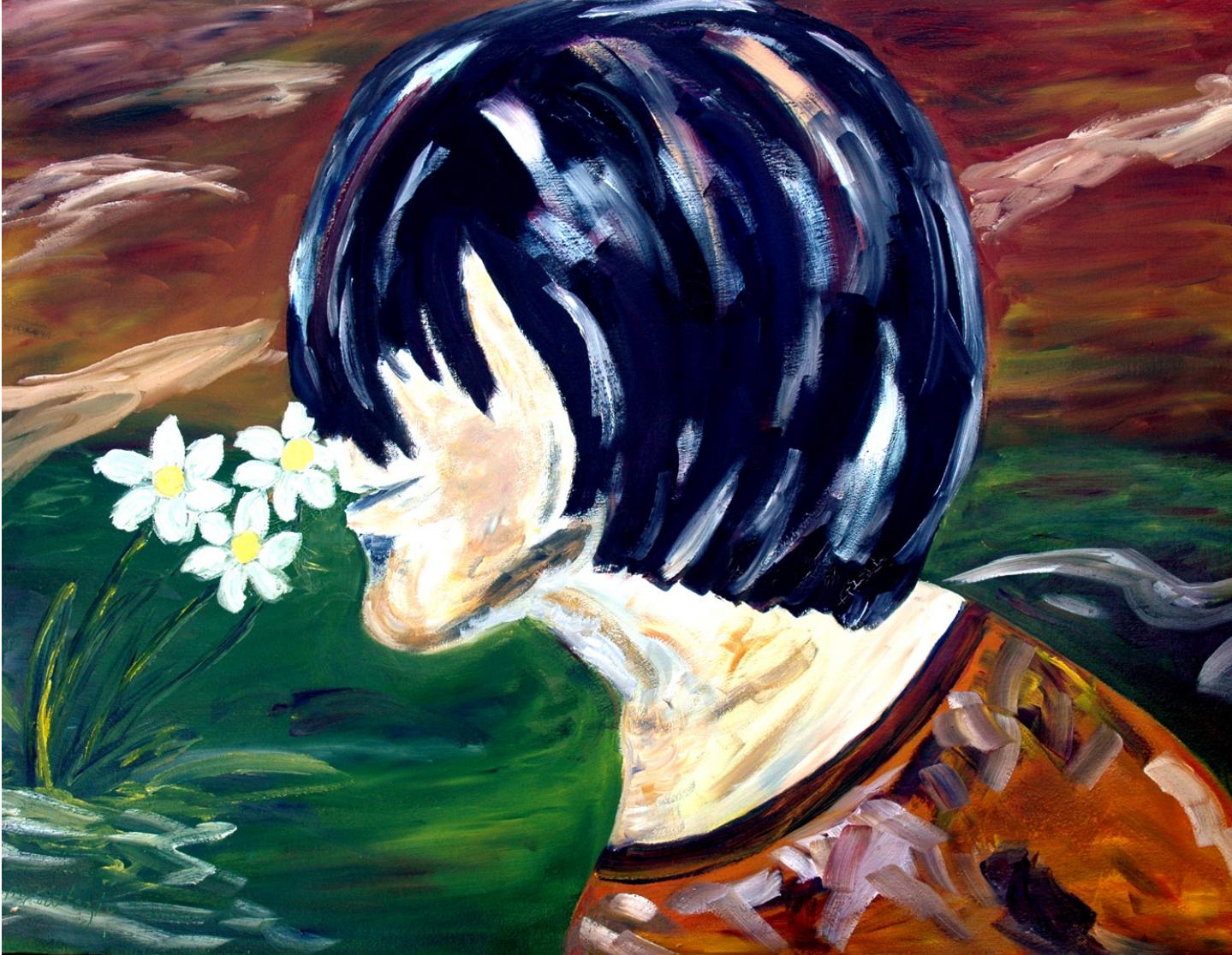
I attended the artists colony of Slovenians of the World, organised by Slovenska Matica. The colony workshop concluded with an exhibition at Stanel Castle and then in the Reception Hall at Bled, a concert and a ski picnic were held. Marjan Miklavec was the mentor of the exhibition which included the works of artists from various parts of the world."



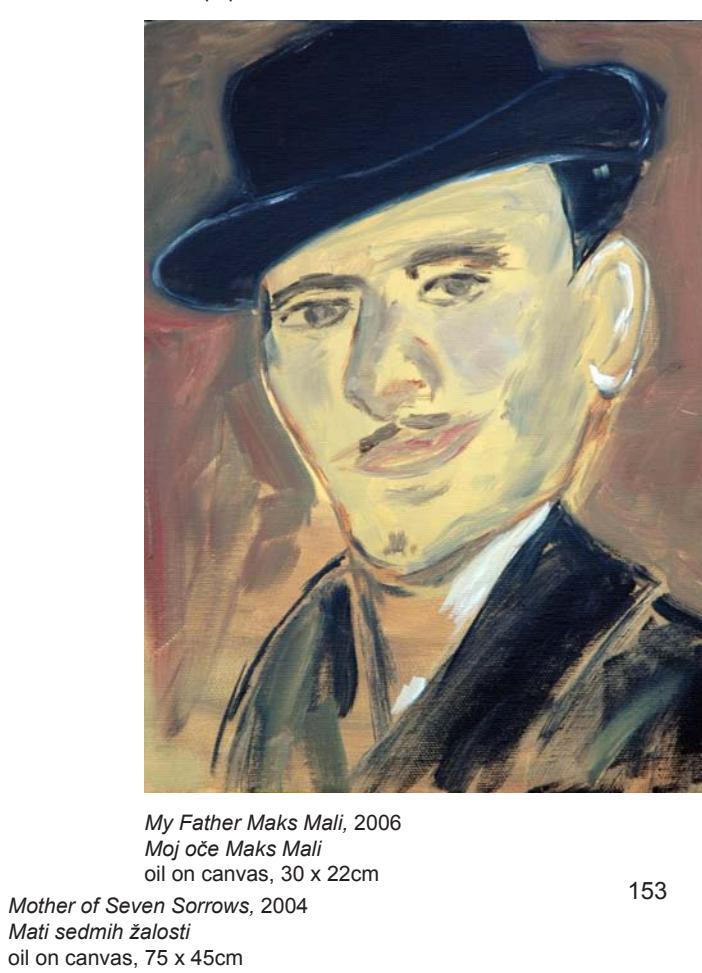
Judgement Tower Maribor, 2000
Sodni stolp v Mariboru
ink on paper, 28 x 35cm



Maribor in Ruins during War, 2003
Maribor med vojno
ink on paper, 38 x 47cm



Beginning of Spring, 2000
Začetek pomladi
ink on paper, 28 x 35cm



My Father Maks Mali, 2006
Moj oče Maks Mali
oil on canvas, 30 x 22cm

Mother of Seven Sorrows, 2004
Mati sedmih žalosti
oil on canvas, 75 x 45cm



Plague Monument in Maribor, 2003
Kužno znamenje v Mariboru
ink on paper, 38 x 32cm



Palace of Diocletian in Split, 2002
Dioclecijanova palača v Splitu
watercolour, 48 x 38cm



Obedient Daughter, 2006
Ubogljiva hči
oil on canvas, 80 x 60cm



Visit from Paris, 2000
Obisk iz Pariza
oil on canvas, 60 x 40cm



154



End of Performance, 2005
Predstava je končana
oil on canvas, 80 x 60cm

Mum's Garden, 2005
Mamin vrt
oil on canvas, 60 x 80cm

Marie
Hogan



MARIE JOZefa HOGAN nee PLUT

Born in Ferntree Gully Victoria, 1969

Employment: Current – Visual Arts Teacher, Oakhill College, Castle Hill, NSW

Professional Art Training:

- Master of Education, Melbourne University, 2006
- Master of Visual and Performing Arts, Charles Sturt University, NSW, 1998
- Graduate Certificate of Museum Studies, Deakin University, VIC, 1999
- Graduate Diploma in Education (Secondary) Latrobe University, VIC, 1990
- Bachelor of Arts, Fine Art, Latrobe University, VIC, 1989

Exhibitions Entered:

2004 Teachers @ Work 2004

Tweed River Regional Art Gallery, Murwillumbah, NSW.

2004 Australian- Slovenian Golden Jubilee Art Exhibition

Australian Slovenian Social and Sporting Association Melbourne Inc., Research, VIC

Talls 2000 and 2001

Waywood Art and Framing, Byron Bay, NSW

Smalls 1999

Waywood Art and Framing, Byron Bay, NSW

Wintersun 1999

Club Banora, Banora Point

Contemporary Artists 1999

Tweed Art and Framing, Tweed Heads, NSW

In Your Dreams 1998

Waywood Art and Framing, Byron Bay, NSW

Club Banora - Tweed River Regional Art Gallery, Banora Point NSW

Bridge – Cultural Exhibition 1996

Slovenia, Italy, Austria

Mildura Arts Festival 1993

Commodore Motor Inn Mildura VIC

Shadows 1992

Petronella's Inn of Art Gallery, Mildura VIC

“Art, like music, makes me feel alive. I enjoy art making and seeing other people create beautiful artworks. I am constantly inspired by things around me, architecture, biblical events and people. Art is in everything we look at and I like reinterpreting what I see to create new meaning for me. Unfortunately I haven’t managed to create as much artwork as I would like, but I hope that time will soon come.

Important to me was being able to take photographs. Paint has been part of my life since secondary school, when I studied it in my senior years. One compliments the other and captures the essence of the moment in different ways.

There are many artists who have inspired me in my art making; my work doesn’t reflect the Australian Impressionists or that of John Olsen, Leonard French or Margaret Preston but I am constantly drawn to their artworks. Be it the texture, use of colour and or composition, I find myself in awe of their ability to capture their environment.

Creating art has revealed that there are many layers to every aspect of what we do and who we are. In paint I work with thin layers built up. Nothing is transparent or totally opaque. It is who I am, I feel that not every detail about me needs to be revealed but it’s all there if you look close enough.

I mainly work with synthetic polymer paint and embroidery threads. I enjoy working with graphite and combining dry mediums when I draw. Ink is becoming a favourite. I think teaching enables me to keep experimenting with different mediums and I often create artworks based on what I may be teaching at the time. I get inspired by the moment, the theme and medium that we are focusing on. Digital photography regularly plays a large role and best suits my purpose in my art making practice.

It is generally the process which sees my work evolve from its original idea. The effects and outcomes may vary, enabling me to continue to experiment and produce the next stage of my artistic journey. Motivation is certainly something that has shown me direction and change, mainly because I seek it out and enjoy trying something new and building on things I have tried in the past.

The people and personalities that appear in my artwork come from my Slovenian heritage. Some are more obvious than others. It is through the expressions and emotions that show some of that influence. Subliminal symbols appear in my artwork that is representative of the cultural environment I have grown up in.”

MARIE pravi:

“Umetnost, kot glasba, me poživi. Uživam v ustvarjanju in vidim druge ljudi ustvarjati umetnine. Stvari okrog mene, arhitektura, biblični dogodki in ljudje me motivirajo. Umetnost je v vsem kar vidimo in rada prenašam, kar vidim in ustvarim, kar meni kaj pomeni.

Veliko umetnikov me je navdihnilo – moje delo ne odseva avstralske impresioniste kot John Olsen, Leonard French ali Margaret Preston, a me vedno vleče k njihovim umetninam. Naj bo to zgrajenost, uporaba barv in kompozicija, sebe najdem v občudovanju njihove zmožnosti ujeti njihovo okolje.

Slikanje – vsaka umetnost je dokazala, da je več plasti v vsakem oziru kaj počnemo in kdo smo. Tudi slikam tako – v plasteh. Nič ni prozorno ali popolnoma nejasno. To sem jaz; čutim, da ni potrebno, da je vsaka moja podrobnost povedana, a je tam, če se pogleda natančneje in bližje.

Največ delam s sintetičnimi polymer barvami in vezenimi vlakni. Rada delam z ogljem in kombinacijo suhih medijev. Najraje imam črnila.

V trenutkih poučevanja dobim inspiracijo; določim temo in način dela. Uporabljam tudi digitalno fotografijo, ki igra pomembno vlogo v mojem ustvarjanju.

Ljudje v mojih delih izražajo mojo slovensko dediščino. Nekateri so bolj izraziti kot drugi.

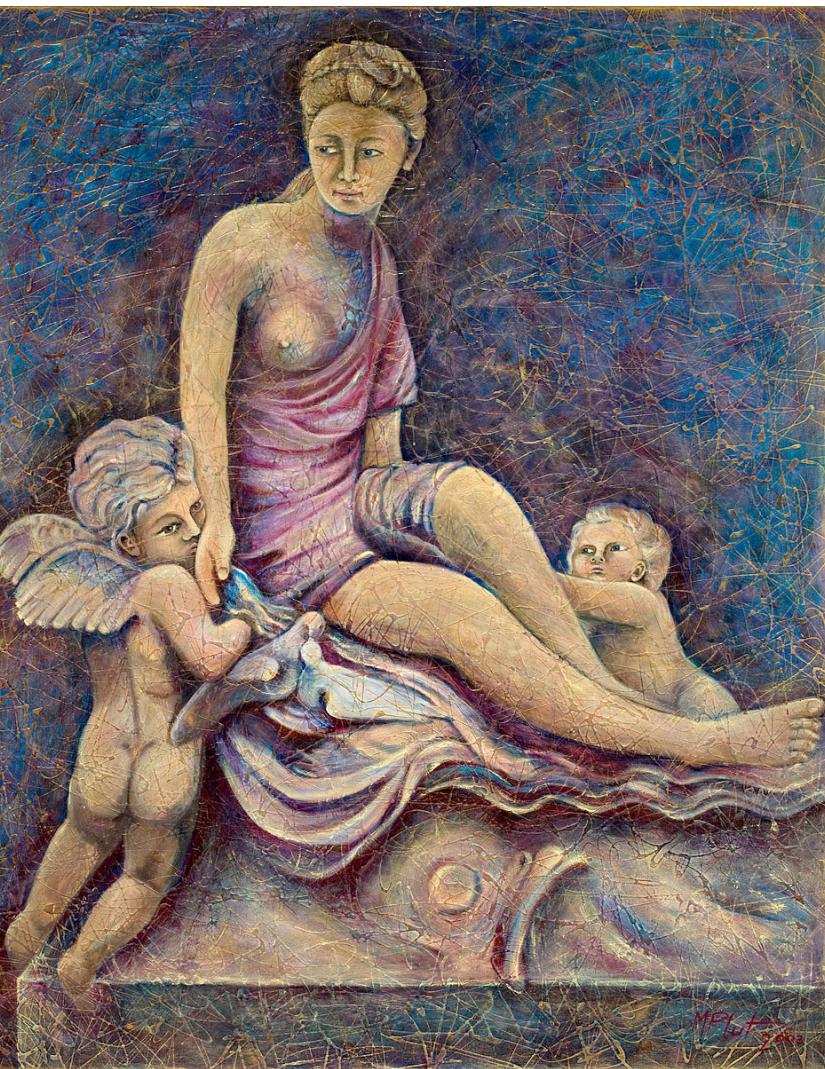
V izrazu in čustvenem gibanju, kjer se najbolj občuti. Vzvišeni simboli predstavljajo okolje mojega doraščanja v mojem ustvarjanju.”



Untitled

Brez naslova

Mixed media on paper, 90 x 30cm



The Rose
Vrtnica
Ink (Biro) on paper, 30 x 90cm



Chrysanthemum
Krizantema
Ink (Biro) on paper, 30 x 90cm

Venus of the Doves - Venera
Acrylic on canvas, 152 x 121cm



Untitled II
Brez naslova II
Mixed Media on canvas, 100 x 100cm



Artichoke
Artičoka
Ink (Biro) on paper, 150 x 105cm



Siblings
Družinski člani
Pencil on paper, 58 x 45cm



Innocence (Singapore School Girl)
Nedolžnost
Pencil on paper, 58 x 45cm



Captured Beauty
Ujeta lepota
Mixed Media on paper, 56 x 42cm



Cherub
Kerub
Acrylic on board
60 X 120cm



Neptune
Neptun
Hand coloured Woodblock print
90 x 120cm

Vinko Jager

VINKO JAGER

Rodil se je v Ljubljani 25. januarja 1931.

Obiskoval je večerno umetniško šolo v Ljubljani in končal prvi letnik. V drugem letniku je študij opustil, ker se je izselil v Avstralijo.

Zaposlil se je v tovarni avtomobilov Ford, kjer je bil zaposlen kot orodjar vse do leta 1991.

“Slikanje je moj konjiček.

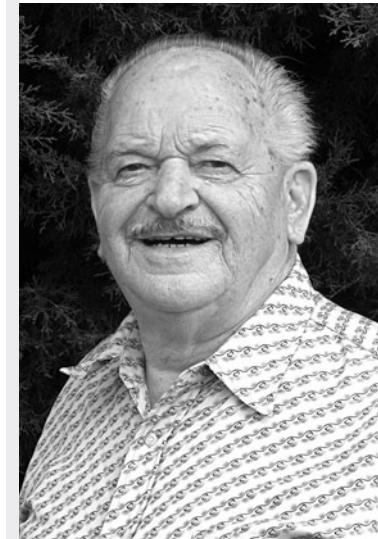
Sem dolgoletni član Slovenskega društva Ivan Cankar v Geelongu.

Za društvo sem leta 1974 naredil kip pisatelja Ivana Cankarja - to je bil prvi kip Ivana Cankarja v Avstraliji.

Slikam z oljem.

Sliko blaženega Antona Martina Slomška sem naredil leta 2004, ko je papež Janez Pavel II poveličal škofa Slomška v blaženega.

Klubski grb Slovenskega društva Ivan Cankar v Geelongu sem naredil iz mavca leta 1975.”



*Coat of Arms of Slovenian Association Ivan Cankar, Geelong, 1975
Klubski grb Slovenskega društva v Geelongu
plaster, 80 x 80cm*

*Ivan Cankar, The Best Slovenian Writer, 1974
Ivan Cankar, največji slovenski pisatelj
clay, 35 x 25 x 25cm*

Vinko was born in Ljubljana in 1931.

He studied art in the evenings at the Art School in Ljubljana. He completed the first year, but during the second year he migrated to Australia.

He was employed as a toolmaker in the car factory Ford until 1991.

"Painting is my hobby.

I am a member of Slovenian Association Ivan Cankar in Geelong.

In 1974 for the Association, I made a statue of the best Slovenian writer, Ivan Cankar.

It is the very first statue of Ivan Cankar in Australia.

I paint with oils.

The painting of the Blessed Anton Martin Slomsek was painted at the occasion of the beatification of the Bishop to Blessed by Pope John Paul II in 2004.

In 1975 I made the Club's Coat of Arms from plaster."



A Couple in National Costume of Gorenjska, 1976
Par v gorenjski narodni noši
oil on canvas, 60 x 90cm



Blessed Bishop
Anton Martin Slomsek, 2004
Blaženi škof Anton Martin Slomšek
oil on canvas, 60 x 45cm

Vinko and the first statue of Ivan Cankar in Australia
Vinko in prvi kip
Ivana Cankarja v Avstraliji,
Slovenian Association Ivan Cankar, Geelong



Stephanie Jakovac

STEPHANIE JAKOVAC

Stephanie arrived in Australia in 1973. She spent her childhood and youth in Slovenia, where she completed her secondary education in Visual Merchandising in Ljubljana, the capital of Slovenia. There she studied art history and received basic art knowledge. As part of her study she attended many art exhibitions in Europe. She later pursued more art education and attained a Diploma in Visual Arts.

After arriving in Australia, Stephanie commenced a career in commercial art. She painted for recreational purposes. After settling down to a family life in Albury/Wodonga, she continued her career in graphic art and later teaching art at a secondary college and TAFE on a part time basis. During that time she became seriously involved in painting and focused on her art from a different perspective, often passionately portrayed in her artwork.

Her sense of balance dictates the romantic use of brilliant colours and expressive detail. Stephanie believes it is difficult to paint something one has not experienced. As she observes the wide horizon of this country, the lively colours and vibrant diversity of composition inspire her. She feels the heat of the sun radiating from the earth, melting the oil of eucalyptus trees, scenting the air and filling it with serenity and tranquility. She sees landscapes filled with clean air, golden moon rising on the sunlit horizon and a red sun slowly setting. Frequently her inspiration draws on the fragments of memories. Often she remembers the early years of her life in every poetic detail. Her landscapes are overgrown with flowers, trees and frolicking bushes, little village churches and houses with terracotta tiles. She often travels overseas to her home country and is invited to artist colonies to join groups of artists producing art whilst there.

Stephanie likes to observe people from the distance, yet takes a closer look at their relationships. Her passion for people inspires her to draw and paint portraits of people from real life. She likes to choose her portrait subjects herself as she is often drawn to them by not only their facial features, but also by their special characteristics, obvious in their gestures and behavior. In recent times, she painted Hon. Mr. Tim Fischer and Melbourne Magistrate John Hardy.

From the early years of her life in Australia, she became involved with people from diverse cultural backgrounds through interpreting and coordinating different projects. Stephanie finds people a great inspiration for many of her artworks.

Stephanie has been exhibiting regularly and won numerous awards. Her paintings can be seen in many private and public collections in Australia, USA, UK, Germany, Slovenia, Croatia, Italy, Sweden, Greece and Austria. One of her paintings titled "Joy of a Nation" hangs in the Croatian Embassy in Canberra. The Gallery of International Art in Slovenia and also in Italy, have each acquired two of her paintings. Stephanie's paintings continue to attract attention and are respected by many discerning art lovers.

SOLO EXHIBITIONS:

- “The Highway Gallery”, Melbourne
- “Filipov Dvorec” – Ljubljana, Slovenia
- “Four Seasons” – Melbourne
- 1995 “Easter at the Buckland Gallery” – Beechworth
- “Colours of Australia” - Dolik Salon Jesenice – Slovenia
- 1996 “Kompas Ljubljana – Slovenia
- 1996 “Reflections” – Albury Regional Art Centre
- “Spectrum of Silence” – Creators Gallery, Wodonga
- “The Private Gallery” – Sydney
- 1998 “The Project Gallery” - Woolongong



1998 "With Artist at Home" – home studio Thoorgoona
 1998 "Treemendous Multicultural Festival" – Narrandera
 1999 "AMAC" Autumn'99 Art Exhibition – ABC Gallery, Sydney
 1999 "In Limbo" – Harris Gallery, Albury
 Embassy of the Republic of Croatia
 "Dare to Dream Again?" Wilson St. Gallery, Albury
 2000 Croatian Olympic Village, Sydney
 "The Sketch Book" Airly Pottery, Wodonga
 2001 "Exhibition in the High Country" Stirling House, Tawonga South
 "Australia in Colour and Form" Kompas Ljubljana, Slovenia
 "Letting Go" Beehive Art Space, Albury
 2004 - 2009 "Lubek" Art Studio Exhibition, Albury
 2005 "Life En Route" Wodonga Arts Space
 2009 "The Tree of Life, the Tree of Realization", Ljubljana, Slovenia

GROUP EXHIBITIONS:

1982 – 2009 Various Regional and Interstate Art Exhibitions
 Duo exhibition with Betty Keen – Melbourne
 1993 – 1995 Regular Trio exhibitions – Melbourne, Albury
 "A Personal View" – Elgin Gallery, Melbourne
 "The Bridge" – Touring exhibition, Slovenia, Austria, Italy
 Trio exhibition – Bright
 The Garret Gallery, Albury
 Exhibitions Gallery, Wangaratta
 Tatmans Gallery, Bright
 "Spot On" Exhibitions Gallery, Wangaratta
 2001 – 2009 "International Festival of Naïve Art", Italy
 Beehive Gallery, Albury
 2002 "Ripe and Raw" Exhibitions Gallery, Wangaratta
 Beehive Art Space, Albury
 Beechworth Fine Art Gallery
 2004 Collection of Artist Colony 2004, Tolmin-Slovenia
 2006 "Art from the Four Continents", Tyres Art Hall – Stockholm, Sweden
 2007 Holbrook Rotary Club Exhibition – Guest Artist
 2008 "Passionate Brushstrokes" – Creators Gallery, Wodonga

AWARDS:

1991 Tallangatta Arts Festival	Highly Commended – "Last Farewell"
1992 Rotary Club of Albury Art Show	2 nd Prize – "In Anticipation"
1992 Corowa Easter Art Show	Highly Commended – "In Anticipation"
1992 Rutherglen Art Show	1 st Prize – "In Anticipation"
1993 Albury Wodonga Art Society	Highly Commended – "Only Heaven Knows"
1993 Scots School Arts Festival	1 st Prize – "Only Heaven Knows"
1994 Rutherglen Art Society	Highly Com. – "Seasons Thru my Window"
1994 Albury Wodonga Art Society	Highly Commended – "Sunflowers"
1994 Tallangatta Arts Festival	Highly Commended – "Golden Morning"
1994 Scots School Arts Festival	People's Choice – "Four Seasons"
1994 Rotary Club of Hollbrook Art Show	1 st Prize – "Blending with Nature"
1994 Rotary Club of Hollbrook Art Show	1 st Prize – "Gold Panning"
1995 Corowa Easter Art Show	Highly Commended – "Days to Ponder Upon"

1996 Albury Art Prize	Highly Commended – “Dual Concept of Reality”
1996 Alvaro Painting Prize	Highly Commended & People’s Choice
“Seasons Through my Window”	
1997 Rutherford Institute Art Contest, USA	Highly Commended – “Sabbath Morning”, “Evening Worship”
2003 Chiltern Art Prize	1 st Prize – Indigenous Wildlife Award
2004 Chiltern Art Prize	Highly Commended - “Edge of the Earth”

PROJECTS:

1999 Bonegilla Multicultural Festival	“A Walk in my Shoes”
1999 Bonegilla Multicultural Festival	“Make a Mark”
2000 Creators Gallery	“Stitches from Home”
2002 AlburyWodonga MRC	“Postcard from a Refugee”
2006 Multicultural Festival – Harmony Day	“Living in Harmony”

PUBLIC COLLECTIONS:

Embassy of the Republic of Croatia – Canberra
Gallery of International Naïve Art – Slovenia
AIPAN – Naïfs Senza Frontiere – Modena, Italy
NSW Ministry for the Arts - Sydney
Ministry for the Slovenes Abroad – Slovenia
Dolenjske Toplice Health Resort - Slovenia
The Scots School – Albury
City of Albury
St. Augustine’s School – Wodonga
Wodonga Institute of TAFE

Stephanie Jakovac likes to adapt the motive of the river. The river flows uninterrupted from its spring to its effusion into the ocean and is also a simile of life. The forcefulness of the river often overflows the banks, erodes the earth and undermines the trees and can be compared to the life’s ordeals. The current of the river cannot undermine the trees with the roots firmly anchored into the bank.

Eternal circle of birth and death as well as hope is symbolised with a full moon. The moon, the queen of night, completing its cycle in 28 days is also connected to the principle of a woman.

With her symbolic storytelling, the artist equally engages male and female figures. The metaphor of her figures is accentuated with a nude, respectively when the figure is dressed, she chooses unusual, nearly archaic clothes. The figures strengthen and convey the message of her art. The relation between the figures conveys the conflicts in human relations – between male and female, between friends and people. As a whole, there is a representation of life situations, most of the time connected to the artist’s own life.

This unique, personal approach, partially portraying autobiographical deposition, is unintentionally mirrored through autobiographical traits in female and male images. Classical symbolic meanings are represented with artist’s personal symbolism. Self-healing aptitude and resilience of the trees, regrowing after the infernal bushfires, stabilising after the erosion of the soil around the roots, or being cut down – the artist

*Monika Ivančič Fajfar,
translated to English by
Stephanie Jakovac*

compares with the emotional intelligence of humans – being able to overcome the difficulties, heal the traumas, overcome anxieties ... but only when there is a deep core of stability within. Linden tree, in the artist's eyes, does not represent only a Slovene National Tree, but is also a symbol of meeting and communication. Picking up the quinces represents the human greed. On the other hand, the painting with a female figure, climbing up the ladder, symbolises the growth, generosity good heartedness, adorning the Tree of Life just as the little Christmas lights adorn the winter trees. Different dispositions permeate Stephanie's paintings and accentuated with warm and cool colours used for the sky and the landscape. Landscapes are often portrayed naturally, with the trees being portrayed as certain individual characters. This way, the author makes a connection between the symbolic and everyday life storytelling. The author, namely, despite the seemingly imaginative form of painting, on her personal sentimental level, remains a faithful conveyor of the truth about her experience of the world and views of life.

STEPHANIE je rojena leta 1954. Svoja otroška leta in mladost je preživela v Sloveniji, na Jesenicah. V Ljubljani je končala srednjo aranžersko šolo. Leta 1973 se je preselila v Avstralijo in tu diplomirala na TAFE - College of Visual Arts. Nadaljevala je dvoletni študij na akademiji za slikarstvo. Ukarjala se je z oblikovanjem in poučevanjem slikarstva.

Redno razstavlja v Avstraliji in v Evropi. Živi in dela v Alburyju v Avstraliji, na meji med NSW in Viktorijo.

Klasične simbolne pomene avtorica začini s svojo osebno simboliko. Samoozdravljivo zmožnost drevesa, ki se obnovi, če pogori, če voda odplavi zemljo okoli njegovih korenin ali če ga porežejo, avtorica primerja s čustveno inteligenco človeka – sposoben je prebroditi težave, ozdraviti travme, premagati strahove ... a le, če ima dovolj globoke korenine. Lipa za avtorico ni le slovensko drevo, ampak predstavlja tudi simbol srečevanja in komunikacije. V simbolnem jeziku duhovno raste – kaže razdajanje srca, ki bo skupaj z ostalimi krasilo pusto drevo življenja, kot na zimskih drevesih sijejo novoletne lučke.

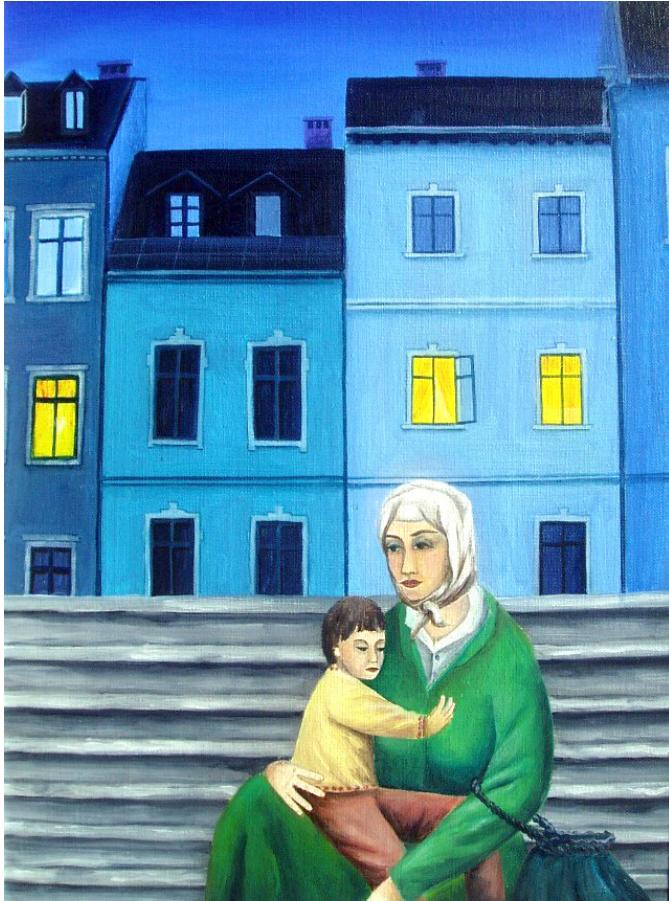
Različna razpoloženja, ki prevevajo slike Stephanie Jakovac, so poudarjena s toplimi in hladnimi barvami, s katerimi avtorica naslika pokrajino in nebo. Na ta način slikarka sklene vez med simbolno pripovedjo in realnostjo vsakdana. Avtorica namreč kljub navidezni domišljijijski formi slik ostaja zvesta poročevalka resničnosti na ravni osebnega čustvovanja, doživljanja sveta in pogleda na življenje.



To us a Child is Born, 1999
Rojen nam je Otrok
mixed media, 123 x 153cm

Morning Refugee, 1996
Begunka jutra
oil on canvas, 34 x 46cm

Love, 2008
Ljubezen
oil on canvas, 80 x 65cm





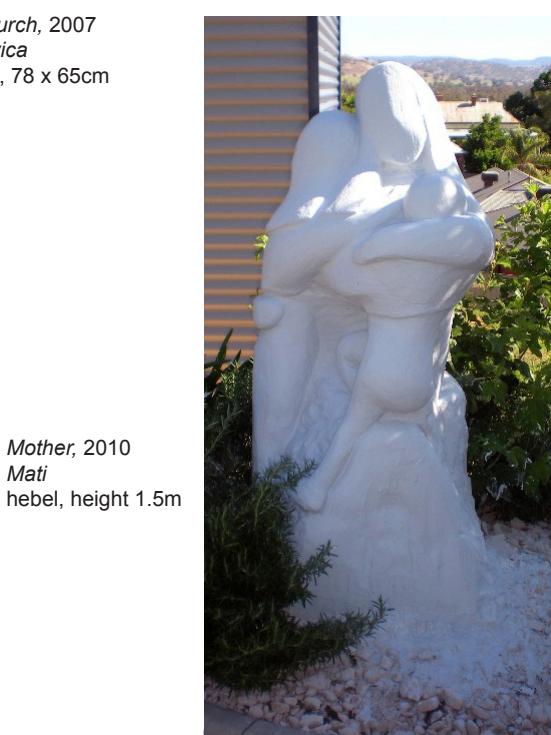
Julian Alps, 2005
Julijske Alpe
oil on canvas, 61 x 61cm



Mountain Church, 2007
Gorska cerkvica
oil on canvas, 78 x 65cm



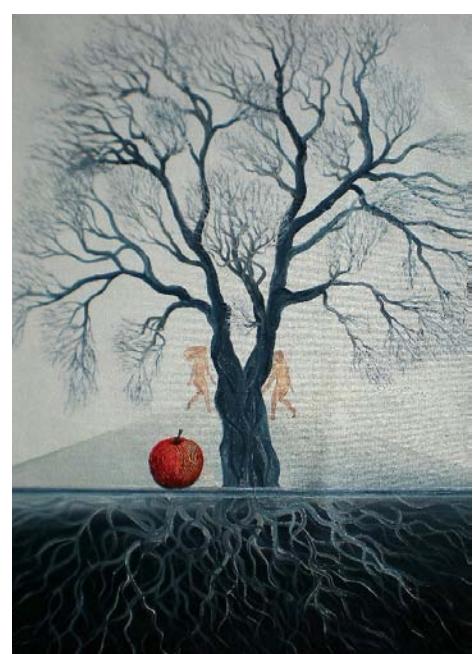
Triglav, 2005
oil on canvas, 61 x 61cm



Mother, 2010
Mati
hebel, height 1.5m

Wisdom, 2008
Modrost
oil on canvas, 80 x 65cm

Farewell, 2008
Slovo
oil on canvas, 65 x 80cm





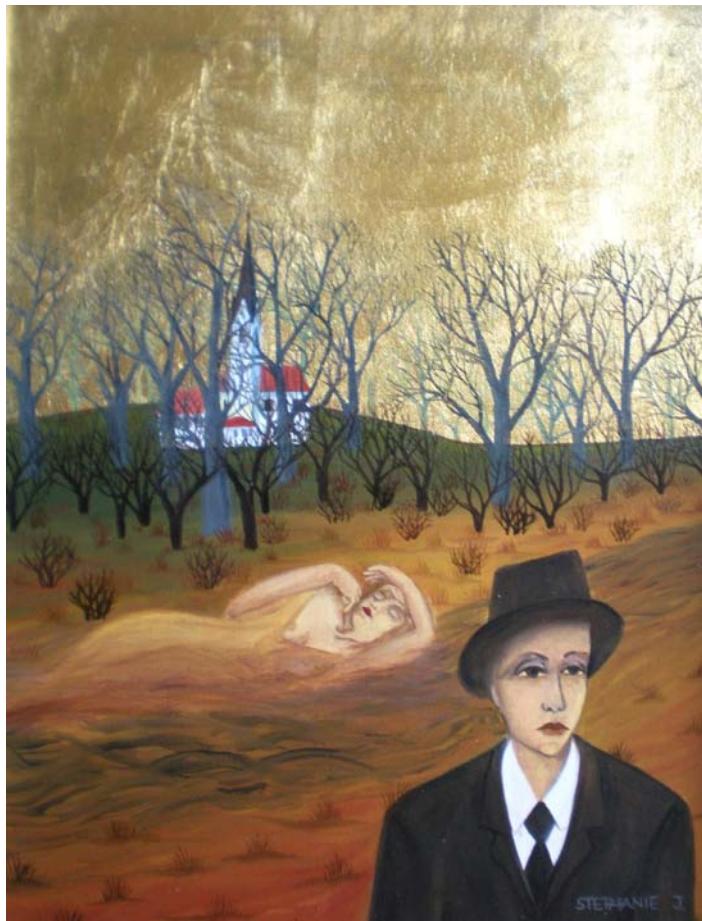
Amour Propre, 2003
oil on canvas, 80 x 90cm



Blending with nature, 1995
Spojitev z naravo
oil on canvas, 78 x 110cm



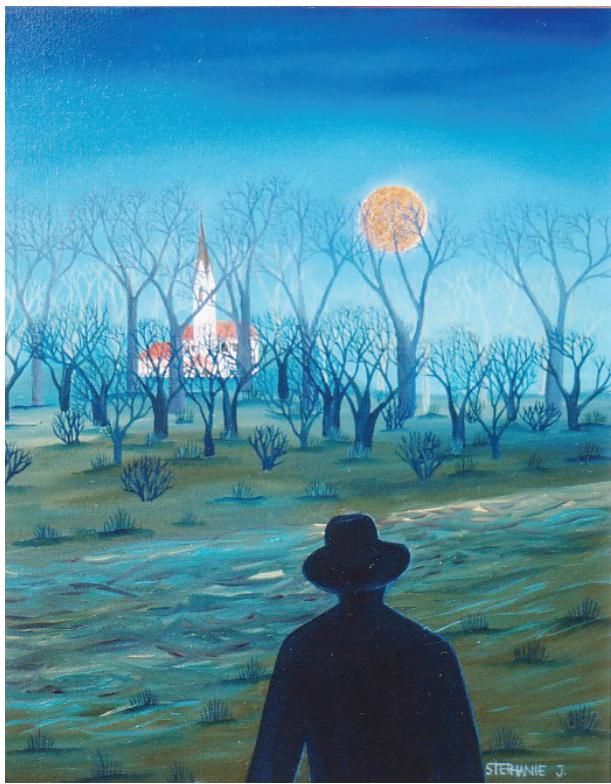
Lust, 2007
Poželenje
oil on canvas, 80 x 65cm



No turning back, 1996
Ni povratka
oil on canvas, 46 x 36cm

Decision, 1992
Odločitev
oil on canvas, 84 x 65cm





Evening Worship, 1996
Večerna molitev
oil on canvas, 46 x 38cm

Flower Girl, 1995
Dekle s cvetjem
oil on canvas, 45.5 x 30cm



The Other side of the River, 1996
Na drugi strani reke
oil on canvas, 56 x 40cm



Ema Jakšetič

EMA JAKŠETIČ

"I am originally from a small village called Velike Loče, near the township of Ilirska Bistrica in Slovenia.

Initially self-taught, I started attending workshops run by a local painter near my home, Elsie McEwen. She opened new doors for me in painting skills and techniques, and from there I could further develop my skills independently and experiment with more techniques. My skills are constantly evolving in areas such as texture, depth and perception, and reflections. Initially my paintings were detailed, but with the growth of my confidence, they have become more impressionistic. Meeting new challenges and developing my painting skills are extremely self-satisfying.

I have always been interested in creativity and imagination, whether in the area of art, talking, cooking, sewing, decorating and so on. It was not until I retired from employment and my children had grown that I started to paint, at the ripe old age of fifty. Although I had some satisfaction from creativity as a wife and mother, painting at long last fulfilled a void that I had felt my whole life. I have now been painting for twenty-five years.

There are inspiring artists everywhere, not only those who create framed paintings but also those who create artwork on a plate or a stained glass window. I am inspired by the great masters of oil paintings like Leonardo da Vinci and others of around that era, although I do have a preference for painting landscapes. Like the great masters, I use oil paint as a medium, on board and occasionally on canvas. I find oils easy to use; they wipe-off easily or can be painted over if need be.

My love for landscapes first developed while growing up in Slovenia, with its rich, untouched forests, mountains and picturesque villages. My love of scenic views continues in Australia today with the harsh dry landscapes, interesting trees and beautiful cityscapes. A scene with the elements of buildings, water and trees is my favourite. However, as time goes by, I am increasingly experimenting with 'non-landscape' subjects for painting, such as still life, flowers and birds."



EMA je bila rojena v kraju Velike Loče pri Ilirski Bistrici.

Slikanja se je naučila sama, potem pa je sodelovala pri slikarskih delavnica s slikarko Elsie McEwen.

"Elsie mi je odprla vrata v moj slikarski stil in razvijala sem se sama in preizkušala z novimi tehnikami. Sedaj uporabljam več globine, razvila sem dojemanje in odsev. Moje slike so bile najprej natančne, a z rastjo samozavesti sem postala bolj impresionistična. Srečevanje novih izzivov in razvoj novih tehnik mi je v veliko zadovoljstvo.

Vedno sem se zanimala za ustvarjanje in umetnost, najsi bo to slikanje, govor, kuhanje, šivanje, okras in drugo. Šele po upokojitvi sem začela s slikanjem, ko so otroci odrasli. Slikanje mi je napolnilo praznino, katero sem čutila vse življenje.

Inspiracijski slikarji so vsepovsod, tudi tisti, ki krasijo in slikajo na porcelan in steklena okna. Navdihnilo so me veliki mojstri oljnatih barv, kot Leonardo da Vinci in drugi v njegovem času. Najrajši slikam pokrajine.

Slikam z oljem na plošče, včasih na platno. Medij olje je zanimiv in praktičen, saj lahko zбриšeš in popraviš, ko je potrebno.

Moje doraščanje v Sloveniji me je navdihnilo z ljubeznijo do pokrajine s svojimi bogatimi, nedotaknjenimi gozdovi, gorami in slikovitimi vasicami. Moja ljubezen do pokrajinskih motivov se nadaljuje v Avstraliji danes z grobimi, suhimi pokrajinami, zanimivimi drevesi in lepimi mesti. Motiv s stavbami, vodo in drevesi mi je najljubši. S časom sem se opogumila tudi za tihozitja, cvetje in ptice."

*Most paintings are copied from the paintings by Chris Huber in "Chris Huber's Australia Calendar 2001", Bartel Publications Australia:
from Aargaard; "Art in Australia", Regents Publishing Services 2000-2001: and
adapted from a painting by John Bradley; Ronald Coles Investment Galleries 2005.*



Barrington Autumn, 2010
Jesen v Barringtonu
oil on canvas, 43 x 61cm



Bay Vista, 2010
oil on board, 38 x 60cm



Bogged, 2001
Ujeti v močvirju
oil on canvas, 45 x 67cm



Enjoying the Sunshine, 2008
Uživanje na soncu
oil on canvas, 41 x 33cm



Autumn Tones, 2005
Jesenske barve
oil on board, 34 x 78cm



Australian Scene, 2002
Australski motiv
oil on board, 50 x 62cm



The Courtyard, 2010
Dvorišče
oil on canvas, 31 x 41cm



Loggia Fra Como, 2006
oil on canvas, 50 x 62cm



Paris in the Rain, 2006
Pariz v dežju
oil on board, 41 x 56cm



Pansies, 2007
Mačeha
oil on canvas, 32 x 24cm

*Ivan
Jenc*

IVAN JENC

Born in Žirovnica, Slovenia. Ivan was active in the Slovenian Australian Community in the early days.

Ivan is now a retired engineer and loves to paint.

He has no professional art training.

He entered exhibitions of the Slovenian community in Melbourne, Sydney, Canberra and Albury.

Ivan has not received any major awards, but has received prizes through selling his work.

He says:

“I paint because I like it.

Back in 1962 I realised, that art was important to me.

I love nature and the nature inspires me to paint.

Creating art has taught me to recognise my own ability.

I paint landscapes in oil.

I am improving and changing the style with time.

My Slovenian heritage, the education, the upbringing has influenced my work.

The Slovenian heritage is shown in my paintings.”



IVAN pa je povedal:

“Slikam, ker imam slikanje rad.
Že leta 1962 sem spoznal, da je slikanje pomembno zame.
Rad imam naravo in narava mi daje navdih za ustvarjanje.
Slikanje me je naučilo, da spoštujem svojo sposobnost.

Slikam v olju.
Spreminjam stil in rastem s časom.
Moja slovenska dediščina, vzgoja in odraščanje vplivajo na moje delo.
Slovenska dediščina se čuti v mojih umetninah.”



Lake Buffalo, 1979
Jezero Buffalo
oil on canvas, 50 x 65cm



The Ocean Shore, Otways, 1997
Obala oceana pri kraju Otway
oil on canvas, 45 x 65cm



Maroondah Dam, 2001
Jez Maroondah
oil on canvas, 45 x 65cm



Village on Christmas Eve, 1983
Vas na sveti večer
oil on canvas, 45 x 65cm



Winter Wonderland, 2006
Zimska pravljica dežela
oil on canvas, 50 x 62cm



Lake Bled, 1979
Blejsko jezero
oil on canvas, 43 x 65cm



The Snežnik Castle, 1978
Grad Snežnik
oil on canvas, 50 x 75cm



The Ziller Valley, 1985
Ziljska dolina
oil on canvas, 60 x 75cm



The Old Mill, 1981
Stari mlin
oil on board, 60 x 80cm

Aloiz Jerić

ALOIZ JERIĆ

Aloiz Jerić was born in Zagorje near Ilirska Bistrica on 15. 11. 1933. He was born into a poor family and even basic needs were hard to come by.

He studied mosaic making in Ljubljana.

After migrating to Australia, his time was spent mostly as a concreter who, after work hours, handmade concrete plant pots in his garage and distributed them on Sundays to local nurseries to supplement the family income.

Later in life, he fulfilled his dream of owning a couple of small farming properties so that he and his family would never again 'be hungry'.

In his youth, as his family didn't own any property, he had the opportunity to learn his craft in Mosaic at Industria Naravnega in Umetnega Kamna.



Exhibitions entered:

2009 Casey Council Arts Festival
2007 Pakenham Show
Various Slovenian Festivals in Victoria

Major Awards, Prizes:

2007 Pakenham Show, First Prize

"I started at a late age due to the fact that I felt that I never had the luxury of time before my retirement from full time work.

I work to keep active and as a hobby.

My style was inspired by my teachers.

Creating art has inspired me to achieve personal goals and to enjoy the reward that comes in sticking to a task until it is done to my personal satisfaction.

I work mostly in glass tiles and natural stone. Any colour in any shade is readily available in glass tiles, but stone is more difficult to find in the desired colour however the final result is very satisfying.

I have noticed that the quality of work gradually improves over time with experience.

Many of the subjects come from Slovenian Culture, landscape and religious ideas, icons and symbols."

ALOJZ je začel s svojo umetnostjo izdelovanja mozaikov šele pozno v življenju, ko si je že ustvaril varno in prijetno življenje in ko se mu je izpolnila želja biti lastnik zemljišča, tako da njegova družina ne bi bila nikoli več lačna!

“Umetnost izdelovanja mozaikov sem študiral v Ljubljani.

Pozno sem začel, ker nikoli prej nisem imel priložnosti in časa za ustvarjanje. Šele sedaj, ko sem upokojen, se lahko posvetim svoji umetnosti.

Ustvarjanje mi je pomagalo doseči osebne dosežke in uživam pri uspehih. Ne odneham z delom, dokler ni dokončano, kot sem si zamisli. Največ delam s steklenimi ploščicami in naravnim kamenjem. Vse barve in odtenki se lahko dobijo kot steklene ploščice, težje je pri kamnitih, a rezultat je zelo zadovoljiv.

Moje delo se je skozi leta izboljšalo.

Veliko vtipov za ustvarjanje je iz slovenske kulture, pa tudi pokrajine in religiozne podobe ter simboli.”



Patron Nano Nangle
glass tiles, 80 x 60cm



Mary Help of Brezje, 2005

Marija Pomagaj z Brezij

glass tiles, 50 x 45cm

Baraga House, Kew, Melbourne



Mary's Sign, 2009
Marijin znak
glass tiles, 35 x 25cm



Rose, 2005
Vrtnica
stone tiles - Australian
granite, 45x 30cm



Blessed Anton Martin Slomšek, 2006, Slovenian church Adelaide
Blaženi Anton Martin Slomšek
glass tiles, 100 x 90cm

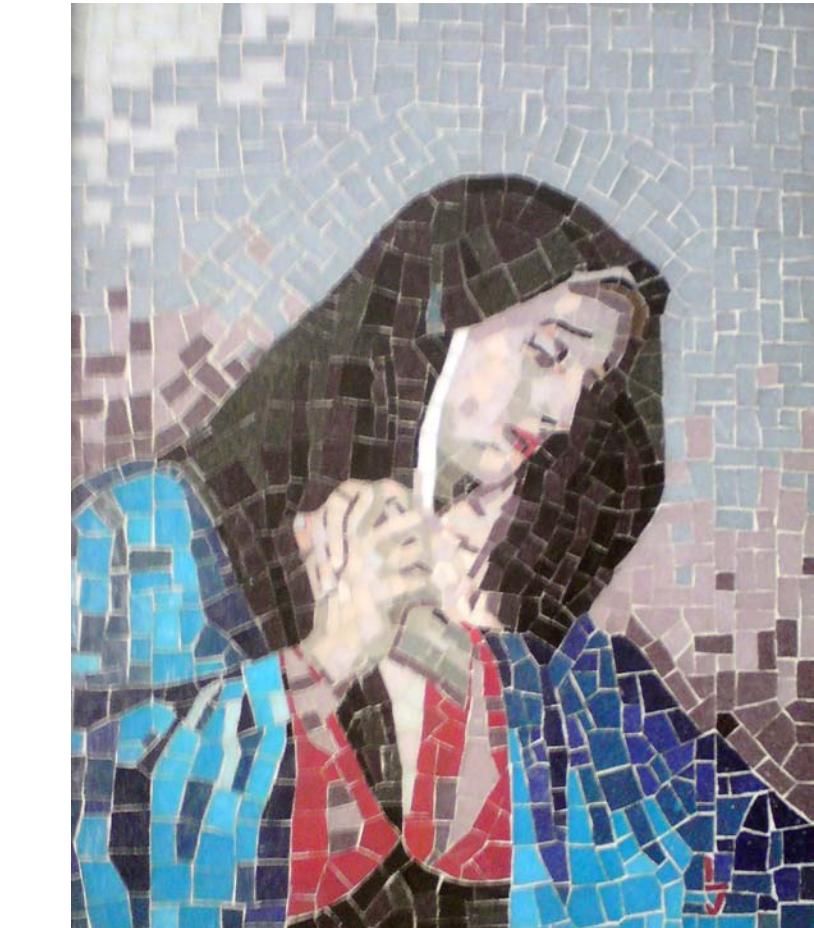
Sr Nigel, 2006
Sestra Nigel
glass tiles, 120 x 90cm



Eagle, 2000
Orel
stone tiles - rustic finish, 45 x 40cm



The Cross, 2006
Križ
ceramic tiles, 40 x 35cm



Twelve Apostles, 2008
Dvanajst apostolov
glass tiles, 30 x 40cm



Rosanna Jurišević

ROSANNA JURIŠEVĆ

Born in Sicily, Italy.

Web Site: www.rosannajurisevic.com

www.rosannajurisevic.blogspot.com

Education: Master of Arts Administration, College of Fine Arts, University of New South Wales, Australia
Master of Social Work, University of Sydney, Australia
Bachelor of Social Studies, University of Sydney, Australia
Diploma of Teaching (Art Major), The Guild Teacher's College, University of Sydney, Australia

Art Studies Australia:

2008 Waterless Lithography with Annie Day

2007 Traditional Japanese Woodblock Printing with Roslyn Kean

2006 Metal Plate Etching with Janet Ayliffe

2005 Artist's Weekend Meroogal Women's Art Prize:

Patterns, Stitches & Threads at Meroogal

Traditional Japanese Woodblock Printing with Roslyn Kean

Linocut Printmaking with G.W. Bot

2004 Viscosity Printmaking Workshop, with Mukesh Sharma

National Art School, 12 month Course in Traditional Etching

Scientific Illustration Course with the Australian Museum, Sydney



Art Industry Work:

2010 Teacher - Introduction to Printmaking Techniques

2010 Teacher - Traditional Japanese Carving & Printing Techniques

2010 Co-ordinator Warringah Printmakers Summer School Program

2009 Curator Small Exchanges Exhibition Warringah Printmakers Studio Gallery, Australia

2008 -2010 Teacher - Printmaking Course, Warringah Printmakers Studio, Sydney, Australia

2004-2010 Secretary - Warringah Printmakers Studio, Sydney, Australia

1996 Marketing Plan for Casula Powerhouse Museum, Sydney, Australia

1995 Curator - See What I Hear Exhibition, COFA, Sydney, Australia

Solo Exhibitions:

2010 Rosanna Jurisevic Studio 33 Gallery, AUSTRALIA

2007 Small Works Little Treasures, Regard Gallery, Sydney AUSTRALIA

Awards:

2008 The Little Big Picture, WFM Art International Exhibition, Burnie Regional Gallery AUSTRALIA - Finalist

1st Biennial Footprint International Print Competition, Connecticut, USA - Finalist

9e Biennale Internationale d'art Miniature, Salle Augustin-Chenier, Quebec, CANADA - Finalist

2007 Fisher's Ghost Art Prize, Campbelltown, AUSTRALIA - Finalist

6th Lessedra World Art Print Annual Mini Print, Lessedra Gallery, Sofia, BULGARIA - Finalist

6th Biennial International Miniature Print Competition, Connecticut, USA - Finalist

Meroogal Women's Art Prize Traveling Exhibition, AUSTRALIA - Finalist

CPM National Print Awards, Tweed River Art Gallery, AUSTRALIA - Finalist

2006 Fisher's Ghost Art Prize, Campbelltown, AUSTRALIA - Finalist

Aust. Society of Miniature Art National Awards Exhibition, Willoughby

AUSTRALIA - Finalist
 Meroogal Women's Art Prize, Shoalhaven City Arts Centre, Nowra,
 AUSTRALIA - Finalist
 Waverley Art Prize, Waverley Woollahra Arts Centre, Bondi,
 AUSTRALIA - Finalist
 8e Biennale Internationale d'art Miniature, Salle Augustin-Chenier, Quebec,
 CANADA - Finalist
 Inter - Grabado, Engraving National Museum, URUGUAY - Finalist
 Tyree-Tycan Works on Paper Prize, Bowral, AUSTRALIA - Finalist - Commended
 Hunters Hill Art Prize, Hunters Hill Town Hall, Hunters Hill, AUSTRALIA - Finalist
 First International Miniature Print Exhibition, Ottawa School of Art,
 CANADA- Finalist
 5th Lessedra World Art Print Annual Mini Print, Lessedra Gallery, Sofia,
 BULGARIA - Finalist
 60 Square, Ewart Art Prize, Ewart Gallery, Willoughby, AUSTRALIA - Finalist
 BIMPE IV, Federation Gallery, Vancouver, CANADA - Finalist
 2005 5th Biennial International Miniature Print Competition, Connecticut, USA - Finalist
 Tyree-Tycan Works on Paper Prize, Bowral, AUSTRALIA - Finalist
 2nd Biennial International Juried Show, The Herbst International Exhibition Hall,
 San Francisco, USA - Finalist
 Camden Art Prize, Camden, AUSTRALIA - Finalist
 4th Lessedra World Art Print Annual Mini Print, Lessedra Gallery, Sofia,
 BULGARIA - Finalist
 Hunters Hill Art Prize, Hunters Hill Town Hall, Hunters Hill, AUSTRALIA - Finalist
 Geelong Acquisitive Print Awards, Geelong Gallery, AUSTRALIA - Finalist
 Hand Pulled Prints XII, Stone Metal Press, Texas, USA - Finalist
 CPM National Print Awards, Tweed River Art Gallery, AUSTRALIA - Finalist
 Bird 2005 International Art Award, Gufang Gallery, Beijing, -
 CHINA - Third Place Award
 Waverley Art Prize, Waverley Arts Centre, Bondi, AUSTRALIA - Finalist -
 Highly Commended
 60 Square, Ewart Art Prize, Ewart Gallery, Willoughby, AUSTRALIA - Finalist
 Aust. Society of Miniature Art National Awards Exhibition, Willoughby
 AUSTRALIA - Finalist
 Meroogal Women's Art Prize, Traveling Exhibition, AUSTRALIA - Finalist
 Fisher's Ghost Art Prize, Campbelltown, AUSTRALIA - Finalist
 2004 Fisher's Ghost Art Prize, Campbelltown, AUSTRALIA - Finalist

Juried & Selected Exhibitions

2008 From Ocean to Harbour, Mosman Regional Gallery, Mosman, AUSTRALIA
 Changing Climates, Reinventing Lives, Traveling Exhibition Regional Galleries,
 AUSTRALIA
 2007 Inside the Square, Bristol, UK
 Real Life Reel Heroes, AUSTRALIA
 Warringah Print Studio Exhibition, Surry Hills, AUSTRALIA
 Dedalo International, ITALY
 RED, Ewart Gallery, Willoughby, AUSTRALIA
 Inside the Square, Watchhouse Gallery, Balmain, AUSTRALIA
 Bookmark Exhibition, ERG, BELGIUM
 Bristol Exchange Exhibition, Watchhouse Gallery, Balmain, AUSTRALIA
 2006 WORN, Ewart Gallery, Willoughby, AUSTRALIA
 Warringah Print Studio Exhibition, Surry Hills, AUSTRALIA
 Print Zero Exchange IV, Traveling Exhibition, USA

Through Australian Eyes, Guangzhou, CHINA
 4th Print Zero Exchange, Basil Hallward Gallery, Portland, USA
 Imprints II Invitational, University New Mexico, USA
 Print &Sculpture Atelier Show, Ewart Gallery, Willoughby, AUSTRALIA
 Bookmark Exhibition, Kasba Printmaking Studio, BELGIUM

2005 International Mini-Print de Sarajevo, BOSNIA and HERZEGOVINA
 Studio Works from Warringah Printmakers, Framework Gallery, Cremorne, AUSTRALIA
 Print Works, Finks Gallery, Waverton, AUSTRALIA
 Come Up & See My Etchings, Global Gallery, Paddington, AUSTRALIA
 Print & Jewelry Atelier Show, Ewart Gallery, Willoughby, AUSTRALIA
 Spring Has Sprung, Global Gallery, AUSTRALIA
 Hand Prints, The University of New Mexico-Los Alamos, Santa Fe, USA
 Small Impressions, Warringah Printmakers Studio Gallery, Manly Vale, AUSTRALIA
 15th Mini Print International Exhibition, Roberson Museum, New York, USA
 Warringah Print Studio Exhibition, Surry Hills, AUSTRALIA
 Iowa Biennial Exhibition of Contemporary Miniature Prints, Soros Gallery, Riga, LATVIA
 Imprints, Arts Alliance Gallery, Albuquerque, USA.
 End of Year Exhibition, Pine Street Gallery, Chippendale, AUSTRALIA
 Small Impressions, Impressions on Paper Gallery, Braddon, AUSTRALIA

2004 Iowa Biennial Exhibition of Contemporary Miniature Prints, Iowa, USA
 Australia -Enchanting Impressions, Guangzhou, CHINA
 De L'Austral Au Borial, Le Zocalo & Atelier Circulaire, Quebec, CANADA
 Warringah Print Studio Annual Exhibition, Manly Vale, AUSTRALIA
 New Work by Megalo Members, Megalo Print Studio & Gallery, Canberra, AUSTRALIA
 Artist Hand Printed Books, Kuringai Art Centre Gallery, Kuringai, AUSTRALIA
 End of Year Exhibition, Pine Street Gallery, Chippendale, AUSTRALIA

Collections:

2004 -2010

Public, Private and Royal Collections in AUSTRALIA, CHINA, USA, ITALY, DENMARK, NORWAY, JAPAN, KOREA, ARGENTINA, UK, SLOVENIA.
 Iowa Contemporary Miniature Prints Archive, Iowa, USA.
 Wagga Wagga Regional Art Gallery, 'Print Australia' Print Archive, AUSTRALIA
 Beijing National Culture Centre, CHINA

Publications:

2008 IMPRINT Winter 2008, Vol.43, #2
 From Ocean to Harbour, Catalogue
 Changing Climates, Reinventing Lives, Catalogue

2007 IMPRINT Spring 2007, Vo1.42, #3
 6th Biennial International Miniature Print Competition, Catalogue
 6th Lessedra World Art Print Annual Mini Print, Catalogue
 Real Life Reel Heroes, Catalogue
 Reel Heros Safe Beaches, Online Exhibition,
<http://www.printstudio.org.au/rh/rj.htm>
 CPM National Print Awards, Catalogue

Rosanna Juriševič, of Slovene heritage – born in Sicily and raised in Sydney – creates from a culturally rich and diverse background. Drawing on a history that documents her involvement with art over more than twenty years, Juriševič approaches her work with passion, experience and skill.

This accomplished artist has only publicly exhibited her work since 2004. Throughout this time, her work has been selected for over 80 international, national and local exhibitions. Her work is held in public, private and, recently, royal collections internationally and in Australia.

The Sydney-based artist finds her inspiration from a number of sources. Her eye constantly strays from simply observing the everyday in objects to seeing their unique and unusual qualities. She finds herself mesmerised, almost distracted, by the colours, patterns, and shapes in all things.

Enticed by nature and tempted by the landscape, Juriševič feels compelled to make art enriched with form and shapes grounded in the natural world.

She considers her upbringing within a Slovene heritage to have been a strong primary influence in the way she sees the world she creates. As a child growing up in Sydney, she was accustomed to hearing stories and tales of Slovenia, its forests, mountains and streams, which were so very different to her life in inner city Sydney. These stories, told by her parents as their parents had also told them, filled her with images of life in a rural setting in Slovenia. The magic created by these stories was steeped with songs, rituals, traditions and roaming wild creatures. Each day her mother would teach her songs and relate stories of her life on a large traditional farm in a small Slovenian village, while at night her father would tell her a new folk tale which would infuse her dreams.

Not speaking English until she was 6 years old imbued her with a sense of difference within her every day world as she was growing up. This feeling of being slightly apart from others enabled her with the means of being able to step back and gaze upon her surrounds with a sharpened curiosity. Today, this manner of seeing the world assists her to create her artwork. Juriševič is very proud of her heritage and the opportunity to have experienced another culture and considers herself fortunate to have had such adventurous parents who brought her to this country with them.

She is an artist with a meditative, contemplative approach to her work, often losing herself in hours of reflection and study as she searches for the depth that will deliver the essence of her subjects. Her imagery interweaves mythical subjects and tales, creating a narrative that blends dreamlike, floating qualities with forest scenes, landscapes and water. Her use of colour, subject matter and composition gives an otherworldly air to her work. With its ethereal quality, her work has often been likened to the Japanese Ukiyo style.

The abstract world also appeals to Juriševič who considers it an invitation that challenges one's imagination to an individual and intimate interaction with an artwork. She hopes that each time someone looks at her work they see something they had not noticed before. Her greatest motivation is the gradual and surprising revelation of an evolving image to those who gaze upon her images.

Graduating with an art major at Teacher's College, Juriševič continued her academic pursuits to complete a degree in Social Studies. In need of further challenge, she embarked upon and completed two further qualifications at Masters level, one in Social Work and the other in Art Administration. She felt, however, that something was still missing and it was not until many years later when she returned to her art practice that things felt more complete.

Having studied traditional printmaking methods such as metal plate etching, linocut, woodblock, screen printing, and waterless lithography, Juriševič has turned her hand to the challenges of traditional Japanese woodblock printing. She understands that this study alone could take a lifetime to master. She is impressed and in awe of the endless scope for creativity that printmaking presents. Juriševič finds herself frequently remarking to her students that one can never stop learning and discovering new ways, new techniques and new methods within this medium.

Having held the world of art in abeyance for such a long time, Juriševič returned her hand and mind to her art practice in 2004. By 2006 she had established an artist's studio, in 2007 held her first solo exhibition, and in 2008 she commenced teaching art. She regularly teaches courses in printmaking methods and techniques to beginning and experienced artists while also continuing to regularly exhibit her work locally, nationally and internationally.

ROSANNA je bila rojena slovenskim staršem na Siciliji, doraščala pa je v Sydneyu. Motive za ustvarjanje zajema iz kulturno bogatega in različnega ozadja. Ustvarja strastno, z znanjem in stilom.

Razstavlja od leta 2004.

Njena dela so bila izbrana za več kot 80 mednarodnih in lokalnih razstav v privatnih, državnih in kraljevskih galerijah in zbirkah po svetu in v Avstraliji.

Njeno oko vedno opazuje vsakdanjosti v stvareh, vidi pa unikatne in nenavadne kvalitete. Najde se hipnotizirano, skoraj raslojena v barvah, z vzorci in oblikami v vseh stvareh. Njena vzgoja in slovenska dediščina so imeli močan vpliv na njeno videnje sveta, v katerem ustvarja. Poslušala je zgodbe o Sloveniji, njenih gozdovih, gorah in potokih - vse tako drugačno od njenega življenja v mestu Sydney.

Zgodbe staršev so jo napolnile s podobami življenja na vasi v Sloveniji. Čarobnost teh zgodb se je povečala s pesmijo, obredi, tradicijo in lomastenjem divjih živali. Vsak dan jo je mati učila pesmi in pripovedovala o življenju na vasi; vsak večer ji je oče povedal novo zgodbo, ki ji je oblikovala sanje.

Rosanna je zelo ponosna na svojo dediščino in na možnost, da je doživela drugačno kulturo in pravi, da je srečna, da ima starše, ki so to kulturo privedli s seboj v to deželo.

Rosanna je umetnica z meditativnim, kontemplativnim pristopom k delu in se večkrat izgublja v urah premišljevanja in študija, ko išče globino, ki ji bo dala bistvo za njene stvari. Njene oblike so mistično prepletene stvari in povedi, ustvarjajo zgodbo, ki pripoveduje sanjske, plavajoče kvalitete z gozdnimi slikami, pokrajinami in vodo. Uporaba barve, objekt in kompozicija dajejo ozračje drugega sveta.

S to eterično kvaliteto je njeno delo podobno japonskemu Ukiyo stilu.

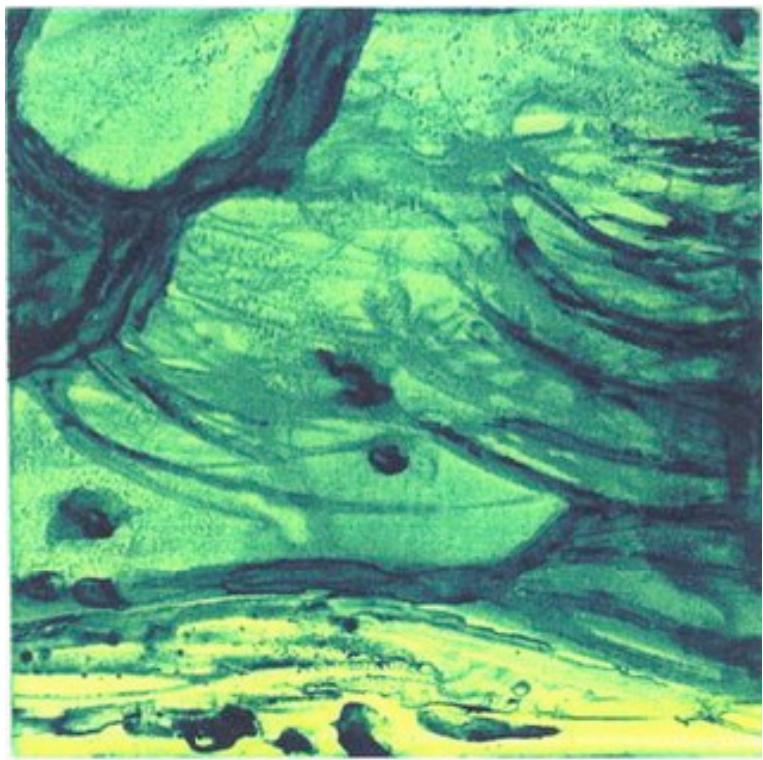
Tudi abstrakt jo vabi in izziva kreativno in intimno gledanje opazovalca. Upa, da vsakokrat, ko nekdo gleda njeno delo, vidi nekaj, česar ni videl prej.

Njena največja motivacija je postopno in presenetljivo razodetje razvijajoče podobe v sem, ki opazujejo njene stvaritve.

Študirala je tradicionalne metode tiskanja kot kovinsko jedkanje, linorez, lesoreze, sitotisk in litografija brez vode in japonski lesorez.

Ve, da človek študira celo življenje in to poudarja tudi svojim študentom.

Rosanna uči metode tiskanja začetnikom in že poznanim umetnikom in redno razstavlja svoje delo v Avstraliji in po svetu.



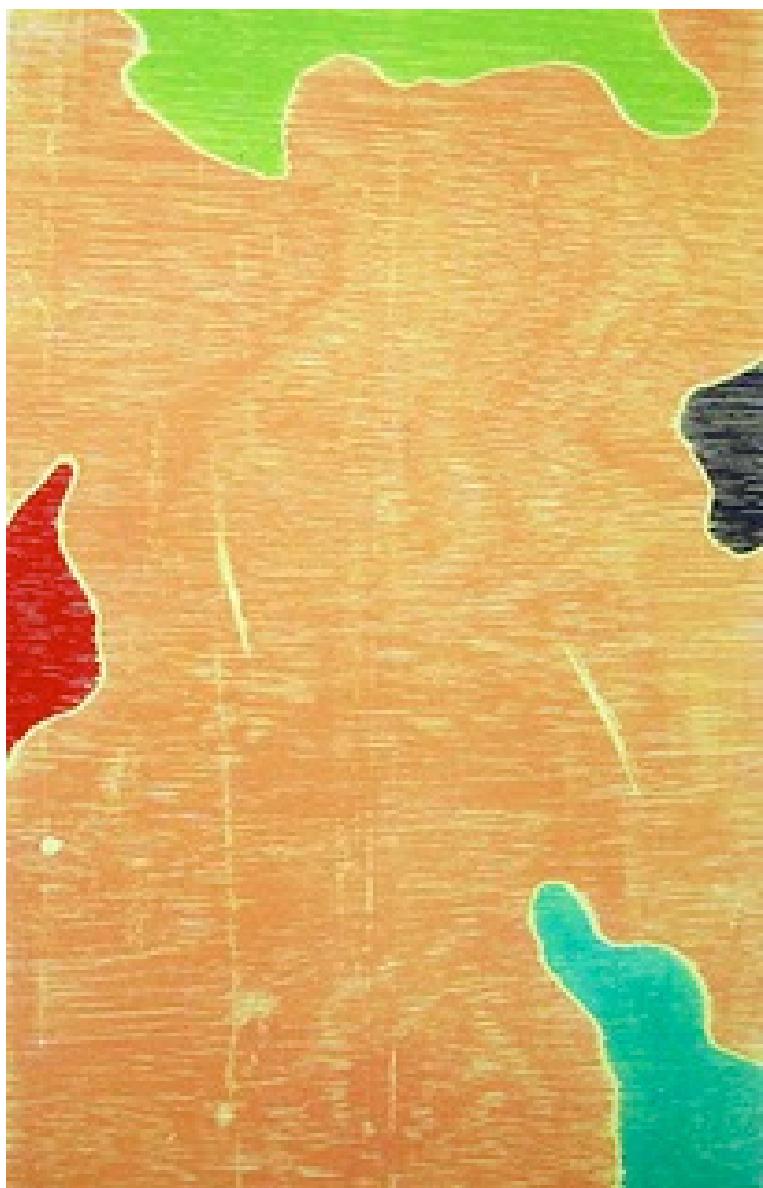
Norfolk Pine, 2004
Norfolk bor
etching, 10 x 10cm

Little Manly Point, 2008
Little Manly Rtič
woodcut, 47 x 30cm



Mammoth, 2004
Mamut
etching, 10 x 10cm

Through the Heads, 2008
Skozi Glave
woodcut, 47 x 30cm





Best Dress, 2006

Najboljša obleka

Etching, Woodcut, Chine Colle, 62 x 42cm

Autumn, 2004

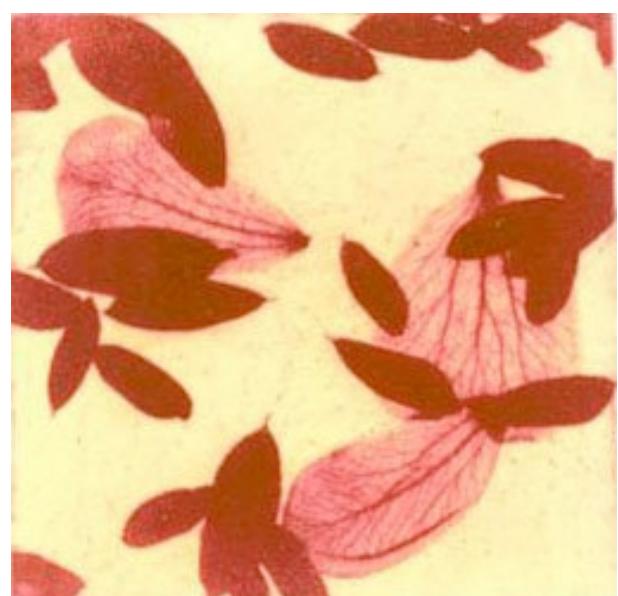
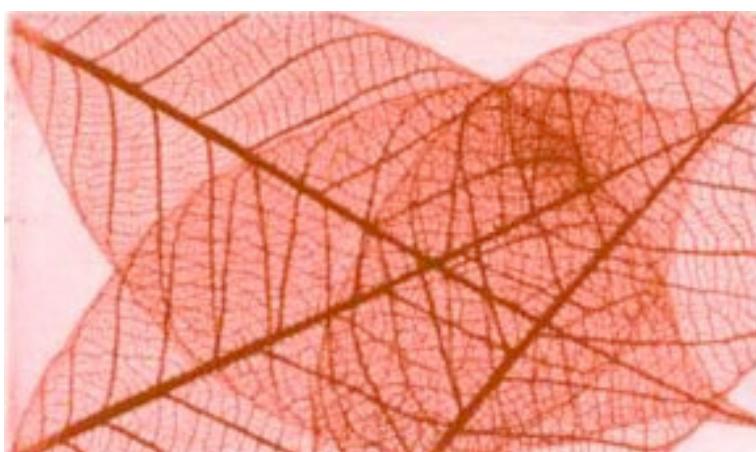
Jesen

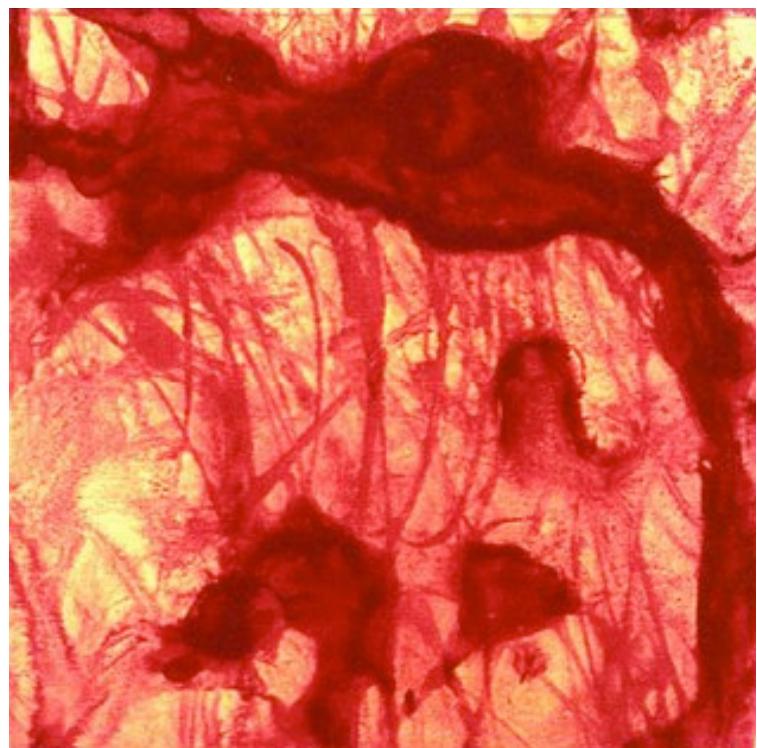
etching, 3 x 5cm

Floating Fall, 2004

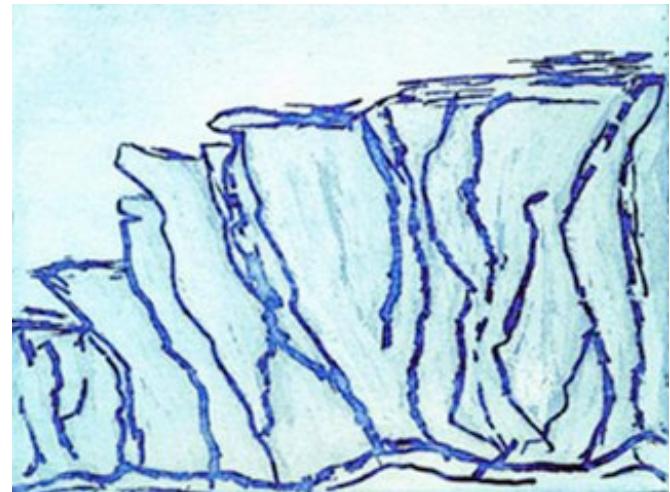
Plavajoča jesen

etching, 4 x 4cm





Dragon, 2004
Zmaj
etching, 10 x 10cm



Berg 12, 2007
Gora 12
etching, 7 x 10cm



Berg 15, 2007
Gora 15
etching, 7 x 10cm



Precious, 2008
Dragocen
woodcut, 12 x 12cm

John
Knap

JOHN KNAP

Born 1st March 1968. Both parents Slovenian.

Employment: Art teacher

Professional Art Training, Art Workshops attended:

Diploma of Graphic Communication,
Grad Dip Secondary Teaching majoring in Visual Art.
Numerous Art Workshops

Website: www.johnknap.com.au



Solo Exhibitions

2010: Gasworks Art Park, Albert Park, Melbourne
 2009: FreeStyle Tout, Fortitude Valley, Brisbane
 Jackman Gallery, St Kilda, Melbourne
 2008: Jackman Gallery, St Kilda, Melbourne
 Incinerator Arts Complex, Moonee Ponds, Melbourne
 The Makeshift Gallery, Fitzroy, Melbourne
 2007/2008 Incube8r Gallery, Collingwood, Melbourne
 2007: 'RITUALS' - Jackman Gallery, St Kilda, Melbourne
 2006/07/08: Filter, Fitzroy, Melbourne
 2006: Jackman Gallery, St Kilda, Melbourne
 2005/2006: FreeStyle Tout, Fortitude Valley, Brisbane
 2005: 'ATTRACTION' - SODA Gallery, Avalon, Sydney
 2004: Solo exhibition – FreeStyle Tout, Rosalie, Brisbane
 2002: 'DIS-COVER-ED' – Lychee Lounge, West End, Brisbane
 2000: 'Fragments of Class' – Moray Cafe, New Farm, Brisbane

Group Exhibitions

2009: 'Belvedere Vodka Art Exhibition', McCulloch Gallery, Melbourne
 Williamstown Art Prize, Williamstown, Melbourne
 2008: Melbourne on Canvas, Docklands, Melbourne
 2004: 'ArtForce' initiative – Traffic Signal Box Public Art – New Farm, Brisbane
 'Rosalie Art Show' – FreeStyle Tout, Rosalie, Brisbane
 'Rainbow Chasers' – WiseArt Gallery, Brisbane City
 'Abused Child Trust Exhibition' – Riverside Centre, Brisbane City
 'Artshow 542' – Powerhouse Museum, New Farm, Brisbane
 2000 – 2003: 'ArtForce' initiative – Traffic Signal Box Public Art – Brisbane City
 'ArtScape' – Padua College, Kedron, Brisbane
 1999: 'Pride Exhibition' – Fireworks Gallery, Newstead, Brisbane

Major Awards, Prizes:

2009: Short listed – Williamstown Art Prize
 2008: Short listed – Melbourne on Canvas
 2004: Overall Runner Up – ArtForce initiative
 2003: People's Choice – 'ArtScape'
 Highly Commended – ArtForce initiative
 2000 – 2002: Highly Commended – ArtForce initiative

"For me painting is literally a creative release.

If I haven't created anything for a while, I start to feel it physically and emotionally.
 Also, as an art teacher, it's quite frustrating watching my students create when I don't.
 I also get enormous satisfaction from the pleasure other people get from my work.

It's an amazing feeling to know that someone's life has been brightened by something you've done.

I've always been artistic but it was when I was getting frustrated as a teacher that I realised that creating art was a coping mechanism.

Also, at a young age, my father used to draw horses for me.

I think that was the start of my love affair with anything artistic.

My style is quite individual, using a variety of media from wallpaper to shellac and resin. I draw inspiration from various forms of beauty, especially in nature. I specialise in portraits, so human beauty, both inside and out, inspire me.

I've learnt to have more confidence in my work but also not to take other's opinions to heart. Art is quite personal, not everyone will like your work and that's ok. While taking what people say on board, I've learnt to become my own critic.

I mainly use acrylic paint to create the main images.

I like to work quickly, so this medium really suits.

I really like to experiment with various media and see how they work together.

Through experimentation and evolution my work has developed and changed quite noticeably over the years.

I've gone from semi abstract to realistic to somewhat expressionistic, with a number of other styles thrown in for good measure.

I am interested in culture and expression. This comes from my heritage and exposure to a variety of cultures.

Slovenians seem to be very accepting of other cultures and this is reflected in my work."

JOHN je učitelj umetnosti. Veliko razstavlja in je prejel pomembna priznanja in nagrade. O sebi pravi:

Slikanje je zame umetniško sproščenje.

Če več časa ničesar ne ustvarim, čutim telesno in duševno praznino.

Kot učitelj je zelo razočarljivo gledati študente, ko ustvarjajo, jaz pa ne.

Zelo me zadovolji, ko vidim, da ljudjem prinašam srečo in zadovoljstvo s svojim delom.

Čudovit je občutek, da si nekomu polepšal življenje.

Vedno sem rad slikal in kot učitelj spoznal, da ustvarjanje pomaga preprečiti življenjske zapreke. Kot majhnemu dečku mi je moj oče risal konje.

To je bil moj začetek ljubezni do umetnosti.

Moj stil je individualen, ko uporabljam več medijev: od tapetnega papirja do šelaka in smole.

Navdih najdem v različnih lepotah, posebno v naravi.

Specializiram se v portretih - človeški lepoti: zunanja in notranja lepota me navdihuje.

S časom sem si pridobil več samozavesti in ne poslušam kritike.

Vsem moja umetnost ne bo všeč; to je v redu. Postal sem sam svoj kritik.

Največ uporabljam akril. Rad ustvarjam hitro. Rad preizkušam nove medije. S časom in poskusi se je moje delo spremenilo in nadgradilo. Od semi-abstraktnega do realističnega in nekakega ekspresionizma z dodanimi drugimi stilimi.

Zanimam se za kulturo in izražanje - vpliv moje dediščine in spoznavanje različnih kultur. Slovenci sprejmejo druge kulture in to se zrcali tudi v mojem delu.

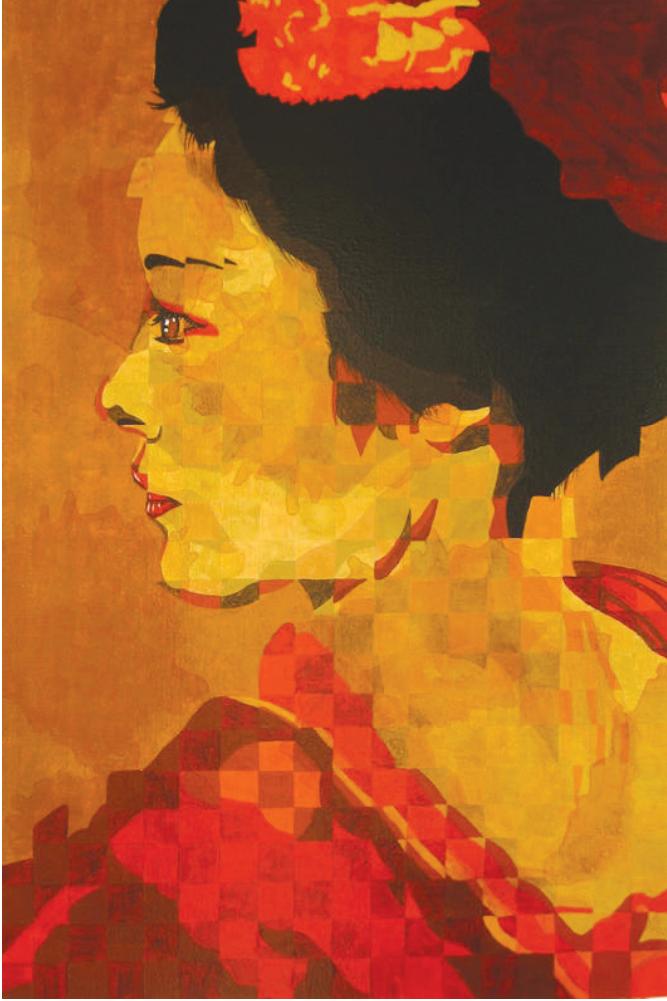


Geisha II, 2001
Gejša II
acrylic, wallpaper and shellac on canvas, 110 x 92cm



Madame B, 2008
Madam B
acrylic and shellac on imported fabric, 100 x 77cm
With Dignity and Respect, 2008
Z dostojanstvom in spoštovanjem
acrylic and shellac on imported fabric, 100 x 77cm

Pink Kimono, 2006
Roza kimono
acrylic, coloured prints and shellac on canvas
122 x 90cm



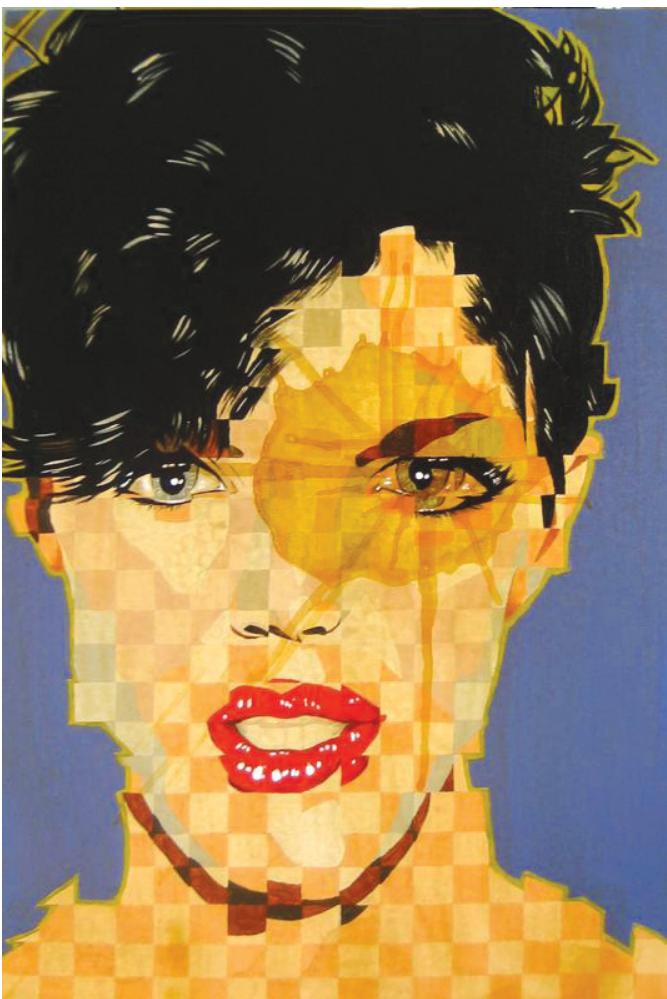
Going Back - Deconstructed, 2009
Povratek - Deconstructed
acrylic and shellac on canvas, 92 x 61cm

The Rose - Deconstructed, 2009
Vrtica - Deconstructed
acrylic and shellac on linen, 90 x 60cm



Phillipa, 2005
Povratek - Deconstructed
acrylic, wallpaper and shellac on canvas, 92 x 62cm

Judy Judy Judy! - Deconstructed, 2009
Judy Judy Judy! - Deconstructed
acrylic and shellac on canvas, 90 x 60cm





Flower Lady, 2004
Gospa z rožami
acrylic, wallpaper and shellac on canvas, 104 x 94cm

Young Tahrbilt Girl, 2007
Mlada Tahrbilt deklica
acrylic, shellac and wallpaper on linen, 122 x 62cm

Sunglasses, 2004
Sončna očala
acrylic, wallpaper and shellac on canvas, 104 x 94cm

Mark Kobal

MARK KOBAL

Born on 12/01/1971.

Education:

2004 Bachelor of Arts with Honours (Visual) Australian National University.
2003 Certificate IV in Workplace Assessment and Training, Canberra Institute of Technology.
1997 Diploma of Visual Arts and Crafts, Canberra Institute of Technology.
1993 Diploma of Applied Arts in Interior Design, Canberra Institute of Technology.

Employment:

2007-current Information Designer, Australian Taxation Office-Model Office in Business Solutions
1998–2006 Lecturer – (Teacher Band 1) Canberra Institute of Technology-Faculty of Design-Department of Environmental Design
2004–2006 Fine Art Etching and Woodblock Contract Printer Lewis Editions

Solo Exhibitions:

2007 *Woodcuts and Lithographs*, (Two person show with Basema Mahdi), Galerija Medusa, Koper, Slovenia
2006 *Woodcuts and Lithographs*, (Two person show with Basema Mahdi), Pilonova Galerija, Ajdovscina, Slovenia.
2005 *Pyjama Days and others...*, Impressions on Paper Gallery, Canberra.
2002 *Façade Language-Collages and Drawings*, Yarralumla Gallery, Canberra.
2001 *Horizon Line-Recent Collographs and Collages*, Yarralumla Gallery, Canberra.
1999 *Podobe Dveh Svetove-From Two Worlds*, Prints and Drawings, Pilonova Galerija, Slovenia.
1997 *Paintings 1994-1996*, Filthy McFaddens, Canberra.
1994 *Paints and Houses*, Capital Parkroyal Hotel, Canberra.

Group Exhibitions:

2006 31st Fremantle Print Award, Fremantle Arts Centre, Western Australia.
2006–08 *Marks and Motifs*, A Print Council of Australia and Queensland University of Technology Art Museum Travelling Exhibition, Brisbane, Gladstone, Wagga Wagga, Melbourne, Mackay, Townsville.
2006 *Outback Art Prize*, Broken Hill Regional Art Gallery, New South Wales
2006 *Walk on Water*, Megalo Print Studio and Gallery, Watson, ACT
2005 *CPM National Print Awards*, Tweed River Art Gallery, New South Wales
2005 *BANYULE City Council Works on Paper Award*, Banyule Art Space, Victoria
2005 *Site and Soul II*, Canberra Museum and Gallery, Canberra.
2005 *Williamstown Festival Contemporary Art Prize 2005*, Substation Arts Centre, Victoria.
2005 *Outback Art Prize*, Broken Hill Regional Art Gallery, New South Wales.
2005 *Linden Postcard show 2005*, St.Kilda Centre for Contemporary Arts, Melbourne, Victoria.
2005 *2005, Wet Nose Festival Exhibition*, The Atrium, Federation Square, Melbourne, Victoria.
2004 *Shell Fremantle Print Award*, Fremantle Arts Centre, Fremantle, Western Australia.
2004 *Artbank Retrospective*, Design Exhibition Space, Reid Campus, CIT, Canberra.
2004 *The Albury Print Prize*, Albury Regional Art Gallery, Albury, New South Wales.



2004 Swan Hill Print and Drawing Award Exhibition, Swan Hill Regional Gallery, Victoria.

2004 *Ur in Eu* Sir Hermann Black Gallery & Sculpture Terrace, University of Sydney, Sydney, New South Wales.

2003 *Shell Fremantle Print Award*, Fremantle Arts Centre, Fremantle, Western Australia.

2003 Code-Group Exhibition ANCA Gallery, Dickson, Canberra.

2002 *The Albury Print Prize*, Albury Regional Art Gallery, Albury, New South Wales.

2002 *This is Now*-ANCA annual tenant's exhibition, ANCA Gallery, Canberra.

2001 *Odvsepovsod-From All Over* City Gallery, Ljubljana, Slovenia.

2001 *Panoramas of Uriarra* Belconnen Community Gallery, Canberra.

2001 *Celebration?* ANCA annual tenant's exhibition, ANCA Gallery, Canberra.

2000 *Building Blocks*, St.Raphael's Slovenian Mission Hall, Sydney, New South Wales.

2000 *Metallic* ANCA annual tenant's exhibition, ANCA Gallery, Canberra.

1999 *Posocje 99 International Painter's Colony Exhibition*, Ljubljana, Most na Soci, Tolmin, Slovenia.

1999 *Oxford and Argentina Print Exchange Exhibition*.

1998 *Tease- Emerging Artists Support Scheme Exhibition*, ANCA Gallery, Canberra.

1997 *Transitions- CIT Graduating Exhibition*, Foyer Gallery, Canberra Theatre, Canberra.

1997 *Take 5*, Studio One Gallery, Kingston, Canberra.

1997 *Vipavski Kriz- Poletna Kolonija-Summer Painting Colony*, Pilonova Galerija, Slovenia.

1997 *Slikarska Kolonija, Most na Soci- Painting Colony*, Commerce Galerija, Slovenia.

Publications and Reviews:

Exhibition Catalogue- *Mark Kobal Basema Mahdi-Lithographs and Woodcuts*, 2006, Pilonova Galerija, Slovenia.

Duxbury, L, *Shell Fremantle Print Award*, Fremantle Arts Centre, 2004.

Manifold, M, *Shell Fremantle Print Award*, Fremantle Arts Centre, 2003.

Architect's Art, Art Box, *The Chronicle*, p26, February 5, 2002.

Cousins, K. A., Tease, *Muse*, p27, December 1998/ January 1999.

Exhibition Catalogue-*Podobe Dveh Svetove/ From Two Worlds-Prints and Drawings*, 1999, Pilonova Galerija, Slovenia..

Proudfoot, C, Passion Unites Print-Makers, *The Canberra Times*, October 29, 1997.

Awards:

2006 Awarded Megalo Printmaker in Residence Program for 2006.

2005 Selected for the 2005 Print Council of Australia- Print Commission.

2005 Awarded Slovenian Australian Institute Award for Arts Category.

1998 Awarded 3 month Artist in residence at Studio One Inc., Print Workshop, through (EASS) Emerging Artists Support Scheme.

1997 Selected to participate in Artists Colony, Vipavski Kriz, Slovenia.

1996 Selected to participate in Painting Colony, Most na Soci, Slovenia.

1993 Awarded 'Dux' of Interior Design, Canberra Institute of Technology.

Collections:

RMIT University Gallery
 Toowoomba Regional Art Gallery
 Print Council of Australia

Arjo Wiggins/ Canson Australia Pty. .
City of Banyule
St. Margaret's School
Westminster School
Gladstone Regional Art Gallery
University of Ballarat Permanent Art Collection
Canberra Museum and Gallery
CIT Artbank.
City of Albury, Regional Art Gallery Collection
Private Collections.

Selected Reviews:

“Mark Kobal’s *Adult Life of Comfort*, depicts domesticity in three mysterious fragments - an open door, folded blankets and the place where a drape reaches the floor. These works call upon the viewer to connect their component parts and render them whole.”
Duxbury, L, Shell Fremantle Print Award, Fremantle Arts Centre, 2004.

“Mark Kobal’s six panel, horizontally elongated lithograph *Sleeping Beauties* is memorable for its excellent draughtsmanship and control of line and tone”.
Manifold, M, Shell Fremantle Print Award, Fremantle Arts Centre, 2003.

“The drawings have been created to give an impression of an architectural reality but are safely located in the realm of imagination.” Architect’s Art, from the exhibition *Façade Language* in The Chronicle, Feb, 2002.

“Mark Kobal’s work is inspired by some of the more obscure Canberra landmarks. It was the 25 graphite drawings among the other prints that were particularly outstanding. Their beautiful subtle contrast of tone and the deconstruction of the landscape into its abstract elements had a freshness, presence and power somehow lacking in the accompanying prints.”
Cousins, K, ‘Tease’-Reviewed in Muse, Dec/Jan 1999.

“In Kobal’s work these groups of rocks, which are separated by great distance across our globe, are united in a common meaning. These works are at once simple, and yet deeply suggestive of a greater spirit, or the unknown meanings etched into a landscape by the hand of time.”
Proudfoot, C, Mark Kobal-Prints and Drawings, in Podobe dveh svetov, 1999.

“The whole of his visual messages of barely visible stones, old fences and individual columns combine in a kind of highly structured patchwork: the texture of symbols, by which the artist expresses his delicate and determined will to explore reality without attempting to dominate it.”
Safred, L, Vipavski Križ, Catalogue Essay, 1997.

“I enjoy the physical and technical challenges involved with drawing and creating art, regardless of whether its execution is conceptual or more literal. I am challenged by the difficulties of expressing ideas and emotions in a visual medium and enjoy exploring those possibilities.

In my teens I became very interested in music, drawing and painting. I was an active drawer in my younger years, but never thought of it as art. Through self direction and further education I became interested in learning to draw more effectively and exploring new ways and techniques in which to express how I was feeling and ideas that were important to me.

Throughout my development and studies in art I have been influenced by an eclectic range of visual artists, writers, performers and ordinary / extraordinary people I have met along life’s path, and therefore see them all as contributing to my style.

Creating art has taught me that I am a person who, at times, is concerned with recording aspects of the human condition, influenced by my emotional, political or spiritual beliefs as they play out against the background of everyday life.

Printmaking – lithography, woodcut and etching – has best suited my way of working in recent years. It tends to be quite immediate and fresh, expressive and direct, and does not allow me to get too involved in perfection and overworking my imagery. Stone lithography is a very drawing-centric medium which suits my purpose of getting an image down quickly and allows me to be very physically involved in the making of the work.

I think most artists change over time, particularly as an artist moves through subject matter and develops technique. I have evolved from taking an intuitive and abstract approach in my earlier image making to being more concerned with exploring the narrative and story in a more realistic depiction of the subject matter I choose.

When I was originally introduced to printmaking, many people observed that the mood of my work had Eastern European tendencies. It wasn't until I traveled to Slovenia in the 90s that I became more exposed to the great European tradition of printmaking and could see the parallels in sensibility and approach to the work I was making. During my travels to Slovenia I participated in artist colonies and exhibitions and I attribute these experiences to the development of much of my work and approach to the way I make work.

I met many people and developed a strong connection with my parents' homeland. The experiences I had really opened my eyes to many beautiful places and allowed me the freedom to create works that were very tied to the landscapes and people that had impressed me so much."

MARK zapiše o sebi:

"Uživam v fizičnem in tehničnem izzivu risanja, posebno še pri izražanju idej in čustev. Že kot najstnik sem se zanimal za glasbo, risanja in slikanje. S študijem sem razvil svojo tehniko in raziskoval nove smeri izrazanja čustev, ki so bila pomembna zame. Name so vplivale eklektične smeri vizualne umetnosti, pisateljev, igralcev in normalnih, izrednih ljudi, katere sem srečal na svoji življenjski poti in vsi so pripomogli k mojem razvoju.

Kreativnost me je naučila, da zapisujem videze človeških stanj, na katera vplivajo čustva, politična in duhovna verovanja, ki so vedno v ozadju vsakdanjega življenja.

Litografija, lesorezi in jedkanice mi najbolj ustrezajo. So sveže, izrazite in direktne, in ne dovolj biti natančen in ne pustijo preveč dokončati stvaritve. Kamnita litografija je risarsko usmerjen medij, ki mi ustreza, ker lahko hitro ustvarim in sem vključen do končanega izdelka.

Skoraj vsak umetnik se s časom spremeni, posebno še, ko se premika skozi motive in razvija tehniko. Razvil sem se od spoznavnega, intuitivnega in abstraktnega dostopa v zgodnjih stopnjah do skrbi s pripovedovanjem zgodbe in bolj realističnim prikazom prikazanega motiva.

Ljudje so opazili, da sem imel vzhodno evropske težnje. Ob potovanju v Slovenijo, sem bil izpostavljen veliki evropski tradiciji tiskanja in sem spoznal vzporednice v čustvenosti v dostopu k delu, katerega sem izdeloval.

Med potovanjem v Slovenijo sem se udeležil slikarskih delavnic in pridobljene izkušnje so prispevale k mojem razvoju in mojemu pristopu ustvarjanja.

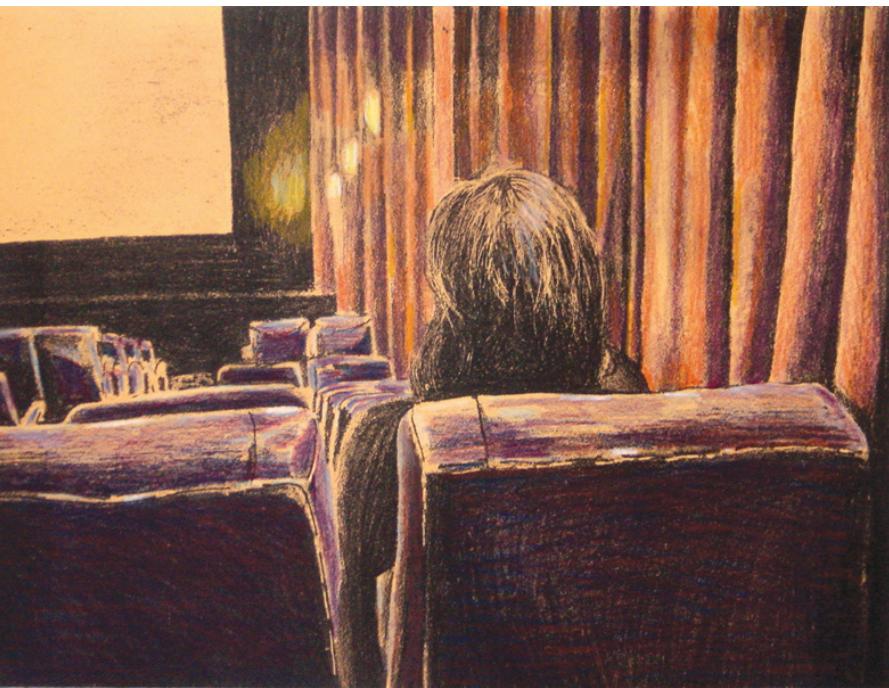
Mnogo ljudi sem srečal in se trdno povezal z domovino mojih staršev. Izkušnje so odprle moje oči za toliko lepot in mi dovolile ustvariti dela, ki so povezana s pokrajinami in ljudmi, ki so vplivali name."



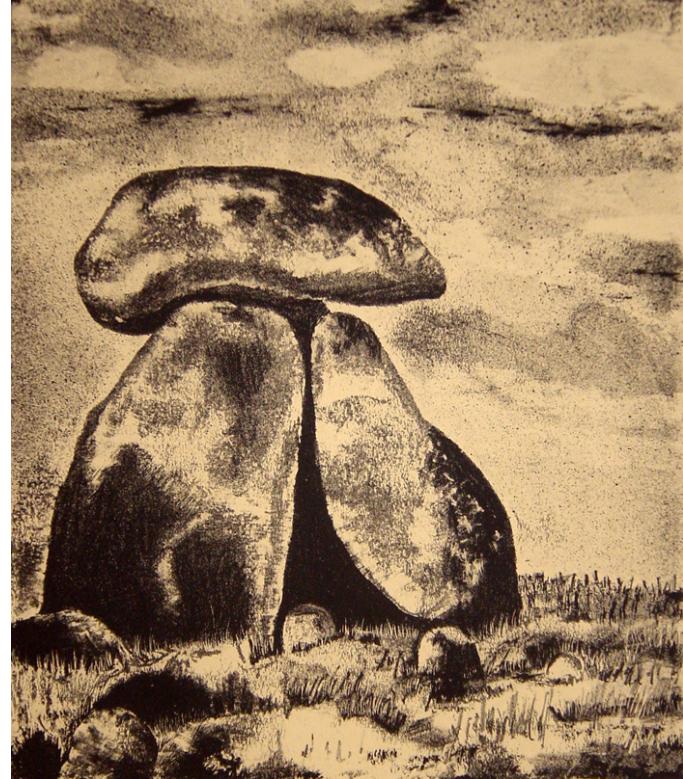
Soča Within, 1996
Soča v meni
acrylic on canvas, 60 x 90cm



Forest, 1998
Gozd
lithograph, 40 x 29cm



Cinema, 2006
Kinodvorana
colourlithograph with chine colle, 20 x 28cm



Adaminaby Rocks, 1998
lithograph



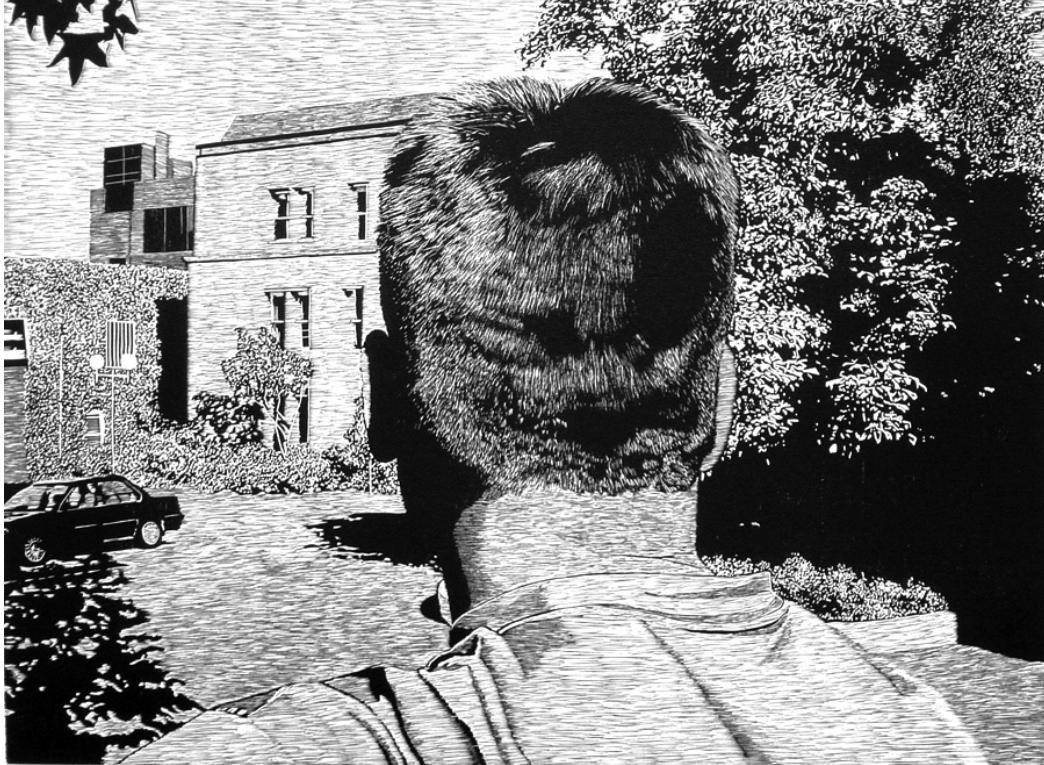
Comfort of Home, 2004
Udobje doma
installation towelling covered furniture



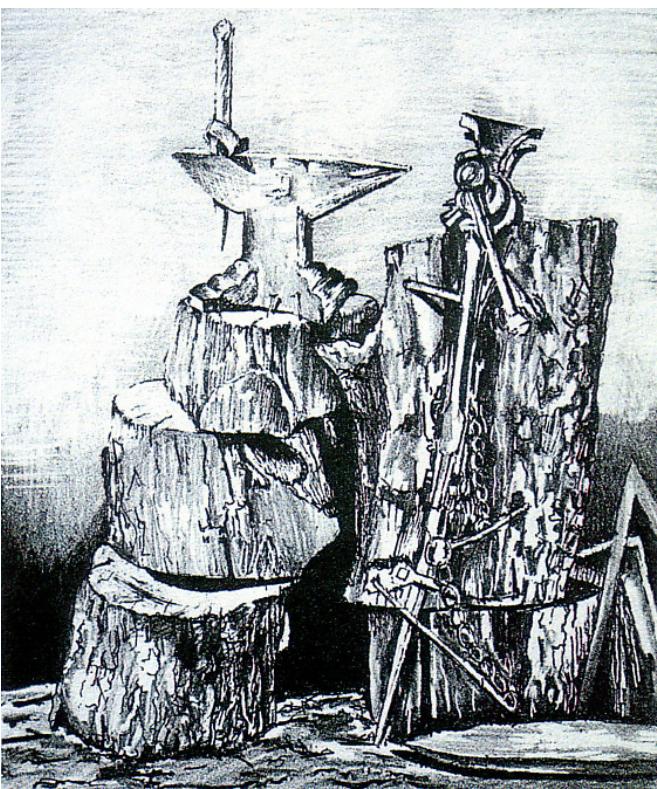
Untitled, 2002
Brez naslova
ink wash drawing, 26 x 23cm



Two Rooms, 2003
Dve sobi
lithograph, 59 x 68cm



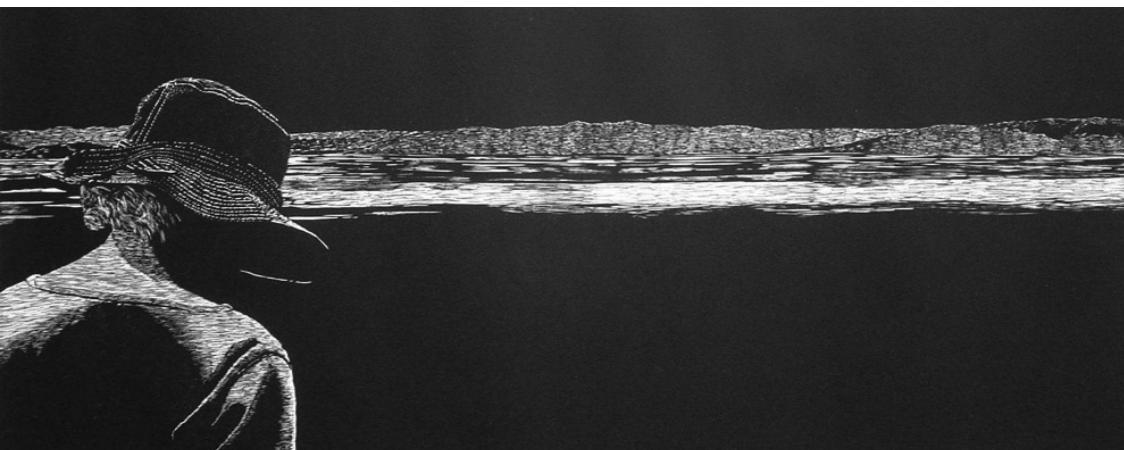
Looking Forward, 2005
Pogled naprej
woodcut, 45 x 60.5cm



My Father's Things, 1998
Stvari mojega očeta
lithograph, 21 x 17cm



Winter Coat, 2006
Zimski plašč
lithograph, 76x56cm



*Contemplation Lake George,
NSW, Weereewa, 2006*
*Motrenje, Lake George,
NSW, Weereewa*
woodcut, 78 x 106cm



Calamity Jane Again, 2006
Ponovno nesrečna Jane
lithograph, 76 x 56cm

PrimeTime, 2005
Najboljši čas
woodcut, 46 x 56cm



Old man tree, 1996
Drevo očak
ink drawing, 29 x 19cm



*Jožef
Koder*

JOŽEF KODER

Rojen 16. marca 1933 v Tržiču.
Po poklicu mizar, sedaj upokojen.
Umetnostno dopisno šolo je dokončal v Avstraliji.

Razstave:

Slovensko društvo Melbourne: 1977, 1978, 1979, 1980, 1981, 1984

The Rotary Club Kew: 1978, 1979

Slovensko-avstralsko društvo Canberra: 1979

Likovna razstava, Sydney: 1983

“Še kot mlad fant sem imel veliko željo, da bi mogel nadaljevati šolo za risanje.
Moj oče je nasprotoval temu, češ, da risanje ni noben poklic in me poslal v šolo za
mizarja, kar sem tudi dokončal.
Sledil je 3-letni vojaški rok v mornarici, kjer sem delal slike iz školjk in peska.

V Avstralijo sem prišel leta 1959. Poročil sem se s Slovenko.
Najprej sem začel delati sliko brezjanske Matere Božje - iz zdrobljenih steklenic za pivo.
Irezal sem debelo ploščo lesonita, nato sem zdrobil steklo na tri različne velikosti: prvo
za kožo, drugo za obleko in tretjo za plašč.
Ko je bil mozaik končan, sem pobarval steklo z indijskim črnilom, le krono sem izdelal iz
školjk, katere sem nabral ob morju. Dodal sem še južni križ.
Po končanem delu sem sliko polakiral - leta 1963.

Nisem vedel, kako začeti s slikanjem. Pri slikanju nikoli nisem bil siguren, kdaj prenehati.
Ne bi rad preveč dokončal slik.

Všeč mi je bil Monet in njegov čas.

Ugotovil sem, da imam še vedno veselje do slikanja in zaradi velike ljubezni do
slovenske pokrajine in drugih motivov, še vedno slikam.”



JOŽEF was born on 16th of March, 1933 in Trzic, where he grew up and was educated. He spent three years as a mariner and arrived in Australia in 1959. Occupation: Carpenter.

Exhibitions participated in:

Rotary Club, Kew, and Slovenian Clubs of Melbourne, Canberra and Sydney.

"As a young child, I wished that I could go to learn to draw, but my father was against this, as drawing was not a profession with which to make a living, so I was sent to learn carpentry.

I have completed Art studies by correspondence, in Australia.

The first picture I created was a mosaic of the Heavenly Mother. It is made of shattered glass of various sizes, glued onto hardboard, then finished off with India Ink and seashells.

I always liked Monet.

I continue to be motivated to make pictures which show my great love of the Slovenian landscape."



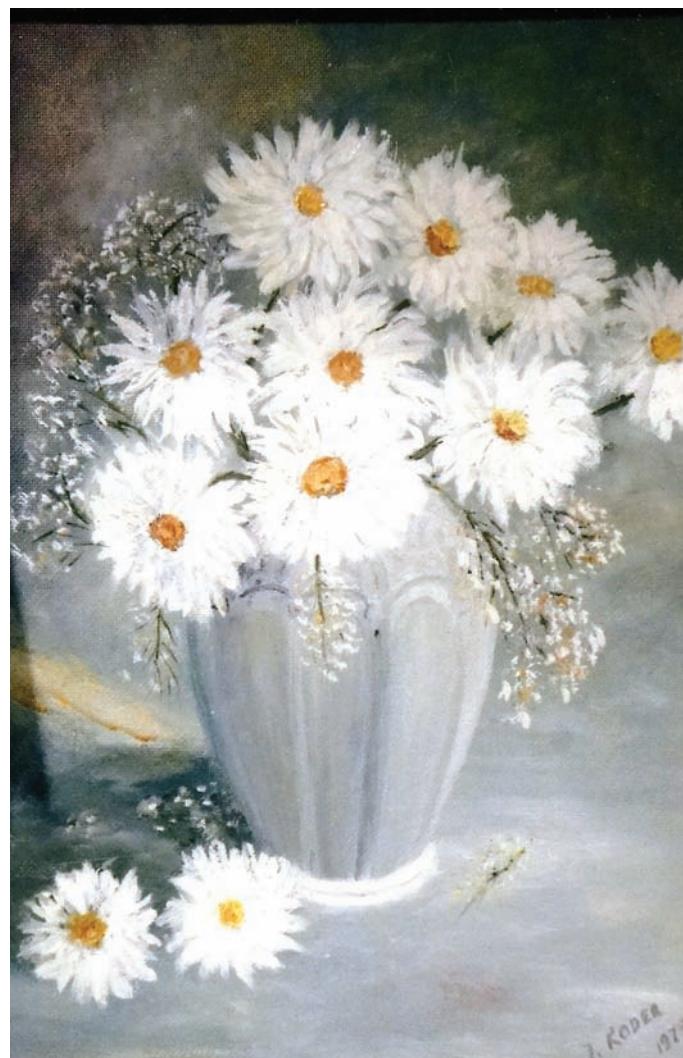
Old Fireplace, 1978
Staro ognjišče
oil on canvas, 76 x 54



Mary Help from Brezje - Marija Pomagaj z Brezij, 1963
glass on board, 70 x 58m



Old Wash Woman, 1978
Stara perica
oil on canvas, 50 x 40 cm



Daisies, 1979
Marjetice
oil on canvas, 45 x 29 cm



St. Mark in Vrba - Sv. Marko v Vrbi, 1978
oil on canvas, 49 x 58cm



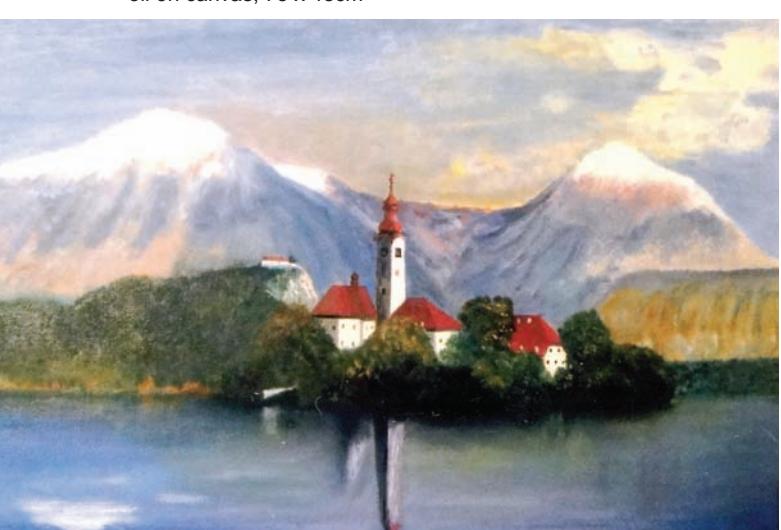
Landscape in Switzerland - Pokrajina v Švici, 1984
oil on canvas, 60 x 45cm



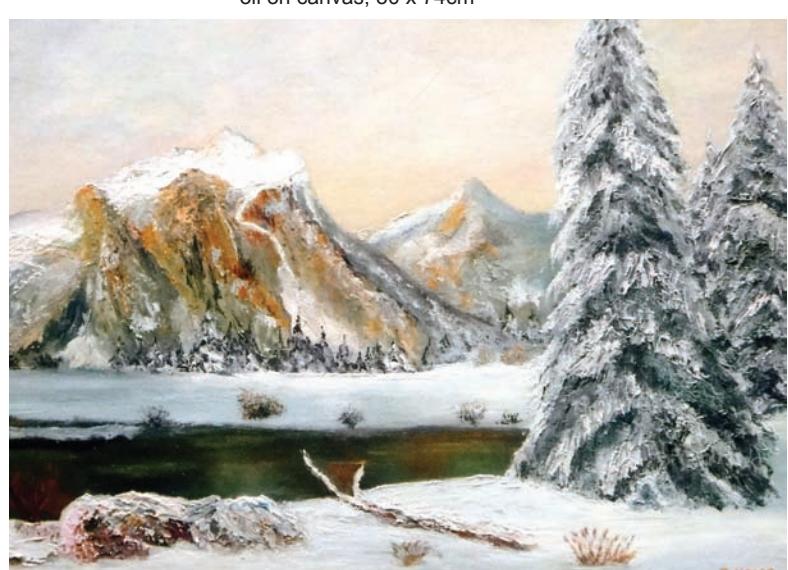
The Poachers - Divja lovca, 1977
oil on canvas, 75 x 48cm



Wine Brother - Vinski bratec, 1978
oil on canvas, 50 x 74cm



Lake Bled, 1978
Blejsko jezero
oil on canvas, 77 x 52cm



Winter Time, 1984
Zimski čas
oil on canvas, 60 x 48cm

John Kodrič

JOHN KODRIČ
Born, Slovenia 1941

Education:

2002-2004 Diploma of art -Visual Arts, Victoria University
1989-1993 Study Watercolour medium at Victoria's Society, Melbourne

Solo Exhibitions:

2006 John Kodric Gallery Vodnikova Domacija, Ljubljana, Slovenia
2005 John Kodric Fitzroy Gallery 274 Fitzroy St. Fitzroy, Melbourne
2001 John Kodric Castle Rihemberk, Branik, Slovenia
1999 John Kodric Victorian Artist Society 430 Albert St1. Melbourne
1998 John Kodric Australian Guild of Realist Artist Ltd. Camberwell
1996 John Kodric Slovenski Kulturni Dom , Gorizia, Italy
1996 John Kodric Zoran Music Gallery, Castle Dobrovo, Slovenia
1995 John Kodric Downtown Hilton Gallery, Auckland, New Zealand
1995 John Kodric AMP. Square Foyer Gallery, Melbourne
1994 John Kodric T.K. Gallery, Trieste, Italy
1993 John Kodric AMP. Square Foyer Gallery, Melbourne
1992 John Kodric AMP. Square Foyer Gallery, Melbourne
1991 John Kodric AMP. Square Foyer Gallery, Melbourne
1989 John Kodric AMP. Square Foyer Gallery, Melbourne
1978 John Kodric Air New Zealand House, Auckland, NZ.
1977 John Kodric Air New Zealand House, Auckland, NZ.
1976 John Kodric The Auckland Building Centre Gallery, NZ.

SELECTED GRANTS AND AWARDS

2008 First Prize, Qenos Art Show, Bayside Festival 2008 Altona
2007 Best Landscapes, Beta Sigma & Rotary of Werribee
1997 First Price, Exhibition, Sprinding, Geelong Artist's Society
1983 'Best Painting, Rotary Club of Altona Art Show'

Selected Group Exhibitions:

1983-2001 Each year in Bendigo, Ballarat, Altona, Werribee, Mt.Waverly and
Camberwell Rotary Clubs.
Also in the Slovenian Clubs, Jadran, Eltham,
Geelong and Sydney

Collections:

Victoria University, Footscray Park Campus, Parliament House, Dublin, Ireland
Minister for Republic of Slovenia.
BASF Cassette Co. Germany, Chemical Co. Katsuo Kojima, Japan,
Also in Private collections UK. France, Italy, Germany, Israel, Japan, USA.
Australia and Slovenia.

Selected Bibliography:

The Irish Echo, Presentation of painting (The Palladium at Crown Melbourne) Photo
March 27 -April 192003 p. 11
The Australian Irish Network, The Tain, April 2003 N 24 Colour photo inside of the back
cover.
Victoria University - Talking Tafe Strengthens Irish link N6 August 2003 p. 6
Victoria University - Nexus Story about presentation of painting October 2003 p3
2001 TV Channel "Primorka" Slovenia. TV Channel "One" Ljubljana, Slovenia
Mladika , April 1994 "Slovenian for today" Trieste, Italy p.107-113



Ethnic Arts Directory, 3rd edition 1983, p.288

John Kodric arrived in Australia from Slovenia in 1960. Having not painted before, John was immediately impressed with Australian Impressionists like Arthur Streeton and Tom Roberts from the famous Heidelberg School. John enjoyed analysing the works of Frederick McCubbin and wished he too could paint with such emotion.

*Utrinek z otvoritve
razstave: 3. julij 2006
v prostorih Združenja
Slovenske izseljenske
motive v Ljubljani,
Cankarjeva 1/II.*

*With permission:
Monika Ivančič Fajfar*

JOHN se je rodil leta 1941 v Brjah pri Braniku. S slikarstvom se je spoprijel kot samouk in že zgodaj dosegel priznanje likovnih strokovnjakov in občinstva. Slikanju se je v polni meri posvetil leta 1988, leta 2004 pa je tudi diplomiral iz slikarstva na Univerzi Victoria. Sodeloval je na številnih razstavah na Novi Zelandiji, v Avstraliji, Italiji in v Sloveniji.

Kodričevi akvareli nas popeljejo v svet lastnih spominov na kraje, ki smo jih obiskali in kjer smo doživeli prijetne trenutke, obenem pa nam avtor razkriva tudi podobe iz daljne, neznane dežele. John Kodrič ima srečo, da dobro pozna oba svetova.

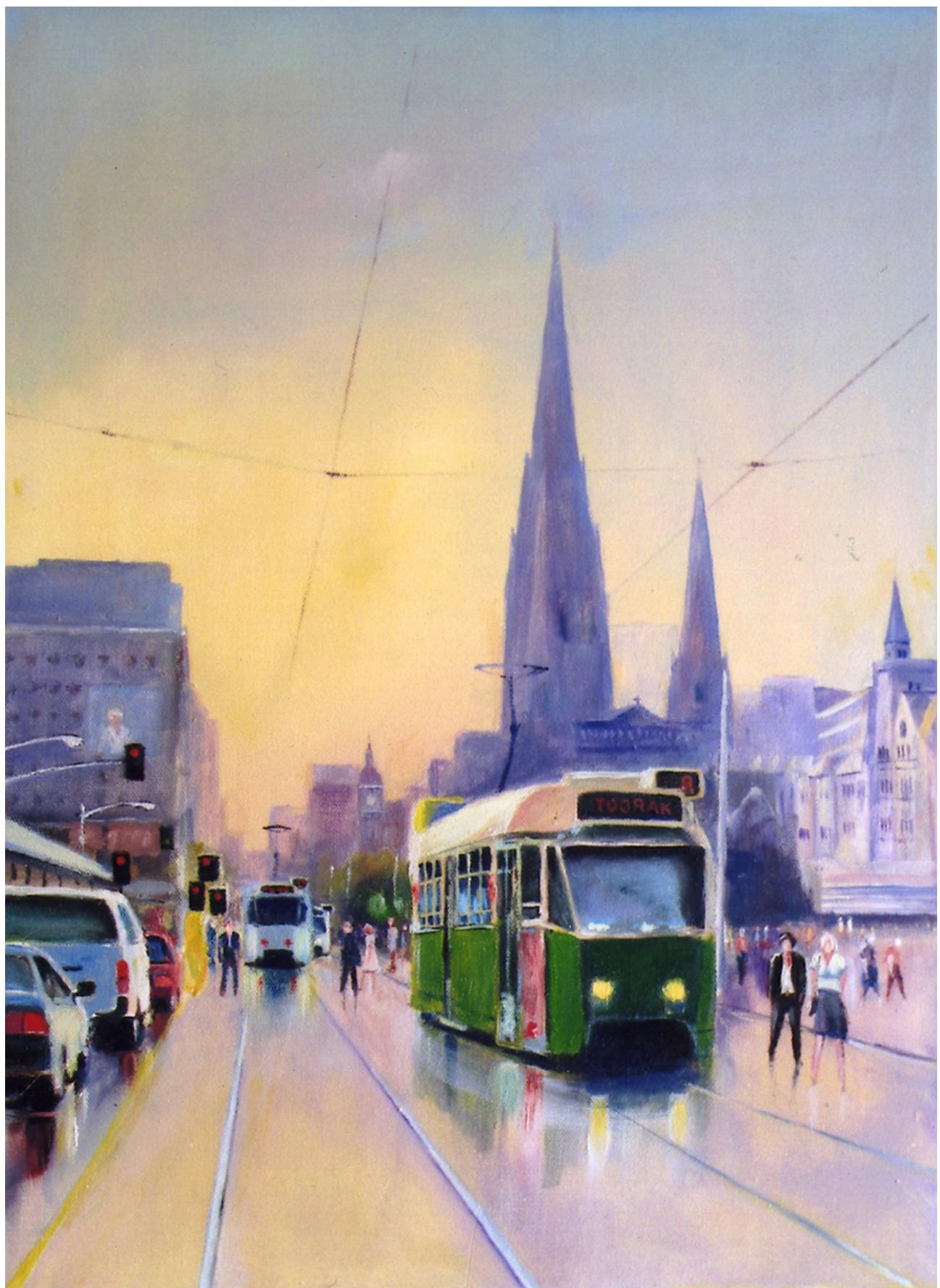
Različnost geografskih in kulturnih značilnosti, morda pa tudi različen avtorjev odnos do obeh dežel, se kaže tudi v izbiri motivov in njihovi likovni interpretaciji.

Čeprav je pri upodabljanju arhitekturnih detajlov zanesljiv in natančen, pa bi lahko trdili, da ga zanima predvsem utrip mest. Ulice namreč napolni s prebivalci, ki s svojimi dejavnostmi zaznamujejo dušo posameznega kraja. Tako se domačini sprehajajo po poti, ki vodi v vas, dva mimoidoča sta se na mestnem pločniku zapletla v pogovor, šolarji se po koncu pouka brezskrbno razkropijo na svoje domove, vrvež na ulici prestolnice slika ljudi, ki hite po svojih opravkih, spet drugje turisti uživajo v razgledu na morje. Avtor zna biti pri podajanju mestnega vzdušja tudi duhovit - bohotno cvetje na okenski polici ljubljanske stanovanjske hiše primerja z brhko damo, ki se je nagnila čez okno, da bi preverila dogajanje na ulici.

Z velikimi enobarvnimi ploskvami je avtor nakazal prostranstvo polj in puščav dežele, ki obsega cel kontinent.

Močne in kontrastne barve, ki so nadomestile sveže in barvite s slovenskih vedut, pripovedujejo o neprijazni klimi v puščavi. Globoke sence in temno nebo nad pokrajino včasih delujejo prav zlovešče skrivenostno. Osvežilni hlad in mir avtor najde le ponekod, morda v dolini Yea.

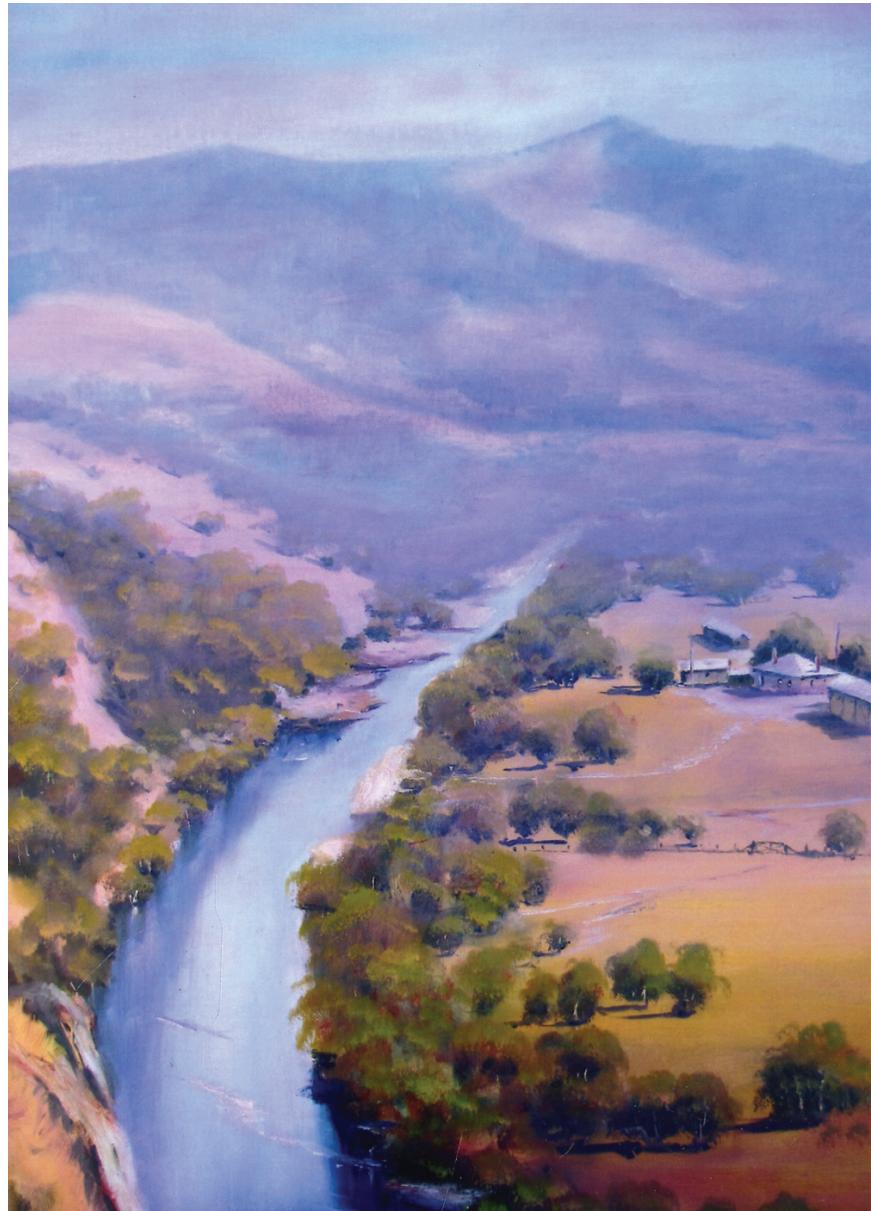
John Kodrič z razstavljenimi akvareli pripoveduje svojevrstno potopisno zgodbo. skozi značilne podobe pokrajine in naselij je uspel naslikati različne lastnosti obeh dežel, Slovenije in Avstralije. Poleg tega pa umetnik skozi svoje slike gledalcu sugerira vprašanje, o katerem najbrž premišljuje tudi sam - kako kraj, kjer živim, pogojuje moje razmišljanje in čutenje.



Princes Bridge, Melbourne, 2008
watercolour, 91 x 61cm

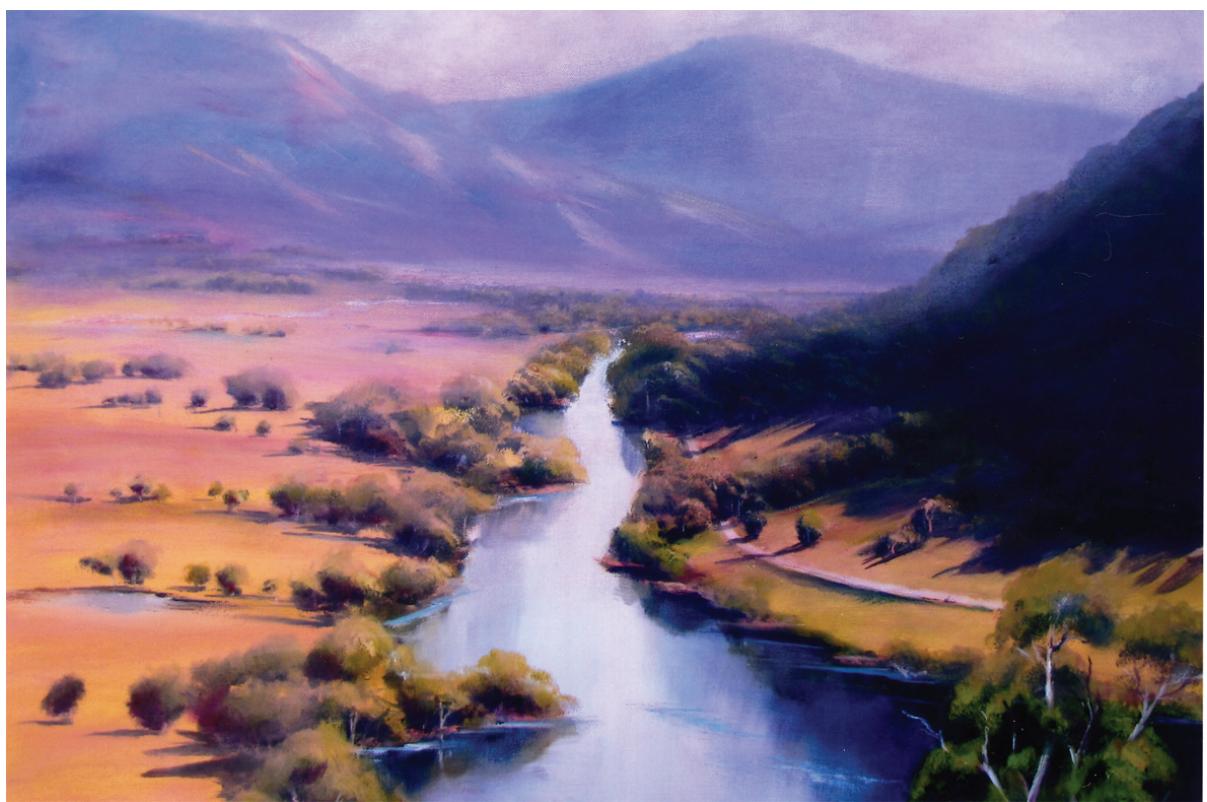


Outback, 2009
Notranjost Avstralije
oil on canvas, 55 x 65cm



Snowy River, 2009
61 x 76cm

Wollondilly River at Bullio, 2009
76 x 61cm





Docklands Studio, 2003
oil on canvas, 67 x 81cm



Movie studio at Docklands, 2003 - Filmski studiji v Docklandsu v Melbournu
oil on canvas, 67 x 81cm

On the Beach - Na plaži, 2009
oil on canvas, 55 x 65cm





Cleopatra, 2004
oil on canvas, 61 x 51cm



Rubens 1577 - 1640, 2004
oil on canvas, 45 x 32cm

Michelle Kohek

MICHELLE RENATA KOHEK

Born in Melbourne, 20/09/1987, VIC, Australia. Parents born in Melinci, Slovenia.

Employment: In-house Graphic Designer/Marketing Co-coordinator for Carlisle Homes
Freelance Graphic Designer

Professional Art Training, Art Workshops attended:

Completed a Bachelor of Communication Design
(Graphic Design) in 2008 during which time I took an Illustration Elective.

Exhibitions entered and Major Awards, Prizes: None

"To me art, in whichever form, is an expression of yourself and a device to show how you see the world through your eyes, and your imagination. Art allows me to express myself, whether it be through my emotions or my dreams and aspirations, it is a form of visual communication which I believe is important in every day life.

Ever since I was young, I held a crayon or a paintbrush in my hand and I was able to express myself onto paper. I was able to create drawings of my family and my dog standing in front of our house with a tree in the background, flowers blooming and a sun shining – a typical drawing of a 5 year old. I never became a Claude Monet and never will, however as I grew older I came to appreciate the importance of communicating through a visual style, which led to my interest in Communication and Graphic Design. I paint and draw as a pastime and I find it a way for me to relax. These days I use some of my illustrations in my design work, which are then complimented by typography and layouts.

I don't believe my artworks have been inspired directly from an art movement. I have always been intrigued with Surrealists and their unique subject matter, I love the style of Impressionists and their use of brushstrokes, however it is most probably the Realism movement which now drives my artworks. I take my illustration inspiration from contemporary street and art culture magazines. 'Curvy Magazine' is one of my favourites. I like to draw what I see, and paint textures as I feel them. With my design work, however, I am inspired by the Bauhaus movement with typographical and layout influences retrieved from this art period.

By creating art I have discovered that I can visually express my emotions and values. Most of my artworks contain the subject matter of birds or 'sea life.' To me the notion of 'flying' and 'life under the sea' is so fascinating to me. The bright vibrant colours and the contrast of the sharp blue ocean, the shapes of various creatures, and the detail of textures on birds all fascinate me so I try to re-create these as to how I see them into photo realistic artworks. My love and appreciation for animals and their existence is intriguing and important to me, which therefore leads me to create artworks representing them.

I like to use a combination of media to create my artworks. When illustrating I use pencil or pen (ink), which I can thus upload onto the computer and combine the artwork into a piece of graphic design. The raw, sketchy feel that a pen makes appeals to me. I like to create collaged effects as well, which I achieve by applying watercolour paints on top of the ink illustration. I use watercolours and acrylic paints to produce my paintings, which I believe is an easy medium to control and apply to canvas.

I have definitely developed my skills and style of painting and illustrating over time. I love to illustrate in a 'sketchy' manner. However as I am still young, I believe that my style and the motivation of my work will evolve further and hopefully develop over time.

Back in high school I created a piece of artwork (that is not represented in my selected artworks), which reflected upon my Slovenian heritage and war figures. I was able to select old photographs of my dad and ancestors and create illustrations of war heroes, in collage. This was all influenced by my curiosity and appreciation of my heritage. In more



recent artworks, these influences don't appear, however it is more about the concept and thoughts behind a piece that drive the admiration of my Slovenian heritage, which may be represented through the appreciation of a landscape, human being or an animal. Being Slovenian is in my blood, and I believe no matter what subject matter you draw, a piece of that Slovenian blood still gets translated onto the paper, whether it is visual to other people or not, you are the artist and your piece of artwork always means a great deal more to you than it would to anyone who views it."

MICHELLE nam je zaupala:

"Umetnost, v katerikoli obliki, je izraz sebe in orodje, da lahko vidiš svet skozi svoje oči in domišljijo. Pomaga mi, da se lahko izrazim skozi čustva ali sanje ali želje – je govorica, ki je pomembna v vsakdanjem življenju.

Odkar sem bila majhna, sem držala v rokah barvico ali čopič in sem se izražala na papirju. Lahko sem narisala družino in našega psa pred hišo, drevo v ozadju, cvetje in sonce – tipično za petletnega otroka. Nikoli nisem postala Claude Monet in nikoli ne bom, vendar, ko sem doraščala, sem spoznala pomen govorice umetnosti, ki me je vodila v moj študij in poklic. Te dni uporabljam moje risbe pri oblikovanju, ki so nadgrajene s črkami in splošno obliko dela.

Ne verjamem, da bi me posebno navdušila umetnostna smer. Vedno pa so me zanimali surrealisti in njihov posebni izbor objektov; rada imam impresioniste in njihov način uporabe čopičevih potez, vendar mislim, da me navduhuje realizem, ki mi približuje moje delo. Rada rišem, kar vidim, in slikam teksture, kot jih občutim. Pri oblikovanju me navduhuje Bauhaus gibanje s tipografskimi in oblikovalnimi vplivi, ki označujejo ta čas. Največ mojega dela zaznamujejo ptice in življenje v morju. Letenje in življenje pod morsko gladino občudujem. Močne, žive barve in kontrast ostre modrine oceana, oblike posameznih živali in dno, njihov obstoj mi je zanimiv, zato jih slikam.

Rada uporabljam različne medije. Pri ilustracijah uporabljam svinčnike in pero, potem jih uporabim na računalniku kot moje oblikovanje. Zelo rada imam občutke surovega praskanja peresa. Rada oblikujem tudi kolaže, kjer začnem z vodenimi barvami, ki prekrijejo črnilo. Velikokrat uporabljam tudi akril.

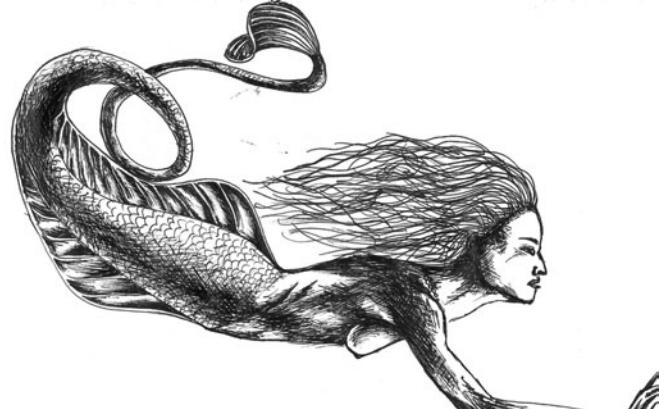
Kljubovalno sem razvila svojo tehniko slikanja in risanja. Rada skiciram. Mlada sem še in verjamem, da se bo moja tehnika razvila s časom.

Še v srednji šoli sem pripravila delo, ki je odsevalo mojo slovensko dediščino – kolaž fotografij, ilustracij vojne in vojnih herojev. Ta slovenski vpliv me spreminja tudi v priznavanju pokrajine, človeka in živali. Biti Slovenka je v moji krvi, ni važno, kaj narišem ali naslikam – del te slovenske krvi je prevedeno na papir, če ljudje vidijo ali ne. Vsakemu umetniku pomeni njegovo delo veliko več kot ljudem, ki ga opazujejo."

Eagle
Orel
2007, pencil, 14.8 x 21cm



Mermaid
Morska deklica
2007, ink (pen on paper), 14.8 x 21cm

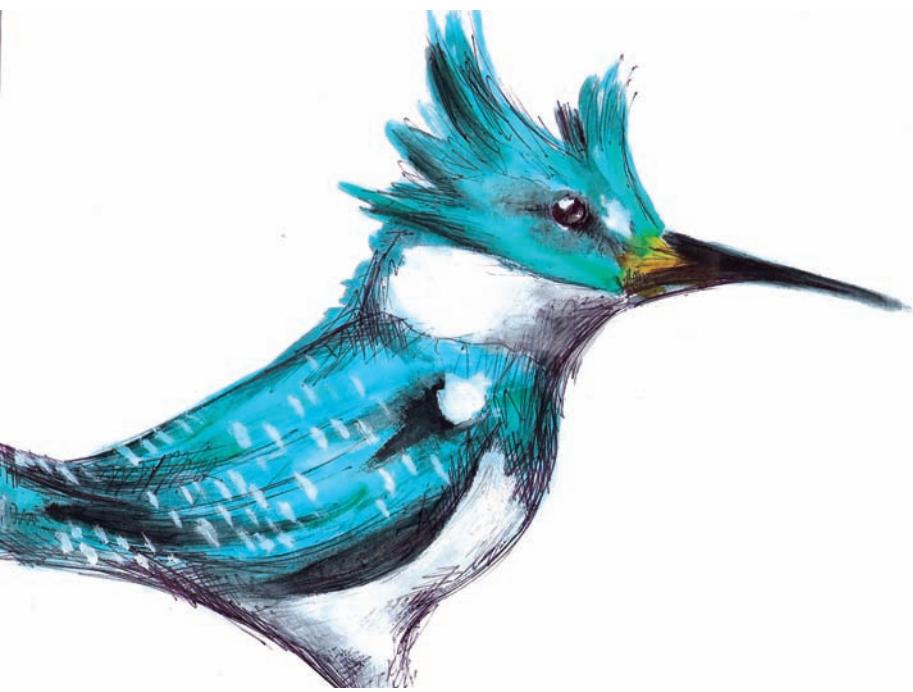




Three Birds Landscape, 2007

Pokrajina s tremi ptici

watercolour, 14.6 x 19.3cm



Kingfisher, 2007

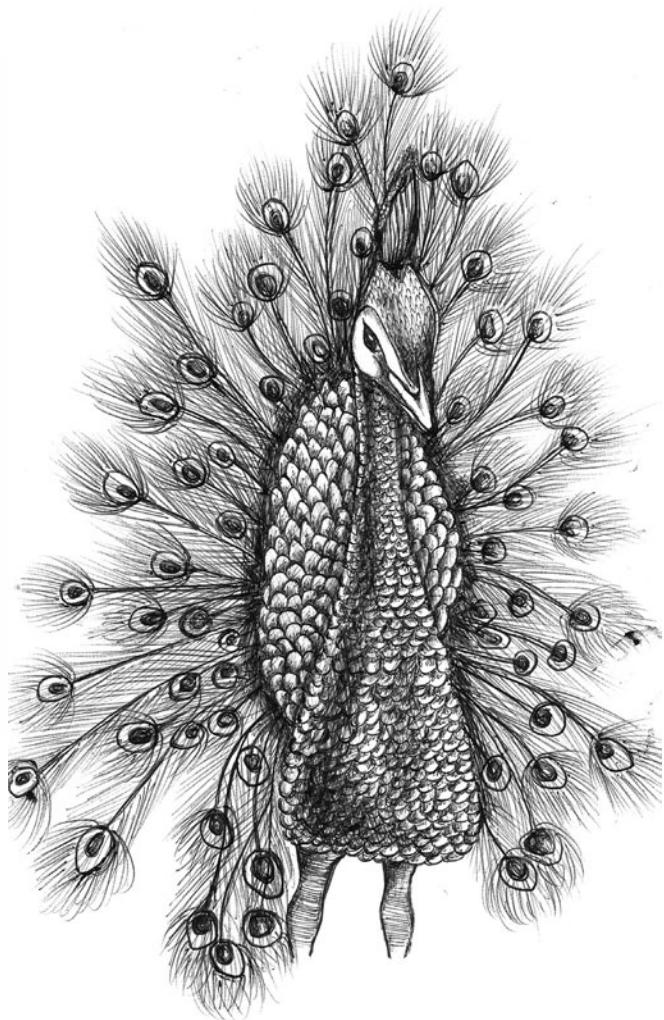
Vodomec

ink and watercolour, 14.6 x 19.3cm

Peacock, 2007

Pav

ink, 21 x 14.8cm





Octopus, 2008
Hobotnica
acrylic on canvas, 61 x 46cm



Turtle, 2008
Želva
acrylic on canvas, 61 x 46cm

Whales, 2006
Kita
acrylic on canvas, 30 x 30cm



Life Drawing - Lady, 2005
Gospa
charcoal on card, 118.9 x 84.1cm



Shoe, 2006
Čevlj
ink (pen) + pencil on paper, 29.7 x 21cm

Young Girl, 2007
Deklica
ink (pen) and water colour on paper, 21 x 29.7cm



Vasja Koman

VASJA KOMAN

Born on 25. 12. 1946 in Ljubljana, Slovenia.

Vasja migrated to Australia from Slovenia in 1975, and he settled in Melbourne.

Education: Four years studying fine arts at the Likovna akademija (Art Academy) in Ljubljana, graduated in 1975.

Exhibitions: Slovenian clubs in Melbourne

Awards: 1984 - a Prize Winning Award for an original landscape oil painting at Parade College Annual Art Exhibition.

In 1992 shortlisted for Children's Book of the Year Awards for children's book *The Dream*. *The Dream* was one of the earliest books depicting the problems of the environmental degradation on our planet.



Books illustrated for the Trade Publishers:

- 1989 Live or Die, by Harcourt Brace Jovanovich Publishers
- 1996 Ringo the Dingo, by McGregor Publishers
- 1997 The Boat That Wouldn't Float, by McGregor Publishers
- 2006 Beware of Lulu
- 2007 Don't Mess With Frederick, 2006 by Quickfire Questa
- 2007 Fair Dinkum Ned, by Hental Industries Publishers
- 2008 The Power of Joey
- 2009 Flowers for Josie – all by Hental Industries Publishers
- 2010 Granny is Getting Older, ready for print, by Image Publishers

Books illustrated for the Educational Publishers:

- 1996 What Happened to Fred Fisher, What Happened to Susannah Wicks
What Happened to Miss Morrison (Popcorn series), by Longman Publishers
- 2001 Shadow of the Wolf, by Rigby Heinemann
- 2003 Darcy Devlin and the Mystery Boy, by Thompson Publishers
- 2004 The Man Who Measured the World, by Thompson Publishers
My Little Brother, by McGraw Hill Publishers
- 2005 The Legend of Half Moon Harry, by Thompson Publishers
- 2008 The Wolf Sisters, by Corporate Publishing, NZ
- 2009 Triple Word Score, by Corporate Publishing, NZ
Everything is Wonderfull - Not, – by MacMillan Publishers, NZ
Stunt Kid - by MacMillan Publishers, NZ
Snake on the Loose- by MacMillan Publishers, NZ.
Daniel Makes a Friend - Hippy Australia

"It's almost like asking me - why do I breathe. Because I have to! It's the same with my art. I have to draw and paint, though it's also true, that creating my sort of art brings a lot of joy to me. I experience a fulfillment when my colourful creations bring smiles to childrens' faces, as they keep wandering with their fingers over the images in the books that I helped to bring to life. Most of the time I'm quite enthusiastic and excited about new books that come along, especially if that book is my brainchild. I try to stay as focused as I can be, from the conceptual art to the final art. This is the formula for the successful book. There are times when I have to work on more than four books simultaneously - I call that 'juggling' - and these are the times when trying to stay focused on just one project at a time is extremely difficult. As far back as I can remember into my childhood I knew that I wanted to be an artist, even though I was being actively discouraged by my parents and many relatives against pursuing any artistic occupation.

I have a feeling that most young artists would hear at some stage these famous words, 'Get a proper job, 'boy!'

I have not been painting or exhibiting for the last 25 years, but mainly concentrating on illustrating books, which has always been my passion.

It was almost like the talent and desire to create was bestowed on me by some higher power and I had no say in it. I only knew that the desire to draw was greater than anything else in my life.

The artist that inspired me the most, especially after I settled in my adopted country, was an American painter and illustrator Norman Rockwell. He was greatly admired by the American public for his portrayals of small-town American life, which he depicted in more than 300 paintings, that appeared on the front covers of The Saturday Evening Post magazine for 47 years. He earned the position as one of the most influential storytellers and chroniclers of American history.

The works of a famous Slovenian artist Bozidar Jakac always inspired me, especially his portraits and graphics. So had the artist Hinko Smrekar, who also had some influence on my work.

I have learned to become a lot more patient, often driven and single minded when working on large projects. When I was younger, patience was not my virtue and I had often let myself down by not finishing many of the tasks that were given to me. By acquiring patience through years of practice, I was able to add more dedication to my work ethic, which in turn helped me to complete even the largest of the works on time. To mature as an artist takes time.

For most of my adult life my favourite artistic media were watercolour, design tempera, coloured pencils and inks and I still love to work with them. But for the last two years, ever since I was 'forced' by circumstances to make an abrupt switch from the traditional media to a digital medium, I became increasingly more fascinated by it. Now, I'm using Photoshop exclusively for the educational books, rendering the illustration in colour, while I still complete all of the drawings in pencil and black ink before scanning to the computer. I love the demands that the new digital medium offers to me, when it comes to the colouring stage of the illustration. It's an irresistible challenge. I enjoy the new discoveries and even the frustrations of the new medium. It's seductive and quietly addictive.

Over the years, I have developed a number of different styles, which I use in my illustrations; from realistic, cartoony to caricature. I enjoy working in all of them. To become a successful illustrator, I had to become flexible and adapt with ease the style needed to capture the essence of the story.

In my case the application and the process had changed gradually over the years as I grew and matured as an artist. The more often I encountered similar problems and dilemmas, be it structural, colour management, ethical, styles or others, the easier it became to anticipate and correct them the next time.

Things are different when it comes to motivation. The motivation gets aroused from within, often depending on the new book that comes along.

In my early childhood, my maternal grandfather had a great influence on me. He couldn't draw anything else except horses and pigeons, which he bred before the Second World War. I watched him using any scrap of paper to draw these animals especially for me. I tried to copy him and that was the beginning of my love for the art. Later on, when attending the art exhibitions, I would look at the paintings and pretended to have an X-Ray vision, trying to see the drawings beneath the paint. The final painting was to me, no matter how grand and beautiful, of secondary importance. I always excelled more in my drawing abilities, it came so easily to me. That was one of the reasons that it took me many years to develop satisfactory painting skills to become a good illustrator. Maybe it

was because of my drawing skills that I gravitated more towards the sequential art, or comic books. I had created and published a number of comic books during the four years when I was a student at Art Academy: 'Kekec', 'Crusaders', 'The Treasure of Emona', all adapted from novels, and 'The Knight Damian', to name a few.

After I was pushed into toolmaker's apprenticeship, which I disliked with passion, there was one person that had belief in me my artistic ability. That was Mr. Zacharijas, my secondary school art teacher. Without his help and guidance I would not even dare to dream of attending the art academy.

The beauty of Slovenian landscape was imprinted on my psyche and for many years I could not paint Australian landscapes without the vivid green of my childhood taking over.

In the past 22 years I have illustrated over 250 books, mostly for the educational publishers in Melbourne, (Pearsons, Harcourt, Thomson-Nelson, Longman, Oxford, Macmillan etc.).

I have also illustrated some children's books for book publishers in trade industry (books for the bookstores) and a series of amusing children's books for a self published author.

My most important book so far was one of the first books for children that touched the environmental problems. It was titled *The Dream* and was published by MacMillan Publishers in 1991 in Australia and New Zealand.

As an author/illustrator I have spent almost two years on completing large and very detailed illustrations. The book became a bestseller at the time and it has been printed again a year later in two successful editions by Ashton Scholastic. It was also published in Slovenia by Mladinska knjiga in 1995 with the title *Benjaminove Sanje*. Slovenian edition was also reprinted.

Currently I'm working on another children's book as an author/illustrator. My concern for the environment is also predominant in this story, which depicts a dolphin and his efforts in trying to save the mother whale and her calf from the whalers. The working title of the book is *The Hunt*."

VASJA pravi:

"Kot da bi me vprašali, zakaj diham. Ker moram! Prav tako je s slikanjem. Moram risati in slikati in to mi prinese veliko veselja. Čutim, da me umetnost napolni, posebno še, ko moje slike prinesejo smehljaj na otroške obraze, ko s svojimi drobnimi prstki potujejo po slikah v knjigah, katerim sem pomagal do življenja.

Kolikor daleč nazaj se spominjam sem vedno želel biti umetnik, kljub temu, da so starši in sorodniki nasprotovali. Zadnjih 25 let nisem razstavljal, ne slikal, temveč sem strastno ilustriral knjige.

Kot da mi je bil dan talent in nagon za ustvarjanje od višje sile in jaz sem nemočen - vem samo to, da je volja in veselje do risanja močnejše kot vse drugo v mojem življenju.

Najbolj me je navdušil slikar in ilustrator Norman Rockwell, ki je prikazoval ameriško življenje v majhnih mestih in njegovih 300 slik je krasilo naslovne strani *The Saturday Evening Post* magazine kar 47 let.

Navdih sta mi dajala tudi slovenska slikarja Božidar Jakac in Hinko Smrekar.

Z leti sem postal bolj potrežljiv in sedaj lahko dodam več pozornosti svoji delovni etiki in tako končam tudi največja dela. Potreben je čas, da umetnik dozori.

Najraje sem slikal z vodenimi barvami, s tempera, barvnimi svinčniki in črnili. Zadnji dve leti ustvarjam s pomočjo računalnika, posebno še za vzgojne knjige. Osnovne risbe rišem s svinčnikom, jih skeniram in potem jih prevzame program Photoshop. Ustvarjanje na računalniku je skoraj zapeljivo in vdano.

V letih sem razvil različne oblike: od realističnih, risank do karikature. V otroških letih je zelo vplival name moj dedek, ki je znal risati samo konje in golobe. Narisal je posebno zame. Poskušal sem ga kopirati. Kasneje sem se pretvarjal, da imam rentgenski vid, da bi videl pod barvo. Končna slika je bila zame - ni važno kako lepa - sekundarnega pomena. Vedno sem bil odličen v risanju. Razvil sem svoje sposobnosti v sekvenčnih slikah. Narisal in izdal sem kar nekaj stripov že na umetnostni akademiji: *Kekec, Križarji, Zakladi Emone, Plemič Damian*, vse pripravljene po romanih. Učitelj Zacharijas mi je na srednji šoli veliko pomagal in tako sem uresničil svoje sanje in nadaljeval na umetnostni akademiji.

Lepota slovenske pokrajine je bila tako močno vtisnjena v mojo dušo, da dolga leta nisem mogle slikati avstralske pokrajine, ne da bi vplivala name živo zelena polja in travniki mojega otroštva.

V zadnjih 22 letih sem ilustriral 250 knjig, največ vzgojnih. Moje najpomembnejše delo je knjiga *Benjaminove Sanje*, tiskana 1991 v Avstraliji in Novi Zelandiji. Knjiga je bila zelo popularna in sledili so ponatisi in prevodi. Trenutno delam pri knjigi *Lov*, o delfinu, ki želi rešiti mamo in mladiča kita pred lovci."



The shadow of the ship moved over the mother whale. She was terrified. Even then, she thought of her calf first, protecting it with her flipper.

The harpooner was indifferent to her plight. He was ready to shoot.



The Hunt, 2009

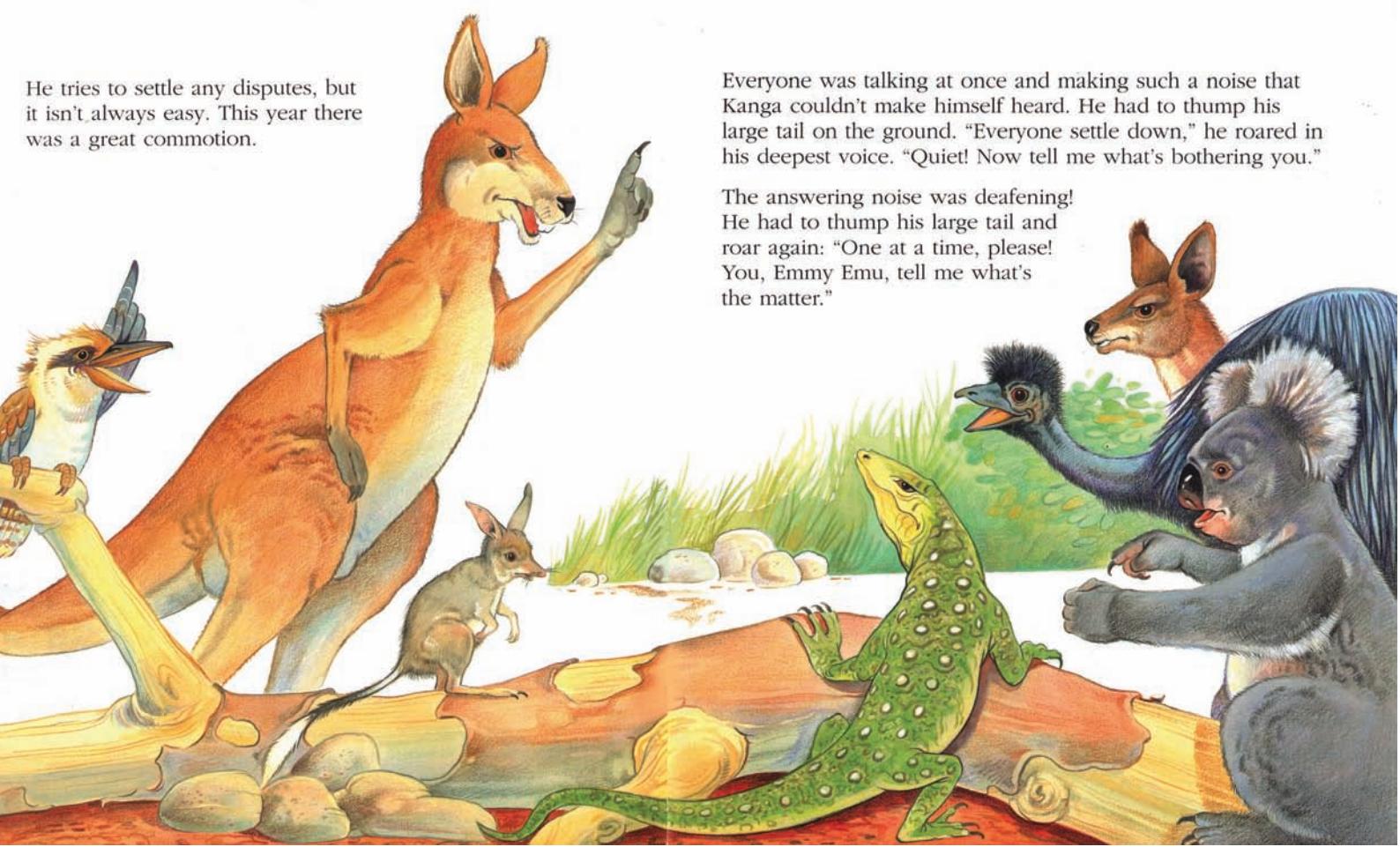
Lov
digital

THE DREAM.

V. Komar

The Dream - Sanje, 1991
watercolours and tempera

He tries to settle any disputes, but it isn't always easy. This year there was a great commotion.



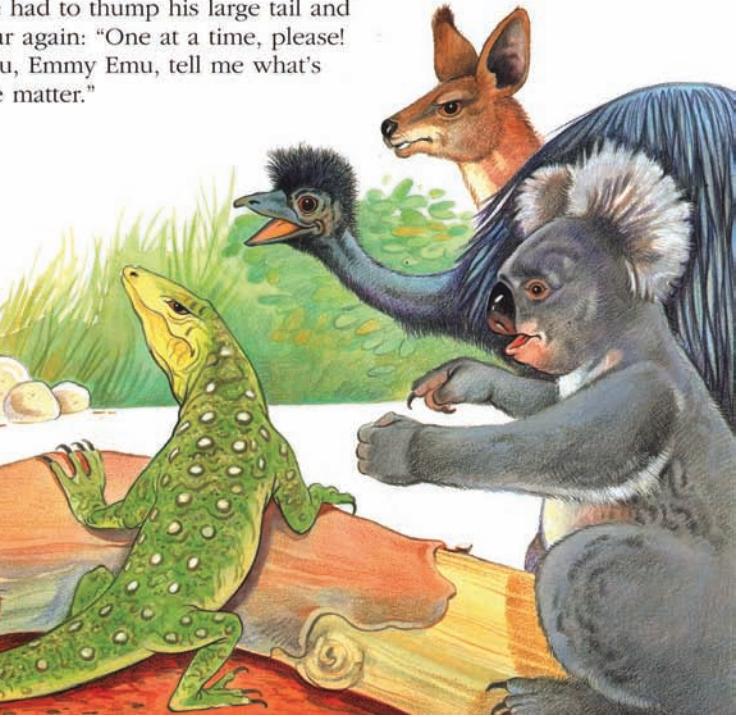
Ringo the Dingo, 1996
Dingo Ringo
watercolours and coloured pencils

The Lost Treasure, 2008
Izgubljeni zaklad
watercolours and tempera



Everyone was talking at once and making such a noise that Kanga couldn't make himself heard. He had to thump his large tail on the ground. "Everyone settle down," he roared in his deepest voice. "Quiet! Now tell me what's bothering you."

The answering noise was deafening! He had to thump his large tail and roar again: "One at a time, please! You, Emmy Emu, tell me what's the matter."



Wolf Sisters, 2009
Volkovi sestri
digitally in Photoshop





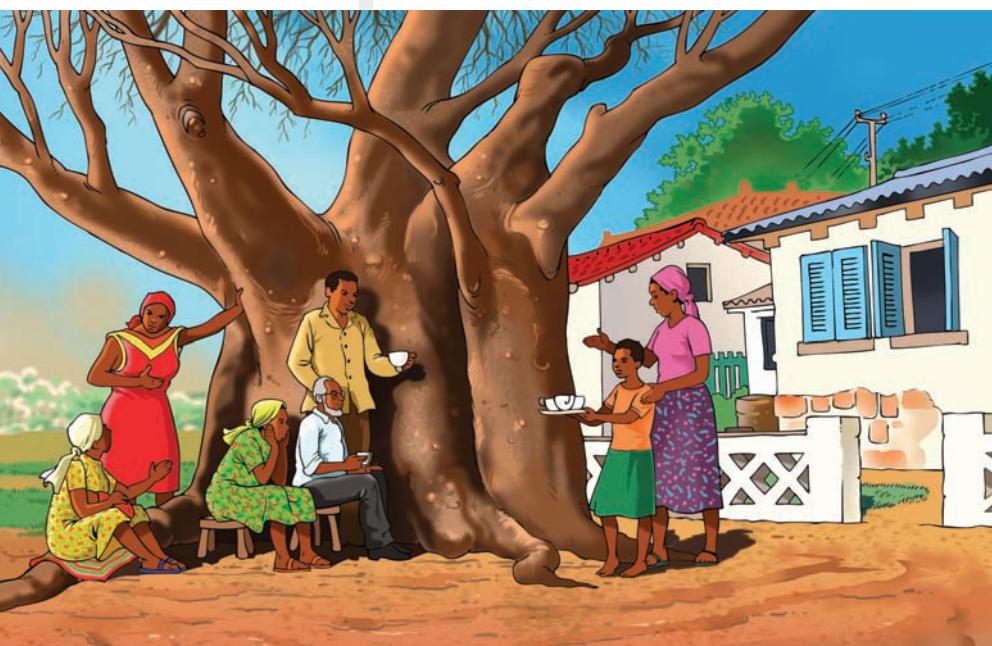
Don't Mess With Frederick - *Ne draží Frederika*, 2006
watercolours and coloured pencils



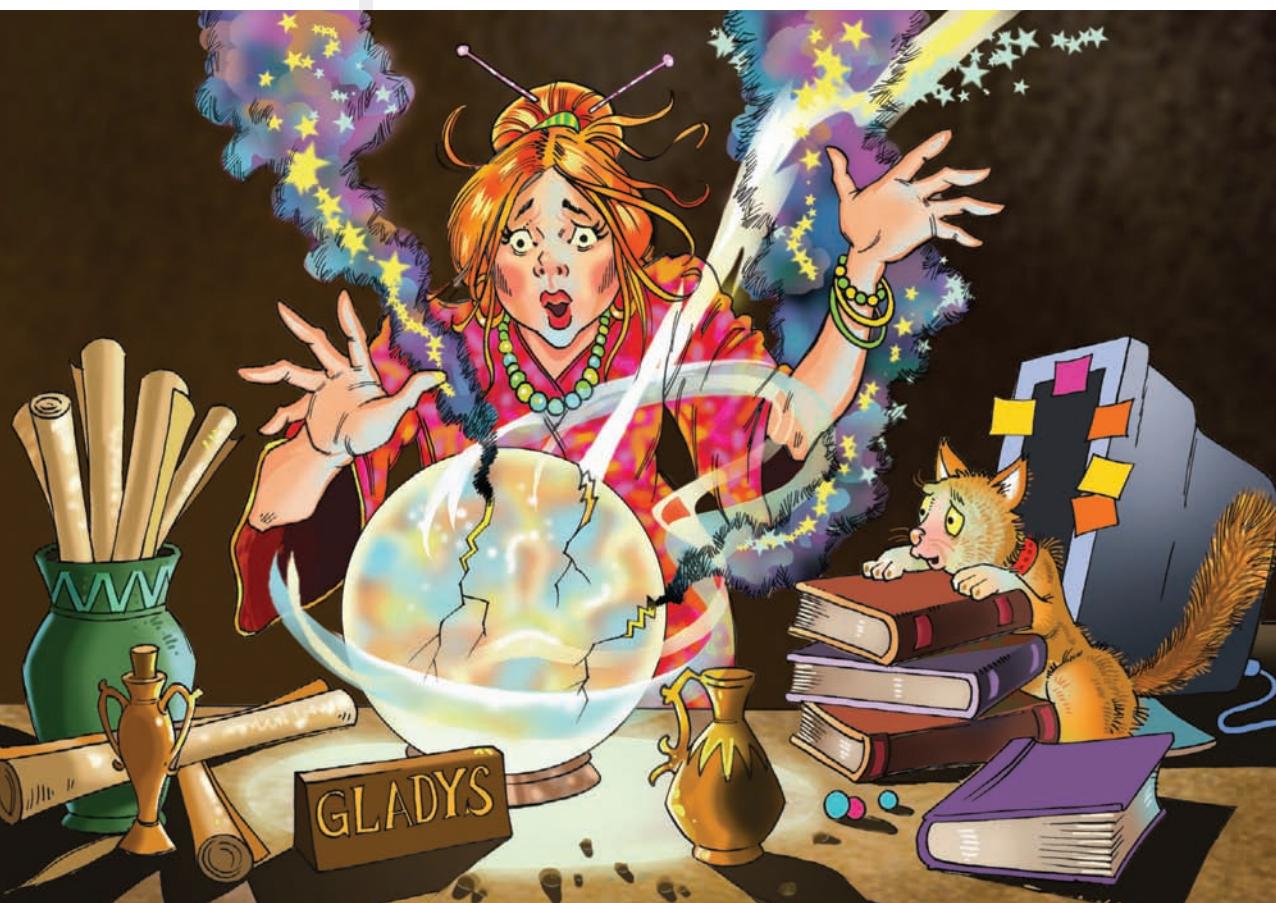
Granny's Getting Older - *Stara mama se stara*, 2009
watercolours and tempera



*Flowers for Josie, 2009
Cvetje za Josie
digitally in Photoshop*



*Triple Word Score, 2009
Rezultat treh besed
digitally in Photoshop*



*Gladys the
Fortune Teller, 2009
Prerokovalka Gladys
cartoon digital art*

*Herman
Koželj*

HERMAN KOŽELJ

Lives in Blue Mountains, NSW.

Workshops attended: Bill Hanson - North Sydney Art Society
John Wilson, Blue Mountains

Exhibitions: Slovenian Mission, Merrylands and Permanent exhibition of the Mural painting at the Slovenian Club Sydney, in private homes

"I like colour and change.
I was fascinated by nature and its changes since my childhood.
I painted: colours were my inspiration.

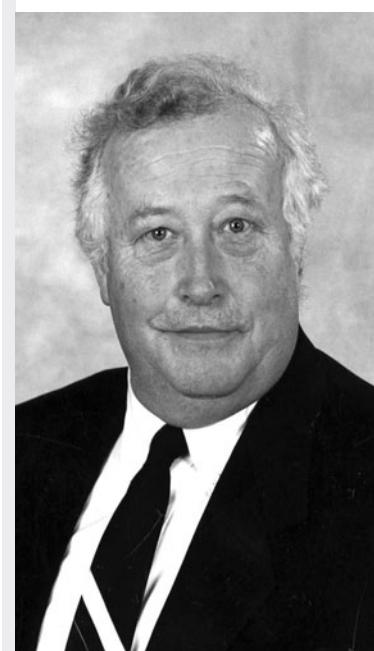
I work in oil.
Knowledge is never complete - one creates to change.
Slovenian heritage and culture are the big influences, but the biggest of them all was the beauty of Slovenian countryside."

HERMAN pravi o sebi:
"Rad imam barve in spremembe. Narava me je fascinirala že od otroških let.

Slikal sem po inspiraciji, navdih so bile barve.
Delam z oljnatimi barvami. Nikoli ne veš vsega; ustvarjaš, da rasteš.

Slovenska dediščina in kultura sta velik vpliv, a največji vpliv je bila lepota slovenske pokrajine."

Cobitty Valley, NSW, 2010 - Dolina Cobitty
oil on canvas, 30 x 40cm





Oberon Area - Sheep in Winter, 2010
Ovce pozimi
oil on canvas, 30 x 60cm

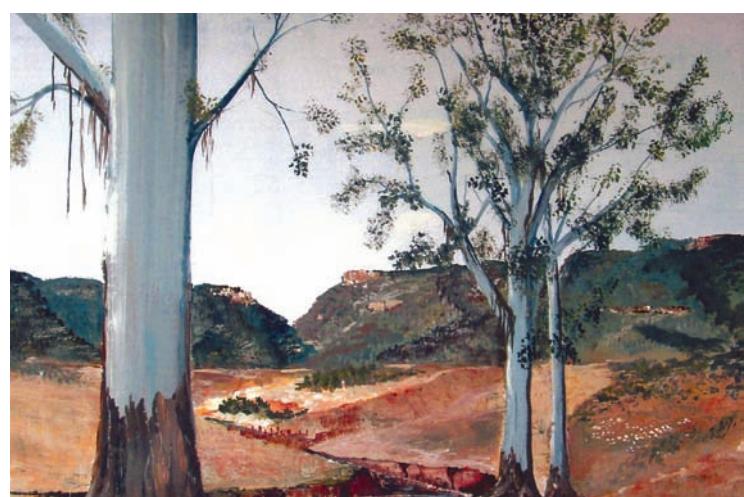
From West to East of Slovenia, 1990
Od zahodne do vzhodne Slovenije
Mural, acrylic, 14metres x 2.5metres



Alpine Flowers, 1985
Planinske rože
oil on canvas, 60 x 40cm



Old Tree in Hartley Valley, 2009
Staro drevo v dolini Hartley
oil on canvas, 30 x 40cm



Viktor Lampe

VIKTOR LAMPE

Born at Črni vrh above Idrija, Slovenia in 1938.

Education: Trade School, Painting, Decorating and Signwriting at Melbourne Technical College in 1960.

Exhibitions: Paintings and Stage props for various cultural programs at the Slovenian Association Melbourne premises, paintings, props and signwritting for the Slovenian festivals, wooden plates and other items as souvenirs of the celebration.
No awards.

“I enjoy painting.

As a child I liked to draw with coloured pencils. When at school, I drew a portrait of the Slovenian poet Simon Gregorčič and the teacher was very happy with my work and he had displayed it for the whole school to see.

Teachers and other people encouraged me to paint. I tried to paint what they wished for.

I like the art of Slovenian artists in Australia, especially John Kodrič. His work is very colourful, realistic in presenting nature – he depicts nature as it is.

Painting relaxes me and at the same time it makes me nervous, not knowing how it will turn out.

I like working in acrylic. It has such brilliant, vivid colours.

The artworks make even the dullest wall beautiful; Art gives pleasure to people, it is calming, happy.

I enjoy watching other peoples' work.

When my artwork is completed, I am never really satisfied – there is space for improvement and the need to upgrade.

I also paint stage props and souvenirs for various cultural celebrations at the Slovenian Association, Melbourne, and for the Slovenian Festivals, when I do all the signwriting as well.

I have made some sculptures, mainly in raw brick clay.

I love Slovenian traditions, the nature, the people and the music.

In each of my paintings there is some Slovenia. I like traditional things and I capture that. To me, that is reality.“



VIKTOR je bil rojen v Črnem vrhu nad Idrijo.

Uživa v slikanju in pripravah kulis za oder in pisanju napisov za razne priložnosti, kot obletnice slovenskih društev in za slovenske festivale.

“Že kot otrok sem rad risal. V šoli sem narisal portret slovenskega pesnika Simona Gregorčiča in učitelj je sliko obesil na steno razreda.

Različni ljudje in učitelji so me navduševali, naj slikam več. Navadno sem ustregel njihovim željam in narisal, kar so želeli.

Med slikarji v slovenski skupnosti v Melbournu mi je najbolj všeč Slovenec John Kodrič. Njegovo delo je polno barv.

Naravo slika v naravnih barvah in slika naravo tako, kakršna je.

Slikanje mi je v veselje in spočijem se ob slikanju. Obenem pa sem tudi nervozen, ker me skrbi, kako bo slika izgledala.

Slikam tudi na les – razne narodne motive in žgem slike in vzorce na različne spominke in spominske krožnike.

Naredil sem nekaj kipcev, največ iz žgane gline.

Ustvarjam v akrilu, ker so barve tako žive. Rad imam žive barve. Slika z živimi barvami napravi še tako sivo in žalostno steno lepo in veselo – zadovolji ljudi. Take slike so pomirjujoče in vesele.

Rad opazujem delo drugih slikarjev.

Ko končam delo, nisem zadovoljen s seboj – vedno je prostor za izboljšanje.

Rad imam slovenske običaje, slovensko pokrajino, ljudi in slovensko narodno glasbo. Kadar slikam, poslušam slovensko narodno glasbo in sem zelo srečen.

V vsaki moji sliki je delček Slovenije. Rad imam tradicionalne stvari in to tudi slikam. Narava naj ostane, taka kot je – prava resničnost.“



Sunflowers of Prekmurje - Sončnice v Prekmurju, 1989
acrylic on board, 3m x 3.5m

Vineyards of Štajerska - Štajerski vinogradi, 1989
acrylic on board, 3m x 3.5m





Happy Couple in National Costume of Gorenjska, 1999
Veseli par v gorenjski narodni noši
 acrylic on wood,
 30 x 20cm



Green Hills of Dolenjska - Zeleni griči Dolenjske, 1989
 acrylic on board, 3m x 3.5m



Plate with inscription, 1984
Spominski krožnik
 burning in wood, 25 cm



Plate with Association's Silver Jubilee Emblem, 1979
Spominski krožnik srebrnega jubileja
 burning in wood,
 25 cm diameter

Lake Bled, 2009
Blejsko jezero
 Mural, acrylic on bricks,
 2 x 12metres



Couple in Gorenjska National Costume, 1996
Par v gorenjski narodni noši
 raw brick clay, 30 x 14 x 8cm



Nina Lassen

NINA MARIA LASSEN nee BENKO

Born on 22 August 1948 in Ljubljana.

Came to Australia with my parents in 1957.

Education: Received a Diploma of Art & Design from Prahran College of Technology in 1971.

"I moved to Denmark in 1974.

I am still an Australian Citizen.

My life as far back as I can remember has been filled with art ...

I grew up with art.

My friends from the art school always made fun of me (nicely of course).

They used to say that it must be like living in a museum.

Besides all the art my father had there to be restored, my parents were also collectors of art and antiques. So there was art everywhere . . .

I used to have friends over where we could learn the different art techniques.

Due to my art teacher and myself not getting on too well (he had the idea that all paintings should be done in plastic paint and masking tape), I dropped fine art as my major subject.

Because of this, half way I changed to Graphic Design.

So for the past 40 years I have had the privilege to design packaging.

A great deal of LEGO®.

In between, when time permits, I have done some painting (and hope to do a lot more now)."



NINA je bila rojena leta 1948 v Ljubljani. S starši, očetom - poznam restavratorjem Francem Benkom in mamo Ivo je leta 1957 prišla v Avstralijo.

Umetnost je študirala in dokončala Diplomo of Art & Design v Prahran College of Technology leta 1971.

Leta 1974 se je odselila na Dansko. Še vedno je avstralska državljanka.

“Kar se spominjam, je bilo moje življenje napolnjeno z umetnostjo. Doraščala sem z umetnostjo.

Moji prijatelji v šoli so se norčevali, češ, da živim kot v muzeju.

Vse stare umetnine, katere je oče restavriral, potem pa še zbirka umetnin in antičnih predmetov.

Umetnost vsepovsod . . .

Ko so prišli na obisk prijatelji, smo poskušali različne tehnike.

Moj učitelj umetnosti in jaz se nisva dobro razumela. Imel je idejo, da bi morale vse slike biti naslikane s plastičnimi barvami in trakom za obrobljanje. Odstopila sem od študija umetnosti kot glavni predmet.

Med letom sem se preusmerila na umetnostno oblikovanje.

Tako sem zadnjih 40 let imela privilegij oblikovati pakiranje *LEGO®* ovitkov in knjig.

Med tem delom, kadar mi je dovolil čas, sem slikala in upam, da bom sedaj slikala veliko več.”



Untitled, 2010
Neimenovana
acrylic on canvas, 40 x 40cm

Spring, 2010
Pomlad
acrylic on canvas, 40 x 40cm each





Fireworks, 2010
Ognjemet
acrylic on canvas, 40 x ???



Fireworks, 2010
Ognjemet
acrylic on canvas, 40 x ???



Untitled, 2010
Neimenovana
acrylic on canvas, 80 x 100cm



Untitled, 2010
Neimenovana
acrylic on canvas, 80 x 100cm

Bushfire, 2010
Gozdni požar
acrylic on masonite, 40 x ???



Bushfire, 2010
Gozdni požar
acrylic on masonite, 40 x ???



Sonia
Leber

SONIA LEBER

Born 1959, Melbourne, Australia. Slovenian-Australian parents.

Employment: Artist, Director of Wax Sound Media

Professional Art Training, Art Workshops attended: Bachelor of Education (Media Arts), Melbourne State College

Website: www.waxsm.com.au

Selected Solo Exhibitions and Commissions: Sonia Leber in collaboration with David Chesworth

2009 *Space-Shifter*, solo exhibition at Conical, Melbourne, Australia
Rewards of Silence, commission for Port Arthur Prison Chapel, Australia
Landing Place, commission for Botany Bay National Park, Sydney, Australia

2008 *Almost Always Everywhere Apparent*, solo exhibition at Mildura Arts Centre, Victoria, Australia
Dyad, in collaboration with Simeon Nelson, shortlisted proposal for London Olympic Park bridges art commission, UK

2007 *Almost Always Everywhere Apparent*, Helen Macpherson Smith Commission for 2007, solo exhibition at Australian Centre for Contemporary Art, Melbourne, Australia
Oceanic Endless, in collaboration with Simeon Nelson, Cardinia Council public art commission, Cardinia Life Aquatic Centre, Melbourne, Australia

2006 *Proximities*, 2006 Commonwealth Games public art commission, in collaboration with Simeon Nelson, William Barak Bridge, Melbourne, Australia

2004 *The Gordon Assumption*, Melbourne International Arts Festival Visual Arts Program, installation in Gordon Reserve, Melbourne

2003 *The Persuaders*, solo exhibition at Australian Centre for the Moving Image, Melbourne
5000 Calls, temporary public art installation along Shoemaker's Footbridge, organised by Cankarjev Dom, Ljubljana, Slovenia

2002 *Polymerous*, Sydney Olympic Park commission, Sydney, Australia
5000 Calls, temporary public art installation along Millennium Riverwalk, presented by Chapter Arts Centre, Cardiff, Wales

2001 *The Master's Voice*, ACT Government public art commission, City Walk, Canberra (2002 NAWIC Award)

2000 *5000 Calls*, Sydney Olympic Park public art commission, surrounding Stadium Australia, Sydney, Australia (2000 NAWIC Award)

Major Awards, Prizes:

Helen Macpherson Smith Commission

In 2007, Sonia Leber and David Chesworth received the Helen Macpherson Smith Commission at Australian Centre for Contemporary Art, Melbourne, Australia

NAWIC Awards (National Association for Women in Construction)

In 2002, Sonia Leber was awarded the NAWIC Award for Outstanding Achievement in Design for *The Master's Voice*.

NAWIC Awards (National Association for Women in Construction)

In 2000, Sonia Leber was awarded the NAWIC Award for Outstanding Achievement in Design, for her work on *5000 Calls*.



"I work with my long-time collaborator David Chesworth and mostly we make large-scale soundscape installations that are filled with different kinds of human voices. Our collaborations include a series of multi-channel sound installations for public spaces which use everyday human vocalisations to stimulate and arouse a passing audience. Passersby might be plunged into a field of sighs, grunts and groans (*5000 Calls*); be controlled and harassed by unseen masters (*The Master's Voice*) or find themselves beckoned by a chorus of female voices rising from below (*The Gordon Assumption*). For *Almost Always Everywhere Apparent*, we created a large sound-filled structure for visitors to explore,

transforming the gallery into a part-cathedral, part-prison. In our art practice, we have long been fascinated with the human voice beyond the speech content: its rhythms, sounds, shape and tone - and the vibrato, melodic embellishment, breathiness and the 'body' and 'grain' in the voice. This leads us to explore the voice in everyday life, beyond language: the vocalisations of work, pleasure, sport, song and struggle.

We explore how we can use sound to create different psychogeographies of space. Our recent installations have been characterised as 'psychogeographies of voice and space'. They often involve surprise encounters with sounds, video, navigable sculptural elements and other people using the space.

My connection with art came when I was in my early twenties, when I realised that I could make choices in life other than those which were expected.

I look to recent history for inspiration, mainly late 20th Century and early 21st Century contemporary art. I am mostly influenced by current trends in video art and installation art, particularly installation art that is conceptually driven. I am particularly interested in artists that use a variety of materials and methodologies to make large-scale spaces for visitors to enter, experience and explore.

At the moment I have an artist's residency in a psychiatric research centre, researching the phenomenon of schizophrenics who hear unwanted voices - auditory hallucinations - in their head. As artists we are privileged to be granted access to all sorts of social situations, to use as inspiration for making our artwork. I work in sound, video and installation art. A particular focus is creating navigable multi-channel soundscape installations in public spaces or galleries.

It was while I was making my early video works, that I became very interested in the manipulation of sound. Making video involves both creating images and sound. Soon afterwards I became interested in placing sounds directly into public spaces as a multi-channel sound installations that passersby can walk through to experience new aspects of that space. Similarly, when working in galleries, I like to think that we are creating a newly-fabricated space for visitors to experience.

I recognise my Slovenian identity in many aspects of my personal character, however my artwork is rather international in its identity. An international outlook is quite a common condition for artists in Australia, who live and work in a broad-based multicultural society. I am interested in being part of cities with multi-cultures living together in close proximity, and I find the cross-cultural influences in music, craft traditions and philosophical outlooks are very inspiring. I have had some great experiences working on projects with Australian Aboriginals, ex-African, ex-Asians as well as ex-European communities."

SONIA Leber in **DAVID Chesworth** ustvarjata s svojimi zvočnimi pokrajinami - soundscapes, kjer obogatita okolje, razstave, muzejske prostore, velike olimpijske objekte in parke z zvočnimi animacijami človeškega glasu, besed in občutkov in tako očarata mimoidoče. "V človeškem glasu čutiva ritem glasov, obliko in ton, vibracije, melodičnost, dihanje in telo, in bistvo glasu, kar naju vodi v vokalizacijo ob delu, uživanju, športu in borbi. Raziskujeva, kako uporabiti glas v psihologiji prostora – psihogeografski glasu in prostora.

Že mlada sem spoznala, da sem zmožna odločati sama zase in ne slediti možnostim, ki so mi bile naročene.

Za navdih pogledam v zgodovino, zadnji del 20. in začetek 21. stoletja, v moderno umetnost. Name vplivajo moderni mediji – filmi in umestitve, posebno še z različnimi materiali in metodami - velikimi prostori za obiskovalce. Trenutno raziskujem fenomen shizofrenikov, ki slišijo glasove - imajo auditonične halucinacije.

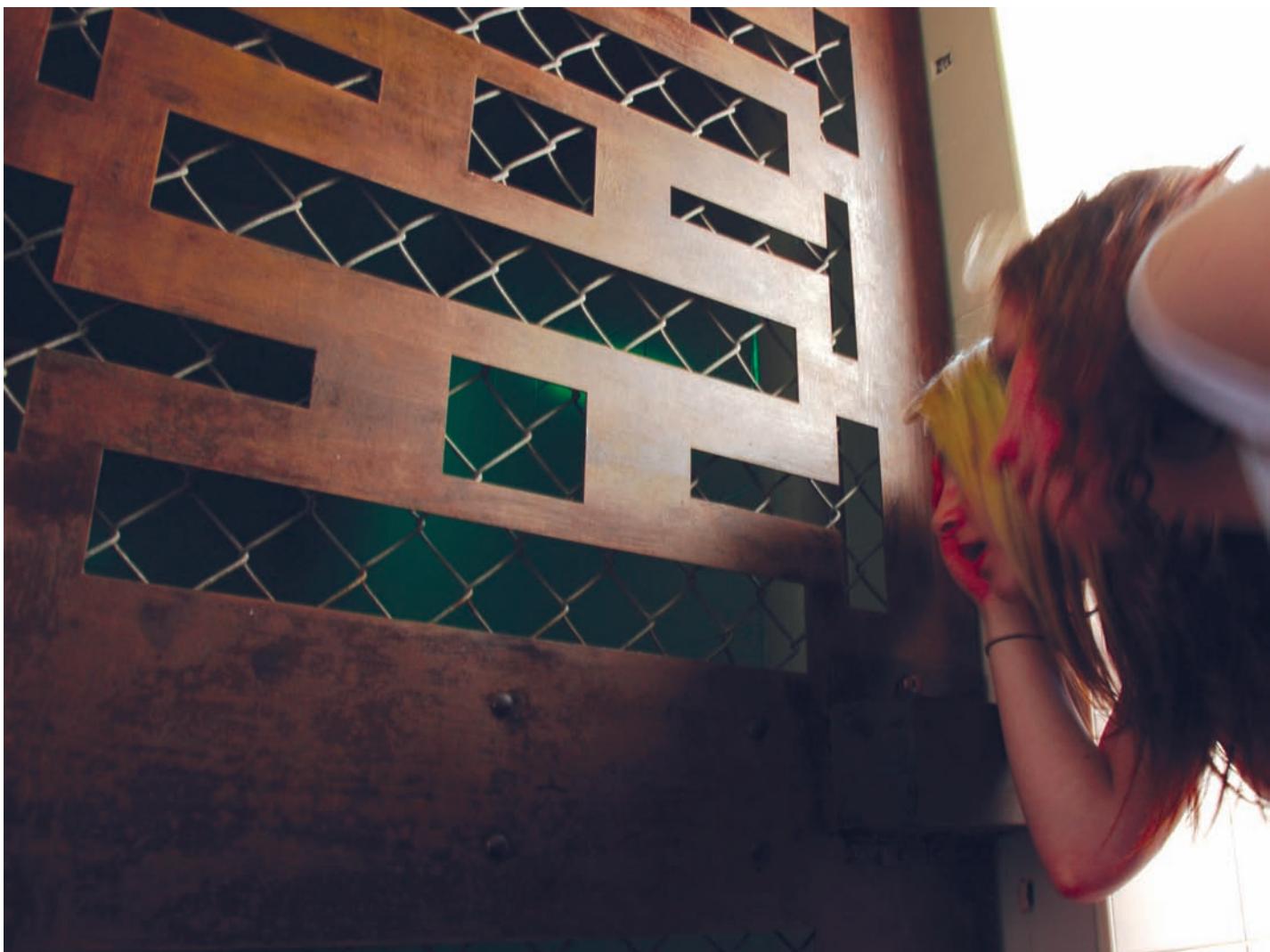
Pri njenem ustvarjanju manipulirava zvok in vstavlja multi kanalske zvočne umestitve, tako da mimoidoči doživijo nov videz prostora.

Najino delo je mednarodno v svojem pogledu in identiteti.

Različne kulture, glasba in gledanje različnih ljudi iz različnih kultur so zelo navdihujča. Delala sva z Aborigini, afriškimi in evropskimi skupnostmi."



Proximities, 2006
Sonia Leber and David Chesworth in collaboration with Simeon Nelson
sound installation on William Barak Bridge, Melbourne



The Gordon Assumption, 2004
Sonia Leber and David Chesworth
sound installation in Gordon Reserve, Melbourne



Reiterations
(Elizabeth Street), 2006
Sonia Leber and
David Chesworth



Almost Always Everywhere Apparent, 2007
Sonia Leber and David Chesworth
installation view at Australian Centre for Contemporary Art



Almost Always Everywhere Apparent, 2007
Sonia Leber and David Chesworth
detail view at Australian Centre
for Contemporary Art



The Gordon Assumption, 2004
Sonia Leber and David Chesworth
sound installation in Gordon Reserve, Melbourne



Space-Shifter, 2009
Sonia Leber and David Chesworth
sound installation view at Conical Inc.
Photo: Christo Crocker

Daniel Leš

DANIEL LEŠ

Born 13 November 1967 in Adelaide.
Lived and worked in Auckland, New Zealand.
Travel study in Europe and completed commissions in London.
Employment: Full time artist and Father.

Professional Art Training: Bachelor Fine Arts, Majoring in Painting,
University of South Australia 1990

Solo Exhibitions:

1999 Oedipus Rex, Auckland
1998 BMG Art, Adelaide
1997 Avarice, Oedipus Rex Gallery, Auckland
1995 New Work, Oedipus Rex Gallery, Auckland
1994 BMG Art, Adelaide
1993 Black on Blue, Oedipus Rex Gallery, Auckland
1992 Introducing Daniel Les, Oedipus Rex Gallery, Auckland

Group Exhibitions:

2009 Unframed & Unplugged SALA, Fine Art KI Gallery, Kingscote,
Kangaroo Island, SA
Daniel Les, Melanie Les SALA, Adelaide Arcade, Rundle Mall,
Adelaide, SA
KI Easter Exhibition Penneshaw Hall, Penneshaw, Kangaroo Island, SA
2005-2009 Greedy Goose Restaurants (Channel 7 My Restaurant Rules),
Adelaide
2007 Daniel Les & Andrew Noble, Flightpath Gallery, Adelaide
2006 Melanie Terrett & Daniel Les, Pt Vincent Wooden Boat Regatta,
Pt. Vincent, SA
2005 Field Trip, Gammon Ranges
2004 Field Trip, Gammon Ranges
2003 Urbanscape, Alleycat Gallery, Adelaide
2002 Splat (Adelaide Fringe Festival), Flightpath Gallery, Adelaide
2001 Oedipus Rex Gallery, Auckland
1999 The Beatty Gallery, Sydney
1997 Apostrophe, Soliloquy Gallery, Auckland
1996 Traveling Exhibition with Slovene Assoc. in Europe
including Slovenija, Tinje Carinthia (Austria), Trieste
1994 Pol Art, Dom Polski, Adelaide
1992 Yuletide Treasures, Oedipus Rex Gallery, Auckland
1991 Manning Galleries, Adelaide
1990 Vincent Gallery (Underground Gallery, Adelaide Festival of Art), Adelaide
Galaxy Nightclub, Adelaide
Purple People, University Union Gallery, Adelaide
International Contemporary Art, Scarpantoni Estate, Adelaide
Graduate Show, South Australian College Gallery, Adelaide

Collections:

Sheahan Sims, Adelaide
National Insurance, Auckland
Eden Collection, Auckland
Claridges Hotel, London
Private collections in New Zealand, Australia, UK, Canada, Germany, Slovenia



Commissions:

1996 Wontner Suite (penthouse), Claridges Hotel, Mayfair, London

2001 Black Squid Design, North Adelaide, SA

"A need to express my ideas and emotions. This process is critical for my well being. As a child I was surrounded by painting, drawing, sculpture and other creative processes. Everything was a little left of centre and this created an environment that I enjoyed being part of.

Mark Rothko and the Abstract Expressionists, Rembrandt, Turner, Anselm Kieffer all inspired me firstly. Nowadays I am drawn to Aboriginal artists. Natural landscapes and geological formations, particularly in the Gammon Ranges, are a large part of my painting experience.

Creating art is an integral part of my daily life which helps me to view the world differently than most. I enjoy dissecting experiences, capturing the essence and emotions down on canvas.

I mainly work with oil pastel on paper, acrylic and oil on canvas and sometimes indulge in clay.

I see my work as a series of mark making and this is a constant refining process. In my early years I preferred to create planned paintings whereas today I rely on my intuitive self to express myself quickly and more loosely.

My father has always involved me in our Slovenian history and he has been a large part of moulding my artistic life. He has taught me wisdom from his experiences and this, I conclude, comes out emotively in my painting."

DANIEL je bil rojen v Adelaidi leta 1967.

Nekaj časa je živel v Novi Zelandiji.

Veliko slika in razstavlja in njegove umetnine so po galerijah v Avstraliji, Novi Zelandiji, Angliji, Kanadi in Sloveniji.

O sebi pravi:

"Moram izraziti svoje ideje in čustva. Proces je nujno potreben za moje življenje.

Že kot otrok sem bil obkrožen s slikanjem, risbami, kipi in drugimi izrazi umetnosti. Zdela se mi je, kot da je vse malo levo od sredine in to mi je navdihnilo in naredilo posebni prostor, katerega del sem rad postal.

Mark Rothko in abstraktni ekspresionisti, Rembrandt, Turner, Anselm Kieffer so me navdihnili najprej. Sedaj me vleče k aboridžinskim umetnikom.

Narava, pokrajine, geološke formacije, posebno še v Gammon pogorju Gammon pogorju so velik del mojega slikarskega doživljanja.

Ustvarjanje je pomemben del mojega vsakdanjega življenja in mi pomaga, da vidim svet drugače kot mnogi. Uživam v razčlenjenju doživljajov, ko ujamem bistvo in čustva na platno.

Največ slikam z oljnatimi pasteli na papirju, v akrilu in olju na platno, včasih ustvarjam z glino.

Svoje delo vidim kot posamezne dosežke, ki stalno rastejo. V začetku sem imel rajš načrtovane slike, a danes se zanašam na moja čutena izražanja bolj prosto in hitreje.

Oče me je vedno seznanjal z našo slovensko zgodovino in je bil glavna oseba, ki je oblikovala moje umetniško življenje. Modrost njegovega življenja je prenašal name in to izražam čustveno v svojih slikah."



Satelite Cities, 1991
Satelitska mesta
oil on canvas, 90 x 120cm

Untitled I and II
Brez naslova I in II
oil on linen, 55 x 55cm each



Untitled Pastel
Pastel brez naslova





Untitled Pastel II - Neimenovani pastel II, 2007
oil pastel on paper, 13.3 x 19cm



4 pm, 2009
Ob štirih popoldne
oil on canvas, 90 x 120cm



Black Sticks, 2004
Črne palice
oil on canvas, 50 x 50cm



Weetoota III, 2005
acrylic on canvas, 45 x 45cm



Laughing Man, 2006
Smejoči moški
oil on canvas, 45 x 45cm

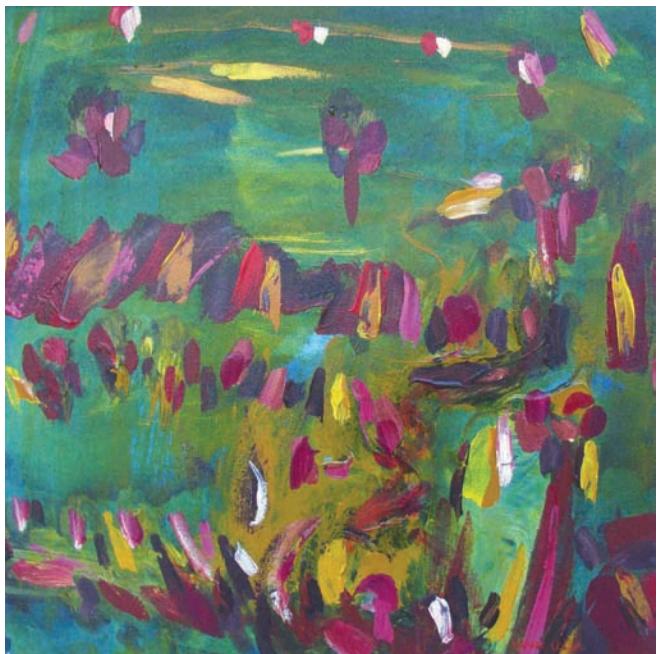


Mosh, 2009
oil on canvas, 135 x 160cm

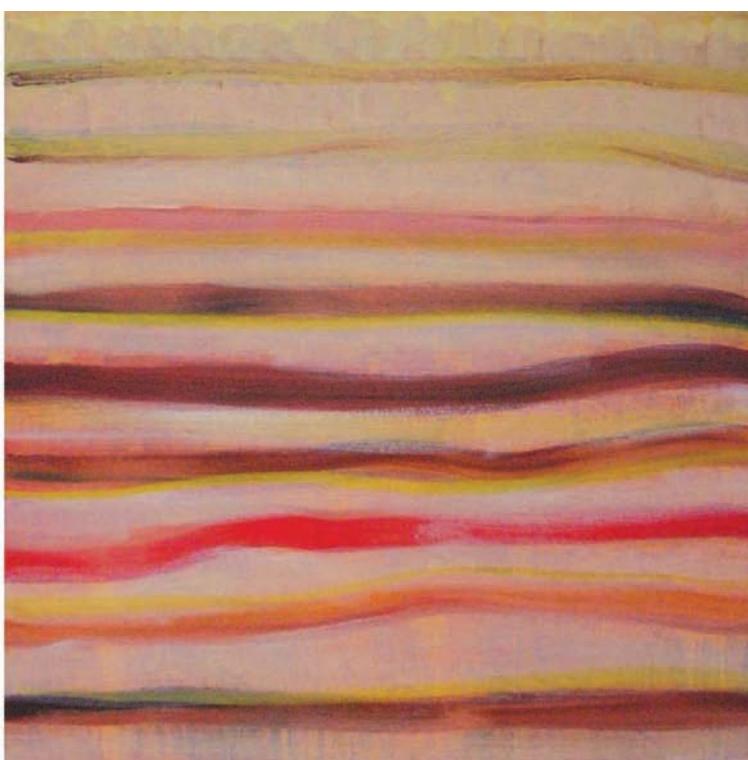
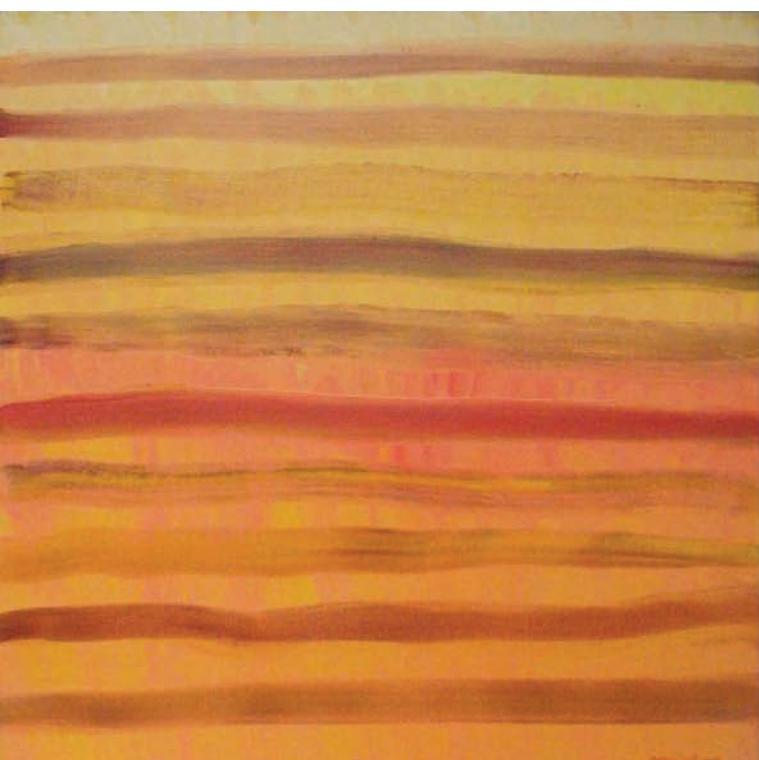


Cherry Ripe I, 2006
oil on canvas, 50 x 50cm

Warburton I and II, 2009
oil on canvas, 60 x 60cm each



True North, 2006
Pravi sever
oil on canvas, 45 x 45cm





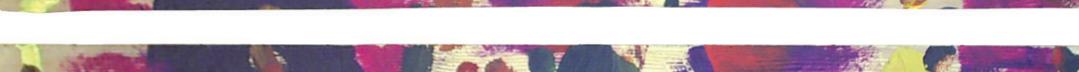
Untitled, 2006
Brez naslova
acrylic on board, 18x 22cm



Untitled, 2006
Brez naslova
acrylic on board, 18 x 22cm



September, 2009
oil pastel on paper, 13.3 x 19cm



Red Cedar Slats, 2002
Dešćice iz rdeće cedrovine
acrylic on red cedar,
7 (100 x7) cm each

Melanie Leš

MELANIE LEŠ nee TERRETT

Born Feb 1972 in Bristol, England. Married to Daniel Leš.

Employment: Graphic Designer & Illustrator.

Professional Art Training, Art Workshops attended: Bachelor Graphic Design, Majoring in Illustration, University of South Australia 1992

Solo Exhibitions:

1995 Aug - Sept	<i>Birds and Bugs and Stuff</i> , Urban Cow Studios, Adelaide, SA
1997 Sept	<i>Melanie Terrett</i> , Clipsal Function Centre, Bowden, SA
2000 Dec	<i>Melanie Terrett</i> , Urban Cow Studios, Adelaide, SA
2003 June	<i>Melanie Terrett</i> , Mojo West, Adelaide, SA

Group Exhibitions:

1994 Nov – Dec	<i>Silvermine Opening</i> , Silvermine Gallery, Glen Osmond, SA
1995 Mar-April	<i>Melanie Terrett & Nicole Stewart</i> , Urban Cow Studios, Adelaide, SA
1995 Apr - Jun	<i>Sir Robert Helpmann Academy Exhibition</i> , Adelaide Festival Centre, Adelaide, SA
1995 Jul	'Winter Exhibition', Silvermine Gallery, Glen Osmond, SA
1995 Aug	<i>In Cahoots</i> , John Dunn Gallery, Bridgewater, SA
1995 Sept	<i>EVA</i> , Pulteney Grammar School, Adelaide, SA
1997 Apr - May	<i>A Little Adventure</i> , Urban Cow Studios, Adelaide, SA
1998 Dec - Feb	<i>Waterworks</i> , John Dunn Gallery, Bridgewater, SA
1999 Feb - Mar	<i>Soul and Synergy</i> , Hilton International Hotel, Adelaide, SA
1999 Nov	<i>Everyday</i> , Silvermine Gallery, Glen Osmond, SA
2002 Mar	<i>Splat</i> - Adelaide Fringe Festival, Flightpath Gallery, Adelaide, SA
2002 June	<i>Urbanscape</i> , Alleycat Gallery, Adelaide, SA
2002 June	<i>20 Big Ones</i> , Art Images Gallery, Norwood, SA
2005 Dec	<i>Christmas Show</i> , Urban Cow Studios, Adelaide, SA
2006 Mar	<i>Melanie Terrett & Daniel Les</i> , Pt Vincent Wooden Boat Regatta, Pt. Vincent, SA
2006 Aug	<i>AGDA Designer as Artist</i> - SALA, Adelaide Arcade, Rundle Mall, Adelaide, SA
2005-2009	(on going exhibition) <i>Greedy Goose Restaurants</i> , Channel 7 My Restaurant Rules, North Adelaide, SA & Glenelg, SA
2009 Mar	<i>KI Easter Exhibition</i> , Penneshaw, Kangaroo Island, SA
2009 Aug	<i>Unframed, Unplugged</i> , SALA Exhibition, Fine Art KI Gallery, Kingscote, Kangaroo Island, SA
2009 Aug	<i>Melanie Les, Daniel Les - new paintings</i> , SALA Exhibition, Adelaide Arcade, Rundle Mall, Adelaide, SA



"I enjoy painting and treat it as a diary or record of what I see in day to day life and nature. I remember as a kid mixing lots of colours on paper and realising that it didn't matter what colour I used I could still get my message across. Pink hills and a blue dog still said dog and hill. I enjoyed adding in unexpected elements into my drawing to get a reaction from viewers.

Jean Dubuffet, Jean Cocteau, Cy Twombly, Bill Traylor and children's illustrations greatly influenced my style. I identified with the quirkiness and the spontaneity of their mark

making. I am still trying to create work that in essence is pure, simple and untainted with too much thought.

My painting has revealed to me what I hold dearest. The enjoyment and appreciation of small daily happenings that may normally go unnoticed. The small quirks that occur within nature which fascinate me and often make me laugh. Painting them down strengthens my observations and I get a kick out of sharing them on canvas.

I prefer to work with acrylic on canvas. I find that I can work faster in this medium and it is spontaneous.

My work, especially the subject, has recently evolved due to having a family and the ever-diminishing time that is available to paint in! I find that I have become more efficient in trying to get my message across and therefore my mark making is becoming looser and more spontaneous. Subject matter is more home based as I get an immediate response to the familiar from my family.

As I have mentioned above I have been painting subject matter which is closer to home and the strong Slovenian links that I am exposed to have naturally influenced me.”

MELANIE je bila rojena v Angliji in se je v Avstraliji poročila s Slovencem, Danielom Lešem.

“Uživam v slikanju, ki mi pomeni nekakšen dnevnik ali zapis vsega, kar vidim v vsakodnevni življenju in v naravi.

Že kot otrok sem nanašala veliko barv na papir in sem spoznala, da ni važno, katere barve sem uporabljala, sporočilo je bilo v sliki. Roza hribi in moder pes je še vseeno pomenilo hrib in psa. Uživam v dodajanju nepričakovanih elementov v svoje risbe v pričakovanju reakcije gledalcev.

Jean Dubuffet, Jean Cocteau, Cy Twombly, Bill Traylor in ilustratorji otroških knjig so veliko vplivali na moje delo.

Še vedno poskušam ustvariti umetnino, ki je čista, enostavna in ni pod vplivom mišljenja. Moje slike odkrivajo, kar mi je najblíže: uživanje in spoštovanje majhnih, vsakdanjih dogodkov, ki so navadno neopazni.

Majhni dogodki, ki se zgodijo v naravi in me fascinirajo in se jim nasmejem, me navduhujejo. Slikanje teh dogodkov poveča moč mojih opazovanj in v veliko zadovoljstvo mi je, ko jih naslikam.

Najrajši delam z akrilom na platno. Delam lahko hitro in spontano.

Moje delo, posebno še moji objekti, so se razvili prav v zadnjem času, ko sem si ustvarila družino in z neprehenim pomanjkanjem časa za ustvarjanje. Postala sem bolj pozorna in natančna v predstavljanju sporočil, bolj sem mehka in spontana. Vse, kar slikam, je bližje domu, kjer dobim tudi takojšnji odmev

Slikam stvari, ki so mi pri srcu doma in trdna slovenska vez, kateri sem izpostavljena, je močan vpliv na moje delo.”



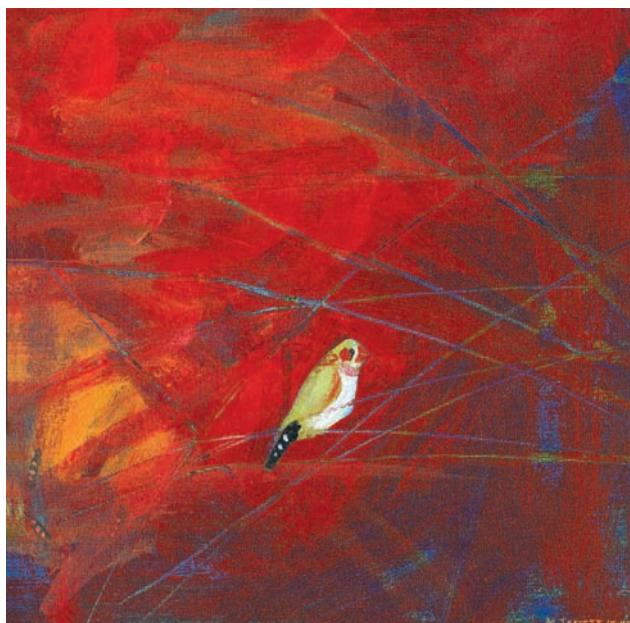
Coffie with Jo, 1999
Kava z Jo
acrylic on board, 50 x 38cm



Household Necessities, 1999
Gospodinjske nujnosti
acrylic on board, 20 x 30cm each



Aquatic Moths, 2004
Vodne veše
acrylic on canvas,
50 x 50cm



Lone Finch, 2005
Osamljeni ščinkavec
acrylic on canvas,
30 x 30cm

The Morning Call, 2003
Jutranji klic
acrylic on canvas,
45 x 45cm





Long-Faced Tumbler Muffed, 2009
acrylic on canvas, 45 x 45cm



Basket Case, 2003
Vprašanje košare
acrylic on canvas, 30 x 30cm



Nine Lives, 2005
Devet življenj
acrylic on canvas, 40 x 40cm



Cooper and I, 2005
Cooper in jaz
acrylic on canvas, 30 x 30cm

Tea Drinking, 2009
Pitje čaja
acrylic on canvas, 55 x 55cm



Tomo Leš

TOMO LEŠ

Tomo was born 8 March 1935 in Spanovica (Slavonia), a Croatian town established by Slovenian settlers in the beginning of 19th Century. His affiliation to Slovenia is strictly by language. At home only Slovenian was spoken.

Employment: Toolmaker by trade.

Professional Art Training, Art Workshops attended:

"I started drawing at an early age and attended workshops and classes under the tuition of the acclaimed artist Stefan Jenovac in the city of Subotica 1947. Also in the 1950s, I attended art classes in Belgrade under the tuition of the academic artist Kosta Bradic. In Adelaide, I attended art classes under the tuition of Adelaide artist Mrs. Lyn Robins."

Exhibitions entered: Participated in numerous group exhibitions, beginning in my early years in the former Yugoslavia, and concluding with my last exhibition at the SALA Festival in Adelaide 2009.

Major Awards, Prizes: Won First Prize for Life Drawing for first group exhibition in Subotica.
At SALA Festival in Adelaide 2009 won Certificate of Merit Art in Diversity.

"I cannot explain why I enjoy painting and drawing. I believe it must be some inner force which brings me satisfaction from creating something new.

I realised that art was important to me in primary school as I excelled in art and my classmates admired my skills. Art was enjoyable.

I have not been particularly influenced by other artists or schools but tend to source my inspiration from nature and on-goings of life. I do have respect for the Impressionists and appreciate their method and perhaps some of their influence has crept in.

Art teaches me how to relax and to see beauty in life and nature.

I work in all media but have lately favoured soft pastels.

My work evolves constantly and it is mostly due to my travels through the country. A particular visit will inspire me to create what I have experienced. Having retired, my travels have increased and therefore so has my art.

My Slovenian heritage has moulded the way I view life and therefore my style of painting reflects this. I see the beauty in the small and simple things in life and my background has allowed me to appreciate the complexity of this."



TOMO je bil rojen 1935 v kraju Spanovici v Slavoniji, v hrvaškem mestu, kjer so bile naseljene slovenske družine že od začetka 19. stoletja. Doma so vedno govorili samo slovensko.

Tomo nam je zaupal:

“Že v zgodnji mladosti sem pričel z risanjem in sem se udeležil raznih delavnic in učnih ur pri priznanem slikarju Stefanu Jenovcu v Subotici. Kasneje sem se udeležil slikarskih ur v Beogradu pri akademskem slikarju Kosti Bradiću.

V Adelaidi sem študiral pri umetnici Lyn Robins.

Sodeloval sem na mnogih skupinskih razstavah, nekaj že v prejšnji Jugoslaviji, kasneje v Adelaidi, kot 2009 SALA Festival v Adelaidi.

Na tej razstavi sem dobil priznanje Certificate of Merit Art in Diversity.

Ne morem razložiti, zakaj uživam v risanju in slikanju. Verjamem, da me vleče neka notranja sila, ki mi podari zadovoljstvo v ustvarjanju nečesa novega.

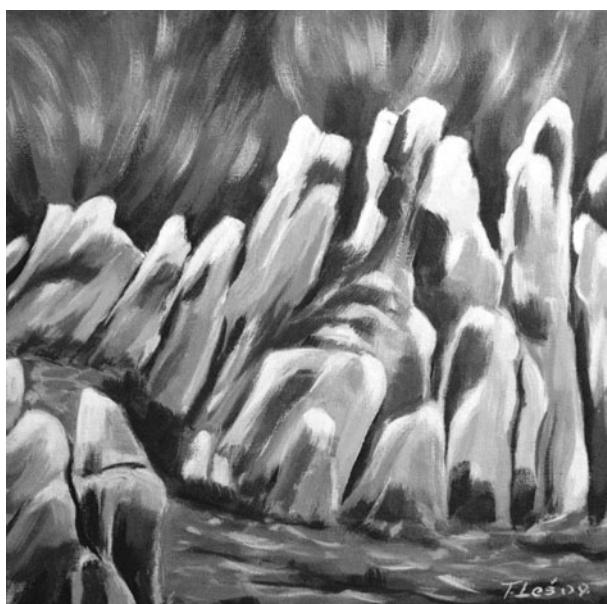
Umetnost je bila pomembna zame že v osnovni šoli, kjer so moji sošolci občudovali moje delo. Umetnost je bila užitek.

Niso me posebno navdihnili umetniki ali umetniške šole, ampak sem vedno iskal navdih v naravi in življenjskih spremembah. Zelo pa spoštujem impresioniste in njihove metode in je najbrž nekaj tega vplivalo tudi name.

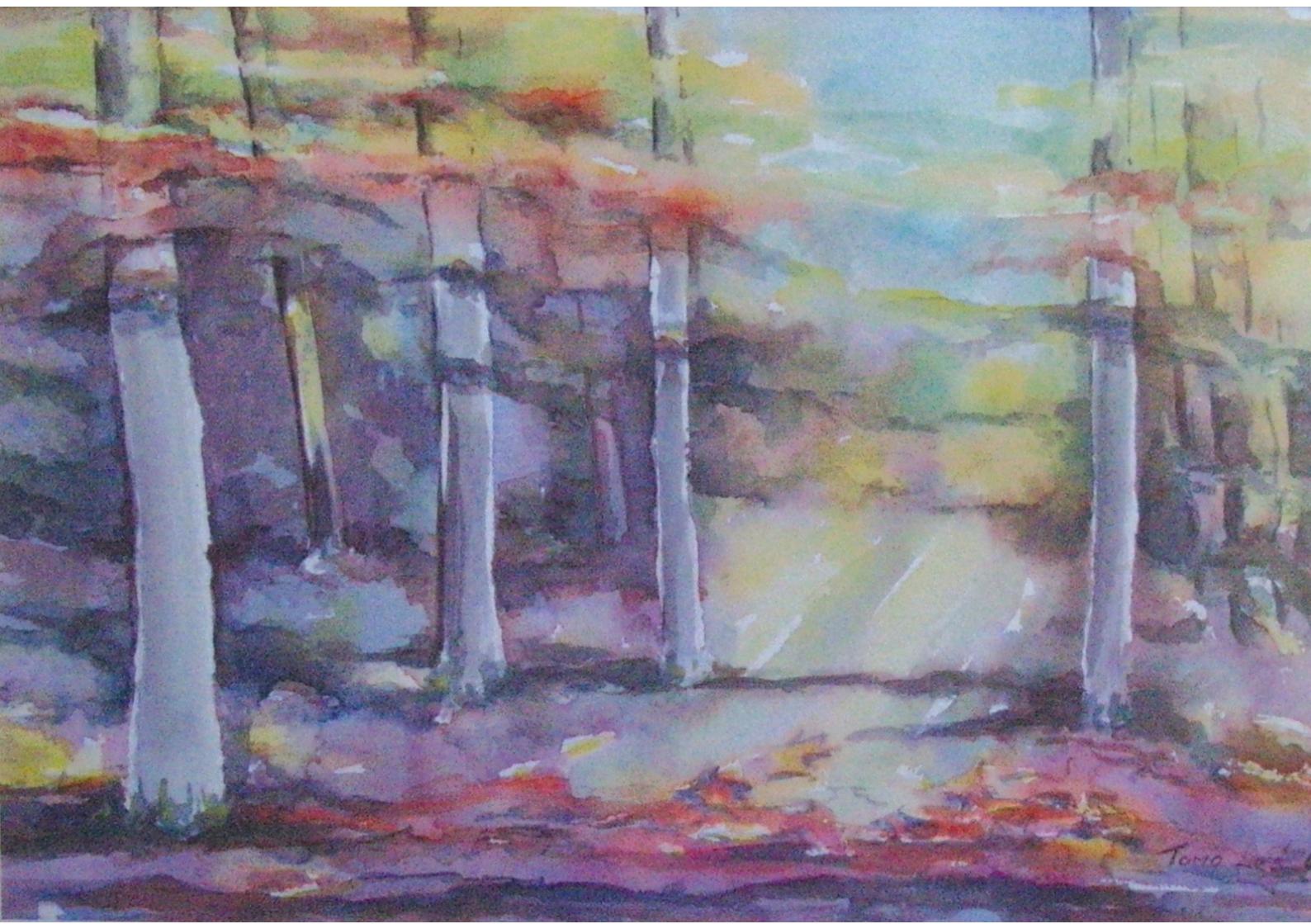
Umetnost me uči, kako se sprostiti in videti lepoto narave in življenja.
Ustvarjam v vseh medijih; v zadnjem času največ z mehkimi pasteli.

V mojih delih je nenehen razvoj, ki je vzrok potovanja in spoznavanja pokrajin. Določen obisk me bo navdihnil, da ustvarim, kar sem doživel. Odkar sem se upokojil, lahko več potujem in več ustvarjam.

Moje slovenske korenine so me oblikovale z načinom, kako gledam na življenje in moj stil to izraža. Lepoto vidim v majhnih, preprostih stvareh in moja preteklost mi dovoli, da spoštujem vse stvarstvo.”



Rocks I, 2009
Skale I
oil on canvas, 30 x 30cm



Autumn, 2004
Jesen
watercolour, 49 x 34cm



Weeping Desert, 2009
Jokajoča puščava
oil on canvas, 90 x 120cm



Rocks II, 2009
Skale II
oil on canvas, 30 x 30cm



Autumn, 2001
Jesen
oil on canvas, 82 x 100cm



Dust Storm, 2009
Peščena nevihta
soft pastel, 57 x 87cm



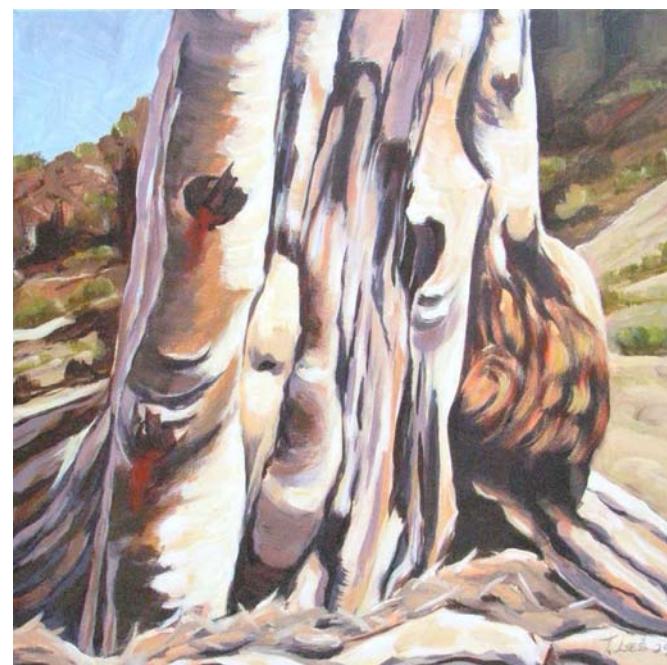
American River, 2009
oil on canvas, 41 x 30cm



Flinders Ranges, 2009 - Pogorje Flinders Ranges
oil on canvas, 45 x 45cm



Pennington Bay, 2009
Zaliv Pennington
oil on canvas, 60 x 50cm



Creek Gum, 2001
Evkaliptus ob potoku
oil on canvas, 45 x 45cm

Anka Makovec

ANKA MAKOVEC

Born on 3rd August 1938 at Ročinj, Slovenia.

"I have participated in the Slovenian church in Merrylands, Sydney, at the time I lived there.

I am retired now."

Professional Art Training and Art Workshops attended:

Studio Tony Smibert Deloraine Tas. 4 workshops in creative WATERCOLOR Painting,

Nigel Lysenbi Art Studio: Watercolor landscapes al fresco, 3 workshops N. Coast Tas.

Printing technique, 3 courses at TAFE Devonport, Tasmania

Painting on silk - 4 workshops at Migrant Resource Centre Devonport with Elena Gallegos from El Salvador - Building Bridges with Refugees.

Painting with pastels - Workshops with Devonport artists Deborah Conroy and Owen Lade.

Exhibitions entered:

9 shows at art galleries and other venues on North Coast, Tasmania

1 Art Gallery Zehan and 1 at Strahan on West Coast, Tasmania

One show at Most na Soči, Slovenian immigrants workshop, organized by SIM Ljubljana.

"I have received no major awards

I love the creative energy of the art.

As a child in Slovenia I had a most encouraging teacher who was a gifted artist himself.

Impressionists always held my fascination: Vincent van Gogh and Ivan Grohar from Slovenia mostly.

Art enriched my daily life beyond belief. It is something we can leave behind for future generations after we die.

I started to paint in oils first, then pastels, pen and ink, acrylics and watercolours. When living in the Outback with Aboriginal artists, I enthusiastically took on their teachings of "Dot and Line" native style.

I learned from the Elders the meaning behind mysterious designs and the associated history. At that time (early 1980s), there was no teacher of this art available in Tasmania, so they asked me to start teaching at schools; from pre-school to colleges, adapting the technique as I went along. I made sure there was someone from the descendants of Tasmanian Aborigines interested in Arts. All the learning that was passed to me would eventually teach them, and I am proud to say, this happened in a few short years. The credit for these things goes to my dear friend, Aboriginal artist and author Goobalathaldin (Dick Roughsey), who so diligently passed his knowledge to me before he passed away. But it was watercolours that took over in the end, they are such a challenge to master! Every teacher has an influence, one way or another, but the magic of Tony Smiberts' flowing brush strokes in style of old Japanese masters, still guides my hand. I hope I never stop learning and hoping: one day . . ."

My subject matters are never sophisticated images of city life, abstracts or strange concoctions. Simple country life and everyday objects are my favourites.

I know that if my grandma Martina was still alive, she would approve of my work. And that's fine with me."



ANKA je bila rojena v Ročinju, Slovenija. Sedaj je upokojena. V prejšnjih letih je bila aktivna v verskem središču Merrylands, ko je živela v Sydneyu. Njen umetniški študij je bil v ateljeju Tony Smibert Deloraine na Tasmaniji, pa pri Nigel Lysenbiju, na Davenport TAFE, v Migrant Resource Centre in pri Deborah Conroy in Owenu Lade. Razstavljala je v različnih galerijah na Tasmaniji in v Sloveniji.

"Nisem prejela nobene pomembne nagrade. Uživam v energiji, ki jo ustvarja umetnost. Že kot otrok sem imela nadarjenega učitelja. Impresionisti so me vedno privlačili.

Umetnost je zelo obogatila moje življenje. Umetnost je nekaj, kar bomo zapustili poznejšim rodovom.

Najprej sem slikala z oljem, potem s pasteli, črnili, akrilom in akvareli. V času mojega bivanja med Aborigini in njihovimi umetniki sem se naučila njihovega načina slikanja pik in črt. Od starešin sem se naučila čudodelnega pomena simbolov in njihove zgodovine.

Učila sem to umetnost tudi na tasmanskih šolah. Največ mi je pomagal in me naučil umetnik in pisatelj Goobalathaldin, ki mi je pred svojo smrjo to znanje posredoval.

Zmagali so akvareli, tak izziv umetniku!

Vsak učitelj ima svoj idol, a čudodelnost Tonyja Smibertsa in njegovih potez v stilu japonskih mojstrov, še vedno vodi mojo roko.

Upam, da se ne bom nikoli prenehala učiti ..."



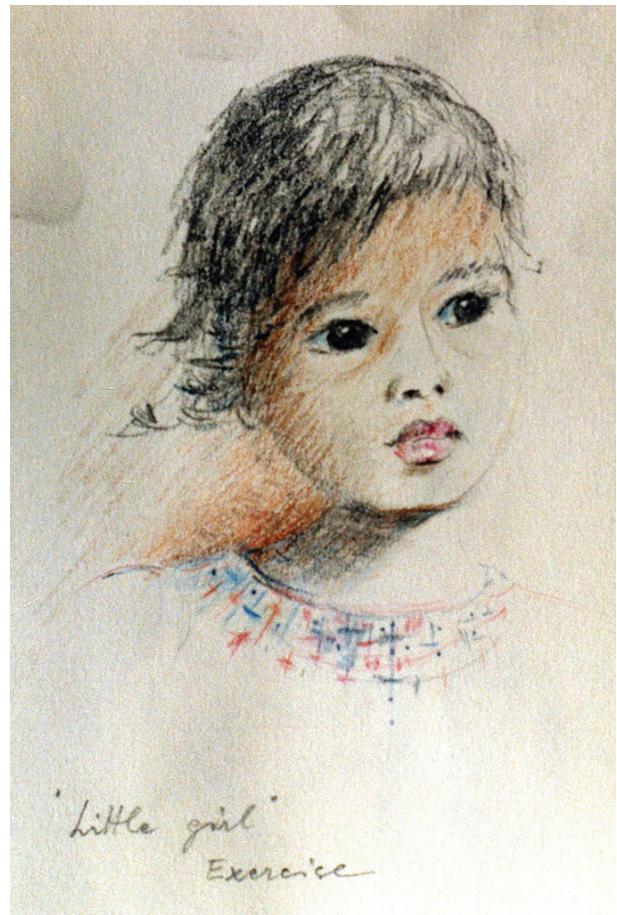
Anka among Aboriginal Friends
Anka s prijatelji Aborigini



Long Time Ago - Native Playgrounds on Dervent River, 2008
Mnogo časa nazaj - Naravna igrišča domorodcev na reki Dervent
watercolours, 56 x 46cm

Baby Mia 1 year old, 2005
Hčerka Mia stara 1 leto
oil on canvas, 50 x 40cm

From my Sketch Book, 1998
Iz mojega zvezka
colour pencils, later in watercolours, 28 x 20cm





Anita 17, 1989
Anita stara 17 let
watercolour, 75 x 50cm



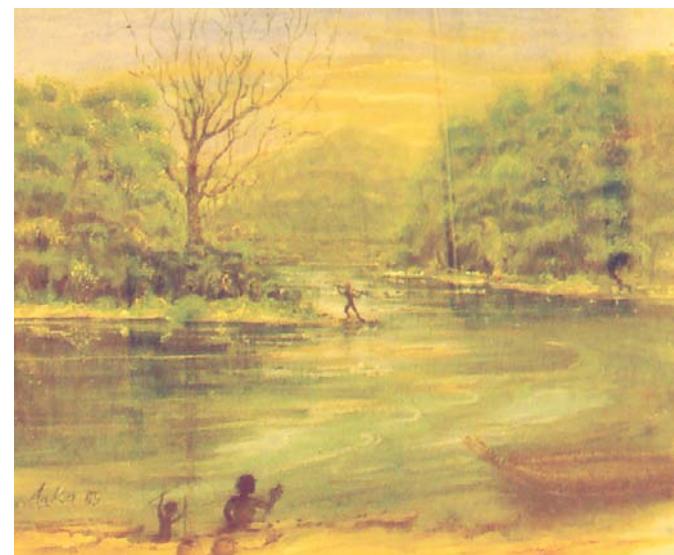
Jezero na Soči, 1985
pastel on board,
100 x 125cm



Semic, 1994
oil on canvas,
40 x 56cm



Early Homes on Don - Prve hiše na Donu, 2007
pencil sketch, 15 x 22cm



International
Year of
Indigenous
People, 1993
Mednarodno
let
domorodcev
acrylic on
board, Mural
2 x 3metres

Matilda Martinčič

MATILDA MARTINČIČ nee ZAVEC

Born in Ptuj, Slovenia on 14 March 1943.

Matilda has been an active member of the Slovenian community Ivan Cankar Geelong, Victoria, Australia for 34 years.

Employment: Dressmaker. Currently employed with Local Law

Professional Art Training/Workshops: U3A Art

Exhibitions entered: Geelong Art Gallery, Exhibition of the Slovenian Festivals in Geelong, Jadran-Diggers Rest and Slovenian Association Melbourne, U3A Art Show - Shearers Arms Visual Art Centre and Gallery and contribution to Bulletin - Glasnik Slovenskega Etnografskega Muzeja.

"I experience such joy and satisfaction when I paint, time just flies by.

I also paint because it's therapeutic for me. Often, I find it easier to express myself through my art rather than through words. Sometimes words are unable to clearly express certain moments and feelings you've experienced in your life.

Art has always been important to me. When I was a young girl, I would always try to draw whenever I could. However my talents were never encouraged by my family, so I was convinced over time that I wasn't good enough to ever pursue it. It was only during my retirement, that my passion for creating art was allowed to flourish once more. I started to paint when I had grandchildren. I painted cartoon characters on a toy box and table and chairs for them. Their enthusiasm for my artwork encouraged me to continue. After gaining some confidence, I moved from painting on wood to painting on canvas.

Creating art has allowed me the opportunity to be myself. Everything I create is a reflection of my true self. I have had many roles in my life: mother, wife, daughter, sister, friend; but with my art, I am Matilda. It is quite liberating to be free of all of life's daily pressures and just create art because I want to. It is my escape.

I first began painting to create artwork for my grandchildren. It was around then that I found my inner child and I was able to use art to heal all my emotional wounds and rejoice in the present, rather than live in my past. It was an amazing healing process for me and a time that helped me become the person I am today. I've learnt to be fearless and that's definitely something that every artist requires.

I only use acrylic and oil. I can't describe my process; I don't really have one I guess. I just get into a zone when I paint.

I used to only paint on wood, then moved to painting on ceramic and then, finally, when I thought I was getting good enough, I moved to canvas. Once I began to have faith in myself and my abilities, I was able to grow as an artist.

I was born in Slovenia and lived there for 36 years before migrating to Australia. Being Slovenian is as necessary to who I am as breathing air. My art will always be influenced in some way by the fact that I am Slovenian. Slovenia is such a beautiful country, I am very inspired by its nature and that is evident in all my paintings.

My paintings are a reflection of my memories and many of them are from during my time in Slovenia. I try to recreate the feelings I felt during the great moments of my life. It is beautiful to be able to create my memories in a tangible way for all to see and experience. It's my legacy for my family; it's nice to think that one day I'll be remembered because of my artwork."



MATILDA je bila rojena 14. marca 1943 v Ptiju.

Že 34 let je aktivna članica pri Slovenskem društvu *Ivan Cankar* v Geelongu.

O sebi nam je zaupala:

“Tako uživam in tako zadovoljstvo čutim, kadar slikam; čas mi kar uide.

Slikanje je zame tudi zdravilno. Večkrat se lažje izrazim z barvami kot z besedami. Besede ne morejo povedati tako jasno občutke v življenju.

Umetnost mi je vedno bila pomembna. Ko sem bila majhna, sem risala, kadar sem le mogla. V družini me niso vzpodbjali in mislila sem, da nisem dovolj dobra, da bi se posvetila slikanju. Šele ko sem se upokojila, sem se odzvala klicu barv. Ko so se rodili vnuki, sem začela s slikanjem. Slikala sem karikature na škatle igrač, na mizico in stolčke za vnuke. Njihovo navdušenje nad slikami me je vzpodbudilo, da sem nadaljevala. Postala sem bolj samozavestna in od slikanja na les sem nadaljevala s slikanjem na platno.

Ustvarjanje mi je dalo možnost biti jaz. Vse kar naslikam, je odsev mene. Imam veliko vlog v mojem življenju: mati, žena, hči, sestra, priateljica, a v slikanju sem samo Matilda. Lepo je biti svoboden in samo ustvarjati, ker to želim. Je moj beg.

Najprej sem začela s slikanjem za vnuke. Našla sem svojega notranjega otroka in ozdravele so dolgoletne čustvene rane; uživati sem začela v sedanjosti. Pomagalo mi je postati to, kar sem danes. Postala sem pogumna - to je potrebno vsakemu umetniku.

Slikam z akrilom in oljem. Včasih sem slikala na les, potem na porcelan in nato sem našla platno. Postajala sem bolj samozavestna in rastla kot umetnik.

Biti Slovenka zame je tako pomembno, kot dihati. Moje slikanje bo vedno prinašalo slovenski dih.

Moje slike so ogledalo mojih spominov, mnoge od njih iz časa v Sloveniji. Poskušam naslikati občutke lepih trenutkov mojega življenja. Lepo je pričarati na platno občuthe, da jih vsi vidijo. To je moja zapuščina moji družini. Lepo je misliti, da se me bodo spominjali tudi zaradi moje umetnosti.”

*Yodelling happily, Happy Heidi and Papa Bear, 2004
Veselo jodlanje, Vesela Heidi in Oče medved
acrylic on wood*





Family Love, 2006
Družinska ljubezen
acrylic, 51 x 41cm



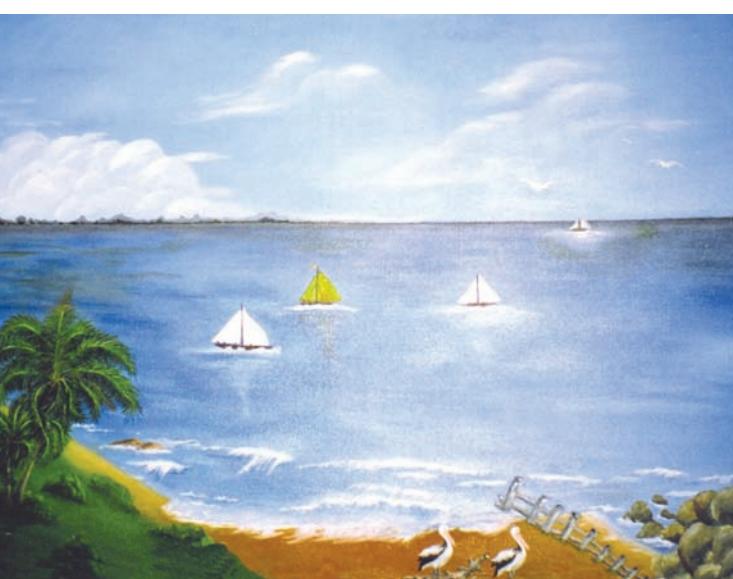
Field of Daydreams, 2009
Polje sanj
oil on board, 78 x 103cm



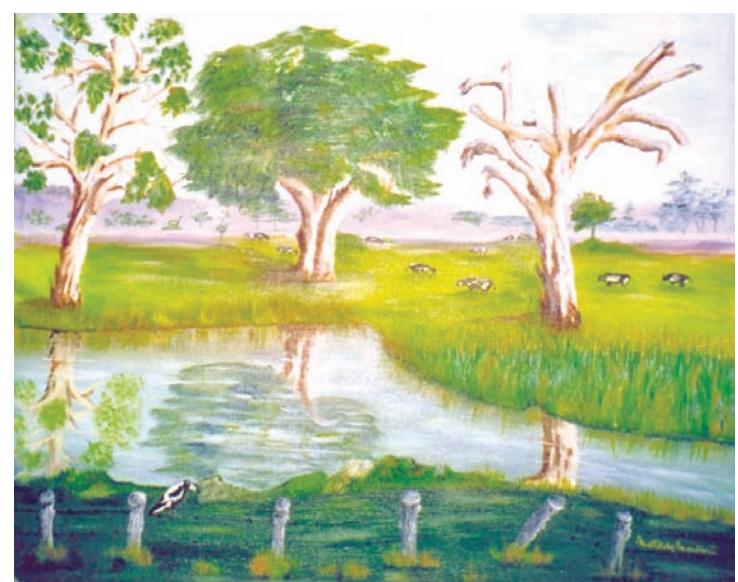
Best Friends, 2006
Najboljša prijatelja
oil on canvas, 78 x 103cm



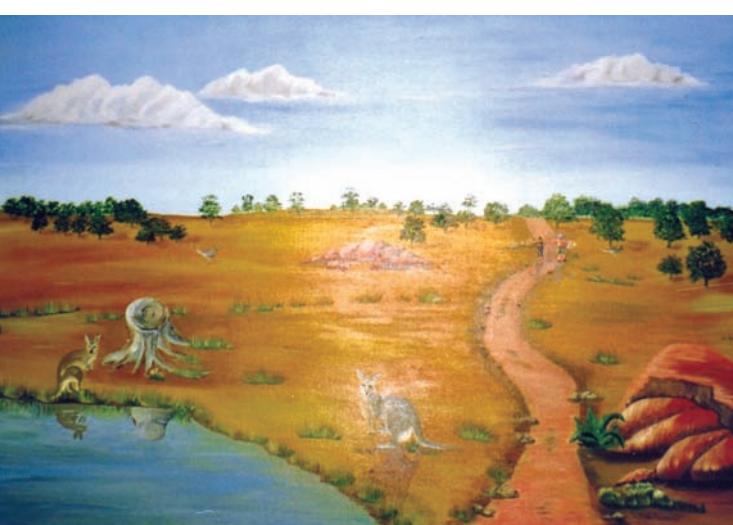
Iris, 2007
Perunike
oil on board, 40 x 50cm



Sailing Away, 2005
Odjadramo
oil on canvas, 78 x 103cm



Country Life, 2005
Podeželjsko življenje
oil on canvas, 41 x 51cm



Outback Love, 2003
Ljubezen v notranjščini
oil on canvas, 78 x 103cm



Teddy Bears Picnic, 2006
Piknik medvedkov
acrylic on wood, 43 x 80cm



Franchek in Corn, 2004
Franček v koruzi
acrylic on wood, 80 x 43cm

Monica McKean

MONICA McKEAN

Born in Melbourne on the 9th of March, 1984.

Exhibitions: *308 Days*, graduate show for Diploma of Visual Arts, 2003;
Imprint, graduate show for Bachelor of Fine Art Printmaking, 2005;
Eltham Slovenian community show, Art Melbourne and Sydney,
annually 2004-2008.

Professional Training/Education: Diploma of Visual Arts, RMIT, 2002-03;
Bachelor of Fine Art, Printmaking, RMIT, 2004-05;
Master of Arts Curatorship, Melbourne University, current since mid-year 2006.

“My grandmother, Angela Škofic, directed the church choir of Sts. Cyril and Methodius between 1992 and 1998, which is now run by my mother Metka McKean.

Between 2004 and 2008 I was employed at Interior Art Australia, which was located on Church Street in Richmond. Initially I was employed as an artist and sold my works through the gallery, and then in 2006 I became the gallery assistant up until its closure in late 2008.

During 2006-07 I became a visitor services volunteer at the Heide Museum of Modern Art located in Bulleen.

I have recently re-taken up my volunteer position at the Heide as an addition to my studies and my interest in the history and collection of the Heide.

Also, in 2008 I undertook a month-long internship at the Shepparton Art Gallery and enjoyed many facets of the gallery including cataloguing, installation of a touring exhibition, educational tours, accessioning works into the collection and moving the permanent ceramic display in time for recently completed renovations.

Art for me is a form of self expression and hence the content and conceptual processes are very subjective. Art has been described as a kind of release, which is a difficult idea to explain because it is experienced in a moment or with a gesture in the making of the artwork. Creating art also allows for an opportunity to record life experiences, feelings, observations so that in the end you have this personal archive of visual material which you can then share with other people and they can take from it what they want. That experience is innate in the process of creating art and something which channels my own artistic practice.

Much of my art practice has also aided my inquiry into the definitions of space and place and the way they support each other. I have always held the belief that you can have or form attachments to spaces and also carry a psychological need to belong somewhere. Therefore, my artwork exists as a personal reminder of our surroundings and travels. The way there exists a pull of place, one that always wins over our senses, is what informs the work.

I noticed from a very early age that I was more creatively inclined. One year followed into another and, mostly through choice, I was involved in some form of creative process. I suppose when I made the decision to create a studio space, making art took on a serious role and something which I was very much invested in.

My work was initially influenced by early Abstraction and Expressionism; I had developed a very gestural style which depicted moments or observations of reality executed in abstract forms. British abstract artists such as Roger Hilton and Ben Nicholson and also American abstract artist Robert Motherwell made a real impression on my work at the time.

There was a little while during my first years of my Diploma when I let go into something very personal. My works were derived from dressmaking patterns and drew on the loving relationship with my mother. It then changed abruptly into an exploration of “black”. The black works which resulted out of that phase drew interesting responses.



There was an attraction to the media I utilised – black Japanese ink, various varnish concoctions and pencil on paper – and I think the main reason for these works was the effect I could create from them. There was, however, something dark behind the works and something which is often associated with the colour black. I guess I expected that kind of response, and perhaps there was some truth to it.

My discovery of Californian artist Richard Diebenkorn during my printmaking degree, and particularly his Ocean Park series, refined my painterly application. Suddenly less became much more and various applications of colour and their visual relationships were very important.

Whether or not it is obvious in anyone's work, art always reveals something about the creator. It could be in the form of an opinion, belief, like or dislike, personal history, anything. For me, creating art has taught me that I rely on creative expression as a kind of outlet. It is also very clear to me that I view the world a certain way and my visual senses are constantly bombarded by colour relationships, shapes and forms and the crossover between urban and rural spaces.

I work across various media but I am particularly engaged in painting, drawing and printmaking.

There has certainly been ongoing change in the outcome of my work; from very personal concepts revolved around family history to my obsession with cliffs and edges where land meets the sea or the divide between what is considered urban and what is considered natural or rural. In terms of application, each idea always springs from seeing, hearing, even smelling something and the response to these findings directs me to apply certain processes which best narrate the concept.

I think that hearing stories about my grandparents and how they migrated to Australia has deeply influenced and aided my own search for home and belonging. Though my grandfather featured in only one of my earlier works, which contained an idea of mapping and personal journey, I think these initial explorations have had a lasting effect on my practice."

MONICA je zapisala:

"Rojena sem bila v Melbournu leta 1984. Študij umetnosti: Diploma of Visual Arts, RMIT, 2002-03; Bachelor of Fine Art, Printmaking, RMIT, 2004-05; Master of Arts Curatorship, Melbourne University, current since mid-year 2006.

Umetnost je zame izraz sebe. Umetnost je opisana kot osvoboditev, ki se jo občuti v trenutku ustvarjanja umetnine. Je priložnost zapisa doživetja, občutkov, kot arhiv vizualnih stvari, katere lahko deliš z drugimi, ki lahko vzamejo, kar želijo. To doživetje je prirojeno v procesu ustvarjanja umetnosti in nekaj, kar usmerja mojo umetniško prakso. Moje slikanje je tudi vpogled na vprašanja prostora in kraja - kako se dopolnjujeta.

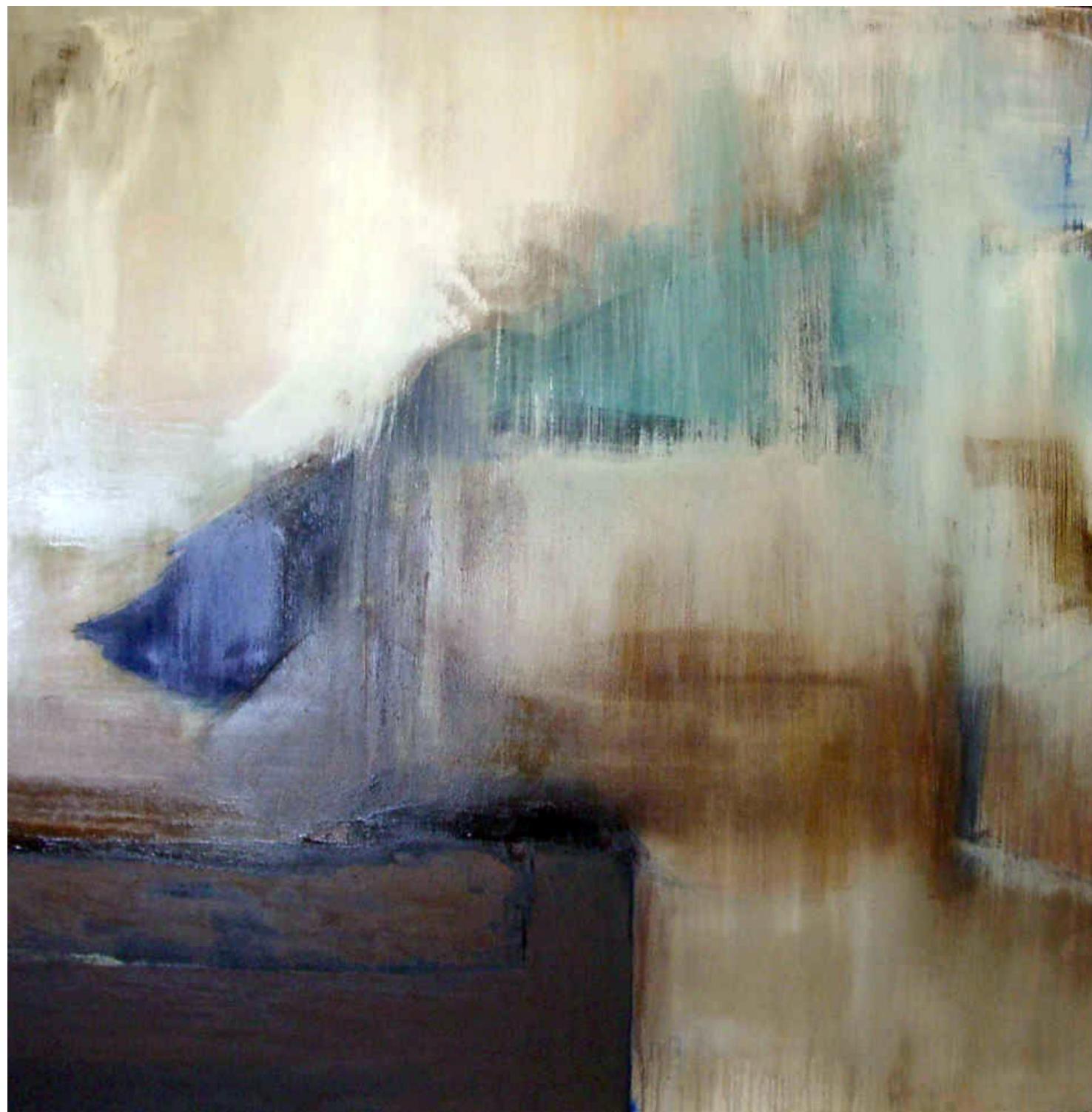
Vedno sem verjela, da lahko vsakdo ustvari vez s prostorom in nosi psihološko nujnost pripadnosti. Tako moja umetnost obstaja kot osebni opomin našega okolja in potovanja. To, da obstaja in vleče kraj, ki vedno zmaga nad našimi čustvi, je kar obvešča delo.

Moje delo je pod vplivom zgodnjih abstrakcionistov in ekspresionistov; razvila sem stil, ki poudarja gibanje ali opazovanja resničnosti v abstraktni obliki.

Delam v različnih medijih pri slikanju, risanju in tisku.

Vsaka ideja izraža nekaj, kar sem videla, slišala, tudi vohala, in kot odsev teh čutov so najdenja, ki me vodijo k procesu, ki najbolje izrazi te trenutke.

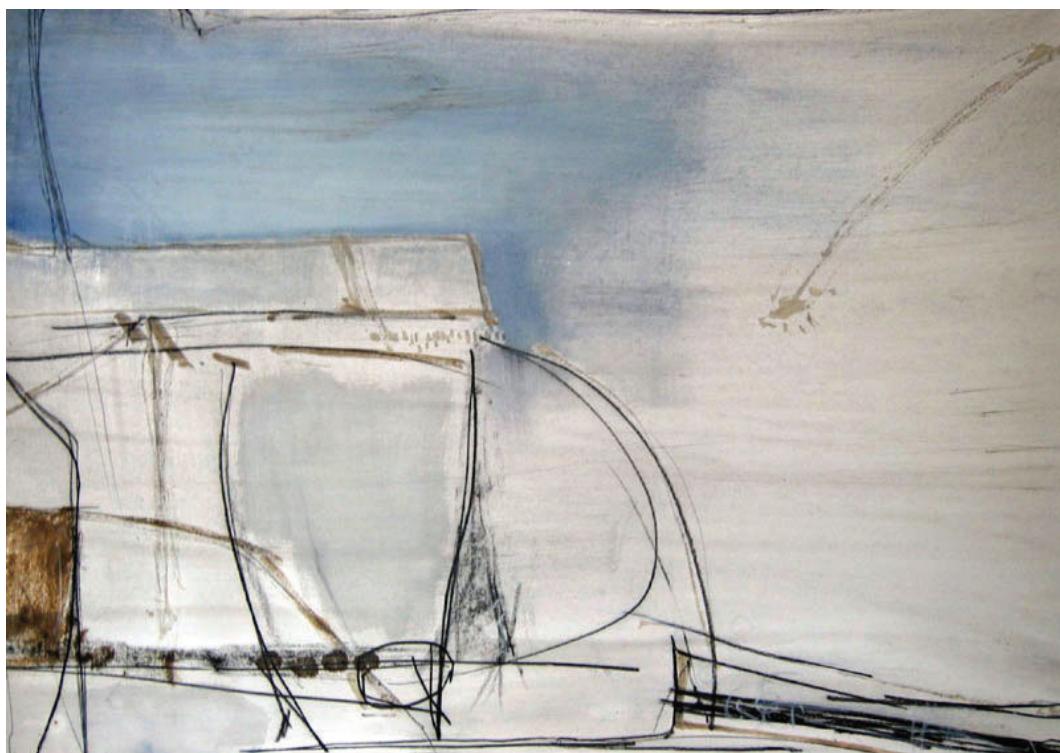
Moji stari starši so mi povedali o migraciji in te tudi pripovedi so vplivale na moj stil in moje vtise, moje iskanje doma in pripadnosti."



Wilson 1, 2008
mixed media on canvas, 120 x 120cm



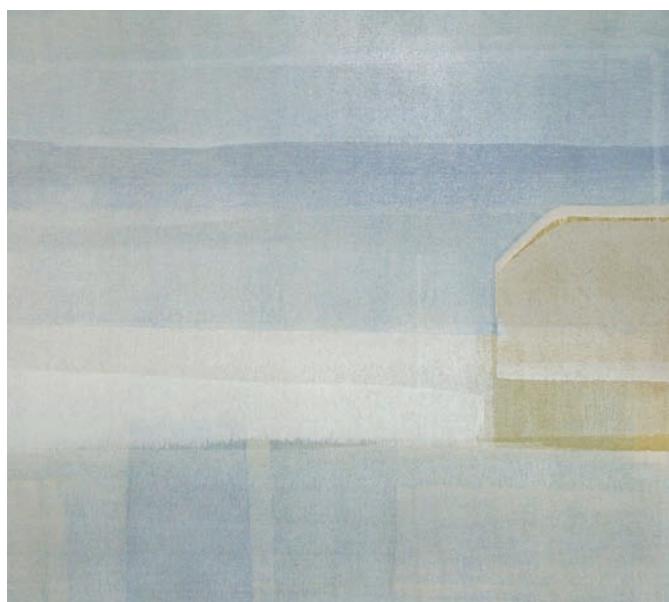
Markings of Landscape III, 2006
Začetek pokrajinske slike III
pencil, watercolour,
gouache, pastel, ink and
varnish on paper
82 x 110cm



Markings of Landscape IV, 2006
Začetek pokrajinske slike IV
pencil, watercolour,
gouache, pastel,
ink and varnish on paper
82 x 110cm

Inland Outland 17, 2005
woodblock print, watercolour and
gouache on paper, 78 x 82cm

Inland Outland 16, 2005
woodblock print, watercolour
and gouache on paper, 78 x
82cm



Cveto Robert Mejač

ing. arch. CVETO ROBERT MEJAČ

Rojen je bil 3. maja 1914 v Kamniku in umrl 12. februarja 1992 v Redcliffu, Brisbane, pokopan je na otoku Bribie Island v Queenslandu.

Življenjska pot je Mejača vodila iz Kamnika v Sremsko Mitrovico, kjer je naredil malo in veliko maturo. Arhitekturo je študiral na univerzah v Beogradu, Firencah, Münchenu in končno še v Melbournu. Leta vojne so bila težka, saj je bil na Reki od Italijanov obsojen na smrt, na ponovnem procesu pa na dvajset let zapora. Okusil je Begunje in Mathausen. Po drugi svetovni vojni je delal na Ministrstvu za narodno obrambo - v vojaški industriji in gradbeništvu. Takrat je risal načrte za Gotenico - ne da bi vedel, kje in kdo bo njegove načrte, ki so seveda delo skupine arhitektov in inženirjev, končno uresničil. Dne 1. oktobra 1948 je pri kamniških Žalah skočil z vlaka, da si je rešil življenje. Septembra leta 1949 je prispel v Avstralijo. Takoj je stopil v arenou življenja te zemlje in delal, delal: leta, desetletja. Svoja zadnja leta je preživiljal v skromnosti in lepoti queenslandskih hribov, nedaleč od slikarja Iana Fairweatherja. Do konca življenja je bil ustvarjalec in garač.

Pokojni Cveto Mejač je bil velik strokovnjak, genij, zaveden Slovenec. Po svoje kontroverzna in tragična osebnost - a znal je svojo osebno tragedijo uporabiti kot snov za ustvarjalnost. Ker ni bil povprečen - iz povprečnosti se nameč ne da ustvarjati - tudi ni imel veliko prijateljev. A četudi se nisi mogel z njim strinjati, si ga moral vseeno občudovati: v njegovi delovni vnemi, izvirni ustvarjalnosti, polnosti idej vse do zadnjega.

Nemogoče bi bilo našteti vse njegovo ogromno delo. Naj omenim le nekaj njegovih stvaritev: V letih 1946 - 48 je skupaj s patrom Martinom Percem obnavljal cerkev v Stranjah pri Kamniku, za katero je naredil načrt Jože Plečnik. Na Tasmaniji je bil gradbeni svetovalec ministru za gradnje, rudnike in zemljo, Ericu Reeceju. Leta 1953 je Mejač na konferenci v Alburyju predstavil železobetonsko gredo za železniške tračnice - njegov patent še danes uporablja.

Načrtoval in gradil je spomenike, hotele, motele, trgovske centre, administrativna središča, šole, bolnišnice, olimpijske bazene, industrijske objekte, vrtne naprave in parke, celotna naselja. Ulverstone na Tasmaniji se ponaša z Mejačevim edinstvenim spomenikom padlim, ki ga je projektiral in s skupino slovenskih fantov tudi sam postavil. Restavriral in posodobil je katoliško cerkev Maryborough, restavriral zgodovinsko mesto Maldon, projektiral letalsko bazo v Ballaratu, naredil razne objekte za zvezno vlado; njegov je Projekt Gold Coast, Hong Kong Art Centre, satelitsko mesto Subang Jaya - Kuala Lumpur s 14,067 stanovanji. 1979/664 je registracijska številka Mejačevih načrtov, ki jih je poslal na svetovni razpis za projekt novega parlamenta v Canberri. Njegovo delo ni bilo izbrano, odkupila pa ga je Narodna Univerza v Canberri kot izredno delo enega samega arhitekta ter ji služi kot študijska snov za poučevanje na fakultetah arhitekture.

Leta 1965 so zgradili v Kölnu v Zahodni Nemčiji 32-nadstropno zgradbo za Deutsche Krankenversicherung s popolnoma novim načinom gradnje, ki ga je patentiral Mejač in se imenuje gradnja s prednapetim betonom. Sistem se imenuje po njem in se tehnično piše M.E.J.A.C. - LB - SB System.

Osnova temelji na spoznanju, da je nosilnost obtežbe na struktturnem ogrodju elementov: svoboda nevtralnih osi je v ravnotežju pozitivnih in negativnih momentov granolitično spojena v monolit projekta - žive teže.

Prva javna zgradba, zgrajena na ta način v Avstraliji, je šola Villanova v Coorparoo, Queensland, ki jo je Mejač postavil po naročilu irskih jezuitov.

Cveto je bil tudi mojster čopiča in barv. Narava in ljudje so bili zanj stalen ustvarjalen izviv. Uredil je slovensko cerkev v Wollongongu: zanjo je naslikal podobo brezjanske Marije Pomagaj, svetega Frančiška in zadnje večerje. Brezjansko Marijo je naslikal tudi za avstralsko podzemsko župnijsko cerkev opalskih polj v Cooper Pedyju. V cerkvi sv.



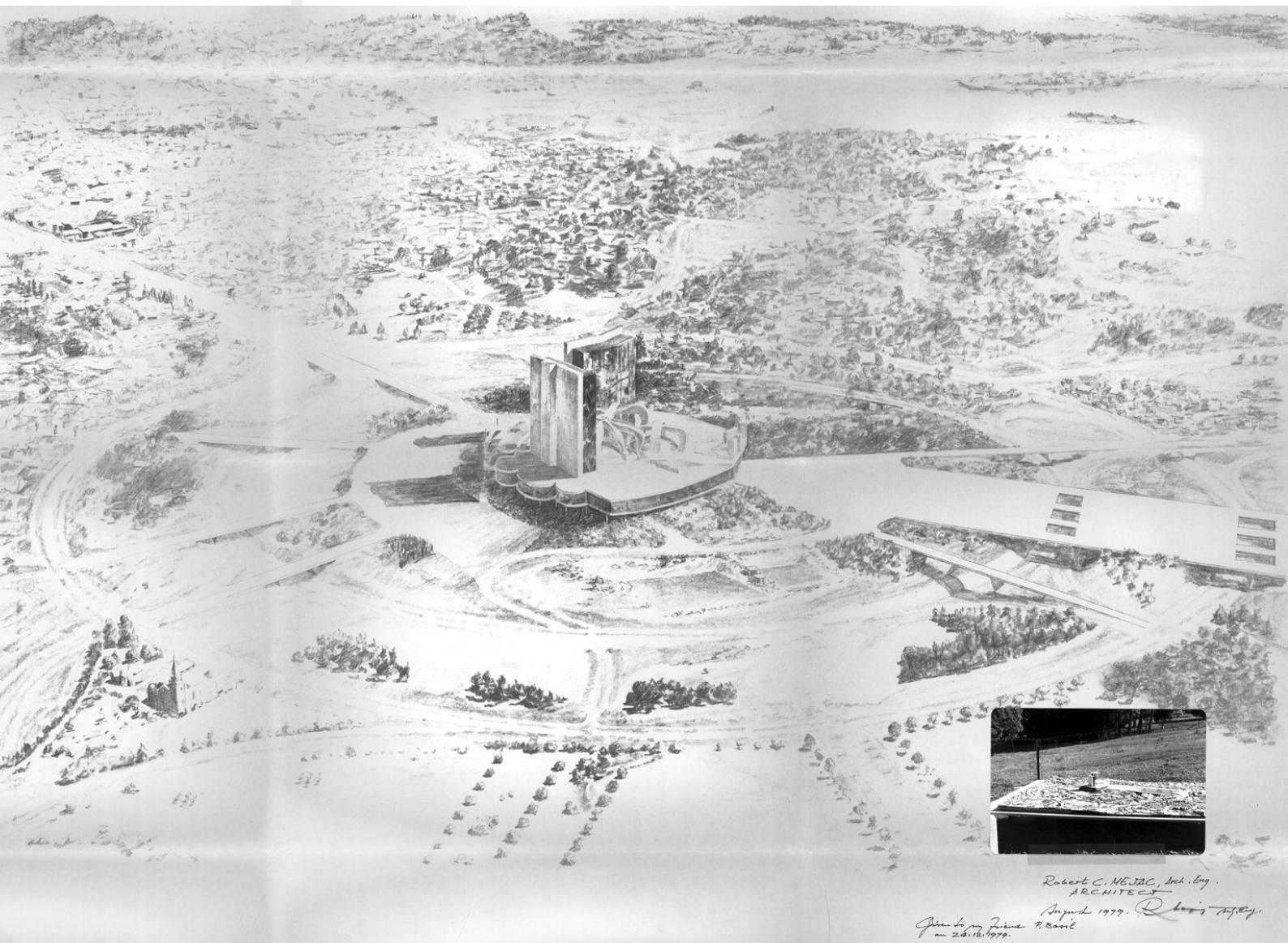
1914 – 1992



Clock in Ulverstone
Mejačev vojaški spomenik
v središču mesta
Ulverstone na Tasmaniji
Photo p. Ciril A. Božič OFM

P. Ciril A. Božič OFM
Misli, marec 1992,
strani. 40-41

Rafaela v Sydneju je slika škofa Barage med Indijanci in slika Slomška v razredu. Cvetovo zadnje delo pa je kot veličastni finale njegovega življenja - petnajst postaj križevega pota za sydneysko slovensko cerkev. V petih dneh in nočeh - seveda po dolgih urah študija in meditacije - v času, ko je naš narod doma bíl bitko za svobodno Slovenijo, je umetnik Cveto Mejač v eksploziji doživljanja Kristusovega trpljenja, trpljenja naroda in svoje lastne bolečine naslikal petnajst postaj. Te postaje križevega pota so milostni finale Mejačevega življenja, kjer je v vlogo Simona pri peti postaji portretiral samega sebe.



Plan, 1951?
Načrt
pen and pencil, 50 x 70cm

“Očka je bil vedno zelo zaposlen. Včasih se je cele dneve, celo tedne, zaprl v svoj delovni prostor in ustvarjal; ustvarjal neprekinjeno, dneve in noči. Včasih mi je bilo kar hudo, da se ni zmenil za nikogar, niti zame.

Izredno sem ponosna na očka. V letih ustvarjanja je dosegel, kar malokdo doseže v svojem življenju.

Veliko je pretrpel in ni vedno zaupal.

Tudi meni je govoril: “Manj veš o meni, bolje je zate.”

Zamisel, načrt in izvedba so mu bili zelo pomembni cilji. Vedno jih je tudi dosegel. V svetovnem merilu je zelo dobro priznan, saj se njegovi patenti uporabljajo še danes pri gradnji - veliko delo! Njegovi spomeniki - njegova dela krasijo metropolitanska mesta sveta - očka je bil velikan izrazne umetnosti.

Nisva se videla velikokrat, včasih je samo poklical in od vsega začetka, od mojega prihoda v Avstralijo, me je navduševal za učenje in izboljšanje angleščine.

Rad je imel vnake in podaril mi je portrete mojih otrok, katere je narisal in so mi zelo dragi.

Veliko svojih del je daroval prijatelju p. Baziliju Valentinu OFM v slovenski misijon v Kew. Bil je tudi mislec in je veliko premišljeval.

V slikarskem in kiparskem delu najdemo tudi njega samega in njegov odnos do narave, političnega življenja in sočloveka.”

Hčerka Cvetka Jurkovič
se spomina očeta Cveta
Mejača.

Adelaide, december 2009



Maquette of a town Ulverstone in Tasmania
Maketa mesta Ulverstone na Tasmaniji,
katero je načrtoval v spomin ženi in hčerki



Cveto Mejač as the nature lover, thinker,
architect and the sculptor
Cveto Mejač kot ljubitelj narave, mislec,
arhitekt in kipar

CVETO ROBERT was born on the 3rd May, 1914, in Kamnik, Slovenia and died on the 12th February, 1992, Queensland, Australia.

He grew up and was educated in Kamnik, Slovenia and studied architecture at the universities in Belgrade, Florence, Munich and Melbourne.

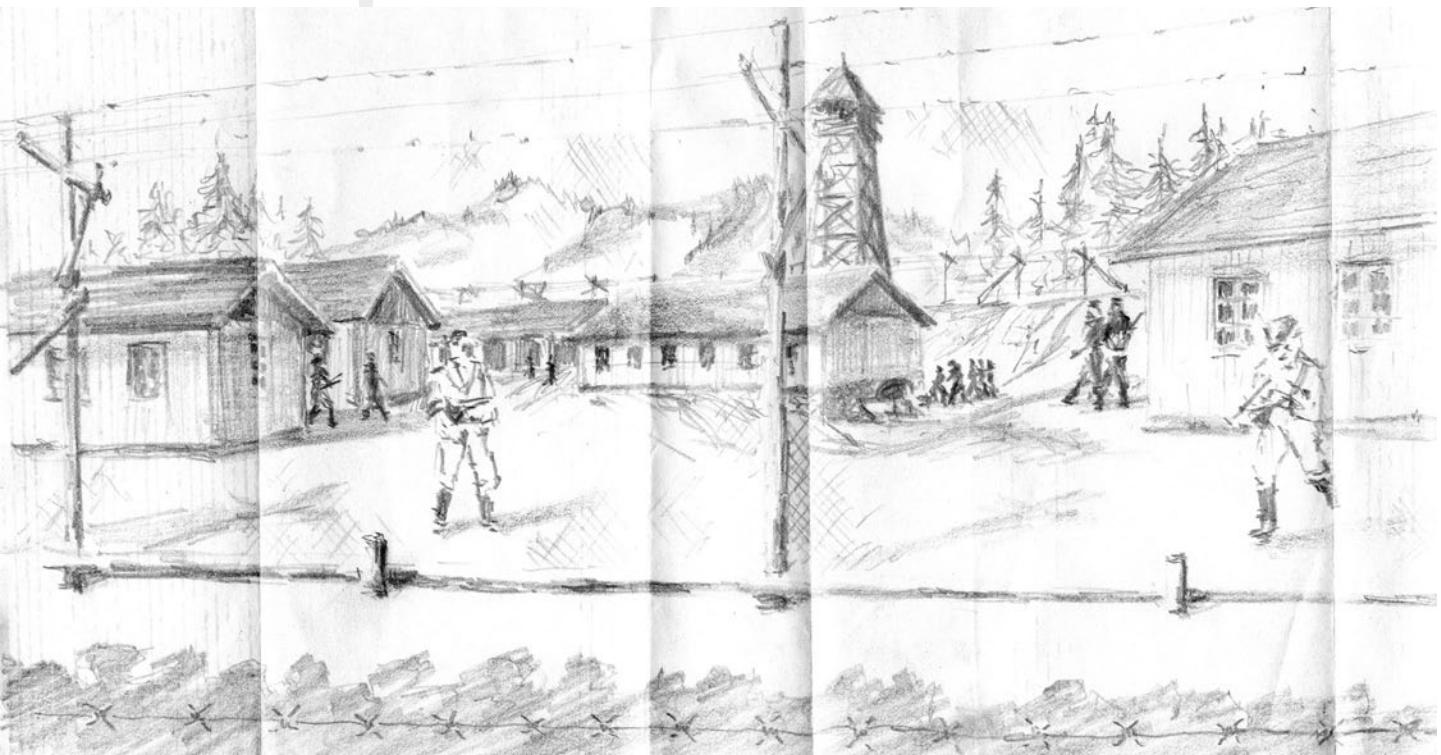
Cveto lived through the war years, and after withstanding much hardship and experiencing life in prison camps, he arrived in Australia in 1949.

As an accomplished architect, he patented innovative styles for building in world capital cities. He used his skills to renovate, design and build various churches and other significant buildings, both in Slovenia and in different parts of Australia and Asia.

Cveto also worked with brushes and paint. His works depict Australian and Slovenian landscapes, religious persons and events.

He has drawn many pencil drawings of the life in war camps, of different political situations and portraits of prime ministers, senator and other notable people.

His final work, depicting the suffering of Christ - the 15th Station of the Cross, the Slovenian Church of St. Raphael in Sydney, had in part, his life suffering and that of the Slovenian nation, which at the time of his death had achieved the independence.



Untitled
Neimenovana
1945, pencil, 15 x 25cm



OKTOBER 1945 TEHARJE

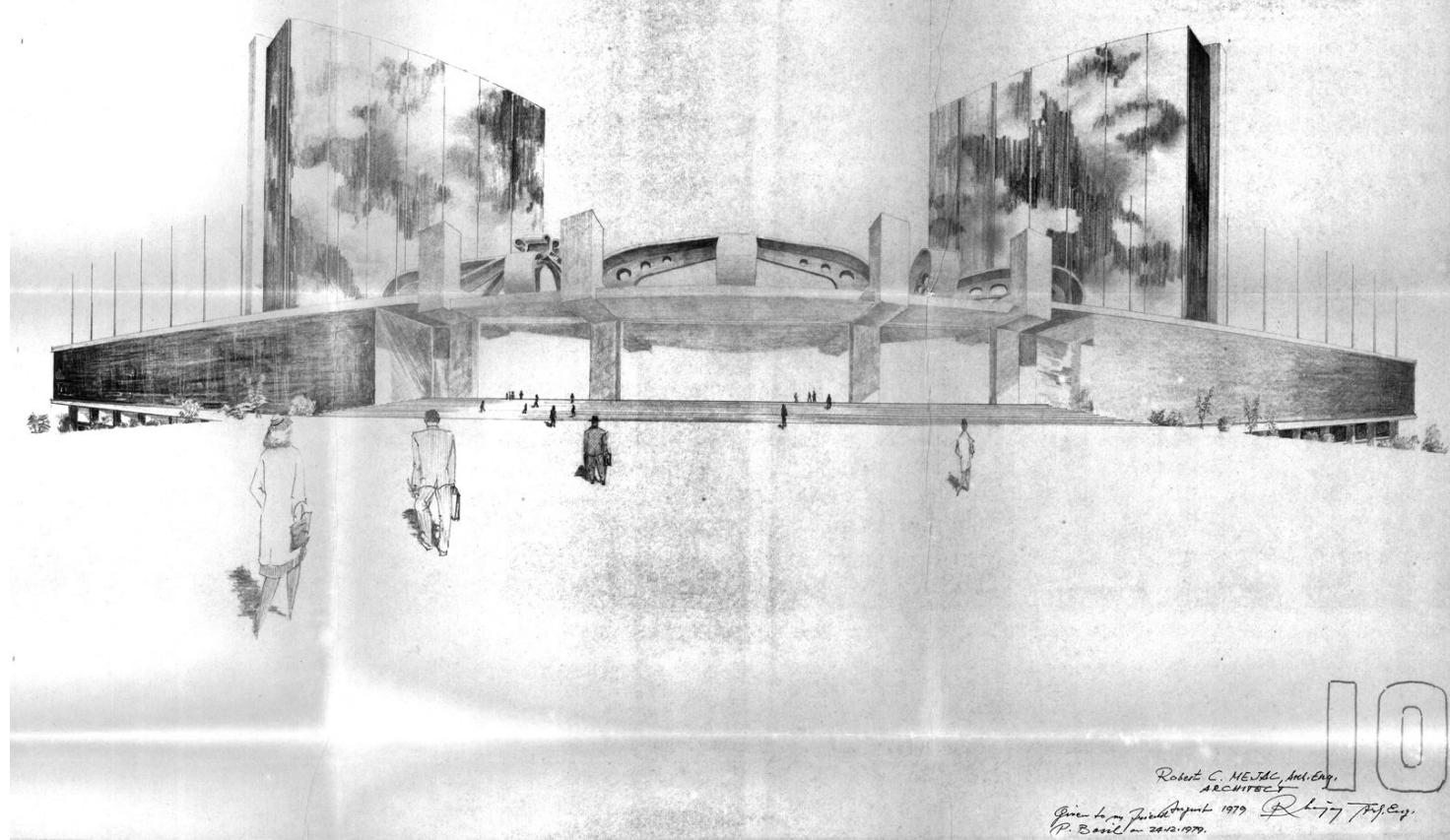
Camp in Teharje, after the World War II, October 1945
Taborišče Teharje po drugi svetovni vojni, oktober 1945
pencil, 15 x 28.5cm



Memories of the 'liberators', 1945
Spomini na 'osvoboditelje'
pencil, 5 x 3.5cm and 5 x 10.5cm



Memories of the que to death, 1945
Spomini na vrste v smrt
pencil, various sizes: 5 x 3.5cm and 5 x 15cm



Plan of th Bridge, 1952?
Načrt mostu
 pen and pencil, 55 x 70cm

Russian Ikon
Ruska ikona



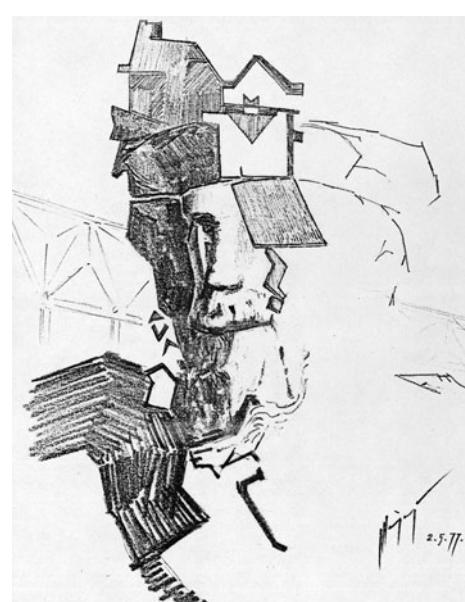
Senator Miša Lajovic, 1979
 pencil, 20 x 15cm



Nambour, 1987
 ink, 30 x 55cm



Stil life, 1977
Tihozítje
 pencil, 25 x 25cm



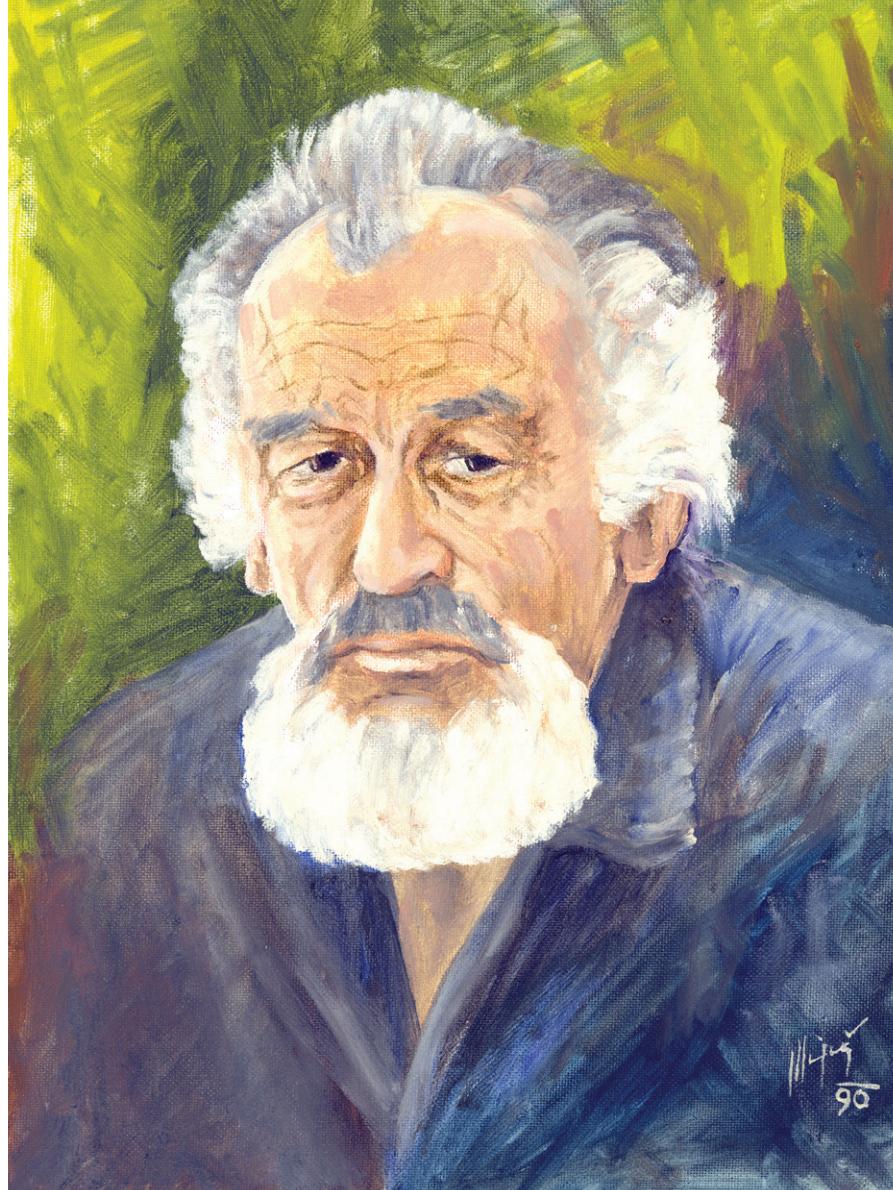
I am Alone - Stranger to Myself, 1977
Osamljen - Sam sebi tujec
 ink and pencil, 25 x 20cm



Kovor, Gorenjska, 1977
watercolour, 30 x 38cm

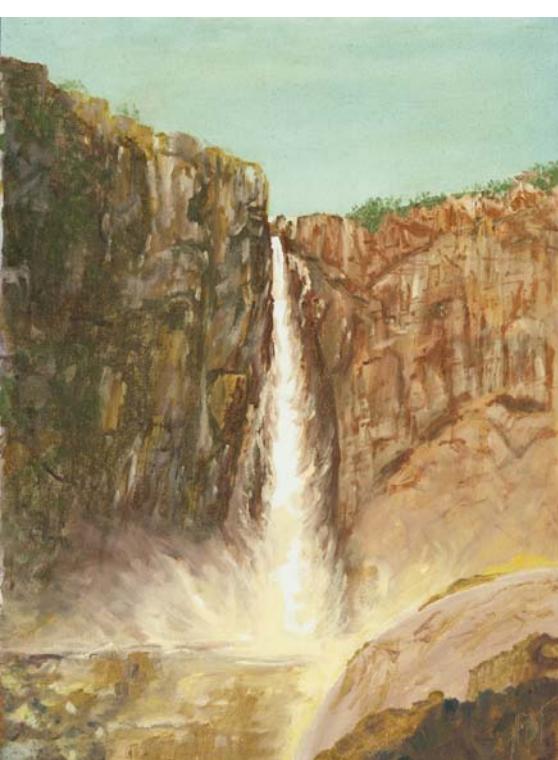


Brezje - Christmas Eve, 1978
Brezje - božični večer
watercolour, 30 x 38cm



Self portrait, August 1990. Robert C. Metcalf, 1990.
Mapleton, Qld. *R. C. Metcalf*

Self Portrait, 1990
Avtoportret
oil on canvas, 38 x 30cm



Nambour 2, 1987
ink, 30 x 55cm

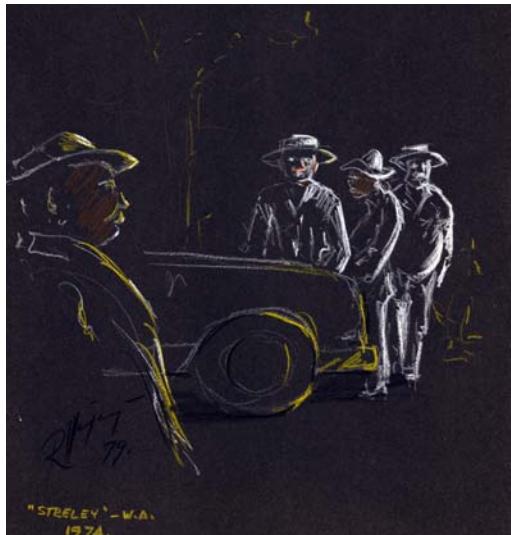
Kimberleys, Drysdale River, 1975
oil on canvas, 38 x 30cm



Elosia River, NSW, 1975
watercolour, 30 x 38cm



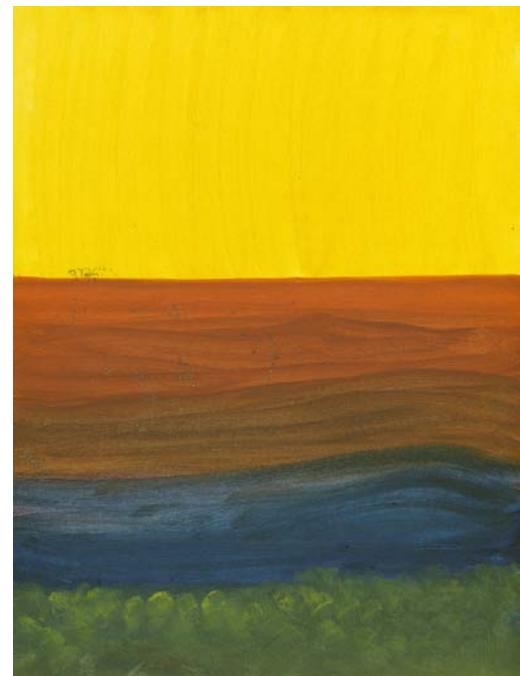
Kimberleys, Cape Talbot, 1975
oil on canvas, 30 x 38cm



Streley, Western Australia, 1979
pastel, 30 x 25cm



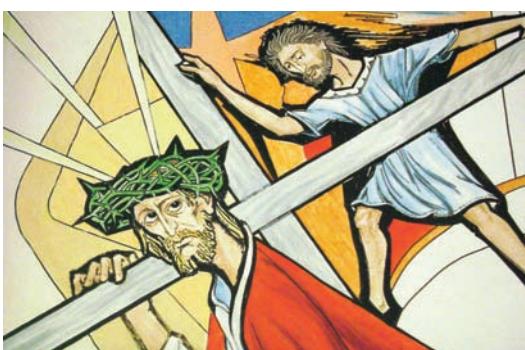
Untitled, 1979
Brez naslova
pastel, 30 x 25cm



Dawn, Edge of Great Sandy Desert, 1975
Zora, rob velike peščene puščave
oil on canvas, 38 x 30cm



Stations of the Cross, 1991
Postaje križevega puta
40 x 35cm each
St. Raphael, Merrylands,
NSW



Bruno Milevoj

BRUNO MILEVOJ

Bruno je bil rojen 27. marca 1947 v kraju Labin, Istra. Šolo je obiskoval v Ilirske Bistrici. 18 let star je odšel iz Slovenije in se namenil v Avstralijo.

“Živim v Northern Territory in ‘bosonog ambient’ mi je všeč, kakor tudi prostrane divjine. Včasih jadram v Vzhodno Indonezijo na otoče Tanibars v morju Arafura z bogato kulturo, 300 km ali 280 morskih milj severno od Darwina. Tam še do sedaj nisem videl turista.

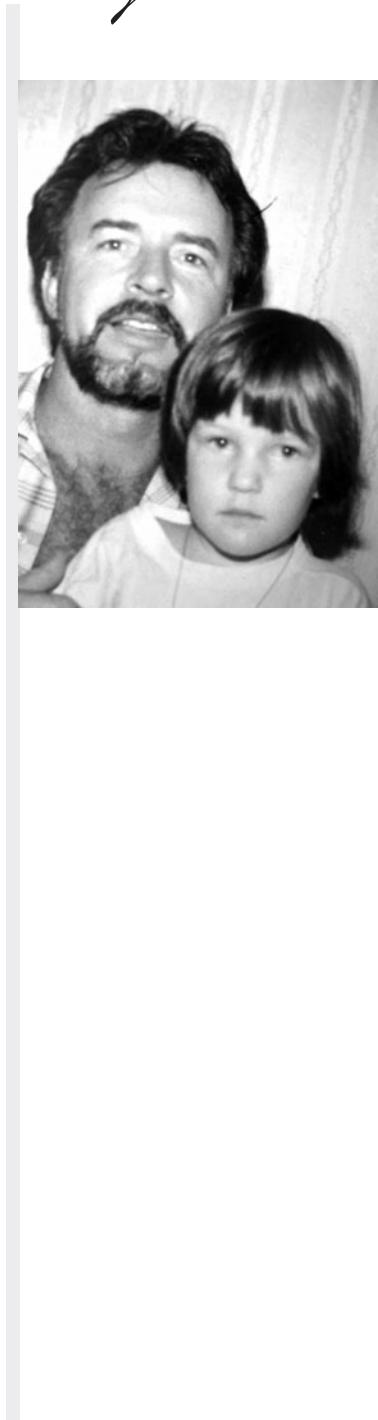
Navdih za umetnine pa sem dobil od strica Vekoslava Batiste, ki živi v Kopru, izdeluje glasbene instrumente, kleše kipe, in se ukvarja z glasbo.

Za moje rezbarjenje sem dleta in vse orodje naredil sam. Z ‘buffalo’ - bivolovimi kostmi je precej dela. Najprej jih dam mravljam na mravljišče za kakšno leto, da jih te očistijo, potem v raztopino sode kavstike in nazadnje še v peroxid. Načina žganja kosti pa ne povem, ha ha ha!”

Female Head, 1983
Ženska glava
buffalo bone carving, scorched, 3.5 x 2.7 x 0.4cm



Walking Deer, 1982
Jelen hodi
buffalo bone carving,
scorched, 6.7 x 2.7 x 0.5cm



BRUNO was born in Labin, Istria and completed school in Ilirska Bistrica. He left Slovenia when he was 18 years old.

"I live from the land in the 'barefoot ambient', enjoying the vaste wilderness of the Northern Territory. Sometimes I sail to the Eastern Indonesian mystical Tanibar islands, with the rich animist culture, in Arafura Sea, 300km north of Darwin. I have not seen a tourist there yet.

The motivation for my work is my uncle Vekoslav Batista, working as a sculptor, maker of musical instruments and musician in Koper, Slovenia. All the tools for my carving I made myself. With buffalo bones there is a lot of work: placing them on the anthill for a year for the ants to clean them, then into caustic acid and last into the peroxide.



Mountain Goat, 1982
Kozorog
buffalo bone carving, 4 x 4 x 0.5cm

Standing Soldier,
1982
Stoječ vojak
buffalo bone carving,
6.2 x 3.3 x 0.7cm



Girl, 1974
Punčka
Karst limestone,
13 x 8 x 4.5cm

Buffalo, 1983

Bivol
buffalo bone carving, scorched, 3.5 x 4 x 0.6cm



Jane Nemec

JANE NEMEC

Born in Melbourne, 27 June 1934

Employment: Retired

"I trained at Swinburne Technical College in fine arts, the National Gallery Art School, then with George Bell at his studio for three years. I worked as a fabric designer and art teacher. I love drawing, painting in oils and watercolour, also printmaking, woodcuts, and lino prints.

I married Danilo Nemec in 1961. As many other Slovenians, he had migrated from post-war Europe in 1951, aged twenty, with his mother, brother and sister. Ivan our son was born in 1962, Belinda our daughter in 1964.

I have always drawn and painted – I cannot remember when I did not. My mother told me I drew a lot as a small child. As it was natural for me, I only realised much later how much art meant to me.

I have been influenced by many artists - the old masters, Expressionists, Persian artists, Picasso, Matisse, Cezanne. George Bell, my teacher, was highly regarded. He started the modern art movement in Australia. He gave me a lot of encouragement.

My work has been influenced by travel. With my husband and children, I travelled through several countries and lived in Europe for over four years in 1969-1973. I travelled widely through Slovenia and the rest of Yugoslavia. I have included sketches I did in Bilje, my husband's native village in the Primorska (Land by the sea) region. I enjoyed our trips and to see where my husband was born, had grown up and lived when young. I loved the old family home, with its water-well, intimacy, and small vineyards surrounding it. We returned several times in different seasons – spring, autumn, summer. The welcome by relatives and friends was touching.

Sardinia, where we lived for 2 years in the seaside town of Portoscuso, also inspired me. There I painted some murals for the Asilo (kindergarten). Later, on returning home, I held an exhibition of works based on processions, people, landscapes and traditions there.

Solo Exhibitions

1978	Churchill Gallery, Perth
1980	Lyceum Club, Melbourne
1982	Niagara Galleries, Melbourne
1987	Lyceum Club, Melbourne
1988	Grey Street Gallery, Hamilton

Group Exhibitions

1978	Levenson Street Gallery
1979	Mornington Peninsula Regional Gallery - Festival of Drawing
1979	Clive Parry Galleries
1979, '81, '85, '87, '91	Mornington Peninsula Regional Gallery - Festival of Drawing
1980	Women's Art Forum, exhibition at Niagara Galleries
1982	Flinders Art Show
1982, '86, '90	Mornington Peninsula Regional Gallery - Print Exhibition
1984	Niagara Galleries - Exhibition with Joy French, Jean Knox and Diana Mogenson
1984, '86	Inez Hutchinson Award Exhibition
1985	Diamond Valley Award Exhibition
1986	Women's Art Register Auction Exhibition
1986, '92	Charles Nodrum Gallery - Works on Paper
1987	Hamilton Art Gallery - Loan Print Show
1988	Shepparton Regional Gallery - Invitation Art Exhibition
1990	Grey Street Gallery, Hamilton



1991	Eastgate Galleries, Hawthorn
1992, '93	Portsea Gallery
1994, '95	Hamilton Art Gallery
1997	Mornington Peninsula Regional Gallery (Auction)
1999, 2000-2009	Brunswick Women's Salon, Counihan Gallery
2000	Brunswick artists - Mixed Exhibition, Counihan Gallery
	Adam Galleries - Stockroom Viewing Exhibition
	Adam Galleries - Women on the Move
2001	Bridget McDonnell Gallery, Carlton
2005	Hamilton Art Gallery - Flower studies
	Hamilton Art Gallery - Prints from permanent collection
	Rinaldi Gallery, Brunswick - Exhibition with Jean Knox and Georgia Trotter
	Beyond The Mask – Kinross House, Toorak
2006	Rinaldi Gallery, Brunswick - Print Exhibition

Publications

Women's Art Forum Annual, Melbourne (1978)
 Alan McCulloch, Encyclopaedia of Australian Art (1984)
 Alan & Susan McCulloch, Encyclopaedia of Australian Art (1994)
 McCulloch's Encyclopaedia of Australian Art (2006)

Collections

The National Gallery of Australia - Canberra; The Mack Jost Collection - Horsham; Regional Art Gallery; Mornington Peninsula Regional Gallery; Hamilton Art Gallery; Heide Museum of Modern Art and various private collections

JANE je bila rojena leta 1934 v Melbournu in je študirala umetnost na Swinburne Technical College in v šoli Narodne galerije z Georgom Bellom. Zaposlena je bila kot kreatorka modnega blaga in učiteljica.

“Rada rišem, slikam z oljem in vodenimi barvicami, pa tudi tiskanje, lesoreze in linotisk imam rada.

Leta 1961 sem se poročila s Slovencem Danilom Nemcem, ki je prišel v Avstralijo leta 1951.

Vedno sem risala in slikala – ne morem se spomniti, kdaj nisem. Mama mi je povedala, da sem že kot majhen otrok veliko risala. Šele kasneje sem spoznala, kako pomembna je umetnost zame.

Veliko umetnikov je vplivalo name – stari mojstri, impresionisti, perzijska umetnost, Picasso, Matisse, Cezanne, George Bell, ki je začel z modernim umetnostnim gibanjem v Avstraliji in me je vzpodbujal.

Moje ustvarjanje odseva potovanje. Z možem in otrokoma smo potovali in živelj nekaj časa v Evropi. Potovali smo po Sloveniji in videli tudi ostale republike nekdanje Jugoslavije. Uživala sem v potovanju, posebno še v rojstnem kraju mojega moža, kjer je preživel otroška leta. Lepa je njihova rojstna hiša z vodnjakom, obdana z vinogradi. Kraje smo doživeli v različnih letnih časih: spomladi, poleti in jeseni. Vsi sorodniki so bili tako prijazni in so nas lepo sprejeli.

Sardinija, kjer smo živelj dve leti v mestecu Portoscuso, me je tudi navdihnila.

Naslikala sem velike slike - murals - za otroški vrtec. Po vrnitvi v Avstralijo sem imela razstavo slik z motivi procesij, ljudi, pokrajin in tamkajšnjimi navadami.”



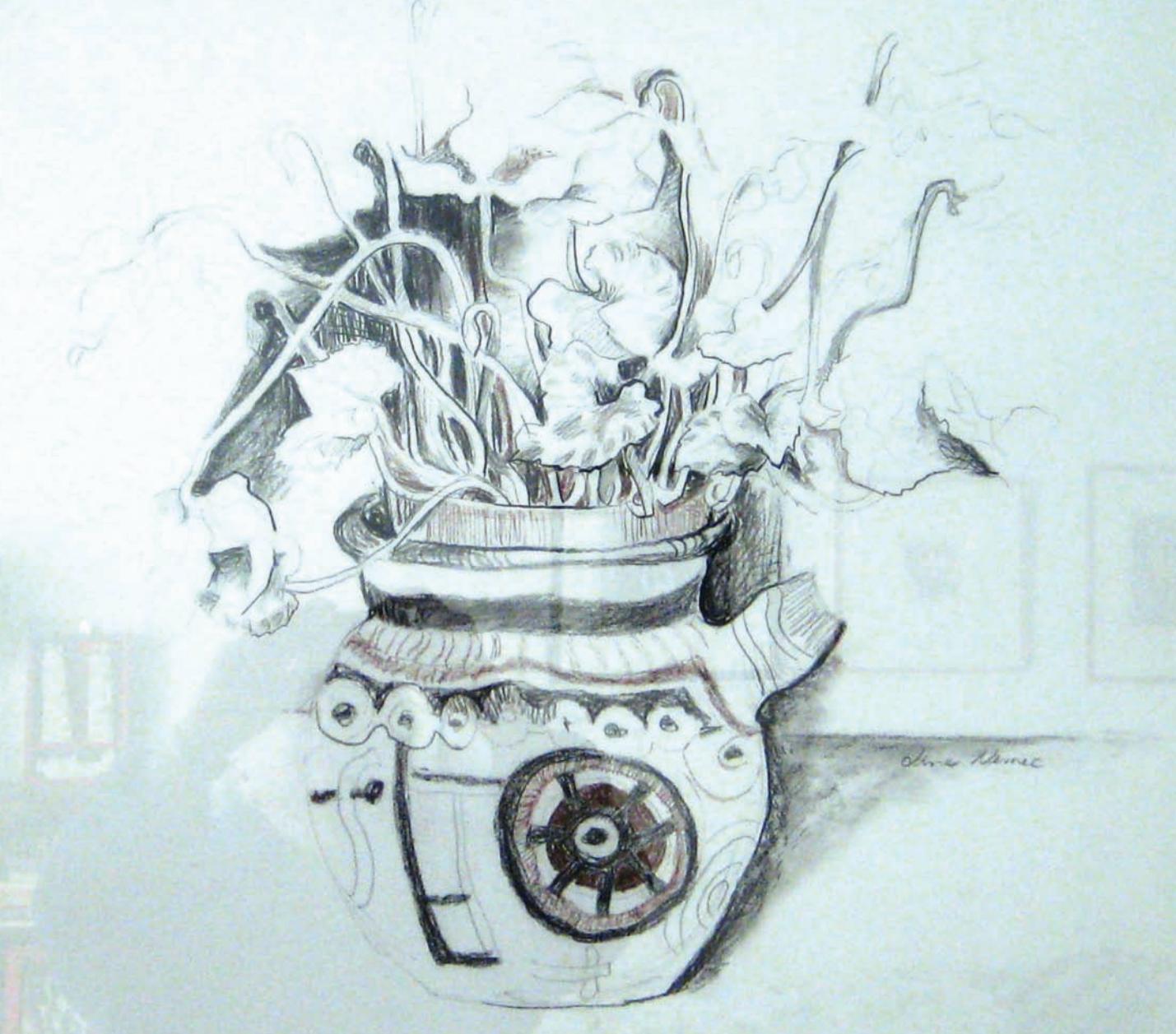
Ivan, my Son, 1980
Ivan, moj sin
pencil – conte on paper, 67 x 52cm

Belinda, my Daughter, 1981
Belinda, moja hči
oil on masonite, 86 x 60cm



Seeking Refuge, 2008
Iskanje zavetja
print on paper (woodcut), 35 x 24cm





Cyclamens, 1982
Ciklame
Conte crayon on paper, 53 x 53cm



Wine and Fruit, 2004
Vino in sadje
oil on masonite
71 x 92cm

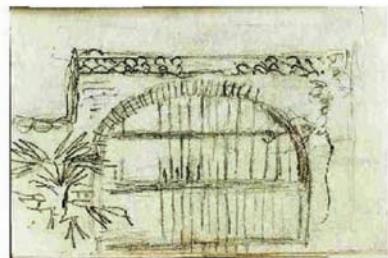
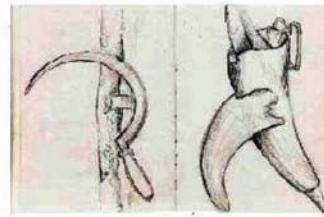
Teta Mila's home, Bilje 1986



Poppies
Mak
oil on masonite, 60 x 91cm

Teta Mila's Home, Bilje, 1986
Pri teti Mili, Bilje
pencil on paper, 29 x 21cm

Brunswick Backyards, 2001 - Za hišami v Brunswicku
oil on canvas, 71 x 92cm





Granma Smith, 1954
Babica Smith
pencil on paper, 25 x 21cm



D'Arcy, 1976
Conte and pencil on paper, 64 x 50cm

Spanish dancers, 1963
Španske plesalke
oil on masonite, 68 x 45cm

Tram conductress in Melbourne, 1958
Sprevodkinja na tramvaju v Melbournu
Oil on masonite, 36 x 48cm



Natasha Nova

NATASHA NOVA (former NATASHA ŠKOF)

Born: 02.09.1962 in Izola (Koper), Slovenia

Education: La Trobe University, Bendigo, BA Honours Fine Art
Dip Ed Visual Art
Masters Research Visual Art - currently enrolled

Participation in Workshops: Artist in Residence - Summer in Izola program, Slovenia: 2001 - 2002
2002, 2004 - Participated in Slovenian immigrants Artist Colony, Slovenia - participating artist and mentor to the visiting artists.

Solo Exhibitions:

2002 Ethnographic Museum, Ljubljana, Slovenia
2003 Galllery of Contemporary Art, Celje, Slovenia
2004 Dvorana v Parku, Slovenia

Group Exhibitions:

1994 Travelling exhibition, Slovenian Immigrants in Australia
Exhibitions held in Italy, Austria, Slovenia
1996 National Gallery Bendigo - Australia
1997 National Gallery Bendigo - Australia
1998 In the Company of Women - National Gallery Shepparton
2001 Gallery Gaspar, Piran, Slovenia - (with sculptor Urša Hellar)
2002 Cultural Centre, Sezana, Slovenia - (with sculptor Urša Hellar)
2003 Slovenian Immigrants' Artist Colony, Most na Soči, Slovenia
2004 Slovenian Immigrants' Artist Colony, Tolmin Museum, Slovenia

Awards: 1996, 2nd Prize Works on paper, National Gallery Bendigo, Australia
2003, 1st Prize international Extempore competition Izola, Slovenia

"For me painting and creating does not involve thinking about an audience or how financially lucrative paintings would be. More so, it provides a break from these concerns. It has much more to do with the need to revive the soul and engage with it. So I guess my reason for painting is to do with 'soul stuff'.

I also noticed that my artwork is often informed by what I deem 'good ideas' that I read about and admire. When pondering these ideas, I am often impelled to draw or paint imagery that arises in attempt to consolidate a meaning. By doing so, I sense that a greater depth and breadth of understanding is achieved personally.

Apart from all that, I am never happier than when I am engaged in creating artwork. I had worked in offices in Melbourne for almost 10 years. I found my life to be dull and empty - black, grey and white. One day the colours in a desert landscape photograph captivated me and I had to duplicate its likeness. I did so using dry pastel, drawing a little bit each evening after work. It soon became more important than any other thing in my life at that time. When I completed the drawing, I was fixated and couldn't be parted from it. I carried the drawing with me in every room of the house so I could continue looking at it. A couple of years later I discovered myself working on a prawn trawler as a commercial fisherman in Far North Queensland. There I asked the question for the very first time, 'What do I want to do?' rather than, 'What should I do?' The answer was 'I wish to go to Uni and paint.'

There have been so many influences at various points, some of them not necessarily artists or art movements. In my case, sources of inspiration are unpredictable and not necessarily restricted to perceived art practices. For instance, yesterday I was inspired by a rock belonging to a friend followed by a wedge-tailed eagle sitting on a fence post.



Trips to remote desert regions have inspired and provided the sources for colours, motives as well as that indescribable 'otherness' that one experiences in these parts; all contributing to the body of my work.

I have found the rock art of indigenous Australians and their beautiful galleries located in natural surroundings particularly important, especially in understanding the role art plays in the lives of these people wishing contemporary white society could value and practice art as part of life and culture in general, in the way Aboriginal people do. At times it is not artists' artwork alone that influences me but the personal processes that an artist undergoes through their art, that I find important.

Artists such as Joseph Bueys and Ian Fairweather interested me in regards to the transformative effects their artwork had on them and their lives. Max Ernst's frotages and treatment of materials, as well as his paintings in general, have always been favourites. Nicholas Lang's impressed sections of rock/cliff faces are rich with serendipitous ingenuity and Marion Borgelt's forms and colour leave a haunting imprint. These are just a handful of artists whose artwork and art processes I admire.

Creating artwork is a process that enables me to evolve. I can't think of any other vehicles in my life that provide such a healthy opportunity for nurturing wellbeing, and consolidating self-knowledge. I doubt this is evident in the imagery I produce, however, the process of exploring and creating is very important and involves much reflection before realisation takes place. Often profound insights can take place in retrospect of a completed artwork. I like this very much, that much I do know about myself.

I think painting in Slovenia has encouraged me to extend my colour palette. Prior to that, the colours were fearsomely monochromatic and earthbound. Living in Europe challenged me to explore green and cool colours in general. However the extended colour palette continues to remain faithful to those seen in the Australian landscape. The imagery is maturing or incubating I guess and becoming less cluttered with less narrative and much more simplified - archetypal. The imagery is emerging from an interior landscape, from within, rather than an externalised one. The changes have been gradual and are noticeable to me, but perhaps not obvious to all.

I have been painting and exhibiting in Slovenia for a period of four years. The first as I have already mentioned, is exploring the colour green as well as cooler colours of blue. But the colour that most captivated me in Slovenia was the pristine shades of aquamarine seen in many of the rivers, lakes, and caves.

These beautiful aquamarines were contrasted by whitish limestone rocks and pebbles, which I will never forget and which often appear in some of my paintings. The other influence involves my work shifting from a Palaeolithic perspective to a mid European historical perspective. I was particularly fascinated by the frescoes in Hrastovlje, i.e. *Mrtvaški Ples - Death Dance* or '*Danse macabre*'.

I often reflect on this fresco and imagine the lives lived by the people of these times. I suspect my artwork may evolve reflecting this new focal point.

However, although born in Slovenia, my artwork has been strongly influenced by the familiar external landscape that has impressed itself upon an internalised one, and that landscape is Australian. Although beautiful and picturesque, I am not as familiar with the Slovenian countryside, I have not grown up in it, played in it, and sensed it as deeply as I have the Australian. Australia remains the primary source of my work, but new perspectives will definitely include elements of my Slovenian experience."

Alenka Domjan
Nataša Škof
Razstavni katalog,
juij - avgust 2004,
strani 2 - 5
Zavod za kulturne
prireditve Celje

NATASHA se je rodila leta 1962 v Izoli. Likovno akademijo je končala na La Trobe univerzi v Bendigu. Tamkajšnji način študija ji je omogočil iskanje lastnega izraza in izpopolnitev raziskovalnega duha, ki se je še posebno dotikal tradicionanega slikarstva Aborigenov.

Slike Nataše, ki jih ustvarja skozi svoj mentalni svet, stopijo v harmonično bivanje takrat, ko jim ni več mogoče ničesar dati in ničesar vzeti. Preplavlja jih z jasnimi simbolnimi sporocili, s pomočjo katerih razkriva in zvabljajo starodavno v sedanjost in na ta način ustvarja dialog med vitalno esenco izginulega ter globino svojega duha. S tenkočutnimi in slikarsko prefinjeno obdelanimi žarišči svetlobe vpeljuje gledalčevo oko v prostor davnega civilizacijskega sveta, v katerem se stikajo relativne in absolutne dimenzijs. V njih se pretaka neizčrpana saga o genezi sveta, ki jo veter nosi skozi tisočletja. V svojem ustvarjalnem dejanju se Nataša Škof ne izogiba trzajem svojega časa in še manj iskanju lastne identitete. Z refleksijo izkušnje nam podaja podobo sveta, ki so se ga polastiila ponotranjena in brezimena fantazmagorična in arhetipska bitja. Otrple arheološke usedline že davno pozabljenih legend pričajo o svojih preroških darovih in potencirajo tisto, kar je zastrto v naši zavesti. Njene podobe goltajo gledalca in mu v svoji fatalni privlačnosti nehote odpirajo zle slutnje o življenjski substanci malih, vase zaprtih civilizacij. Ko Nataša Škof zanje išče upanje, se obrača k notranjim, simbolnim dinamizmom, ki bi lahko pripadali slehernemu tukaj in zdaj.

Ne obremenjuje se z zapletenimi slikarskimi zgradbami. Njene podobe so povsem preproste, mimetično upodobljene. V poenostavljeni likovno polje umešča arhetipske figure moškega ali ženske ter ptice (noje, fenikse) simboličnih vrednosti, ki zapolnjujejo bukolično idilo zemeljskega raja ali kozmično (brez)prostorje. Vsadki starodavne dobe Avstralije, ki je še danes živa v kulturi Aborigenov in izumrlih prazgodovinskih kod Evrope, so elementi igre, ki umetnici služijo za poseljevanje lastnega duhovnega prostora.

Adam's Rib, 1996
Adamovo rebro
Triptych, oil on hardboard, 180 x 360cm





Life Drawing, 1995 - Risanje manekenke
pastel on paper, 80 x 60cm



Goat in the Desert, 1996 - Koza v puščavi
mixed media on craft paper, 150 x 120cm



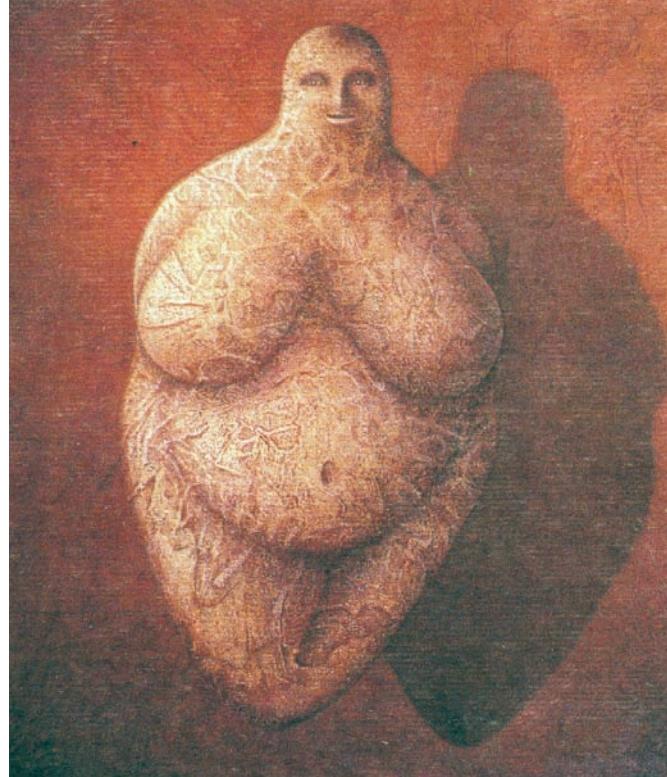
Emu - Post Bushfire Dust Storm, 1996
Emu v vharju prahu po gozdnem požaru, mixed media, 150 x 130cm

Winter, 1996 - Zima
oil on canvas, 70 x 50cm



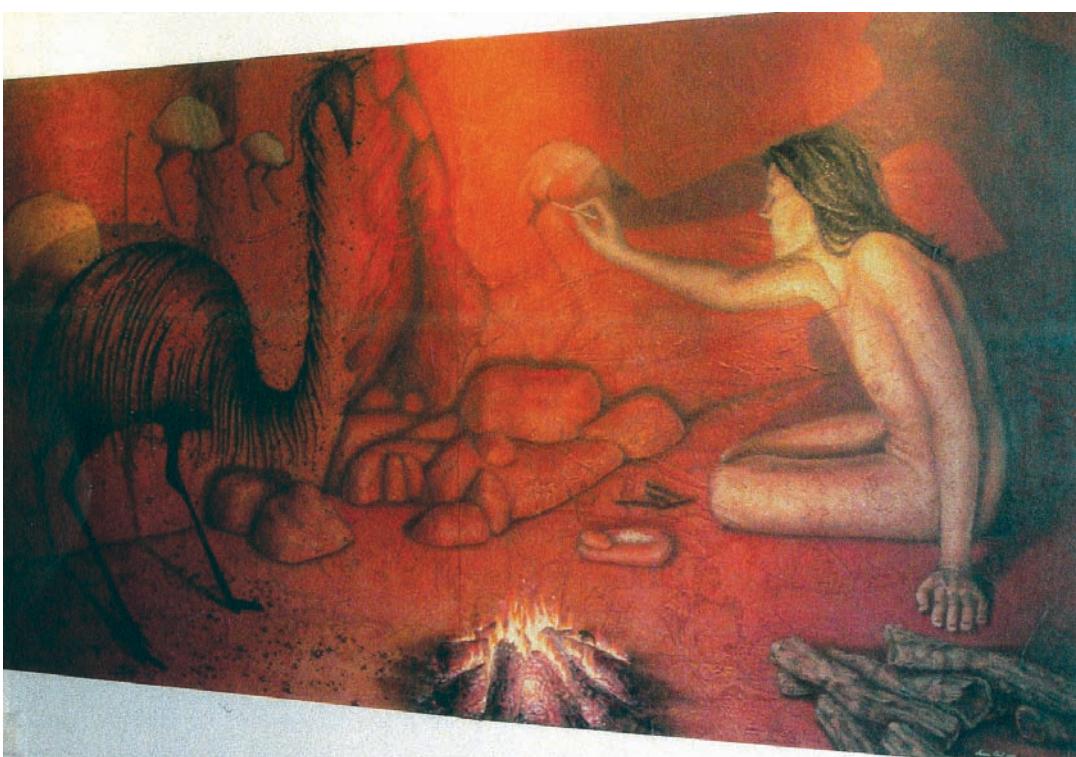


Owl Spirits, 1996
Duhovi sov
oil on hardboard, 180 x 120cm



Compassion, 2001
Sočutje
encaustic on canvas, 90 x 80cm

Cosmic Goanna, 2001
Kozmična goana
oil on canvas, 80 x 70cm
The Painting was selected for the cover of
a book on Australian Poetry translated into
Slovenian



Manifestation, 2004
Proglasitev
Diptich, encaustic and oil on canvas, 100 x 180cm

**VESOLJE
OKROG
KUŠČARJA**

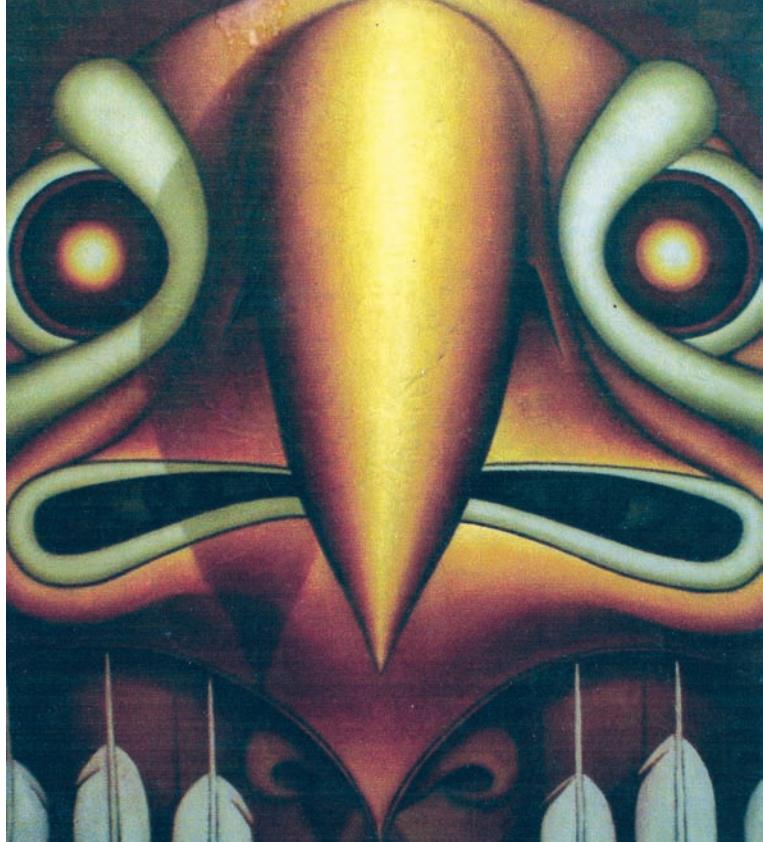
Iz avstralske poezije 20. stoletja



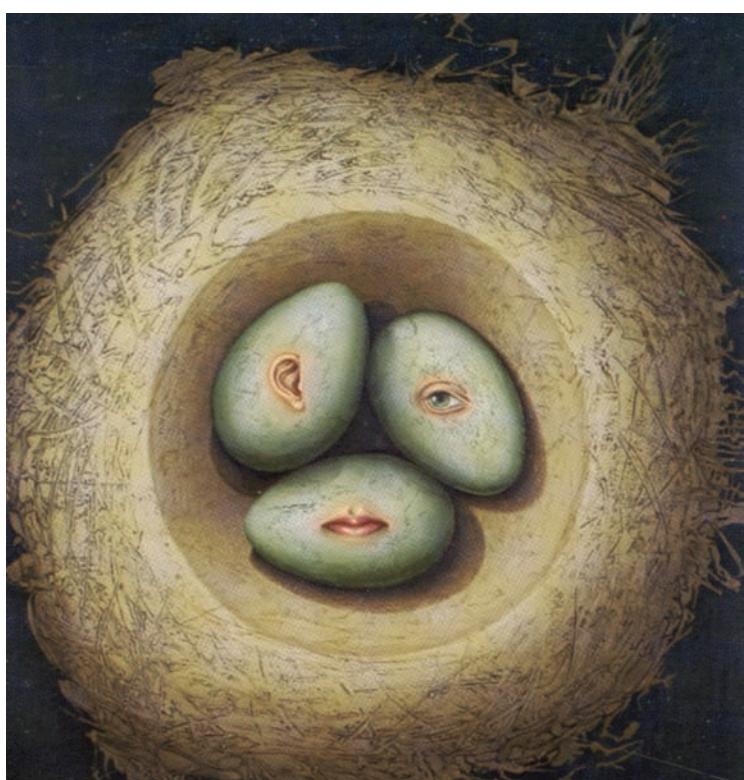
Prepesnil Bert Pribac



Emu Sunset, 2004 - Zarja emujev
mixed media on canvas, 100 x 90cm

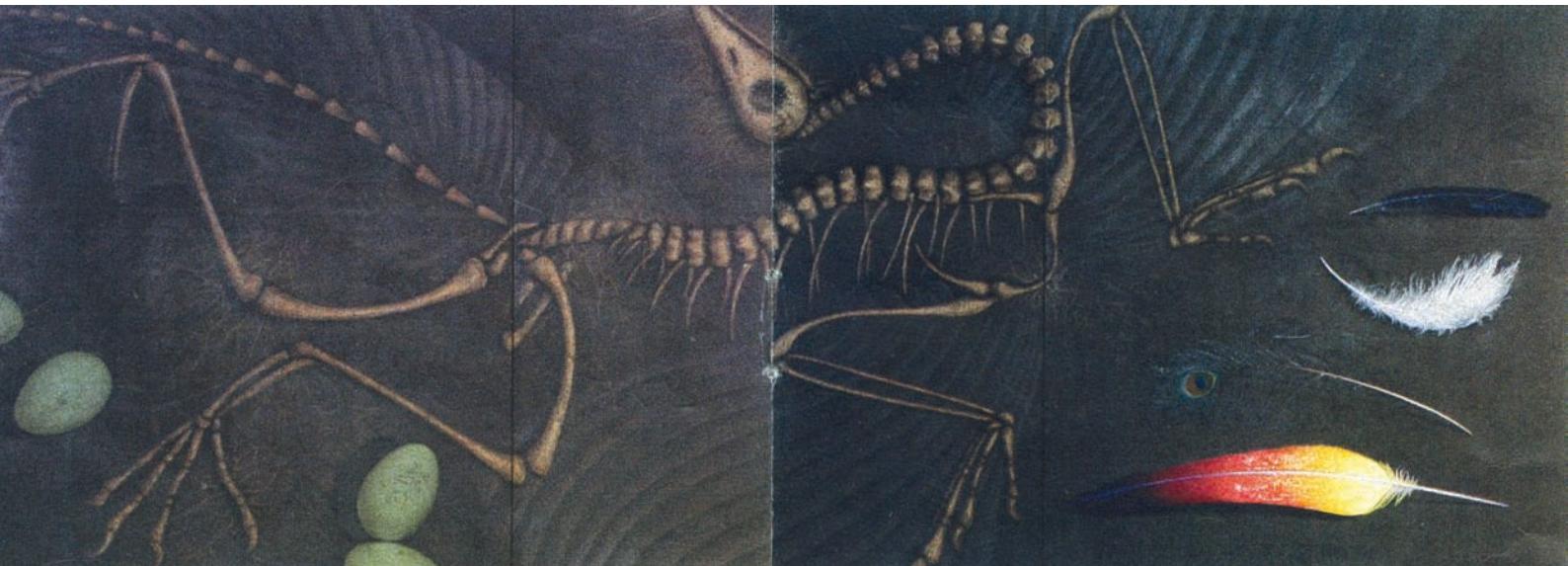


Shaman's Mask, 2004
Shamanova maska
encaustic and oil on canvas, 100 x 90cm



Cosmic Nest, 2004
Kozmično gnezdo
encaustic and oil on canvas, 100 x 90cm

Ornithomancy, 2004
Romanca ornitologije
encaustic and oil on canvas, 100 x 270cm



Anton Omerzel

ANTON OMERZEL

Anton je bil rojen v kraju Radlje ob Dravi, v Sloveniji 26.9.1942.

Izobrazba: Dve leti učiteljija v Mariboru.

Povezan je bil s slovensko skupnostjo v Merrylandsu - Sydney, kjer je več let deloval kot učitelj slovenskega jezika.

Zaposlen je kot bolničar.

Umetnosti ni študiral in ni sodeloval pri razstavah.

"Ustavarjam, ker so na tem svetu tako čudovite barve; občutki: žalost, bolečine in veselje.

Že ko sem hodil v šolo, sem spoznal, kako pomembno mi je umetniško ustvarjanje.

V slikanju imam svoj stil.

Umetniško ustvarjanje mi je nudilo vpogled v moje osebno življenje.

Slikam z oljnatimi barvami.

V mojem delu so dokazi slovenske kulturne in socialne dediščine."



ANTON was born in Slovenia.

He completed 2 years of the Teachers College in Maribor.

In Merrylands, Sydney, he was for many years teacher of the Slovenian language.

He is a professional Registered Nurse.

He has never studied art and has not participated in the art exhibitions, but has given many of his paintings to his friends.

"I paint, because there are so beautiful colours in the world and so much to express: sadness, pain and happiness.

Already at school I have realised, how important art is to me.

I have my own style.

The paintings has given me the way to my inner feelings.

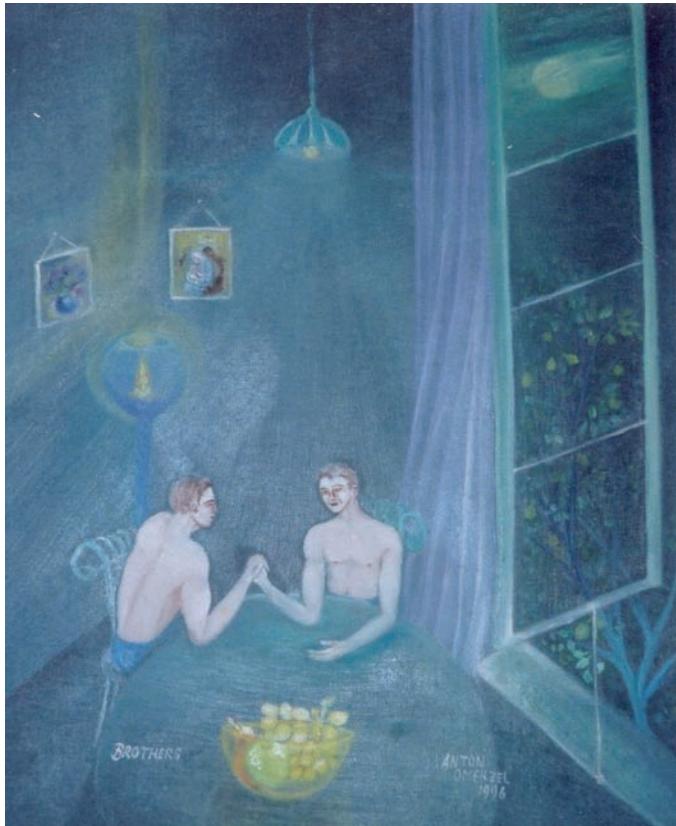
I paint with oil paints.

In my work the Slovenian cultural heritage is very evident."



The Wish, 1975
Želja
oil on canvas, 60 x 76cm

The Light from the Darkness, 1996
Luč iz teme
oil on canvas, 60 x 45cm

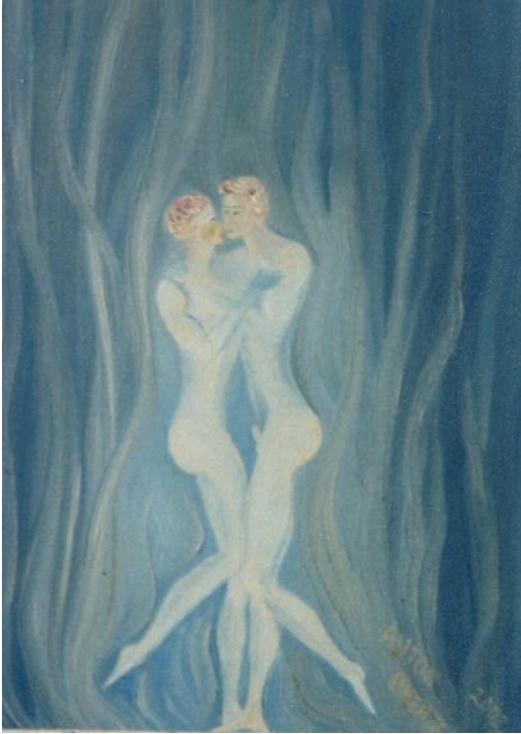


Brothers, 1996
Brata
oil on canvas, 60 x 45cm





Mother with Child, 1996
Mati z otrokom
oil on canvas, 60 x 45cm



In the Haze of Love, 2003
V dimu ljubezni
oil on canvas, 60 x 50cm



Letter to Sister Anica, 1994
Pismo sestri Anici
oil on canvas, 60 x 50cm



Flower Basket, 1990
Košarica s cvetjem.
oil on canvas, 76 x 50cm



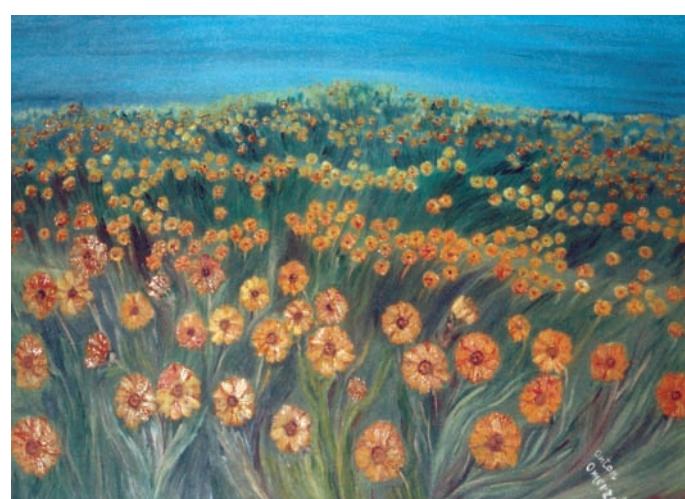
White Roses, 1996
Bele vrtnice
oil on canvas, 60 x 50cm

After the Storm, Central Australia, 1996
Po nevihti v središču Avstralije
oil on canvas, 50 x 60cm



Easter Daisies, 1996
Solzice
oil on canvas, 60 x 45cm

Yellow Daisies, 1990
Rumene marjetice
oil on canvas, 50 x 76cm



Maria Oppelli Oppelt

MARIA ANN OPPELLI OPPELT nee RUDEŽ

Maria was born in Trieste, Italy, 26.08.1924 to Slovenian parents living in Trieste, and her ancestors having lived in Trieste since the year 1400.

"I have drew and painted in my school days and then lost everything during the war. I started to paint again in 1980."

Qualification: librarian, artist

Exhibitions:

- 1980 Joined the McKinnon Art Group, McKinnon
- 1985 McKinnon Art Group Exhibition, Bayley House, Brighton
Likovna razstava Boza Loncarja, Sydney
- 1987 McKinnon Art Group Exhibition, Bayley House, Brighton
- 1988 Rotary Club Art Show Heyfield, Victoria
Tabor, Slovenian Club Planica, Springvale
Slovenian Association Melbourne
Art Exhibition, Brighton Recreational Centre
Religious Art Show, Slovenian Catholic Centre, Sydney
- 1989 Rotary Club Art Show Heyfield, Victoria
Art Exhibition, Brighton Recreational Centre
- 1990 Rotary Club Art Show Heyfield, Victoria
Slovenian Religious and Cultural Centre, Kew (organized by Maria, proceeds for the Baraga Library)
- 1991 Rotary Club Art Show Heyfield, Victoria
McKinnon Art Group Exhibition, Bayley House, Brighton
Slovenian Association Melbourne
Rotary Art Show Brighton, Victoria
- 1992 McKinnon Art Group Exhibition, Bayley House, Brighton
- 1993 McKinnon Art Group Exhibition, Bayley House, Brighton
Slovenian Association Melbourne

"I have painted 114 paintings with various themes and styles: Slovenian, Austrian, Tibetan and Australian motives, still lifes, portraits, animals, especially birds and religious paintings."



MARIJA je napisala:

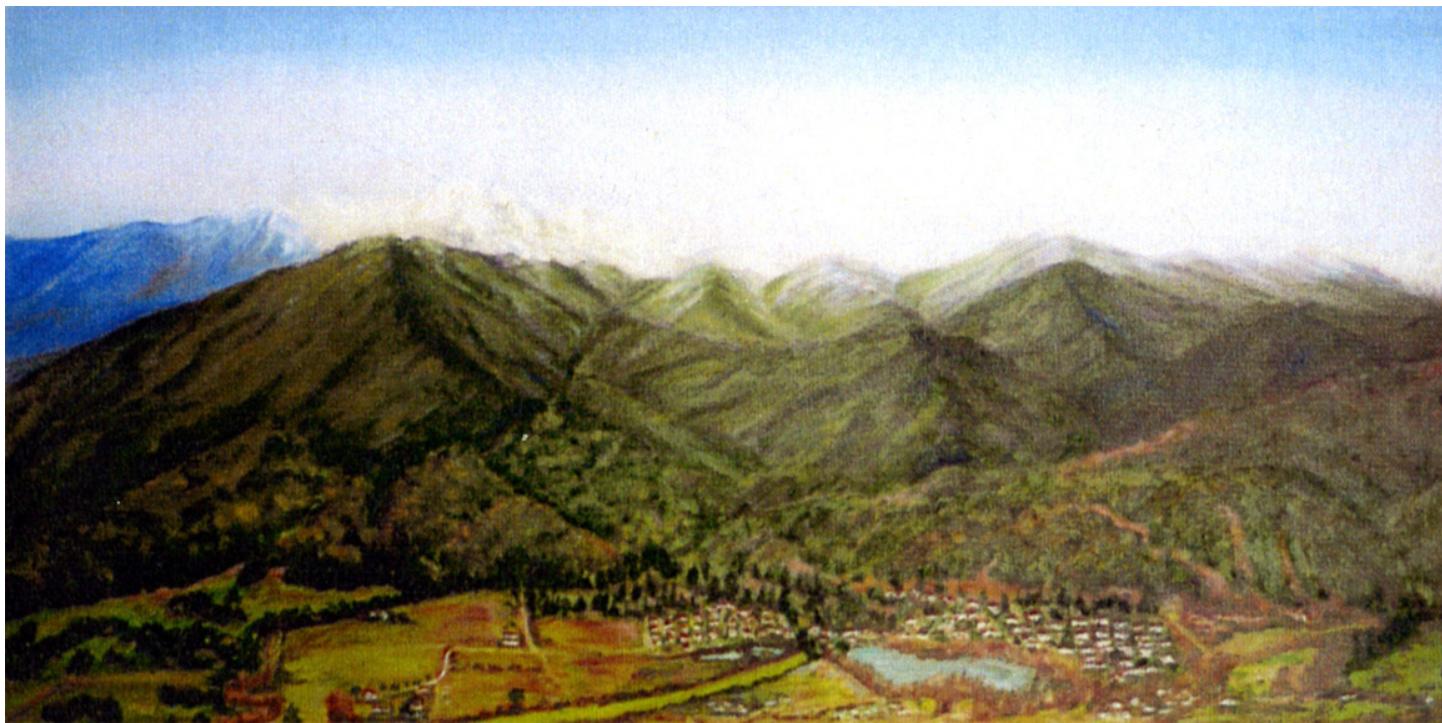
“Na likovnem področju ustvarjam že dolga leta kot članica Mc Kinnon Art Group. Letno razstavljam s skupino in Rotary Clubom.

Leta 1990 sem organizirala likovno razstavo z McKinnon Art Group v Verskem in kulturnem središču v Kew. Čisti dobiček je bil podarjen Baragovi knjižnici.

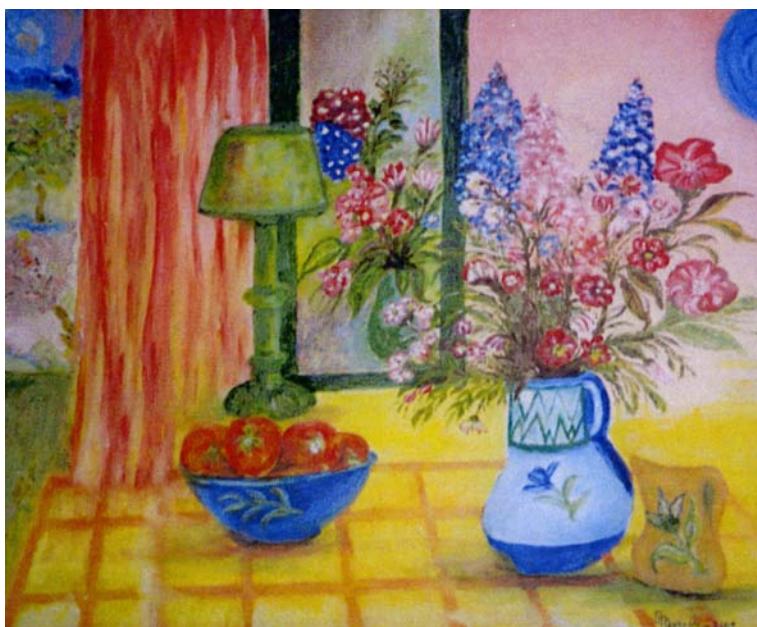
Poleg drugih letnih razstav sem sodelovala pri razstavi:

Bridge - Most, ki je potovala iz Avstralije v Ljubljano, Trebnje, Maribor, Trst, Tinje na Koroškem in v Postojno.

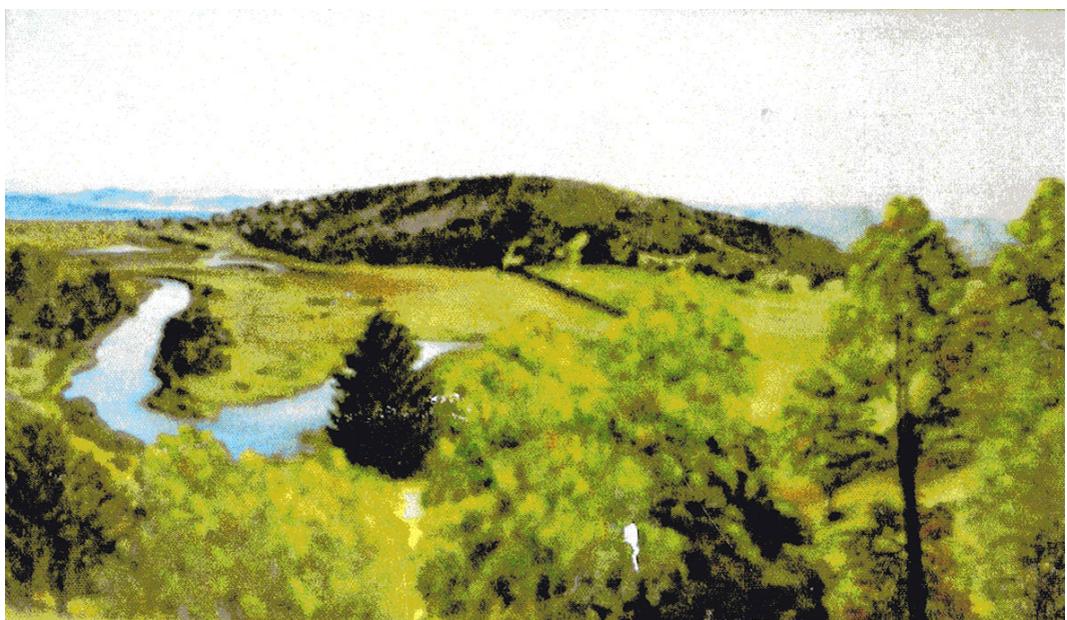
Ko se je razstava mudila v Trstu, sem za dva tedna prevzela odgovornost zanjo.”



Mount Beauty, 1995
Gora Mount Beauty
oil on canvas, 30 x 60cm



Flower Time
Čas cvetja
oil on canvas, 40 x 50cm



Airey's Inlet, Victoria, 1988
oil on canvas, 53 x 91cm



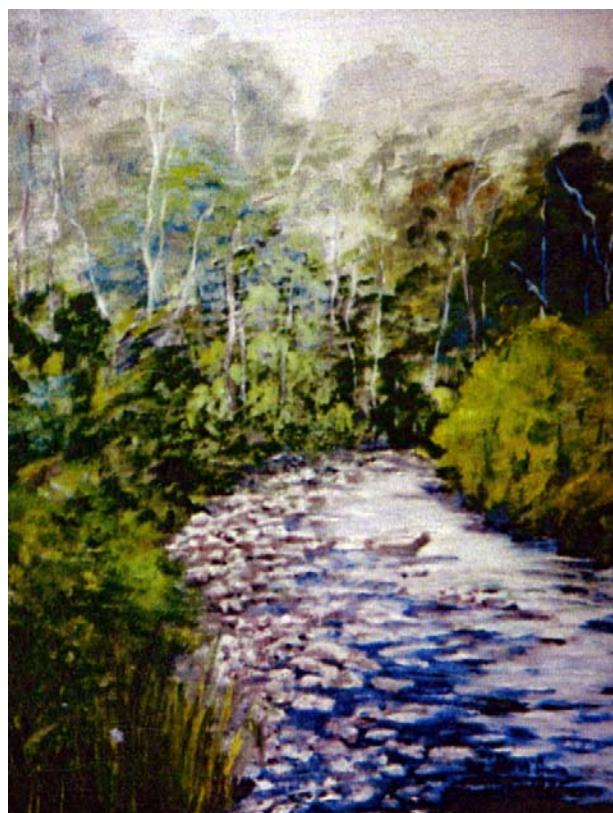
Our lady with Jesus, 1989
Naša Gospa z Jezusom
oil on canvas, 20 x 25cm



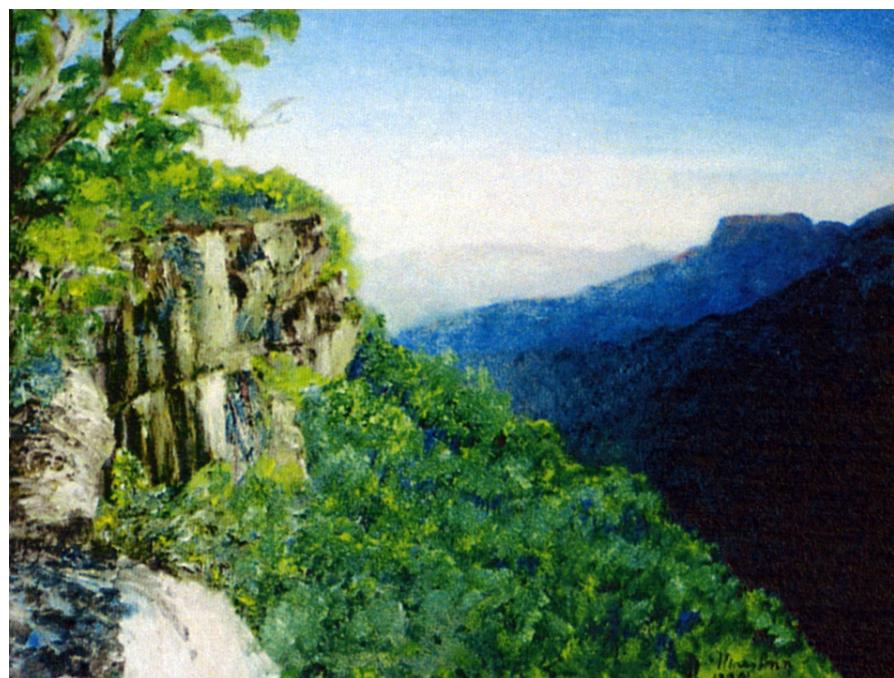
Christina and Wendy Cestnik, 1999
Kristina in Wendy Cestnik
oil on canvas, 5.8 x 40cm



Kangaroo Ground, 2005
oil on canvas, 98 x 188cm



King River, Victoria, 1995
oil on canvas, 45 x 30cm



Fitzroy Falls, NSW, 2000
oil on canvas, 35 x 45cm

Danila Pirjevec

DANILA PIRJEVEC

Danila je bila rojena v Selu na Vipavskem.

“Moja učitelja slikanja z oljnatimi barvicami sta Fred Martin in Michael Zaiter, akvarele pa študiram pri Fredu Batesu in Nance Le Merle.

Sodelovala sem pri lokalnih razstavah in prejela tudi priznanja za svoja dela.

Rojena sem bila v tistem delu Primorske, ki je med prvo in drugo svetovno vojno pripadal Italiji.

Doma smo imeli obilo slovenskih knjig različnih slovenskih pisateljev in pesnikov. Starši so nas naučili slovensko pisati in čitati.

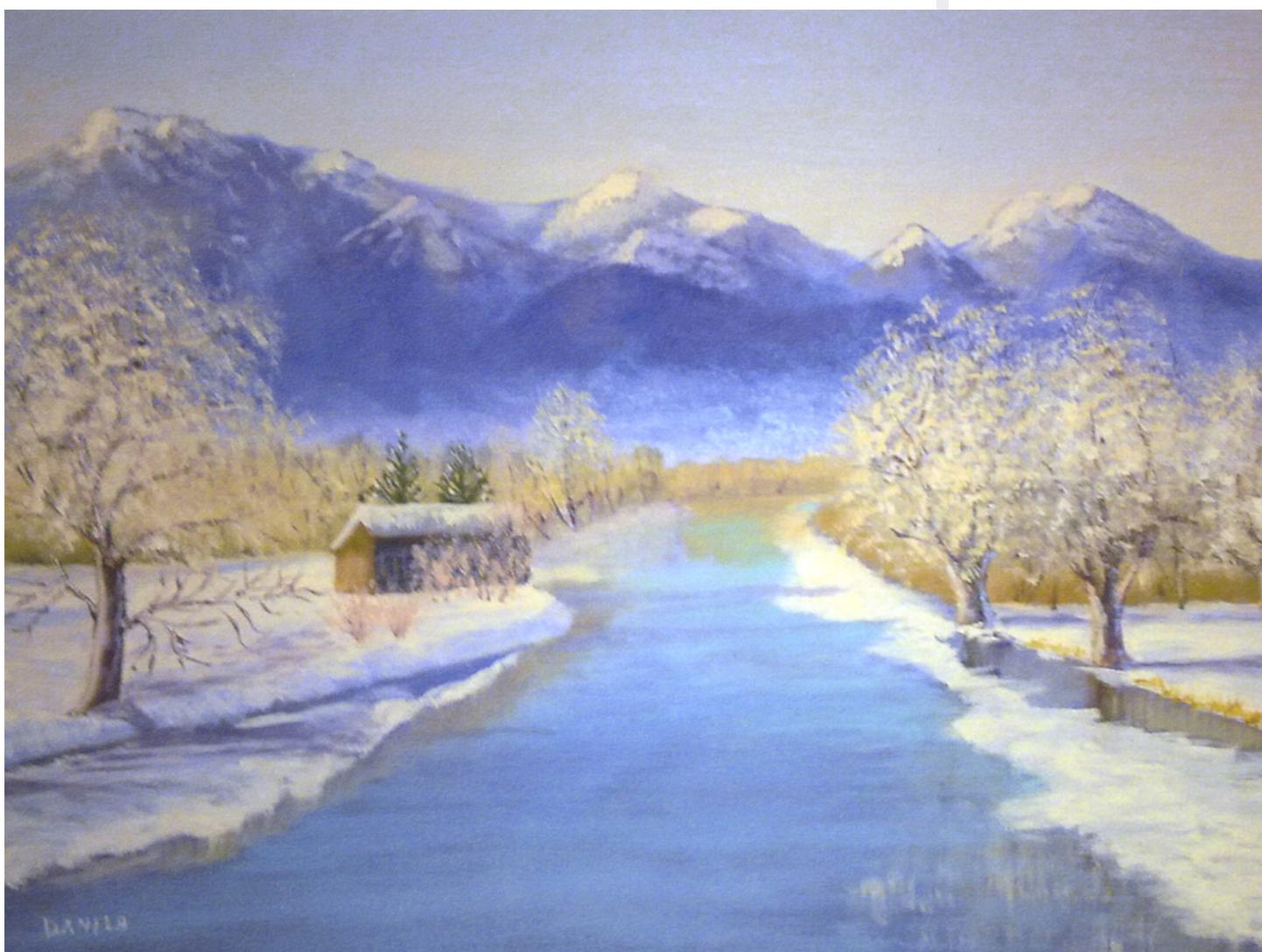
Povezana sem s slovensko skupnostjo odkar so se začeli Slovenci zbirati, srečavati in postavljati temelje slovenskega obstoja v Avstraliji.”



Winter Landscape, 2008

Zimska idila

oil on canvas, 57 x 43cm



DANILA was born in Selo, Vipavsko, in the area of Primorska where Italy ruled after the First World War.

Fred Martin and Michael Zaiter were her teachers in the oil medium.
She is studying watercolours with Fred Bates and Nance Le Merle.

Her work has been exhibited at local art shows where she has received some encouragement awards.

Danila has been associated with the Slovenian Community since Slovenians began to congregate and establish themselves in Australia. She is involved in the Slovenian Church choir in Merrylands, Sydney.



Most na Soči, 1995
Most na Soči
oil on canvas, 70 x 50cm



Trenta Valley, 2005
Dolina Trente
watercolour, 54 x 36cm



Dry Flowers, 2005
Suho cvetje
watercolour, 50 x 40cm



Chrysanthemums, 2004 - *Krizanteme*
watercolour, 38 x 48cm



Magnolia, 2006
Magnolija
watercolour,
50 x 40cm

MAGDA PIŠOTEK nee PLEŠKO

Born 6 February 1949, Celje, Slovenia

Current Employment: Mount Lilydale Mercy College, Lilydale, Victoria, Australia as Year 7 Level Coordinator and Teacher.

Professional Artwork: Studied art at secondary level, tertiary level and continued as a hobby, studying for 5 years with the artist Mr Terry Collins.

Exhibitions Entered: Paintings were entered at various exhibitions. Secondary school level at "Sienna Convent" Camberwell. University level where art was studied "Christ College" Chadstone. Paintings were also exhibited at the Slovenian Association, Eltham.

Awards: Recognition of artwork at the primary school level – Grade 6 Art Award. Secondary school level – Art Prizes and recognition of artwork, starting at Year 7 through to Year 12. At university acknowledgement for artwork.

"From an early age I always wanted to draw and paint pictures. I enjoyed portraying different scenes which enthused my imagination.

Even more studying the History of Art at the secondary level of education encouraged me to draw and paint. Looking at the different styles of painting was fascinating and became interesting when ideas could be incorporated and used in my own work.

My main influence was during my school days where my teachers played a huge part in my development of art, my love of art and in particular the study of art history.

Throughout my school years, teachers would encourage me to express myself through my artwork and in particular through painting.

Through my appreciation of art I began looking closely at the various styles and what style was I adopting.

I tried abstract work where I used colour and shape in my paintings to show emotions. I was amazed by Monet and the way impressionistic paintings unfolded. Usually in bold colours with not a lot of detail. The paintings in this style were usually outdoor scenes like landscapes. The pictures were painted to look like they were shimmering.

I also admired Vincent Van Gogh, Paul Gauguin and Paul Cezanne in my earlier days of painting, as I enjoyed their still lifes, landscapes and their use of colours and shadows.

Van Gogh and Gauguin expressed their inner world and Gauguin who would paint from his imagination rather than use nature as a model.

I was heading towards realism, painting things as they really are!

Terry Collins under whom I studied for five years was a realist artist and he greatly influenced me in that direction. My paintings were becoming more realist landscapes.

I felt it was important to be able to express oneself through art.

I believe that a painting traces and records our thoughts, aspirations or desires.

Art reveals aspects of one's identity and it expresses what one loves and values.

Hopefully the work is appreciated giving sensual pleasure to the admirer as well as an inspiration to others.

Oils have been my main medium, although in my earlier days I used charcoal and acrylic.

I felt that my landscapes were best portrayed in oils. I also enjoyed the way I could use



oils and their mixtures gave me a large range of colour to use in my paintings. Over the years my work has evolved and changed. This being due to the influence of my teachers as well as colleagues whose work I have immensely admired.

The world of art is something special. The environment and life experiences have a motivational influence on one's work, reflecting emotions and the person you are and what one values.

The paintings that I have painted depict the two beautiful countries which I love. The Australian countryside, its mood and beauty which I wanted to capture. At the same time the admiration of Slovenia my birthplace, my roots. A land full of natural beauties that I too wanted to portray and depict its beauty and way of life.

MAGDA je učiteljica in koordinatorka v Mount Lilydale Mercy College.

Umetnost je študirala že v osnovni in srednji šoli in na univerzi, kjer je dobila tudi nagrade. Študij je nadaljevala pri umetniku Terryju Collinsu.

“Že od mladih let sem vedno želela risati in slikati. Uživala sem v različnih motivih, ki so razvijali mojo domišljijo.

Že v šoli sem se zanimala za zgodovino umetnosti in različne smeri v slikarstvu. Učitelji so me vedno vzpodbjali.

V letih sem opazovala načine slikanja in tako sem se tudi jaz razvijala. Tudi abstraktne slike sem poskusila slikati in z njimi prikazati gibanje občutkov.

Prevzel me je Monet s svojim impresionalističnim stilom: močne barve, ne veliko podrobnosti. Navadno so to bile pokrajine, ki so izgledale, kot da se blestijo.

Vincent Van Gogh, Paul Gauguin in Paul Cezanne – vedno sem jih občudovala v svojih zgodnjih dneh slikanja, posebno še tihožitja, pokrajine in njihovo uporabo barv in senc. Van Gogh in Gauguin sta prikazala svet notranjosti.

Terry Collins me je navdušil za realizem.

Čutim, da je pomembno, da se izrazim z umetnostjo. Verjamem, da slika prikaže in zapiše naše misli, slikarske utrinke in želje. Umetnost razlije med nas osebno identiteto, ljubezen in vrednote.

Največ slikam z oljem, nekaj tudi z ogljem in akrilom.

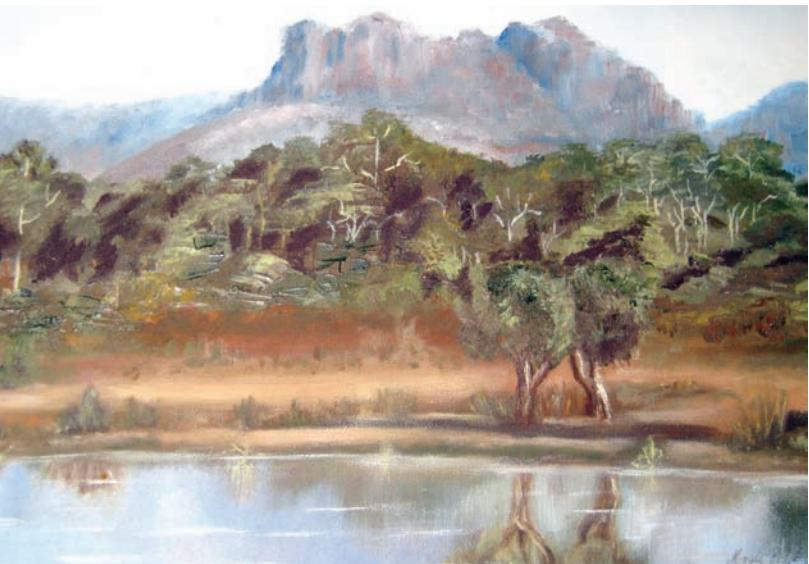
Uživam v široki uporabi oljnatih barv.

Svet umetnosti je nekaj posebnega. Okolje in izkušnje vplivajo na umetnikovo delo, odsevajo čustva in vrednote umetnika.

Slikam dve lepi deželi, kateri ljubim: avstralsko pokrajino in Slovenijo, moj rojstni kraj, moje korenine. Deželi, polni naravnih lepot in njuno življenje želim slikati.”



Countryside in the Australian Bush in NSW, 1987
Avstralska pokrajina v gozdovih v NSW
oil on canvas, 36 x 46cm



Cradle Mountain, Tasmania, 1990
oil on canvas, 26 x 36cm



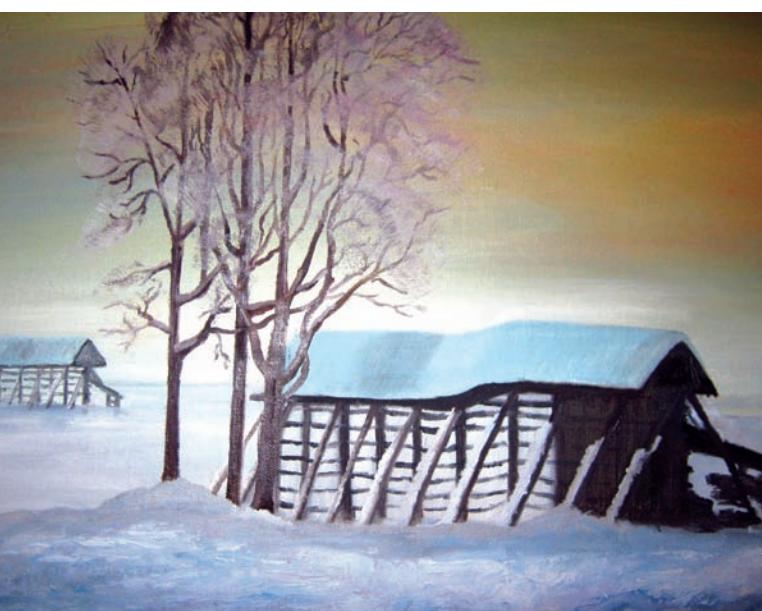
Beside the Yarra River in Victoria, 1989
Ob reki Yarri
oil on canvas, 36 x 46cm



Australian Homestead in Summer, 1981
Avstralska domačija poleti
oil on canvas, 30 x 40cm



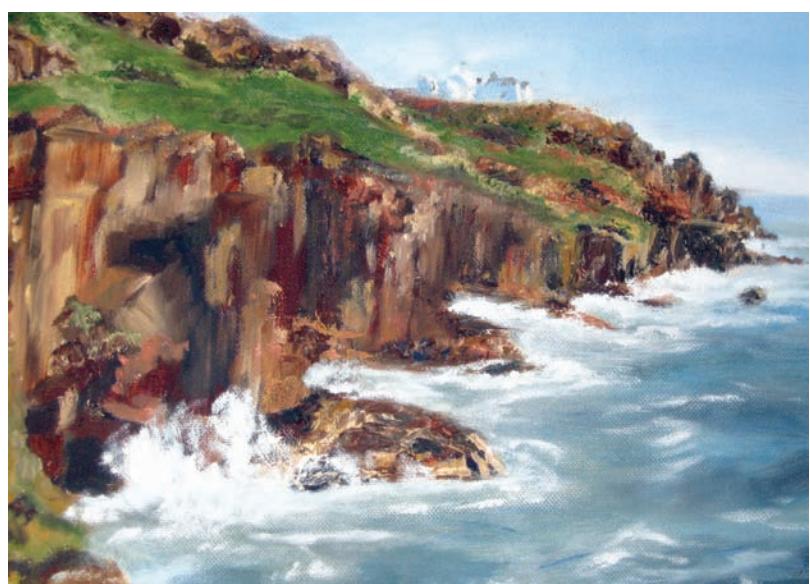
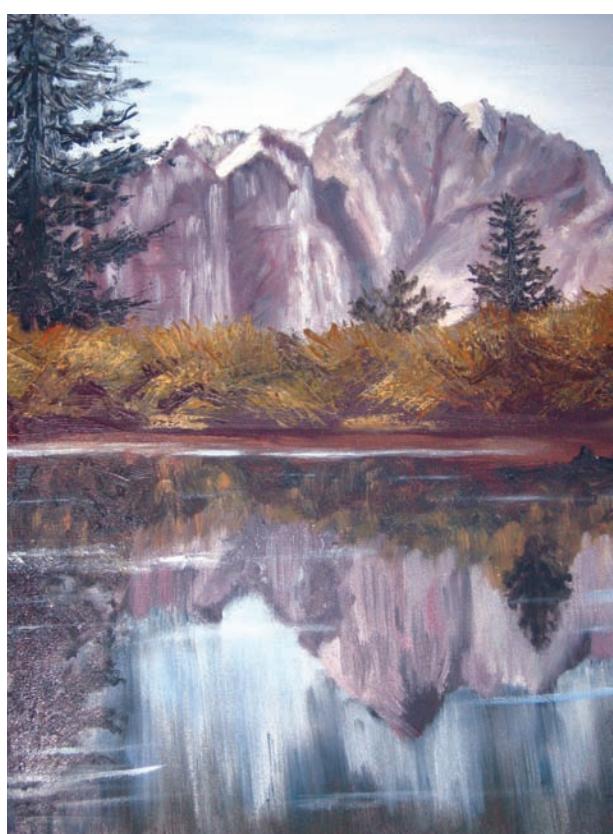
A Walk through the countryside in Bright, Victoria, 1985
Sprehod po deželi v Brightu
oil on canvas, 36 x 46cm



Slovenian Haybarn in the Winter, 1986
Slovenski kozolec pozimi
oil on canvas, 36 x 46cm



Slovenian Farm life, 1983
Slovensko kmečko življenje
oil on canvas, 36 x 46cm



Scottish Shore, 1991
Škotska obala
oil on canvas, 23 cm x 30cm

Mount Jalovec, 1987
Jalovec
oil on canvas, 46 x 36cm

Relja Plavšak-Plar

RELJA PLAVŠAK-PLAR

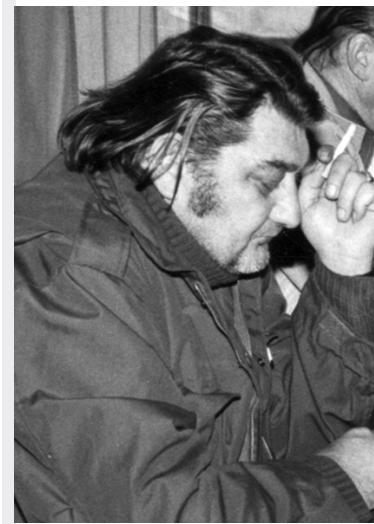
Relja je bil po očetu Slovenec in se je rad družil s Slovenci. Večino mladih let je preživel v Srbiji, kjer se je začel tudi poklicno ukvarjati s slikarstvom.

Imel je uspešne razstave v stari domovini in tudi v Avstraliji. Sodeloval je pri razstavi slovenskih slikarjev pri Slovenskem društvu Melbourne. Slikal je z oljem. Slika Aljaževega stolpa na Triglavu je podaril Slovenskemu društvu Melbourne.

Umrl je v Melbournu.

RELJA had a Slovenian father and many Slovenian friends. He spent most of his youth in Serbia, where he started painting professionally. He had many successful exhibitions in Serbia and in Australia. He exhibited his work at the Exhibitions of Slovenian Association Melbourne. Painting, decorative drawing and theatre paintings became his profession.

He died in Melbourne.



Aljaž Tower on Triglav, 1978
Aljažev stolp na Triglavu
oil on canvas, 90 x 85cm



Ljubica Postružin

LJUBICA POSTRUŽIN rojena SKUBIC

Rodila se je v Ljubljani, Slovenija, leta 1960.

Izobrazba: Gradbena tehnična šola v Ljubljani

“Zaposlila sem v projektivnem biroju z arhitekti in inženirji. Delo je bilo zanimivo, vendar sem že po treh letih zapustila službo in se odpravila v Avstralijo na obisk k sestri, tam spoznala Darka, se poročila in ostala v deželi kengurujev vse do danes. Rodila se nama je hčerka Natalija, zaklad najine ljubezni.

Umetnosti nisem nikoli študirala, bila pa je v mojem srcu že od otroških let, vendar v maminih očeh to ni bil kruh za preživetje. Posebno še ob izgubi očeta je bilo to še težje. Že v osnovni šoli sem rada risala in vedno dobivala odlične ocene, tako, da so me sošolci prosili, da sem risala tudi zanje. Učiteljica je kmalu spoznala moj način risanja in sošolcem, ki so odajali risbe, povedala, naj začnejo sami risati, sicer jih ne bo ocenjevala.

V sedemdesetih letih so bile zelo popularne tako imenovane ‘spominske knjige’. Tako smo risali različne motive od pravljic, rožic do ptičkov. Koliko lepih motivov je nastalo prav v tistem času, saj smo med seboj kar tekmovali, kdo bo lepše narisal. Žal so vse te umetnine ostale v Sloveniji v skrbno shranjenih spominskih knjigah.

V mojih najstniških letih sem prebrala čudovito knjigo *Dekle z biseri*. Tako sem bila navdušena, da sem narisala motiv dekleta, ki je prejelo biserno ogrlico in pismo od svojega fanta, ki ga zaradi vere ni smela ljubiti. Vedno in povsod sem rada zahajala v galerije in občudovala srčno globino umetnikov, njihovo fantazijo in ustvarjanje. Rada imam vse umetnike, saj je v mojih očeh vsak po svoje zanimiv.

V Avstraliji me je leta 1999 Ivan Lapuh zaprosil, da bi za njegovo knjigo *Potok treh izvirov* narisala ilustracije iz njegovega življenja in tudi ovitek knjige same. Presenečena sama nad seboj sem sprejela in začela ustvarjati. Risala sem samo s svinčnikom, črno-belo, nobenih barvic. Platnice knjige pa so v barvah – akvarel.

Z oljem nisem nikoli slikala, želja pa je ostala. Motivi mojega ustvarjanja so različni, vse je odvisno od razpoloženja, okolja in časa. Želim poskusiti tudi nekaj abstraktnega.

Umetnost, najsibodi slikanje ali glasba, je zame nekaj čudovitega – kot hrana za dušo in telo. Spoznanje neizmerne in nepopisne lepote naše globoke osebnosti, kot tudi našega planeta Zemlje, kjer živimo in ustvarjamo.”



LJUBICA was born in 1960, in Ljubljana, Slovenia.

She completed the Secondary Technical School, Building Direction, in Ljubljana.

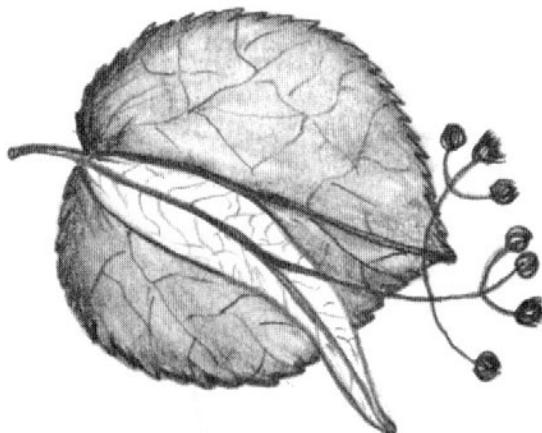
After working with architects and engineers for three years, she left for Australia to visit her sister. Here she met Darko who became her husband and father to daughter Natalie.

Ljubica never studied art, which she loved from an early age, though her ability was recognised by teachers. She says that she has always loved to visit galleries where she marvels at the mastery and imagination of the works of numerous artists.

In Australia, in 1999, she was invited to illustrate Ivan Lapuh's book *Potok treh izvirov - The Brook of three Springs*, which she completed in pencil and watercolour.

"I have been motivated by various artists of different ages and styles. I believe, that artistic creativity, be it painting or music, is food for the body and the soul.

My artwork has helped me recognise the immense and indescribable beauty of our profound personalities as well as that of our planet Earth, where we live and create."



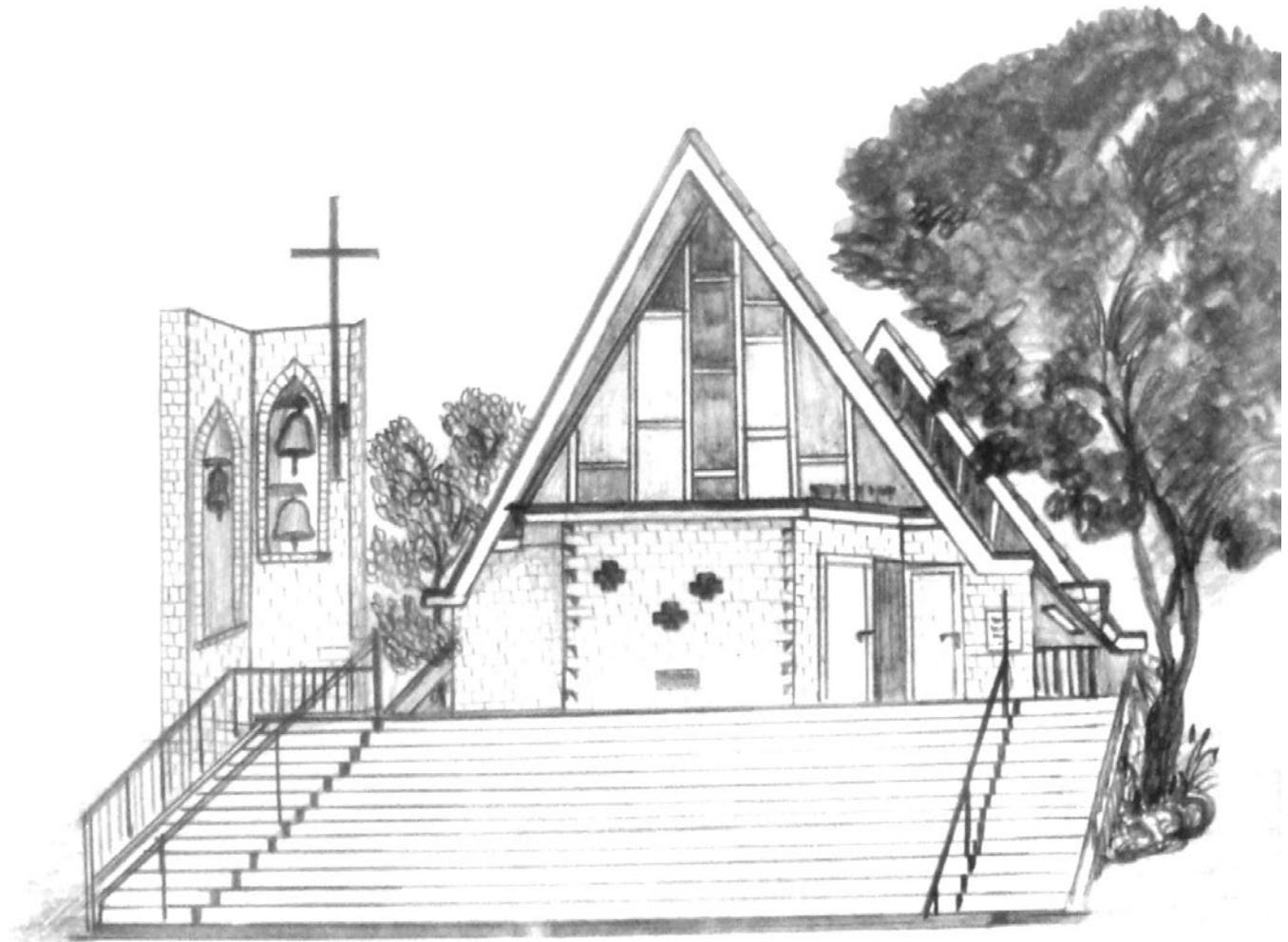
Memories from Father's Armful, 2000
Spomin iz očetovega naročja
pencil, 6 x 6cm



Eucalyptus, 2000
Evkalijpt
pencil, 6 x 6cm



Illustration for the Story *Girl with the Pearls*, 1977
Illustracija k povesti *Dekle z biseri*
ink and pencil, 25 x 18cm

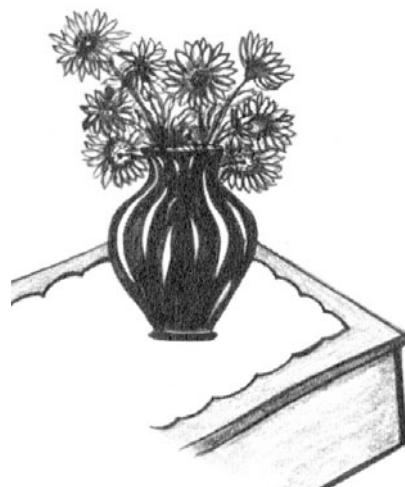


Slovenian Church Sts. Cyril and Methodius, Kew, Melbourne, 1995
Slovenska cerkev sv. bratov Cirila in Metoda, Kew, Melbourne
pencil, 20 x 24cm

Cover page of the Book Potok izvirov by Ivan Lapuh, 2000
Naslovna stran Lapuhove knjige Potok trek izvirov
watercolour, 20 x 15cm



Home of the Kravarič Family, 2000
Kravaričeva domačija
pencil, 6 x 12cm



vase on the table, 2000
Vaza na mizi
pencil, 6 x 6cm



Village Slete Gore above River Sotla, 2000
Slete Gore nad Sotlo
pencil, 6 x 6cm

Natalie Postružin

NATALIE POSTRUŽIN

Born in Melbourne, Victoria, Australia in 1988.

My parents were born in Slovenia and migrated to Australia in their early twenties; I am now a dual Slovenian/Australian citizen.

Education: Completed Bachelor Of Applied Science in Fashion, Textiles and Merchandising at RMIT University in Melbourne.

"Creating art is a form of self expression, thoughts, ideas and feelings that are transformed in pieces of art from various forms of inspiration. My earliest memory of art was in primary school where every Wednesday we would spend at least two hours playing and experimenting with paint. After that the high school I attended had a good art program and here I began to experiment with various forms of art including using fabric, paint, clay etc. It was only when I was seventeen that art became a serious influence and I began to create a folio of work. I would spend lunch times and every Thursday evening after school creating my folio. I went to various exhibitions at the National Gallery of Victoria, the Ian Potter Centre at Federation Square and also at Australian Centre for Contemporary Art.

I do not have a particular style however I do like making collages and playing with ideas of texture, form, distortion and fragmentation. Influences came from Susan Norrie, Bill Henson, David Carson and also installation work of Nike Savvas. I have always loved John Brack's painting of *Collins Street 5pm* which I look at every day. His work depicts modern Australian life and *Collins Street 5pm* reminds me to be different, to be alive and not to conform and be like everyone else in society.

Art has helped me to explore my own strengths and weaknesses. It has tested me on my levels and I know now what I am capable of. Art will always be a part of my life even if I do not create I will still look to other artists and the works that they have created. The use of lace in my work is the only trace of Slovenian culture, as lace is used on most of the Slovenian dance costumes and also in the doilies that Slovenian women create.

The artworks which I have created express my exploration of the symbols of femininity that exist within our society. I looked at lace which is considered so feminine although it was initially worn by men in the 17th century. Lace has a long history and was originally worn as an outer garment however today is also used in lingerie and corsetry. These works are my own interpretations of the ideas that come to me when I think of lace, and also playing with fragmentation, actual texture, distortion and collage."



NATALIE je bila rojena v Melbournu leta 1988. Njeni starši so se priselili v Avstralijo in Natalie ima sedaj dvojno državljanstvo.

“Ustvarjanje je izraz misli, idej in čustev na papir, platno, kakor koli že. Že v osnovni šoli smo poizkušali s slikanjem z različnimi barvami in v srednji šoli sem bila vključena v dober umetnostni program, kjer sem začela uporabljati različne oblike za izražanje, med njimi tudi blago, barve, glino in drugo. Vedno sem se zanimala tudi za umetniške razstave.

Nimam posebne tehnike, rada pa pripravljam kolaže in se poigravam z idejami teksur, oblike, izkrivljanja in razdrobljenosti. Name so vplivali Susan Norrie, Bill Henson, David Carson in inštalacijska dela Nike Savvas; vedno mi je bila všeč slika Johna Bracka *Collins St 5pm*, katero si vsak dan ponovno ogledam, ker živi in je drugačna od drugih.

Ustvarjanje mi je pomagalo, da sem se soočila z osebno močjo in slabostmi; ustvarjanje me je preizkusilo in sedaj vem, česa sem sposobna. Umetnost bo vedno del mojega življenja in tudi če ne bi ustvarjala, bi še vedno opazovala delo drugih umetnikov. Moje delo s čipkami je edina povezava s slovensko dediščino, kajti čipke se uporabljajo pri izdelovanju slovenskih narodnih noš in izrazu mnogih žensk in deklet, ki vpletejo svoja čustva v različne prtičke iz čipk.

Moje delo izraža moje raziskovanje simbolov ženskosti v naši skupnosti, kljub temu, da so čipke v 17. stoletju nosili tudi moški. Čipke imajo dolgo zgodovino in v začetku so bile okrasni del zunanjega oblačila, dandanes je to največ za osebno perilo in steznike.

Razlagam ideje čipk, kjer se igram z razdrobljenostjo, izkrivljanjem in kolažem.”



Newspaper Collage - Časopisni kolaž, 2006
newspaper, lace, paint and gesso, 21 x 29cm



Lace Series: Whiteout, 2006
lace, paint and gesso, 21 x 29cm



Lace Series: Black Spot, 2006
lace, paint, gesso
21 x 29cm



Lace Series: Merge, 2006
lace, gesso, 21 x 29cm



Scattered Romance, 2006
photocopied paper,
modelling compound
21 x 29cm

Lace Series: Stripes, 2006
lace, gesso, 21 x 29cm



Andrew Potočnik

ANDREW POTOČNIK

Born 16 February 1963, Melbourne, Australia.

"For as long as I can remember I have been interested in wood, but was encouraged to explore its potential while at secondary school.

It was during this time that I found myself attracted to the lathe - to explore many forms in a relatively short time and to transform small interesting pieces of wood into objects that highlighted the timber's natural beauty.

Qualifications: BEd (Art & Craft), Melbourne College of Advanced Education

While studying to be a teacher I was exposed to new ideas, materials and techniques and gathered information from specialists in their fields. I had the time and the facilities to develop new ideas and skills. Woodturning captured my imagination and eventually became my specialty.

Occupation: Teaching secondary students and adults woodwork and woodturning. Once I moved into full-time secondary school teaching, I continued to develop my own work and style. I also began to exhibit, entering competitions and selling to shops, galleries and collectors. I also teach woodturning to adult classes and demonstrate to clubs and the general public.

Woodturning is now my passion. I continue to push myself to improve the quality of my work and to develop new and innovative designs."

"Ever since childhood, whenever I wanted or needed to make something, I found the first material I turned to was wood.

It wasn't always the best choice, but it was a material I felt comfortable with, and one that I could convert into whatever I needed.

At high school, I met a teacher who encouraged creative use of wood, setting convention aside in order to encourage aspects that were radical at that time. He encouraged me to salvage and recycle wood, and even more radically, he taught me to appreciate wood for its color, smell, feel, grain and any other intrinsic quality it may have.

With an introduction like this, where else could I go, but continue to explore all those wonderful qualities every piece of wood conceals, just needing a sympathetic cut to expose it to those who see it as nothing more than a renewable resource, ready to be exploited, rather than appreciated!

Now, I gain enormous enjoyment from seeing how people from other cultures explore their wood, how they expose and celebrate its beauty, and how it's integrated into their culture and general existence.

As an artist, I continually find inspiration to explore new directions in creating objects from wood.

As a teacher, I try to pass information on to my students, hoping that they too will be inspired to explore wood. Celebrating it as a living material that grows around us, as a material that can give voice to ideas conjured in our minds, as a material that says something about our culture and world."

Exhibitions:

- 2008 DysFUNctional, Woodturning Center, Philadelphia, U.S.A.
- 2007 Pacific Connections, del Mano Gallery, Los Angeles, U.S.A.
- 2007 Darebin-La Trobe Acquisitive Art Prize finalist, Melbourne, Australia
- 2006 Connections: Contemporary Australian Wood Artists, Embassy of Australia, Washington D.C., U.S.A.
- 2005 Small Treasures, del Mano gallery, Los Angeles, U.S.A.



2004 allTURNatives - Form + Spirit, Wood Turning Center, Philadelphia, U.S.A
 2003 Turned Wood, del Mano Gallery, Los Angeles, U.S.A.
 2003 Darebin-La Trobe Acquisitive Art Prize finalist, Melbourne, Australia
 2003 Living with Wood, Prahran, Victoria, Australia
 2002 Colour and Form, Ivanhoe, Victoria, Australia
 2001 Darebin-La Trobe Acquisitive Art Prize finalist, Melbourne, Australia
 2000 Turned Wood: Small Treasures, del Mano Gallery, Los Angeles, U.S.A.
 2000 RARE, Fremantle Arts Centre, W.A., Australia
 2000 Contemporary Australian wood turning and carving, Beaver Galleries, A.C.T., Australia
 1999 Selected works, del Mano Gallery, Los Angeles. U.S.A.
 1998 Turned Wood: Small Treasures, del Mano Gallery, Los Angeles, U.S.A

Publications:

The Art of Turned Bowls, Richard Raffan, Taunton Press, Inc, 2008
Woodturning Tips & Techniques, Carol Rix, Guild of Master Craftsman Publications Ltd, East Sussex, 2006
Connections: International Woodturning Exchange 1995 – 2005, Wood Turning Center, Philadelphia, 2005
Hi TECH Wood Projects Stage 5, Heinemann Harcourt Education, 2005
500 Wood Bowls, Katherine Duncan Aimone, Lark Books, New York, 2004
400 Wood Boxes, Veronika Alice Gunther, Lark Books, New York, 2004
Sacred Vessels, The National Jewish Centre for Learning and Leadership, New York, 2003
Woodturning Design, Mike Darlow, The Meleluka Press, Australia, 2003
Australian Woodturning – The Best of Australian Wood Review, Interwood Holdings Pty. Ltd, 2002
Contemporary Turned Wood – New perspectives in a rich tradition, Leier, Peters, Wallace, Handbooks Press, 1999
Woodturning magazine (U.K.), Issue No. 74, April 1999
Turning Boxes with Richard Raffan, Richard Raffan, Taunton Press, Conn., U.S.A. 1998
Expressions in Wood – Masterworks from the Wornick Collection, University of Washington Press, 1997
Fine Woodworking Design Book 7, Taunton Press, Conn., U.S.A., 1996 pp. 158, 162
Wood Dreaming, Terry Martin, Harper Collins Publishers, Australia, 1996
Australian Wood Review, Issue 10, March, 1996
Woodturning magazine (U.K.), Issue No 34, July/August, 1995
Australian Wood Review, Issue 2, May, 1993
Woodturning magazine (U.K.), Issue No 12, Jan/Feb, 1993

"I am a regular writer for *Australian Wood Review*, contributing product evaluations, exhibition reviews and instructional articles to every edition for the last seven years."

Museums and Permanent Collections:

Los Angeles County Museum of Art, California, U.S.A
 Contemporary Museum of Hawaii, U.S.A.
 Wustum Museum of Fine Arts, Wisconsin, U.S.A.
 Wood Turning Center, Philadelphia, Pennsylvania, U.S.A.
 Texas State Bank Corporate Collection, McAllen, Texas, U.S.A.
 Mr. Glen E. Roney, C.E.O. Texas State Bank, Texas, U.S.A.
 Mr. David Ellesworth, Pennsylvania, U.S.A.
 Dr. Irving Lipton, Van Nuys, California, U.S.A.

Mr. Ronald C. Wornick, Burlingame, California, U.S.A.
Mrs. Fleur Bressler, Maryland, U.S.A.
Mr. Tim & Mrs. Cheryl Kotchman, Maryland, U.S.A.
Mr. Bruce Kaiser, Delaware, U.S.A.
Mr. Joseph Seltzer, Philadelphia, U.S.A.
Mrs. Lorraine Elliot, M.L.A., Melbourne, Australia
Susan Feiner, New York, New York, U.S.A.
Ruth Greenburg, California, U.S.A.
Frank Abagnale, Author of the bestselling book 'Catch Me If You Can'
Various other collectors both in Australia and abroad

Scholarships/Awards:

2004 International Turners Exchange, Philadelphia, U.S.A
2003 American Association of Woodturners Educational Opportunity Grant
to attend Collaboratio, NZ, Whangerei, N.Z.
2001 CollaboratioNZ, Whangerei, N.Z., sponsored resource artist
2000 Catholic Education Commission of Victoria Study tour to China

Commissions:

2005 Southern Districts Hebrew Congregation, Torah Scroll
2000 Banyule City Council, 'Young Artists Awards' trophies
2000 Good Shepherd Lutheran Primary School, crucifix for reception area.
1999 Banyule City Council, 'Young Artists Awards' trophies
1999 Luther College, Croydon, design and creation of outdoor sculpture.
1999 Good Shepherd Lutheran Primary School, crucifix and candleholders for altar.
1998 City of Melbourne and Arts Victoria, 'Arts and Cultural Leadership Awards' trophies.

ANDREW pravi:

“Odkar se spominjam, sem se zanimal za les, a so me navdušili za raziskavo potenciala lesa v srednji šoli.

V tem času sem se približal stružnici – tako sem lahko raziskoval mnoge oblike v kratkem času in preoblikoval majhne, zanimive kose lesa v stvari, ki so povzdignile njegovo naravno lepoto.

Že od mladih let, kadarkoli sem hotel ali moral kaj izdelati, sem se obrnil k lesu.

V srednji šoli me je učitelj vzpodbujal h kreativni uporabi lesa in začel sem uporabljati tudi že prej uporabljen les in naučil me je spoštovati barvo, vonj, čut, vlakno in vse druge lastnosti lesa.

S takim uvodom, kako drugače kot nadaljevati čudovite lastnosti vsakega kosa lesa, ki je čakal na posebni urez in odkriti les za vse tiste, ki so videli v njem nič drugega kot uporabnost in ne vrednosti.

Sedaj sem spoznal, kako ljudje iz drugih kultur cenijo in uporabljajo njegovo lepoto in kako je les vključen v njihovo kulturo.

Nenehno spoznavam in dobivam inspiracijo za nove smeri v umetnosti z lesom.

Kot učitelj prenašam informacije na študente v upanju, da bodo želeli upodabljati z lesom – slaviti ga kot material, ki raste okrog nas in nam glasno daje ideje v naših čustvih, kot material, ki nam pove nekaj o naši kulturi v svetu.”



Rosewood Evolution, 2005
Rosewood, 28 x 12 x 5cm



Segmented Pod, 2008
Blackwood, 5 x 12 x 6cm



Hybrid Trio, 2006
Hibridni trio
Red Gum, 40 x 40 x 8cm, 12 x 12 x 4cm (smallest)



A Finned Box, 2009
Red Gum, Eucalyptus Burl, Ancient Red Gum, 6.5 x 6.5 x 14cm



Segmented Bowl (Cobalt), 2006
Segmentirana skleda
Cedar, Red Gum, paint, 35 x 18 x 7cm



Jarrah Pods, 2009
Jarrah strok
Jarrah, 18 x 7 x 7cm



Revelation, view A, 2009
Razodetje, pogled A
Pin Oak, Ancient Red Gum, 30 x 12 x 12cm



Revelation view B - Razodetje, pogled B



Pod Pair, 2006
Dva stroka
Black Wattle, 35 x 12 x 6cm each



Pod Trio, 2006
Trije stroki
Black Wattle, 30 x 15 x 15cm



Burl Box, 2008
Eucalyptus Burl, ebonised
Mountain Ash, Ancient Red Gum
13 x 13 x 6.5cm

Margaret Reisman

MARGARET REISMAN nee MARINIČ

Born 1954 in Melbourne, Australia, to Slovenian parents.

Employment: High School Art teacher.

Education: Trained at Melbourne Teacher's College; Secondary Art/Craft course.

Attended a few workshops in Watercolour.

Exhibited at various Rotary Art Shows and awarded a prize at Bacchus Marsh.

"Even though I was born in Australia in 1954 and have lived here most of my life, I know that my Slovenian heritage has had a large influence on my artwork. My parents were both born in the same picturesque village in Slovenia, a place called Vedrijan in Goriška Brda. On my first visit there in 1965, I was overwhelmed by the beauty of the countryside. The dominance of nature was obvious in the hills of vineyards, fruit and nut trees and the lives of the people. This was to become an inspiration to me in my future career as an Art Teacher and artist.

I have always had a desire, since I was a child, to express myself by interpreting the natural world and its beauty through art.

A career in teaching art enabled me to also assist children, particularly teenagers, express themselves through their artwork.

I do believe I was inspired by my art teacher at school because of his own passion for art. The French and Australian Impressionists are a great influence on me because of the way they capture the light and atmosphere and the purity of their colour.

Colour is very important to me in my work and therefore oil and watercolour are the main media I work with. Van Gogh's work also is a major inspiration to me because he painted with such strong emotion and colours.

Creating art has taught me to really observe nature in all its aspects to have a greater appreciation of it.

Furthermore, art has shown me that I need to create to express myself and the world around me and the creative process itself brings me much joy. Hopefully it also brings an appreciation of the beauty of nature to other people."



MARGARET, učiteljica umetnosti, je bila rojena v Melbournu. Umetnost je študirala na Teachers College in Secondary Art-Craft Course, se udeležila raznih delavnic in sodelovala na razstavah Rotary Club. V Bacchus Marshu je bila nagrajena za svoje delo.

“Kljud temu, da sem bila rojena v Avstraliji, je moja slovenska dediščina vplivala na moj razvoj in moje ustvarjanje. Starši so bili iz iste prijazne, slikovite vasice v Sloveniji, iz Vedrijana v Goriških Brdih.

Vinogradi, sadno drevje in vsa narava, odsevajo v značaju ljudi. Motivirali so me in me napeljali v moj poklic učiteljice umetnosti in umetnice.

Vedno sem se želela izraziti z barvami – z lepoto narave.

Verjamem, da me je navdušil učitelj umetnosti, sam strasten umetnik. Francoski in avstralski impresionisti so vplivali name s svojim načinom, kako so ujeli svetlobo in počutje v čisti barvi. Tudi Van Goghove umetnine so me navdušile zaradi močnega izražanja občutja in barv.

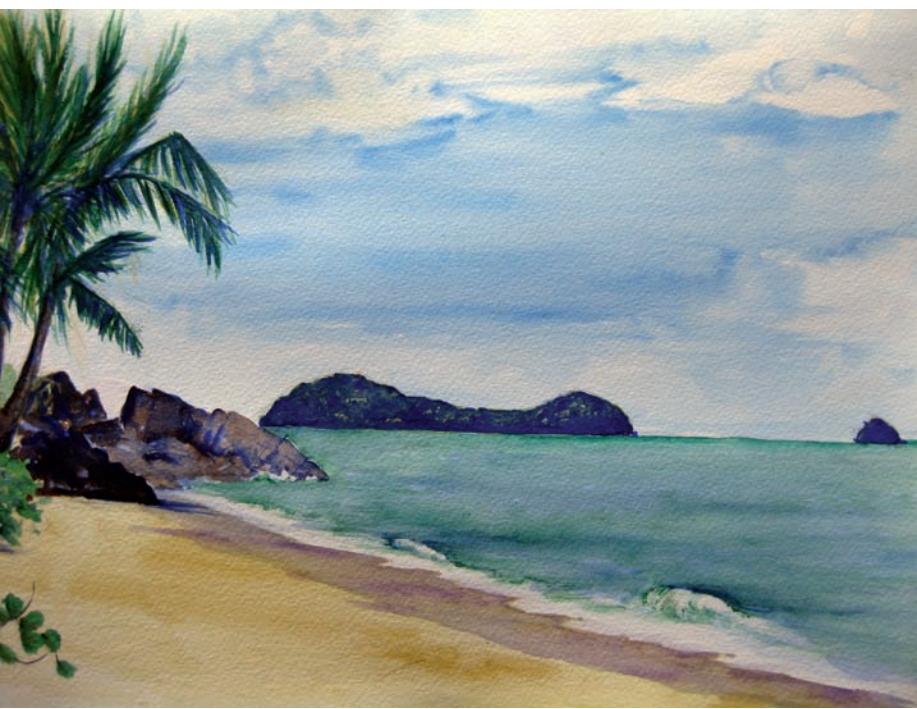
Barva je zame zelo pomembna in zato ustvarjam največ v olju in z vodenimi barvami.

Slikanje me je naučilo opazovati naravo in jo spoštovati.

Spoznala sem, da se moram izražati in da mi svet okrog mene in umetnostno izražanje prinašata veselje in upam, prinese priznanje lepote narave tudi drugim ljudem.”



Rupertswood, Sunbury, Victoria, 2006
watercolour and ink, 28 x 38cm



Beach at Cairns, Queensland, 2009
Obala v Cairns
watercolour, 28 x 38cm



Autumn leaves, 2005
Jesensko listje
pastel, 42 x 32cm



Frangipanis, 2007
oil on canvas, 38 x 50cm



Autumn chestnuts, 1993
Jesenski kostanji
oil on canvas, 28 x 40cm



Waterlilies, 1994
Lokvanji
watercolour, 35 x 45cm

Morning mist, Mt.Buffalo, Victoria, 1990
Jutranje meglice, Mt.Buffalo
oil on canvas, 45 x 50cm



Poppies, 2002
Mak
oil on canvas, 65 x 90cm

Sun Shower, Wandiligong, Victoria, 1978
Ploha
oil on canvas, 35 x 35cm



Frances Ryff

FRANCES RYFF nee GELT

Born 15th November 1974, Box Hill Victoria Australia

Employment: Pharmacy Dispensary Assistant

Professional Art Training, Art Workshops attended:

Completed VCE Graphic Communication course

Diploma of Computer Aided Art and Design (1st year only)

Watercolour workshop

Exhibitions Entered: Box Hill Secondary College Year 11 & 12 Art Exhibition

Swinburne TAFE Wantirna Campus (Open Day Exhibition)

Slovenian Association Melbourne

Slovenian and Religious Cultural Centre, Kew

Major Awards/Prizes: Student of the Year Box Hill Secondary College 1992

"I create pieces of artwork as a hobby. I find it relaxing and a way of taking my mind off the regular goings on in life. I also paint so I can display my own artworks in our home, then as a family we all can enjoy and share them together.

From a young age, I was observing my mum. She would then sit with me and teach me what she could. It was our time together. I enjoyed these times immensely.

I would have to say my mum Draga Gelt has inspired me to create artworks. I would watch her with admiration and wish that I could do what she did. She was always patient with me, when I got frustrated if I thought a piece was not working, she would say

"Stand back! Now what do you think?" She would always encourage and motivate me throughout school and even now. I will always be grateful to her for all the time she spent with me. She is my mum, teacher and my inspiration. Thank you, Mum!

Creating art has taught me that I need to be patient with myself. A piece of art is not something that is created easily. Like anything in normal everyday life, we have to persist and be patient with oneself and others.

I mostly now work with soft pastels, and have done some work with watercolour and pencil in the past.

I love to use pastels because they are very subtle and suit the style and subjects I choose to do, like flowers and nature.

I believe in simplicity. I was taught that a picture does not need to have every detail. Some things can be left to the imagination. I learnt this in the many precious moments spent observing and practising with my mum and while studying. I still believe that simplicity is the key to a good piece of art.

My upbringing was one of togetherness. There were many times spent in the garden planting flowers with my mum and dad. Spring was like a breath of fresh air. The colours of the different flowers brought happiness into my mind. I feel that spending these times in the garden has inspired me to create them on paper, which I now share with my family.

After visiting Slovenia recently, and seeing how the gardens and window sills had an abundance of flowers, made me realise that my Slovenian background is here with me today within our home on the walls with my artworks and outside in the garden. The colours and fragrance brings life to us all."



FRANCES je zaupala:

“Slikanje je moj konjiček. Umirja me in me umakne od vsakdanjega vrveža. Svoje delo potem lahko razstavim v svojem domu in vsa družina deli in uživa v tem. Že od mladih let sem opazovala mamo. Sedela je ob meni in me učila. To je bil najin čas. Zelo sem uživala ta čas.

Moram reči, da me je moja mama, Draga Gelt, navdihnila, da slikam. Opazovala sem jo z občudovanjem in želeta, da bi mogla ustvarjati, kot je ona. Vedno je bila potrežljiva z menoj, posebno še, ko sem čutila, da je bilo moje delo nevredno. Rekla je: “Stopi nazaj! Kaj sedaj misliš?” Vedno me je opogumljala in me motivirala kot šolarko in še sedaj. Vedno ji bom hvaležna za ves čas z menoj. Moja mama je moja učiteljica in moj navdih. Hvala, mama!

Slikanje me je naučilo biti potrežljiva s samo sabo. Slika se ne naredi sama. Kot vse v življenju, moramo vztrajati in biti potrežljivi s seboj in z drugimi. Največ delam s pasteli, nekaj tudi z vodenimi barvami in v preteklosti s svinčnikom. Rada imam pastelete, ker so tako subtilni in odgovarjajo stilu in objektu, katerega izberem, kot cvetje - naravo. Verjamem v enostavnost. Naučila sem se, da slika ne potrebuje vseh podrobnosti. Nekaj lahko ostane domišljiji. Naučila sem se to v mnogih plemenitih trenutkih opazovanja in poskušanja z mamo in pri študiju. Še vedno trdno verjamem, da je preprostost ključ k umetnosti.

Moje doraščanje je bilo v povezanosti. Veliko skupnega časa na vrtu, sajenje cvetja z mamo in očetom. Uživala sem v dihu pomlad. Različne barve cvetja so me razveselile. Verjamem, da me je ta skupni čas na vrtu navdihnil za slikanje cvetja, katerega sedaj delim z družino.

Nedavno sem obiskala Slovenijo in sem videla, kako vrtovi in okenske police drhtijo v mnogovrstnosti cvetja - spoznala sem, da je moja slovenska dediščina z menoj tukaj, danes, v mojem domu, z mojimi slikami in na vrtu. Barve in vonj nam vsem prinašata življenje.”



In My Hands, 1999
V mojih rokah
coloured pencils, 60 x 55cm

Iris, 2005 - Perunike
pastel, 25 x 70cm each





Frangipani, 2010
pastels, 25 x 35cm



Girl - Deklica, 1999
pencil, 25 x 30cm



Act II, 2000 - Akt II
charcoal and pastel, 20 x 70cm



Bird of Paradise, 2009
Rajska ptica
pastel, 20 x 70cm, 50 x 70cm, 20 x 70cm



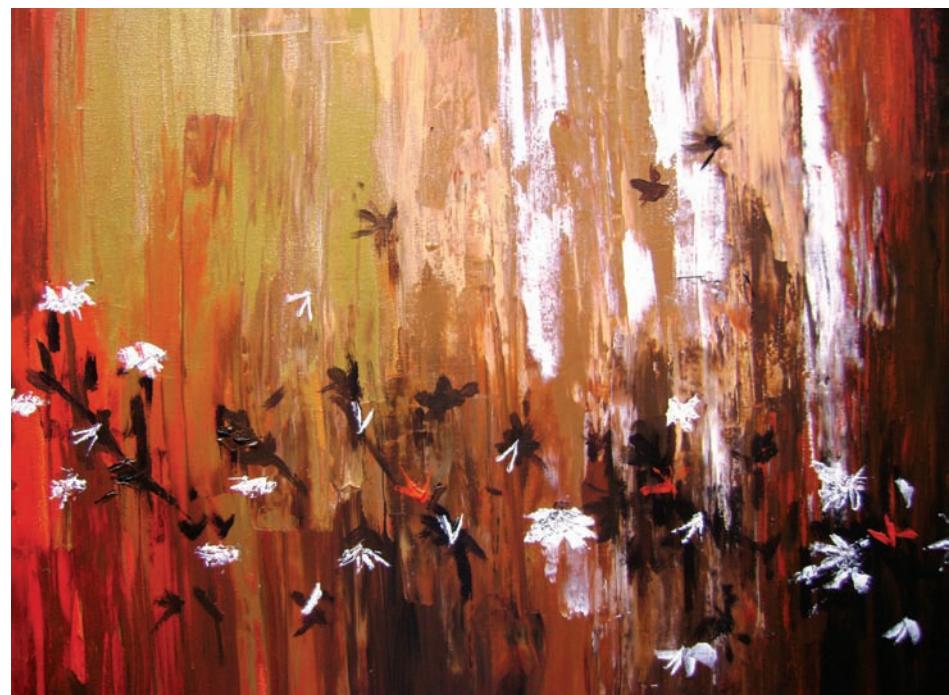
F.RYFF '09



Butterflies, 2000
Metulja
pastel, 55 x 70cm

Dream of a Lipizzaner, 2010
Sanje o Lipicancu
pastel, 30 x 22cm

Autumn Daisies, 2010
Jesenske marjetice
acrylic on canvas, 30 x 40cm



Marko Sommer

MARKO SOMMER

Born 14.10.1975, Maribor, Slovenia

Employment: Photojournalist and Graphic Artist

Professional Art Training, Art Workshops attended: N/A

Exhibitions entered: N/A

Major Awards, Prizes: N/A

"I paint to create a work of art, to express an emotion, a thought through a painting, a photograph, a sculpture or music, I feel I become part of something greater than just myself. The reason behind my creative outlet may be rooted in a place of deep imaginary and psychological place where no rules apply. And it's that lack of boundaries that I had set for myself that allows me to create, to paint and translate my thoughts and stories into reality and a place where everything is allowed. A place for experimentation to be the norm. An exploration of time to discover past achievements and how I can transfer them to today. Painting allows me to bring forward the notion of self-discovery."

It was in 1993 when for the first time, I picked up a camera and went out into the world not as an enthusiast but as a photographer with a clear mission statement and will to discover. Photography opened Pandora's box of the art world. To me there was no other medium that could expose a moment. It exposed a world that up to that point I only knew as an outsider, an individual for whom the idea of psychological thought or idea could be transformed into images that capture that split moment in time and freezes it for eternity. That action itself made it powerful and this power allows me to capture a piece of history. It was then that I realized that art was not only what I saw in galleries or magazines but it was a way of life.

I was initially inspired by American photographer William Eugene Smith who refuses to conform to professional photography standards. I found most impressive his vivid and sometimes brutal depiction of World War II. His images were full of hidden emotions and raw execution. As my interests started to diversify, I started to discover other artists who, in one way or another, inspired or contributed to my personal art appreciation. Most notable artists were El Greco (painter), W.E Smith (photographer), Pablo Picasso (painter, sculptor), Andy Warhol (painter), Jean Michel Basquiat (painter, sculptor) and Boris Mikhailov (photographer) - among others.

One of the main ideas of painting expression that has had a huge effect on my art is derived from my interest in Cubism and Neo-Expressionism. These are two schools that made a huge impact on me. Not only because of the artists' work produced in those times but also because of the social change in these eras that had an impact on their creativity and inspiration.

Art lets me explore my deepest emotional areas. Not to learn something about yourself through this process proves rather difficult. To me, it is a journey. The limit is set within oneself. Does one want to learn or is it perhaps in the interest of the creation not to? To me personally art has but one common thread that intertwines all different aspects from photography to painting, sculpting, etc.

I would be hard pressed to explain what I have learned through this process so far. It is an ongoing process. I never stop learning and discovering. Times change, attitudes change. It is my philosophy that as an artist, one changes and when all these aspects are combined one is confronted with yet another shade of grey and is forced to work through it, hoping to emerge on the other side as a wiser and perhaps or at least more knowledgeable and appreciative person. Appreciation for all areas of art is what one needs to become comfortable understanding.



My prime medium is acrylic and Ink on canvas. I tend to diversify and experiment when it comes to using different media. When I work on an idea, there is no clear plan on what mediums I will use. I tend to start using paint which is what I feel most comfortable with and the one I know I can control. Later, when the idea develops, I tend to introduce other media and experiment with them and let them take me into different directions where I can follow and observe.

My work is ever evolving. I hate to believe that one's work must be ever consistent in style or form. As my ideas develop in a different way so does the application of canvas or any other medium I choose to use. The process will always be changing. I believe that change is influenced by the outside world, which contributes to my execution of art. My motivation on the other hand is very spiritual and personal, yet a constant.

In my work I tend to stay away from recognizable elements of one's place and culture. The reason why I chose to perhaps hide the notion of my heritage is to allow myself more room to express myself without being placed in a certain circle. However, I also believe that every artist looks back to his or her own place of origin and past for inspiration and personal growth. A good example of this is my painting titled 'Paps'."

MARKO je bil rojen leta 1975 v Mariboru, Slovenija.

Zaposlen je kot fotografski novinar in grafični oblikovalec.

O svojem študiju umetnosti ni podal nobenih podatkov, prav tako ne o razstavah in nagradah.

Za slikanje pravi:

"Izražanje v umetnosti je, kot da sem del nečesa večjega od mene, naj bo to pri slikanju, kiparstvu, fotografiji ali glasbi. Vzrok za ustvarjanje je najbrž zakoreninjen v globokih slikah psihološkega prostora, kjer ni nobenih mej in pravil. Pomanjkanje teh mej mi narekuje ustvarjanje in prevod mojih misli in povesti v resničnost, kjer je vse dovoljeno. Prostor za preizkušanje. Raziskovanje časa, najti pretekle dosežke in kako jih prenesem na danes. Slikanje mi omogoči prenos razkrivanja samega sebe.

Leta 1993 sem prvič uporabil fotoaparat z jasnim namenom in voljo za raziskovanje. Noben drug medij ne more ujeti trenutka tako kot fotoaparat. Do tedaj sem bil v tem svetu samo zunaj, posameznik, čigar psihološke misli ali ideje bi bile lahko prenešene v slike kratkega trenutka večnosti. Tako močno. Ujeti trenutek zgodovine. Spoznal sem, da umetnost ni samo, kar sem videl po galerijah, ampak je način življenja.

Najbolj me je navdihnil ameriški fotograf William Eugene Smith, ki zavrača vse profesionalne standarde. Najbolj pa so me navdihnili umetniki kot El Greco, Pablo Picasso, Andy Warhol, Jean Michel Basquiat in Boris Mikhailov.

Zanimam se za kubizem in neo-ekspresionizem. Obe šoli sta zelo vplivali name. Ustvarjanje mi dopusti, da raziskujem najgloblje čustvene plasti. To je potovanje. Osebno je umetnost zame skupna nit, ki povezuje različne oblike umetnosti: fotografijo, slikanje, kiparstvo.

Nikoli se ne prenehamb učiti. Čas se spreminja, pogled se spreminja. Moja filozofija mi narekuje, kot umetniku, da se vsakdo spreminja in ko se umetnik sreča z novim, izvivom sive barve in je primoran, da nadaljuje v upanju, da bo zato bolj zrela, pametna in spoštljiva oseba.

Slikam največ z akrilom in črnili na platno. Ustvarjam idejo in sproti se odločam za medij in kasneje dodam različne medije.

V mojem delu ne ostajam pri znanih elementih določenega kraja in kulture. Mogoče dediččino celo skrijem, da se izrazim brez možnosti biti član določenega kroga. Vendar vsak umetnik se vrne v svoj rojstni kraj in preteklost za ustvarjanje in osebno rast."



*Say What?, 2008
Reci kaj?
acrylic on canvas
100 x 80cm*

*Mary, 2005
Marija
resin photograph paper, gold leaf,
cracking varnish on composite board
100 x 80cm*



*Jean Michel Basquiat
in the morning, 2008
Jean Michel Basquiat zjutraj
oil, acrylic, chalk on canvas
200 x 140cm*

*INRI Mako, 2010
acrylic, chalk, oil, ink
on canvas
140 x 110cm*



Why, 2008
Zakaj?
acrylic on canvas
100 x 80cm



*United States of
Mickey*, 2009
Združene države
Miki
acrylic on canvas
120 x 120cm

One Two, 2009
Ena dva
acrylic on canvas
120 x 120cm



*Edo
Surina*

EDO SURINA

Born at Rupa on 07/08/1934.

Employment: Retired

Professional Art Training, Art Workshops attended:

Artist from Essendon - Gregory Smith

Exhibitions entered: Essendon & Geelong

“Art is my hobby and I enjoy it.

From an early age I realised art was important to me.

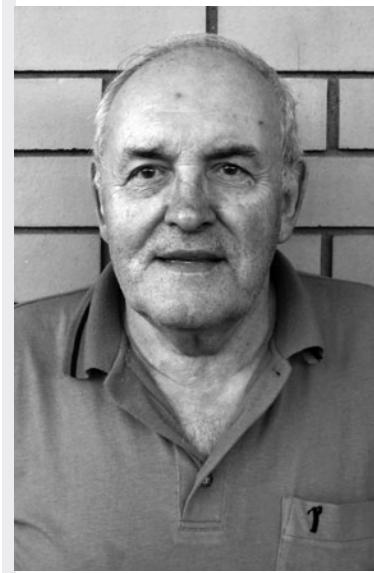
I have always been fond of oil painting.

Creating art taught me to be patient and take my time.

The media I use are oil and acrylic paints.

Over time I have become more free and able to paint more complex pictures.

I try and give my 100% to each painting I create.”



1

EDO se je rodil leta 1934 v kraju Rupa.

Sedaj je upokojen.

Sodeloval je pri umetnostni delavnici v Essendonu, katero je vodil mojster Gregory Smith.

Svoja dela je razstavljal v Essendonu in v Geelongu.

“Slikanje je moj konjiček - uživam v slikanju.

Že od zgodnjih otroških let vem, da mi je umetnost pomembna.

Vedno sem rad slikal.

Slikanje me je naučilo biti potrežljiv.

Slikam z oljem in akrilom.

S časom sem postal bolj svoboden v svojem umetniškem izražanju in sem zmožen slikati tudi bolj kompleksne slike.

Vsaki svoji sliki se popolnoma posvetim.”

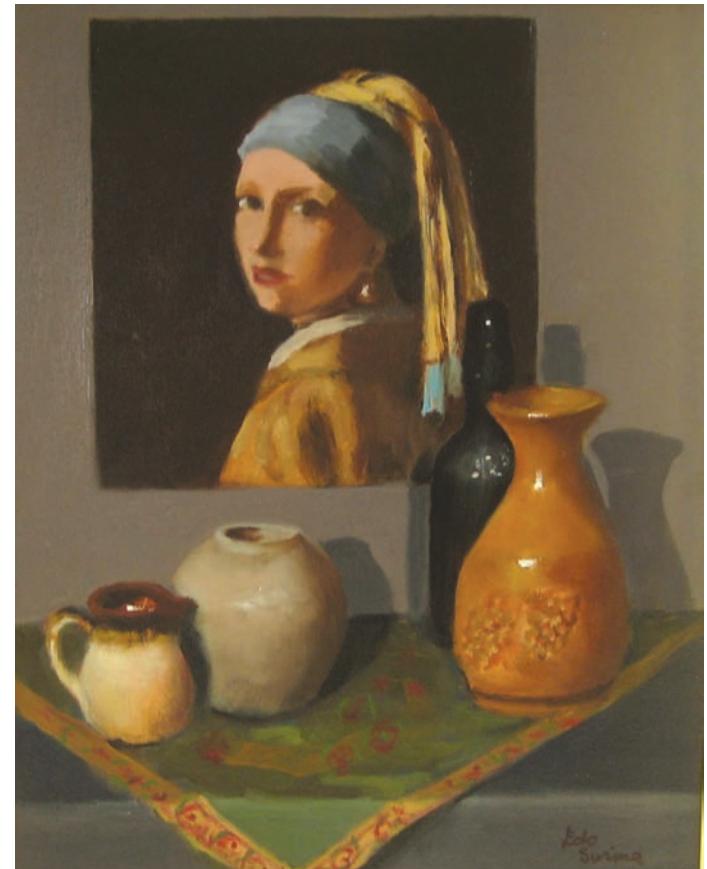


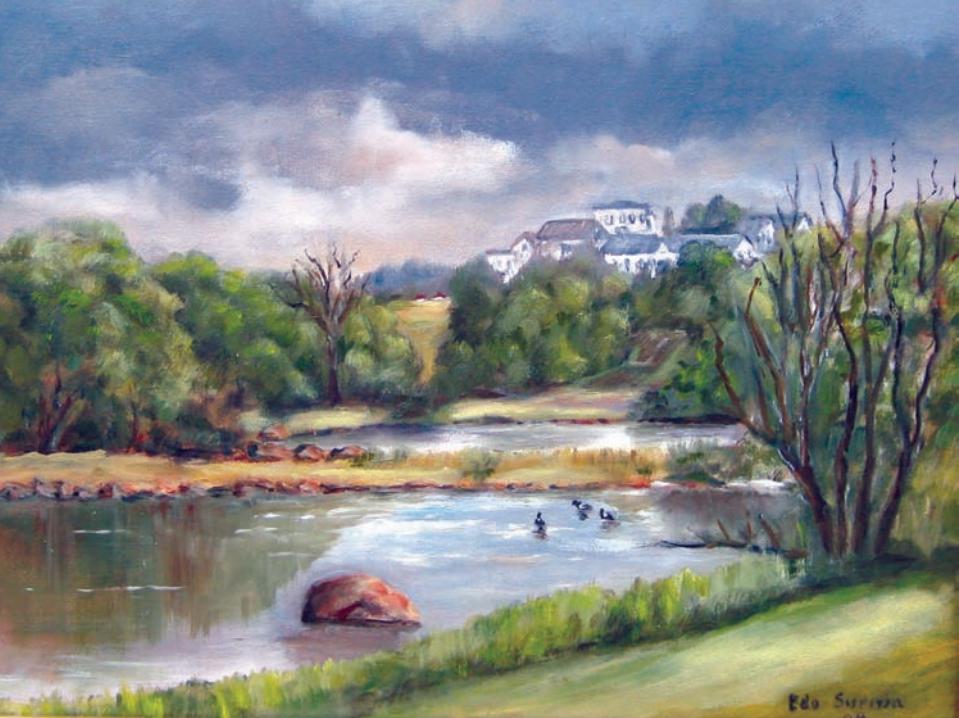
E. SURINA

Bled, 2000 - Blejsko jezero
oil on canvas, 40 x 50cm

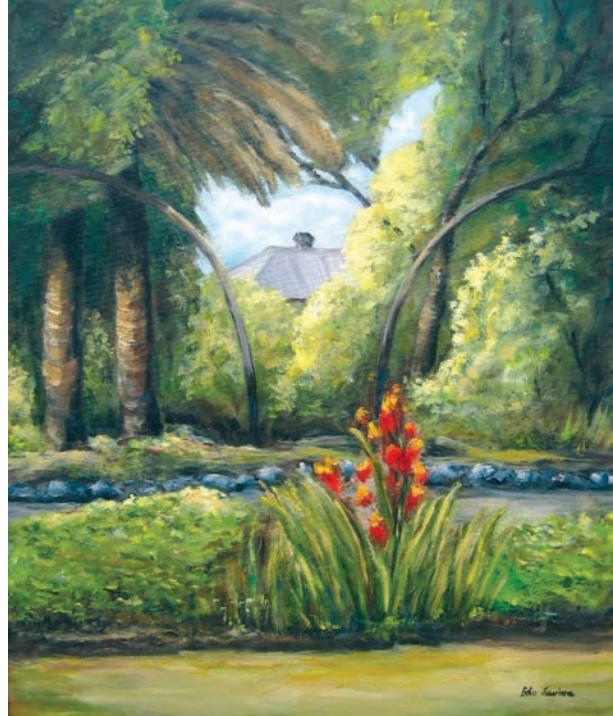
Selfportret, 2005
Avtportret
oil on canvas, 50 x 40cm

Girl with the Pearl, 2009
Dekle z biserom
oil on canvas, 50 x 40cm





Greenvale, 2008
Kraj Greenvale
oil on canvas, 40 x 50cm

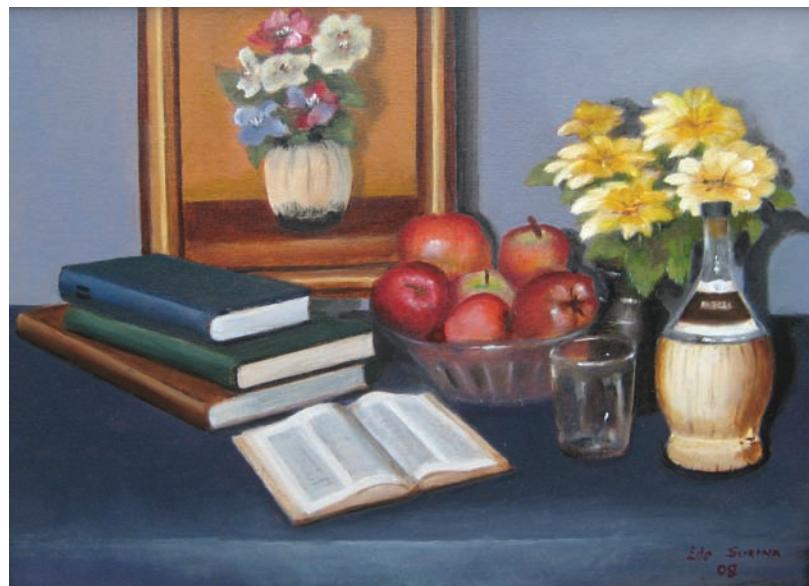


Williamstown Park, 2004
Park v Williamstownu
oil on canvas, 40 x 50cm



Avondale Heights, 2004
Pokrajina Avondale Heights
oil on canvas, 40 x 50cm

Novokračine, 2004
Novokračine
oil on canvas, 40 x 50cm



The Table, 2008
Miza
oil on canvas, 46 x 60cm

A Bunch of Roses, 2008
Šopek vrtnic
oil on canvas, 60 x 46cm



Metka Škrobar

METKA ŠKROBAR nee SLAVIČ

Art Studies

- 1970 Certificate of Education, Melbourne, Victoria
- 1978 Diploma of Education, University of Southern Queensland
- 1989 - 1993 Professional Development at University of Southern Queensland
- 1996 Arts Queensland Grant for Professional Development
- 1996 Private Studies: Master Watercolourist, France Slana, Slovenia
- 2000 Private Studies: Master Watercolourist, France Slana, Slovenia

Awards and Acquisitions

- 2003 Trinity Lutheran College, Acquisition Prize, Qld
- 2002 Bundaberg Arts Festival, People's Choice Award, Qld
- 2001 Bundaberg Arts Festival, First Prize Watercolour, Acquisitive, Qld
- 2001 Bundaberg Arts Festival, First Prize Overall, Acquisitive, Qld
- 2000 Currumbin Festival of Arts, First Prize, Qld
- 1999 Marymount Art Exhibition, First Prize, Qld
- 1998 Port Macquarie Award, Highly Commended, NSW
- 1997 Currumbin Festival of Arts, First Prize, Qld
- 1996 Martin Hanson Memorial Art Exhibition, Public Choice, Qld
- 1995 Festival on the Bay, Moreton College, Highly Commended, Qld
- 1994 Inaugural Australian International Miniature Art Exhibition
Public Choice, Qld
- 1994 Currumbin Festival of Arts, First Prize, Qld
- 1994 Slovenian Association Art Exhibition, First Prize, Vic
- 1993 Currumbin Festival of Arts, Second Prize and Highly Commended, Qld
- 1990 Laidley Shire Cultural Association, Second Prize, Qld
- 1987 Tweed Art Show, Second Prize, NSW
- 1986 Nerang Festival of Arts, Second Prize and Highly Commended, Qld
- 1984 Queensland Art Society Annual Exhibition, Second Prize and
Highly Commended, Qld
- 1983 Trinity Art Show, Highly Commended, Qld
- 1982 Marymount College Art Show, Highly Commended, Qld

Solo Exhibitions

- 2009 CWM Galleries, Woollahra, NSW
- 2008 Quilpie Regional Gallery, Quilpie, Qld
- 2002 Convent Gallery, Daylesford, Vic
- 2001 Grand View Fine Art Gallery, Cleveland, Qld
- 2000 Sylvania Gallery, Sydney, NSW
- 1998 Everglades Gallery, Port Macquarie, NSW
- 1997 Eltham Gallery, Melbourne, Vic
- 1996 Red Hill Gallery, Brisbane, Qld
- 1996 Warwick Regional Gallery, Warwick, Qld
- 1995 Downs Gallery, Toowoomba, Qld
- 1994 Red Hill Gallery, Brisbane, Qld
- 1994 Crafters Gallery, Mt Tamborine, Qld
- 1993 Red Hill Gallery, Brisbane, Qld
- 1992 Everglades Gallery, Port Macquarie, NSW
- 1992 ANA Hotel, Gold Coast, Qld
- 1992 Crafters Gallery, Mt Tamborine, Qld
- 1992 McWhirters Artspace, Brisbane, Qld
- 1990 Hyatt Hotel, Canberra, ACT



1990 ANA Hotel, Gold Coast, Qld
1989 Eltham Gallery, Melbourne, Vic
1988 Visions Gallery, Gold Coast, Qld
1987 Central Bank, Maribor, Slovenia

Selected Group Exhibitions

2005 "Spirit of the Outback", Winton, Qld
2001 Red Hill Gallery, Brisbane, Qld
1998 Sylvania Galleries, Sydney, NSW
1997 Martin Hanson Memorial Art Exhibition, Gladstone Regional Gallery, Qld
1997 Hibiscus Gallery, Burnie, Tas
1996 Brooklet House, Byron Bay, NSW
1996 Burnie Regional Art Gallery, Tas
1996 Framed Darwin Gallery, Darwin, NT
1996 National Museum of Art, Ljubljana, Slovenia
1996 Central Gallery, Maribor, Slovenia
1996 Doljenska Gallery, Slovenia
1996 Carinthia Gallery, Austria
1996 Central Gallery, Trieste, Italy
1996 Red Hill Gallery, Brisbane, Qld
1995 Albert Shire Regional Gallery, Nerang, Qld
1994 Centre Gallery, Gold Coast, Qld
1994 Exhibition of Slovenian Artists, Melbourne, Vic
1994 Stanthorpe Regional Gallery, Stanthorpe, Qld
1992 Australian Society of Miniature Art, Hobart, Tas
1992 Crafters Gallery, Mt Tamborine, Qld
1991 Australian Guild of Realist Artists, Mildura, Vic
1991 Bookplate and Artist's Book Exhibition,
 McWhirters Artspace, Brisbane, Qld
1991 Jabiru Gallery, Sanctuary Cove, Qld
1991 McWhirters Artspace, Brisbane, Qld
1990 Australian Society of Miniature Art, Darwin, NT
1990 Australian Guild of Realist Artists, Melbourne, Vic
1990 Jabiru Gallery, Sanctuary Cove, Qld
1990 Exhibition of Slovenian Artists, Melbourne, Vic
1990 Aberdare Art Prize, Ipswich City Gallery, Qld
1989 National Women's Exhibition, Mezzanine Gallery, Brisbane, Qld
1988 Centre Gallery, Gold Coast, Qld
1988 Exhibition of Slovenian Artists, Melbourne, Vic
1988 Electrokovina Exhibition, Maribor, Slovenia
1988 International Exhibition, Ljubljana, Slovenia
1987 Electrokovina Exhibition, Maribor, Slovenia

Collections

Gold Coast City Art Gallery Collection, Gold Coast, Qld
James Hardie Collection of Australian Art, State Library of Qld
Prime Minister's Office, Brisbane, Qld
Embassy of Slovenia, Canberra, ACT
Treasury Casino, Brisbane, Qld
ANA Hotels, Gold Coast, Qld and Tokyo, Japan
Pioneer Concrete, Brisbane, Qld
Royal Pines International Hotel, Gold Coast, Qld
Slovenian Association, Melbourne, Vic
Hyatt Hotel, Canberra, ACT
Twin Towns Services Club, Tweed Heads, NSW
Private School Collections, Qld and Vic

Commissions

Treasury Casino, Brisbane, Qld

ANA Hotels, Gold Coast and Tokyo
Pioneer Concrete, Brisbane, Qld
Hilton Hotel, Brisbane, Qld
Royal Pines International Hotel, Gold Coast, Qld

Artist in Residence

2004 - 2008 Charles Sturt University,
"Mitchell School of Arts", Bathurst, NSW
2002 Bundaberg Art Society, Qld
2002 Australian Guild of Artists, Brisbane, Qld
2001 - 2004 Clifton Art Workshops, Qld
1998 Nanango Art Society, Qld
1996 Warwick Regional Gallery, Qld
1991 Northern Mackay State High School, Qld
1986 - 1987 Guardian Angels Private School, Southport, Qld

Art Publications

1994 "James Hardie Collection of Australian Art", State Library of Queensland
1991 "A Dictionary of Women Artists of Australia", Max Germaine, Craftsman House
1991 "The Rainforest", Limited Edition Book by Metka, State Library of Queensland, Handmade Books by Australian Artists
1990 "Artists & Galleries of Australia", Max Germaine, Craftsman House
1987 Art Curriculum for Queensland Catholic Education Department by Metka Skrobar

Metka resides and works on the Gold Coast in South-East Queensland. Since she started painting full time in 1982, she has taken part in many art workshops and study tours both in Australia and Europe.

Working mainly in watercolour and more recently in acrylic and mixed media, Metka shows a versatile and subtle technique in a neo-impressionist style, often depicting the natural environment, with just a touch of fantasy.

"In my upbringing, my life experiences, education and motivational influences all work to produce the person we are.

I do believe that in some of my current work and the work of the past 20 years or so there is evidence of my Slovenian heritage.

I have had many experiences while travelling to my homeland, not only for study purposes, but also to record and collate new ideas and inspirations for a new body of work which I am planning to exhibit at the Slovenska Bistrica Gallery and Museum in the next year or so. Each time I travel "home" I am increasingly inspired by the countryside and its people who share my cultural heritage."

"With convincing depth and space and a very attractive play on light, Metka is always quick to exploit the lyrical and dramatic qualities of her medium. She presents the viewer with seductive paintings; an escapist diversion of colour and imagination."

In recent years Metka has traveled to Europe frequently, where she has studied privately with France Slana one of Europe's master watercolourists. She has participated in selected group exhibitions in Slovenia, Italy, and Austria. She has also held a solo

*Sasha Grishin -
Art critic,
Canberra Times*

exhibition in her hometown of Maribor in Slovenia.

To date Metka has held twenty solo exhibitions and has her work represented in corporate and private collections and major galleries throughout the eastern states of Australia and nationally in Qantas Club Lounges.

Metka's own words:

“The origins of my creativity derive from my daily observations and experiences, together with an innate desire to paint what moves me and to entice the viewer to willingly participate in the enjoyment of art.”

METKA živi in ustvarja na Zlati obali (Gold Coast), na jugovzhodnem delu Queenslanda. Odkar se je začela profesionalno ukvarjati s slikanjem leta 1982, se je udeležila in sodelovala na mnogih slikarskih delavnicah in študijskih turnej po Avstraliji in Evropi. Metka slika največ akvarele in v zadnjem času tudi akril in mešan medij. V njenem delu se kaže mnogostranska in subtilna, fina tehnika v neo-impresionističnem stilu, velikokrat upodobljeno naravno okolje, z dotikom fantazije.

S prepričevalno globino in prostorom ter prijaznem igranjem svetlobe je Metka vedno hitra z izkoriščanjem liričnih in dramatičnih kvalitet svojega medija. Gledalcu prikaže zapeljive slike, pobegli odklon barve in domišljije.

V zadnjih letih je Metka večkrat potovala v Evropo, kjer je privatno študirala pri evropskem prvaku akvarelsov, Francu Slani. Sodelovala je pri izbranih skupinskih razstavah v Sloveniji, Italiji in Avstriji. Samostojno razstavo je imela tudi v domačem mestu Maribor.

Do letos (2010) je imela 20 samostojnih razstav in ima svoja dela predstavljena v skupnih in privatnih kolekcijah in glavnih galerijah v vzhodnih državah Avstralije in tudi v prostorih Cluba Qantas.

O sebi pravi:

»Moja ustvarjalnost izhaja iz mojih dnevnih opazovanj in doživetij, skupno s prirojeno željo po slikanju vsega, kar me gane in tako očarati opazovalca k zavestnemu sodelovanju v uživanju umetnine.«



Nature's Forms, 2007
Oblike narave
oil & gold leaf on litho, 21 x 21cm



Tribute to the Ancient Land, 2009
Poklon stari deželi
acrylic on linen, 100 x 150cm



Misty Moonglow, 2008
Meglena mesećina
oil on litho paper, 21 x 21cm

Daisy Field, 2005
Polje marjetič
watercolour on paper 55 x 75cm



Fields of Spring, 2006
Polje pomladi
oil on paper, 21 x 21cm



And the Rains came to Innamincka, 2009
Končno je deževalo v Innamincki
acrylic on linen, 22cm x 92cm



Evening - Ann Creek, 2008
Vecer, Ann Creek
oil & gold leaf on litho, 21 x 21cm

Red, Hot of Central West, 2008
Rdeč, vroč osrednji zahod
oil on litho paper, 21 x 21cm

Moonglow in the Outback, 2008
Sij meseca v notranjosti Avstralije
acrylic on linen, 61 x 61cm





Land of Legends-Diamantina, 2007

Dežela legend - Diamantina

oil on litho paper, 21 x 21cm

Land of Dreamtime- Eromanga, 2008

Dežela sanjskega časa - Eromanga

acrylic on canvas, 61 x 76cm



Walter Albin Šuber

WALTER ALBIN ŠUBER

Born in Koper, Slovenija, 08/07/1960.

Employment: Customer Service and Business Development Manager - Metallurgist, Onesteel George Ward Sheet, Coil and Aluminium

Education: High school and TAFE

Exhibitions: Slovenian church St Rafael, Sydney, and for HSC

Awards: Many awards at school and extra school, TAFE classes

"I have always enjoyed looking at art and painting. I only paint when in the mood and I paint something that I like for myself, it's for my own pleasure. Art is one of the things that I thoroughly enjoy at that moment - either drawing something I like, or painting.

I have always drawn diagrams and cartoons as a pastime, ever since I have been a child. It was something that just happened. Some people like Sudoku or crosswords, I like drawing.

I have loved the Impressionist movement since the first time I studied it back at High School and painted a number of paintings in that style, but I have tried many different types of styles, even pop art. I have also loved the classic style of painting. I have tried many different styles so I am not limited to one style in which I create my artworks.

My inspiration depends on what I like to do at that time, so it's whatever takes my fancy. I have learnt a lot about myself from my artwork being able to express myself. I have loved working in other media such as pottery and sculpting with clay and plaster. Doing these things is very liberating and rewarding.

Painting in different styles has showed me that I was able to step out of my comfort zone and still be able to create true works of art.

As I have mentioned I enjoy all types of media. Oils may be more challenging than drawing with pencil or charcoal or inks. It's hard to pick a favourite, but if I had to I would choose colour, so painting in oils is the one I could not give it up.

While I have a passion for sculpting and creating many different types of pots, bowls, vases etc, it depends on what I have seen and would like to reproduce or what I would like to create for myself from an idea or concept.

The biggest issue I have had in the last 18 -19 years is finding the time to be creative. Since getting married and starting a family, there have been very few creative moments, because you do need time to engage in painting and your own space. Overall my style has changed and the confidence has increased so you can see a shift across my artwork.

There are a number of religious paintings and sculptures that I have done, like the Madonna and Child, a number that reflect love or romance. There are a number of paintings and sculptures that either are, or reflect something, from Slovenia, like Lake Bled or creating a family coat of arms sculpture and so on.

So yes, there have been a number of influences in my artwork from a number of sources but I have always created something for someone in mind or for myself, money has never been a motivation."



WALTER nam je povedal:

"Vedno sem užival ob pogledu na umetniške slike. Slikam samo, kadar sem pri volji in delam nekaj, kar me veseli v tistem trenutku.

Že od otroštva sem vedno risal diagrame in karikature – to se je kar samo zgodilo. Rad imam impresionistično gibanje že iz srednje šole, ko smo se učili o umetnikih in njihovih tehnikah. Tudi sam sem poskušal tehniko karikatur, kot tudi 'pop art'. Tudi klasični stil mi je všeč. Poskušal sem slikati na različne načine. Slikam, kar želim slikati.

Veliko sem se naučil o sebi – znam se izraziti z umetnostjo. Rad delam tudi kot lončar in ustvarjam z glino in mavcem. To me osvobodi – to me nagrajuje.

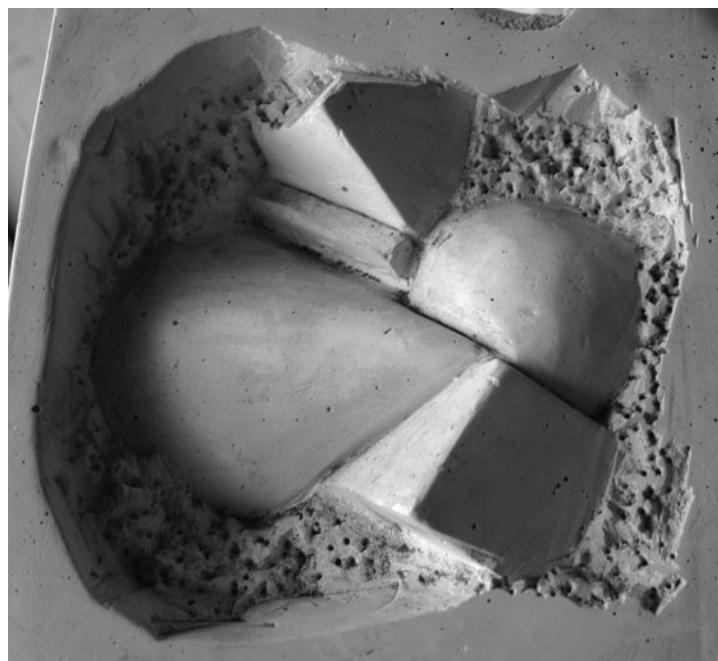
Slikanje v različnih tehnikah mi je dokazalo, da zmorem stopiti iz svojega udobja in oblikovati.

Slikanje z oljem je velik izviv, bolj kot risanje s svinčniki ali ogljem ali črnilom. Rad imam barve in ne morem opustiti slikanja z oljem. Kot kipar ustvarim mnoge lonce, sklede, vase in drugo – odvisno, kaj sem videl in kaj bi rad ustvaril iz svoje ideje.

Biti mož in oče ne pusti veliko časa za umetnost. S časom sem spremenil tehniko in samozaupanje se je povečalo.

Naslikal sem precej verskih slik in naredil kipe, kot Mati z otrokom, nekaj tudi kipov, ki prikazujejo ljubezen in romantičnost. Nekaj slik odseva tudi slovensko dediščino – Bled in družinski grb in druge.

Vedno sem ustvaril nekaj za nekoga, ali pa samo zase, a denar ni bil nikoli moja motivacija."



Geometrical Shapes, 1982
Geometrijske oblike
plaster sculpture, 20 x 20 x 20cm



The Thinker, 1982
Mislec
clay, 25 x 12 x 12cm



No Name, 1982
Brez imena
clay, 35 x 15 x 10cm

Cafè, 1985
Turška kava
oil on canvas, 45 x 60cm





Untitled, 1985
Neimenovana
 oil on canvas, 45 x 60cm

Family Coat of Arms, 1982
Grb družine
 clay, 30 x 35cm



Kiss, 1982
Poljub
 clay, 25 x 12 x 12cm

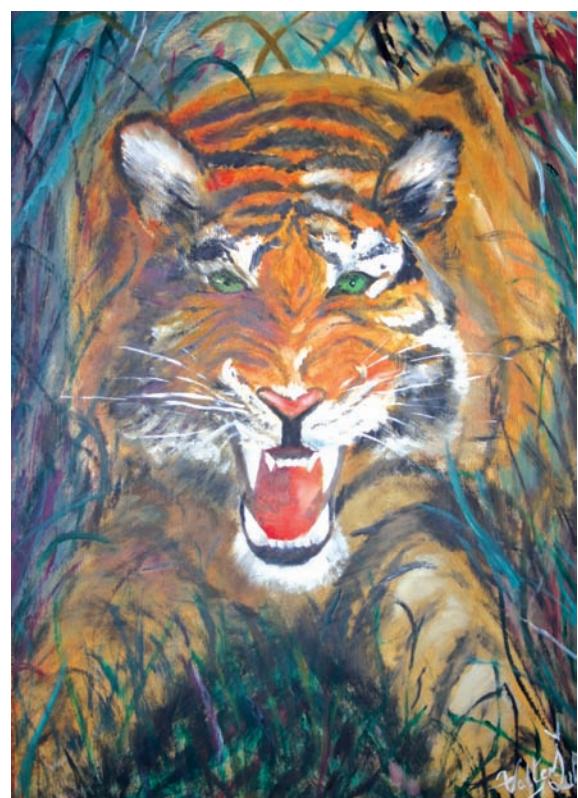


Lake Bled, 1985
Blejsko jezero
 Oil on canvas, 60 x 100cm



Self Portrait, 1985
Avtportret
 oil on canvas, 60 x 45cm

Tiger, 1985
Tiger
 oil on canvas, 60 x 45cm



Stefan Tegej

STEFAN TEGELJ

Born in Melbourne, Australia, both Stefan's parents are of Slovenian heritage.

His parents are members of the SDM Club in Research.

Stefan is a member of the Slovenian folk dance group *Iskra*.

Currently he is a full time student at Deakin University 2009-2011, studying Film and Digital Media.

Art training:

"Mainly as a hobby since I was little. At secondary school I studied Studio Art from Year Eight until Year Eleven. I studied art at University as a minor unit course in 2010 and may study further art units in the future.

I find it easier to express ideas visually than with words. It's also relaxing.

I really love Andy Warhol and pop art, Surrealism, Expressionism and Noir.

Also, I like looking at designs in watercolour, especially Edith Head's designs.

I realised art was important to me in the midyear of secondary school.

Rather than doing work I just scribbled and drew in my exercise books.

I'm happy when I'm creating; whether it is with a pen, paint brush or camera.

Since I studied film as an art form and form of media, I would definitely say film is my favourite medium. But as the examples of my amateur artworks are generally sketches, so pencils and watercolours are also media I enjoy using. Some of my examples are silk screen-prints with ink. I did those in 2007. Printing was a lot of fun. I wish I could do it again.

Yes, I believe my skill has developed and I have become more mature and developed. Furthermore, my skill has been further influenced by my everyday life, my socio-historical background and my love for film and the institution of cinema.

There is definitely an influence of Slovenian heritage in my art.

I just love the past folkloric culture of Slovenia and the costumes which each region wore. It just fascinates me, that a country so small can have so many dialects, folk dances, songs and costumes."



ŠTEFAN je bil rojen v Melbournu. Starši so Slovenci - člani Slovenskega društva Melbourne v Research. Štefan pleše pri folklorni skupini *Iskra*.

Štefan študira na Deakin univerzi filme in digitalni medij.

O svojem umetniškem študiju pravi:

“Risanje in slikanje sta moja konjička že iz otroških let. V srednji šoli sem študiral umetnost od 8. do 11. letnika. Nameravam vključiti študij umetnosti tudi na univerzi.

Slikam, ker se lažje izrazim z barvami kot z besedami. Umirja me.

Všeč mi je Andy Warhol in pop art, surrealism, ekspresionism in noir.

Rad imam oblikovanje z vodenimi barvami, posebno še glave Edith.

Že v srednji šoli sem spoznal, da je umetnost pomembna zame.

Namesto šolskega dela sem raje risal v zvezke.

Srečen sem, ko ustvarjam, najsi bo s peresom, čopičem ali fotoaparatom.

Najlažje se izrazim s filmom, a pri svojem delu uporabljam svinčnike in vodene barvice. Nekaj mojih del so tudi kot svileni odtiski, katere sem naredil leta 2007 in je bilo zelo zanimivo. Rad bi spet delal svilene odtiske.

Moj stil se je razvil s časom in bolj odrasel sem in umetniško sem se razvil. Umetnost je vplivala na moje vsakdanje življenje, na moje sociološko-zgodovinsko ozadje in na mojo ljubezen do filma in kinematografije.

Seveda je tudi vpliv slovenske dediščine v moji umetnosti. Rad imam nekdanjo folklorno slovensko kulturo, posebno še narodne noše, katere nosijo drugačne v vsaki pokrajini. Fascinira me, kako ima dežela, tako majhna, toliko jezikovnih narečij, narodnih plesov, pesmi in narodnih noš.”



Neon, 2007
silk screen print with ink on cardboard, 60 x 42cm

Windy Day, 2007
Vetrovni dan
acrylic on cardboard, 20 x 13.5cm



The News, 2007
Novice
screen print with ink on newspaper, 60 x 42cm

Three Strip, 2007
ink print and watercolour on cardboard, 20 x 13.5cm





Bela Krajina, 2009
ink and watercolour on paper, 29.5 x 18cm



Lavender, 2010
ink and watercolour on paper, 29.5 x 18cm



Tradition, 2009
Tradicija
ink and watercolour on paper, 29.5 x 18cm



Folk, 2010
Ljudska
ink and watercolour on paper, 29.5 x 18cm

Blue, 2009
Modra
ink and watercolour on paper, 29.5 x 18cm



Red Flowers, 2009
Rdeče rože
ink and watercolour on paper, 29.5 x 18cm

*Ludvik
Tušek*

LUDVIK TUŠEK A.R.M.I.T; A.A.I.M & M; M.I.M (London); M.A.I.Eng.

Born 1938 in Hrastnik, Slovenia. From 1944 to 1949 he lived in Austria and arrived to Melbourne with his parents, brother and sister in 1950.

Employment: Metallurgist
Education: Graduate of RMIT Sec. Metallurgy 1961
 RMIT Management, 1971.
Exhibitions: Hepburn Shire Tourism Photo competition Winning Photo, 2003
 Michaels Media School. Winning photo, 1996
 Phototime Camera Shop. Exhibition of Leica Photographs.
 Australian Photography Magazine. Honourable mentions. 1990's, 2010
Jadran Slovenian Club Cultural Days, 1998
Publications: Photography and also articles; OZ Arts Magazine. Issue MAY-Aug. 1994
 Atlas Steels Publications: Stainless Steel in Architecture and others. 1995
 ASSDA Publication. Australian Stainless.
 BHP Publication: Steel Profile
 Architectural Review. Various articles photos
 Architecture Australia. (over period 1970's to 1996)
 International Nickel Development Institute's Magazine "Nickel"

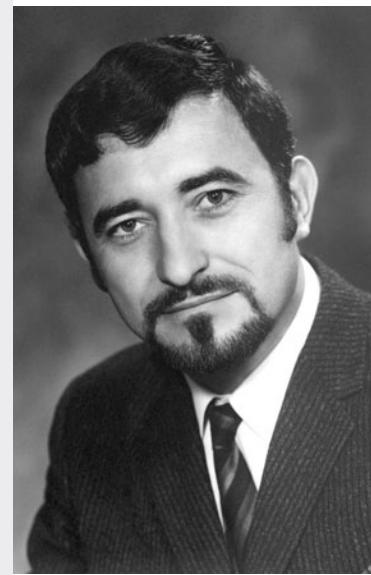
Photography, was included in Metallography and Macro photography and through personal interest expanded into other areas and attendance of various related specialist courses and workshops.

"A great part of my professional work was in product – market development specializing in the application of stainless steels in architecture, engineering and arts.

An interest in Photography and developing the associated skills of its craft and art through various courses and workshops also played an important part in the effectiveness in presentations, lectures and publications assisting Architects, Artists, Engineers and Students in the awareness of this and also other contemporary materials available to us today in our pursuits of aesthetic excellence in artistic and equally importantly in everyday articles included in their functionality from kitchen sinks to sculptures, facades of buildings and the flag mast over Australia's National Parliament Building, which are just some of the things with which I have had the privilege of being associated.

Seeing also the work being done in these areas overseas I visited Europe and North America in 1994 to photograph Architectural and Sculptural applications and meet with architects, designers, engineers and fabricators and then adding the visual and technical knowledge to my repertoire.

In our family particularly my brother Stanko, appearing elsewhere here and I have always been interested in art, the arts and the aesthetic aspects of all things around us, beginning at a very early age we began drawing and making things through cold winter days. Later meeting likeminded persons and on arrival in Melbourne the Art Gallery opened up a whole new world to see the eminent work of artists, examine their techniques and enjoy the honing of our own skills. Stanko studied and devoted his life to art and teaching which obviously requires people skills for interaction and effectiveness and I on reflection am happy for a similar disposition coming to us through our typically Slovenian family upbringing where every visitor was called "stric or teta" and given the respect and courtesies which made us amenable to listen, learn and interact with others. Australia provided the other great side to this, the openness to accept newcomers so that within arrival in Australia in 1950 the following year entering secondary studies and ending the final year by becoming Head Prefect, Dux of School and receiving the Citizenship prize and a scholarship to carry me through tertiary studies. This too made interaction with all creative people whether artists, architects, engineers and students



a very interesting professional life where I have been able to fulfil some of my own ambitions and be the facilitator in assisting others in all the fields mentioned to achieve their artistic aesthetic visions.”

LUDVIK je bil rojen leta 1938 v Hrastniku. Študiral je metalurgijo in k svojemu izobraževanju dodal tudi Management na RMIT.

Pri študiju metalurgije je uporabljal tudi različne veje fotografije: metalografija in makro fotografija, kar je zaradi osebnega zanimanja tudi razvil v druge smeri in se udeležil več umetniških delavnic.

“Velik del mojega strokovnega dela je bil razvoj strokovne uporabe nerjavečega jekla v arhitekturi, inženiring in v umetnosti,” pravi umetnik.

“Moje zanimanje za fotografijo in razvoj spremnosti v tej stroki in umetnosti je imelo vedno velik vpliv na učinkovitost in predstavitev predavanj in publikacij arhitektov, umetnikov, inženirjev in študentov o ozaveščenosti modernih snovi, ki so na voljo danes v našem iskanju estetske odličnosti in umetnosti in enakopravnega pomena pri vsakdanjih predmetih od kuhinjskega pomivalnega korita do kipov, hišnih fasad in zastavnega droga pri avstralski parlamentarni hiši, kjer sem bil vključen v potek izdelave.

Potek podobnega strokovnega dela sem videl tudi po Evropi in Ameriki leta 1994, ko sem fotografiral uporabe pri strokovnjakih in sem se seznanil z novimi vizualnimi metodami.

Z bratom Stankom sva se vedno zanimala za umetnost in vse lepe stvari, ki nas obdajajo. Srečavala sva ljudi, ki so se zanimali za umetnost ali so bili umetniki.

Po prihodu v Melbourne in obisku Art Gallery of Victoria se nama je odprl nov svet: videti priznane umetnike, obravnavati njihove tehnike in uporabljati svojstven stil v najinem ustvarjanu.

Avstralija nam je dala v odprtosti do imigrantov možnost, da sem lahko po prihodu leta 1950 vstopil v srednjo šolo in končal zadnje leto kot Head Prefect, Dux of School, dobil avstralsko državno nagrado in štipendijo, da sem lahko nadaljeval študij.

Srečaval sem se z umetniki, arhitekti, inženirji in študenti in sem v svojem delu lahko izpolnil nekaj svojih ambicij in bil povezovalec pri pomoči drugim v umetnostnem polju estetskih vizij.”

Travellers Sculpture, Melbourne, 2006
Cibachrome, 40 x 50cm

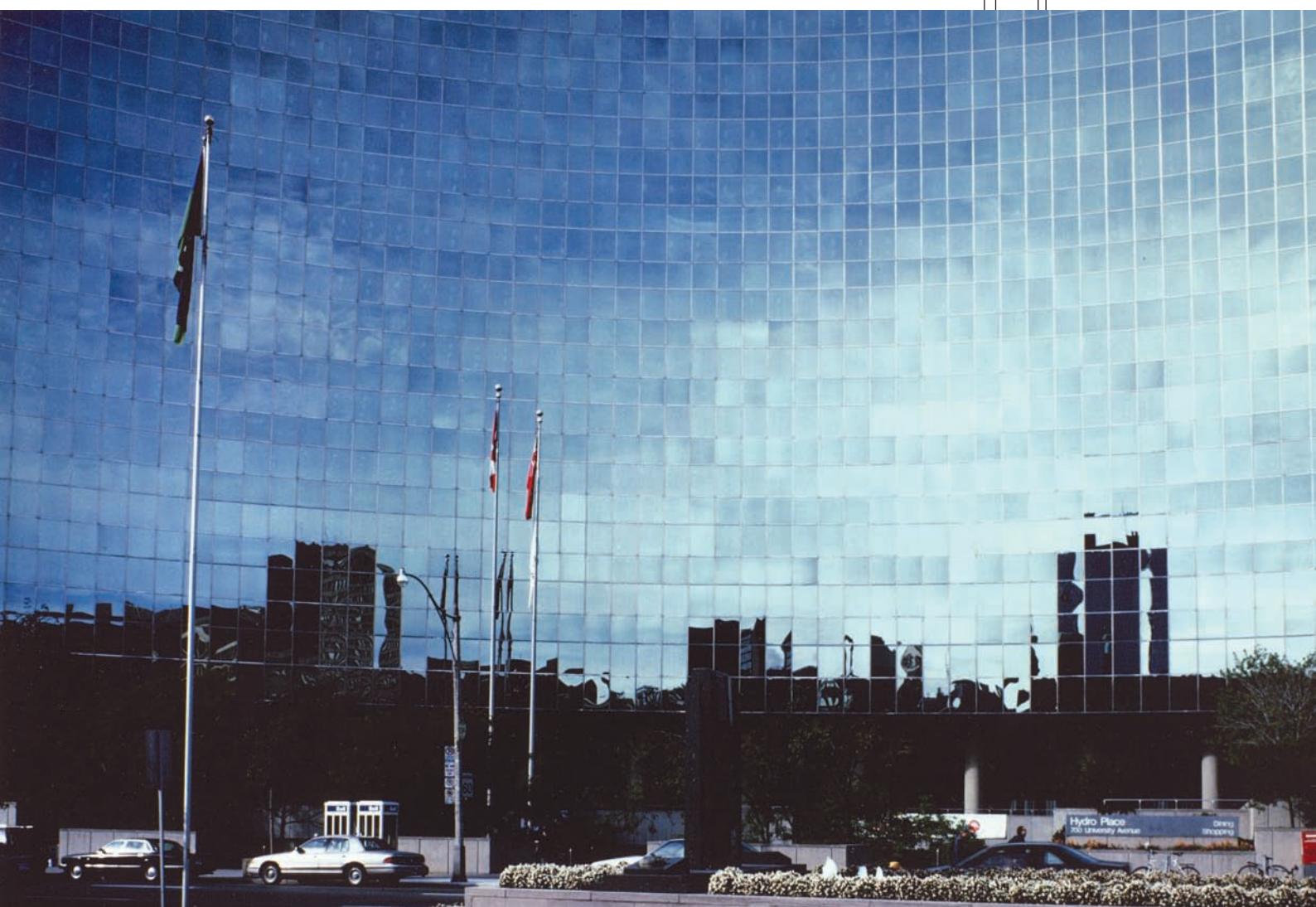
Empire State Building, New York, 1994
Cibachrome from slide, 25 x 20cm





Travellers Sculptures, Melbourne, Australia, 2006
Cibachrome, digital file, 40 x 50cm

Public Building, Toronto, Canada
Cibachrome, 40 x 50cm

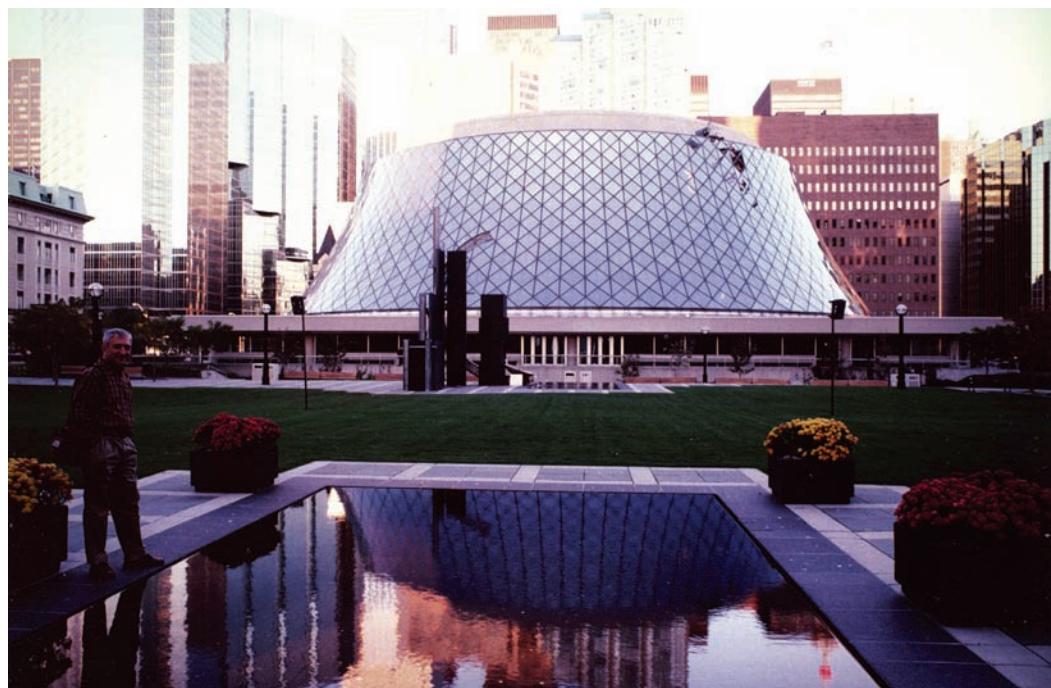




Office Building, Toronto, 1994
Cibachrome from slide, 20 x 25cm



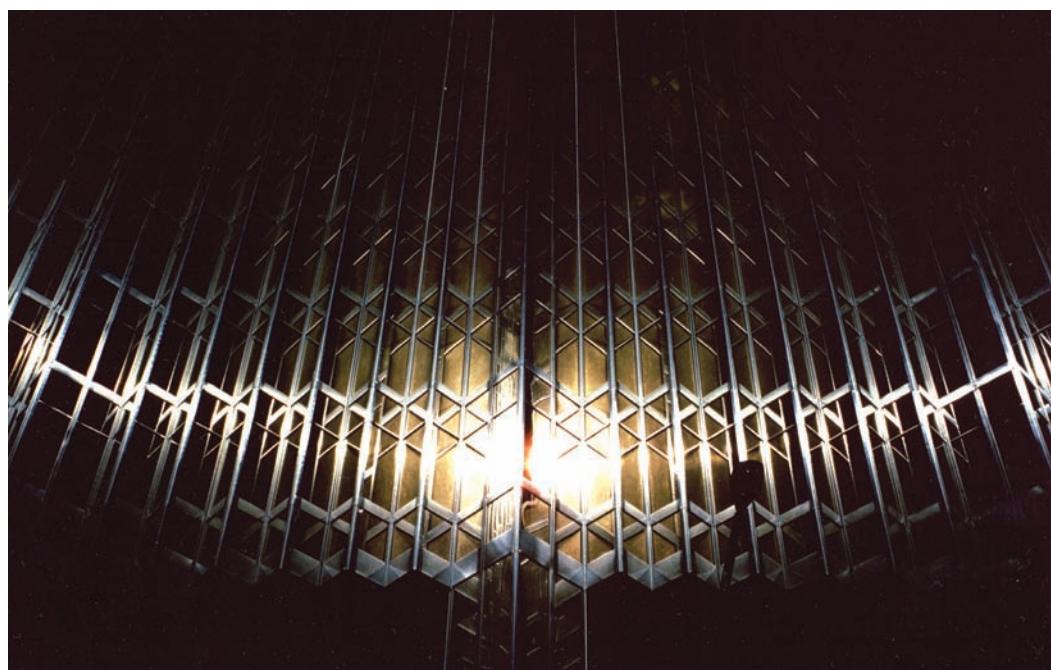
Ontario Hydro Building, 1994
Cibachrome from slide, 20 x 16cm



Royal Bank Building, Toronto 1994
Cibachrome from slide, 20 x 25cm



Chrysler Building, New York, U.S.A. 1994
Cibachrome from slide, 25 x 20cm



Royal Bank Building, Toronto, 1994
Cibachrome from slide, 20 x 25cm



Stanislav Tušek

STANISLAV TUŠEK

Stanislav was born in Hrastnik, Slovenia in 1939. From 1944 to 1949 he lived in Austria and arrived to Melbourne with his parents, brother and sister in 1950.

Education:

- 1960 graduated as a Secondary Art and Craft Teacher
- 1961 started teaching in Upwey High School
- 1966 completed 4th year in the Diploma of Sculpture at the Royal Melbourne Institute of Technology

Exhibitions:

- 1967 exhibited with Sculptor's Society of Victoria and the National Gallery of Victoria Travelling Sculpture Exhibition and also the Print Council of Australia
- 1968 exhibited with the 24 Point Plug Show at the Argus Gallery
- 1968 included in the University of Tasmania Print Exhibition in Hobart and the Queen Victoria Museum in Launceston
- 1969 carried out several commercial relief projects which tested my ability as a craftsman and proved I could have had an alternative career. The reliefs were cast in bronze by the firm Arrow Engraving.
- 1970 the last of the reliefs made just prior to my departure for Canada, was of the Commonwealth Coat of Arms meant for a government building in Sydney
- 1970 after my arrival in Toronto, I became Head of the Art Department in Runnymede Collegiate; a position held until retirement in 1996.
- 1976 graduated from the University of Toronto with a four year majoring in Fine Arts.
- 1980 took part in the 2nd International Miniature Art Exhibition in Toronto submitting four etchings.
- 1989-90 attended figure drawing at the Art Gallery of Ontario
- 1999 member to the present of the Neilson Park Creative Arts Centre where I have continued with figure drawing and taught a class in figure modelling.

My own sculptures are likewise modeled in clay, then kiln fired. Since being a member I have periodically taken part in group exhibitions at the Centre.

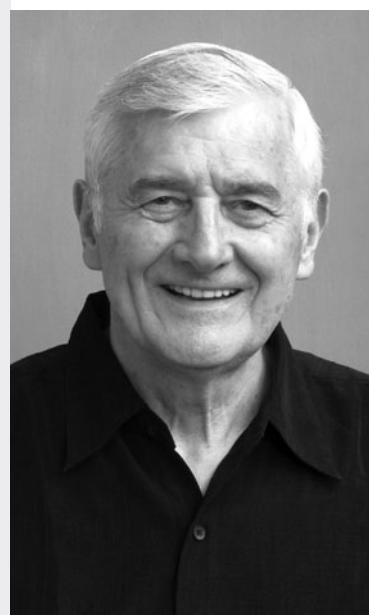
Awards:

"For two successive years I received honourable mentions in the *Annual Sun Youth Art Show* held by the newspaper in conjunction with the Art Teachers' Association. In 1956 I was the winner in the under 18 section of the competition for a Cubist style still life. My interest was reinforced by winning third prize in a Victorian State competition for a poster design for the Gould League of Bird Lovers second year in Australia.

I paint essentially for self-gratification; the pleasure that is gained from successfully completing what begins as an idea and evolves into a physical presence. This is a challenging process and entails intuition as well as conscious decision making. The work may take different directions; ideas may transform and possibilities for new works may emerge.

While living in Austria on the outskirts of Knittelfeld during World War II, the harsh winters as well as the fierce bombing of the city by Allied planes, forced my brother to often stay at home from school. Like many children we occupied much of our time with drawing and painting. I continued this activity while growing up.

Later while attending University High School, the art teacher, the late Arch Cuthbertson, generously invited a select group of students, including me, to paint on Saturday mornings at the former Royal Melbourne Institute of Technology. I also often visited what was, the National Gallery of Victoria.



I was also encouraged by my parents to paint Slovenian landscapes in oils. No doubt nostalgic sentiments for a distant led to a joint exhibition with Vinko Molan and Bogomir Jesenko sponsored by the Slovenian Club in 1962.

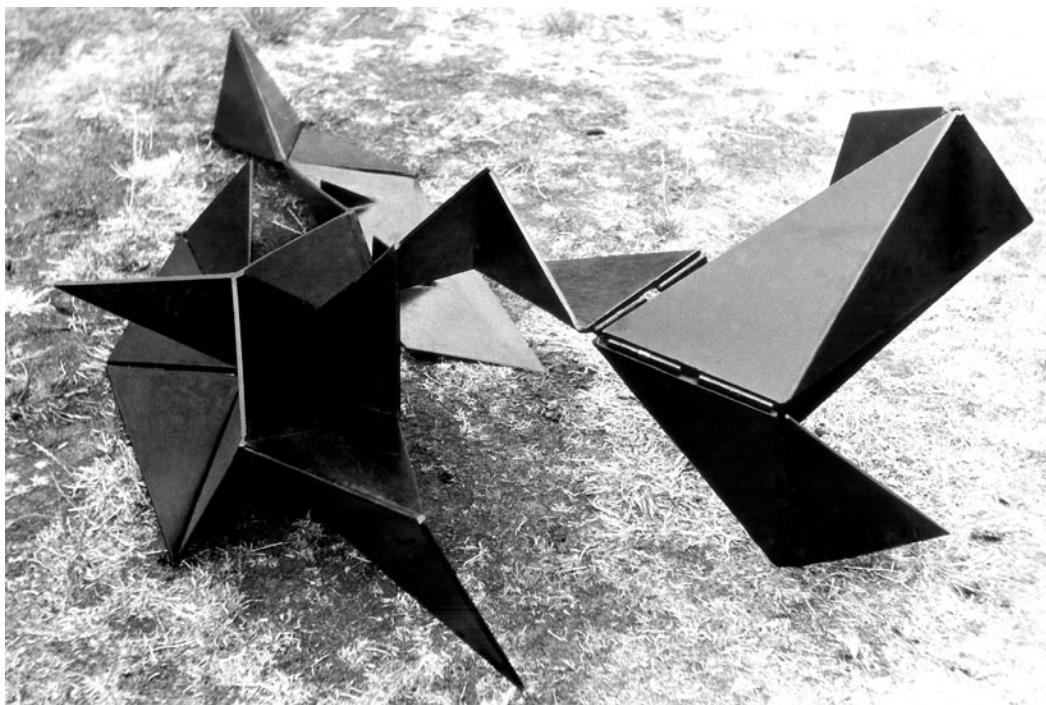
Throughout history and in most civilizations, the human figure has been the subject and vehicle of expression. The styles or methods of depiction may change, yet the human image remains relevant today. It is this that interests me mainly. For many years I have been drawing figures from life which is also preparation when modeling the figure in clay. I have admired the art and sculpture of many periods, traveling in different countries; in particular the Renaissance reliefs on the Baptistry doors by Ghiberti in Florence; Michelangelo's marbles in the Accademia and in Rome; the masterpieces in the Rodin Museum in Paris; more recently, seeing the treasures of the Cairo Museum; also the serene silent monuments of Pharaohs in temples along the Nile.

While most traditional sculpture is in stone or bronze, in the 1960's I was drawn to welding sheet metal, having seen examples of the work of the American David Smith.

My sculpture of 1967, titled *Kafka – Metamorphosis*, consisted of triangular metal plates to which I had welded hinges so that parts could be moved and rearranged in dynamic ways. A rectangular plate was painted red, reminiscent of the many red-back spiders encountered in the volcanic rocks where we lived. Years earlier I had read Kafka's novel and felt I realized the idea in an appropriate sculptural statement with oblique reference to Cubism.

Relative to my interest in the figure, I have for many years admired the expressive works of Kathe Kollwitz. Indeed it was a reproduced drawing in an Austrian newspaper in 1945, a grieving mother surrounded by her upset children, that made an indelible impression on me as a five year old and was the first 'work of art' I recall. Years later, I recognized the drawing again, titled 'Killed in Action'.

In 1997 on a visit to the International Biennial of Graphic Art in Ljubljana, I had the good fortune to become familiar with the names and works of Slovenian printmakers. Only one, the eminent Bozidar Jakac I knew from an old copy of the British 'Studio' magazine. The themes of his woodcuts and engravings certainly evoke a strong identity with Slovenia. In attempting to define presence of Slovenian heritage or culture in my own work, I can cite the paintings done of the beautiful land; however, I like to think that focusing on the figurative theme, I am creating something that is linked to the past and is reflective of a common humanity."



Kafka Metamorphosis, 1967
Kafka metamorfoza
Welded metal,
200 x 160 x 60cm

STANISLAV (STANKO) je bil rojen v Hrastniku leta 1939. Leta 1950 je skupno s starši, bratom in sestro prispel v Melbourne.

Umetnost je študiral na Royal Melbourne Institute of Technology, razstavljal s kiparsko skupnostjo Victorije in Narodni Galeriji Viktorije, na Tasmaniji in po odhodu v Kanado. V Torontu je postal voditelj umetniškega kolegijata in doštudiral v umetnosti. Razstavljal je tudi na razstavi miniatur in pri mnogih drugih razstavah v Torontu.

Stanko ustvarja za osebno zadovoljstvo; ni lepšega kot uspešno dokončati nekaj, kar se je rodilo kot ideja in se razvilo v fizično prisebnost.

“Že v Avstriji, kot majhen deček med drugo svetovno vojno, ko so bombardirali mesto Knittelfeld in sva z bratom ostala doma in ne odšla v šolo, sva se v trdih zimskih dneh sama zaposlila z risanjem in slikanjem.

V Avstraliji so mi dale pogum zmage na različnih tekmovanjih.

Starši so me navduševali, da sem slikal tudi slovenske pokrajine z oljem.

Mnoga leta sem risal podobe iz življenja, ki so tudi priprave za kipe.

Spoštujem in obožavam umetnost in kiparstvo več stilov: Renesanso – Michelangela, Rodin v Parizu in zaklade muzeja v Cairu.

Največ delam s pečeno glino, v kamnu in bronu, pa tudi nekaj z železom.

Največji vtis name je naredila risba matere z otroki z naslovom *Ubiti v akciji*, objavljena v avstrijskem časopisu leta 1945.

Leta 1997 sem obiskal Mednarodni Bienale grafične umetnosti v Ljubljani in se natančneje spoznal z deli slovenskih umetnikov, med njimi tudi Božidarjem Jakcem.

V mojem delu je delno prisotna slovenska dediščina, a največ ustvarjam nekaj, kar je povezano s preteklostjo in odseva splošno človečnost.”

Slovenian Landscape, 1958

Slovenska pokrajina

oil on canvas, 52 x 85cm

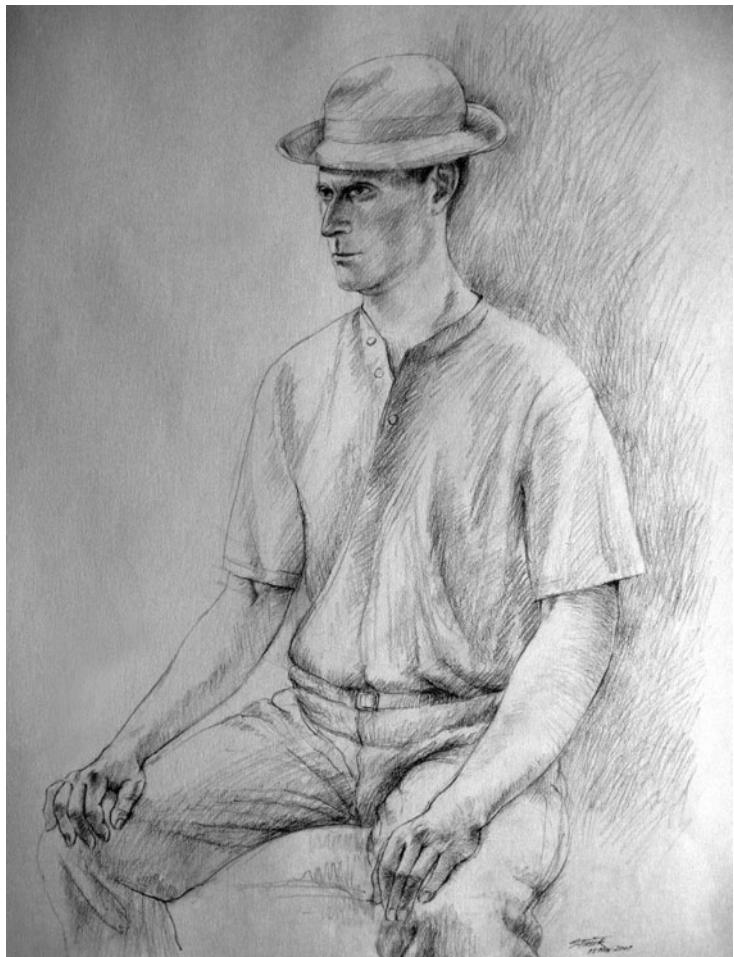




Image of Christ, 1965
Podoba Kristusa
oil on canvas, 82 x 64cm

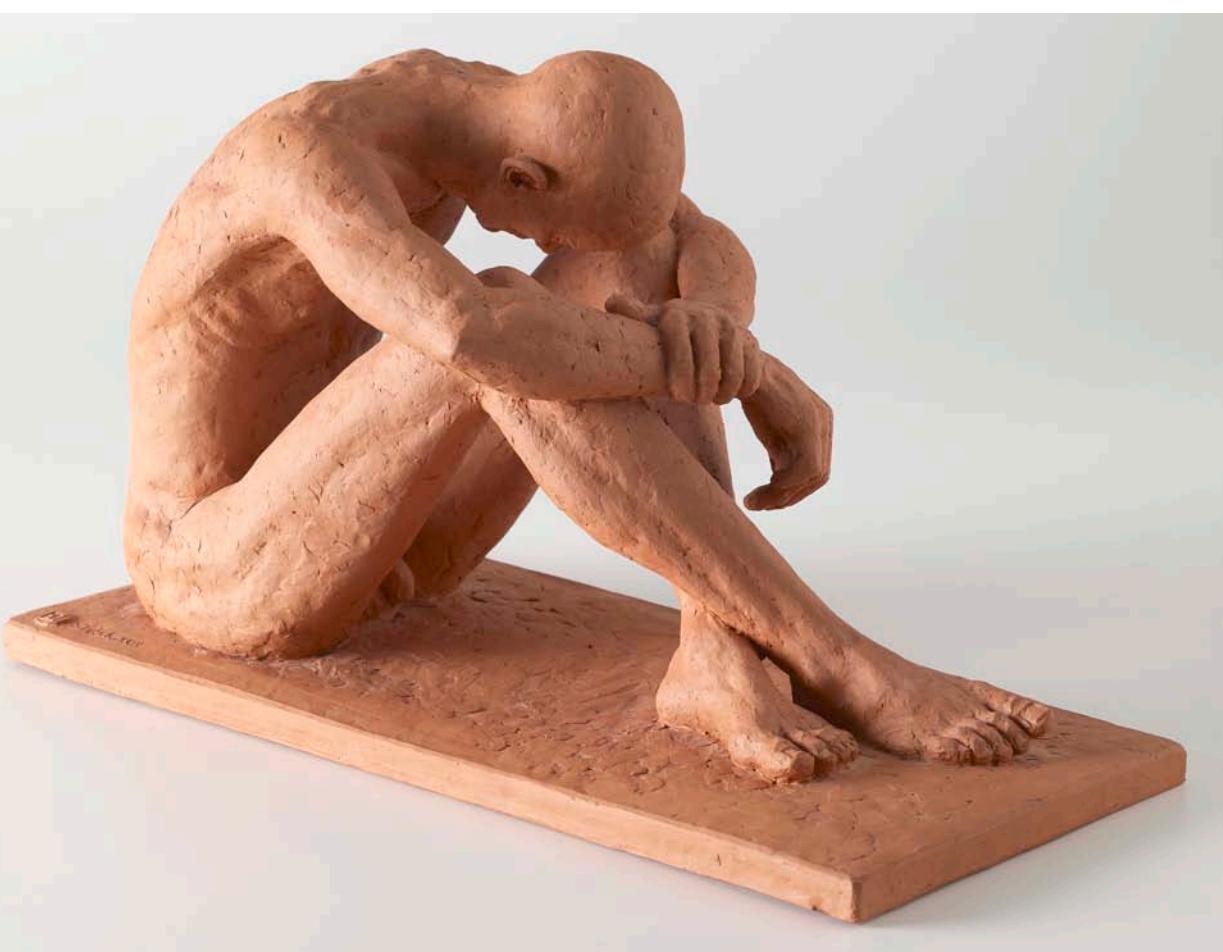
Seated Man, 2001
Sedečí mož
Conté pencil, 65 x 50cm

Seated Woman, 2006
Sedečá žena
Conté pencil and pastel, 60 x 46cm





Colour Abstraction, 1965
Barvana abstrakcija
oil on canvas,
35 x 83cm



Seated Male Figure, 2003
Sedeča moška figura
terra cotta clay,
49 x 21 x 28cm



Cain Contemplating Killing Abel, 2002
Kain razmišlja o uboju Abla
fired and reinforced clay, 46 x 27 x 36cm

Adrift, 2003
Na sledo srečo gnan
painted terra cotta clay, 69 x 25 x 37cm

Standing Female Nude - Study, 2000
Stoječi ženski akt - študija
reinforced cement, 79 x 29 x 20cm





Reclining Female Nude, 2001
Naslonjen ženski akt
fired white Raku clay, 50 x 22 x 23cm

Organic Form, 1965
Organska oblika
cement and plaster, height 70 cm

Reclining Figure, 2006
Naslonjena
Conté pencil and pastel, 46 x 50cm





Organic Figure, 1965
Organska figura
carved Red Gum, height 77cm



Standing Male Nude - Study, 2000
Stoječi moški akt
reinforced cement, 28 x 23 x 84cm

Ljenko Urbančić

LJENKO URBANČIĆ

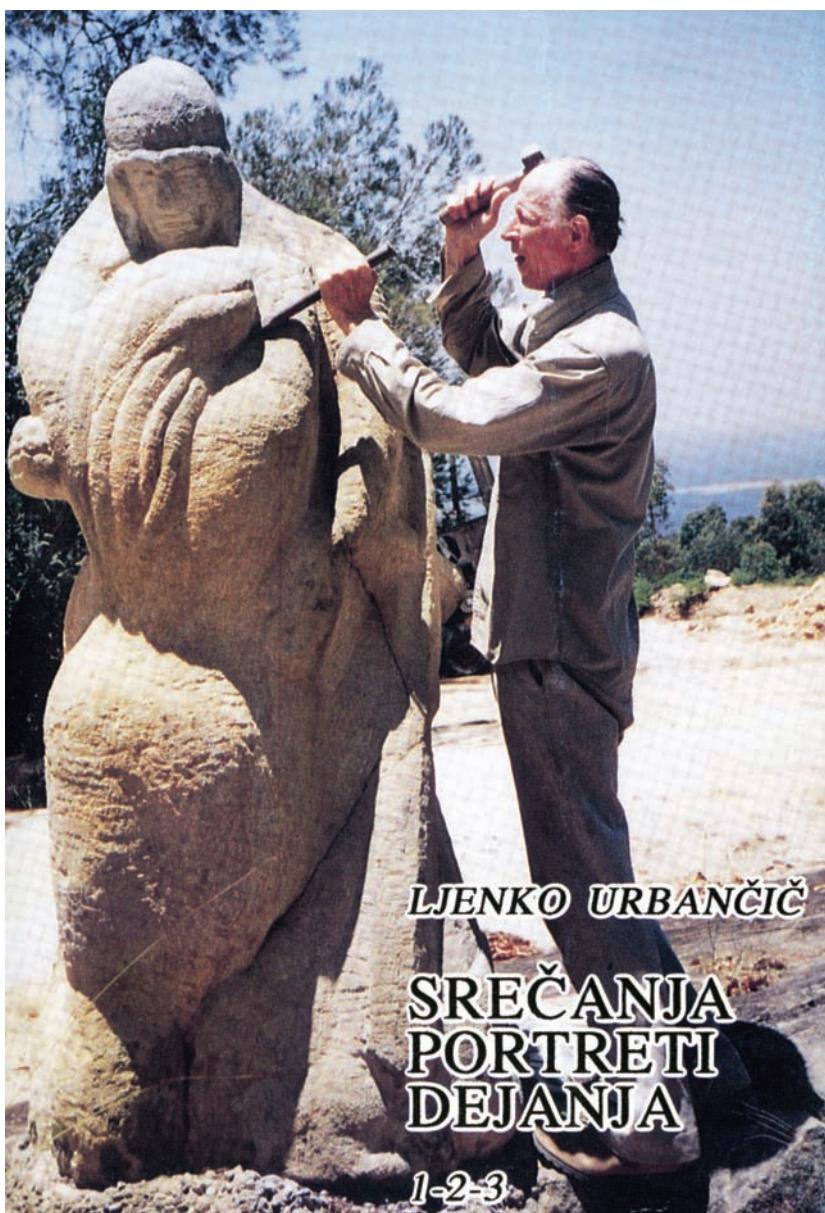
Ljenko was born 19th December 1922 in Šabac, Serbia. In 1934 the family moved to Ljubljana. He died in 2006 in Sydney.

"In 1941 he was a volunteer and he organized underground nationalistic group Petrova garda. In 1942 he was in the fascist concentration camp at Gonars. He was an active member of *Sokol* and *Zbor* and was one of the prominent organizers of Slovenian Domobranci, the journalist and co-editor of the bi-weekly magazine *Slovensko Domobranstvo*, as well as the author of the song *Legijonarji*. He left Slovenia in 1945, lived in Italy and Germany. In 1950 he migrated to Australia, where he was publisher and editor of *Žar*, edited *Slovenski obzornik* in Australia, he was and also edited *Liberal Spectrum* in *Esprit de corps*."

He has created many sculptures and displayed them at his property Mt Milena in Sydney. After his death the sculptures were moved. The most prominent, *Črtomir* and *Bogomila* is at the premises of Slovenian Association Sydney.



1922 – 2006



Ljenko Urbančić:
Srečanja
Portreti
Dejanja,
pages 288-289

LJENKO je bil rojen v Šabcu, Srbija z imenom Miljenko.

Leta 1934 se je družina odselila v Ljubljano.

“Ob nemškem napadu na Jugoslavijo v aprili leta 1941 je bil prostovoljec.

Že sredi leta 1941 je organiziral podtalno nacionalistično skupino Petrova garda.

Temu je sledilo v marcu 1942 fašistično koncentracijsko taborišče Gonars.

Bil je aktiven član *Sokola* in Ljotićevega *Zbora* ter eden vidnejših organizatorjev slovenskega domobranstva, njegov časnikar in propagandist ter sourednik dvotedenske ilustrirane revije *Slovensko domobranstvo*, kakor tudi avtor besedila prve domobranske pesmi *Legionarji, domobranci*.

Domovino je zapustil 6. maja 1945. Živel in potoval je po Italiji in Nemčiji.

Leta 1950 je emigriral v Avstralijo.

Bil je aktiven slovenski delavec ter izdajatelj in urednik nekdanjega *Žara*.

Uredil je tudi *Slovenski obzornik* v Avstraliji.”

Ljenko je bil talentiran kipar in je na svoji posesti Mt Milena na pobočju Blue Mountains razstavljal mnoge svoje kipe; med njimi je najpomembnejši *Črtomirovo in Bogomilino slovo pod Južnim križem: dvanajst stoletij nad nami*. Ta kip je bil po njegovi smrti prestavljen na zemljišče ob dvorani Slovenskega društva Sydney.



Crying Slovenian Woman
Jokajoča Slovenka
sandstone, height 190cm



Cross
Križ
sandstone,
height cca 90cm



Head of a Dame
Glava dame
sandstone, height cca 80cm



Man with Moustache
Mož z brki
sandstone, 60 x 40cm



Črtomir and Bogomila
Črtomir in Bogomila
(characters from the poem *Baptism at Savica - Krst pri Savici* by France Prešeren)
sandstone, height 190cm

Mt Milena
Ljenko's property before
the demolition

Ivan Valenčič

IVAN (NINO) VALENČIČ

Rojen je bil leta 1934 v vasi Rupa.

Razstave: Slovensko društvo Melbourne, Slovensko društvo Planica, Springvale, Slovenski klub Ivan Cankar Geelong in na slovenskih festivalih.

Obiskoval je umetniško delavnico v Footscrayu in tri leta v Essendonu pri mojstru Gregoryju Smithu.

Nagrad ni prejel.

"Od leta 1959 do 1974 sem bil član Slovenskega kluba Ivan Cankar Geelong.

Ko sem se preselil v Melbourne, sem leta 1974 postal član Slovenskega kluba Jadran, kjer redno sodelujem.

Rad imam slikanje.

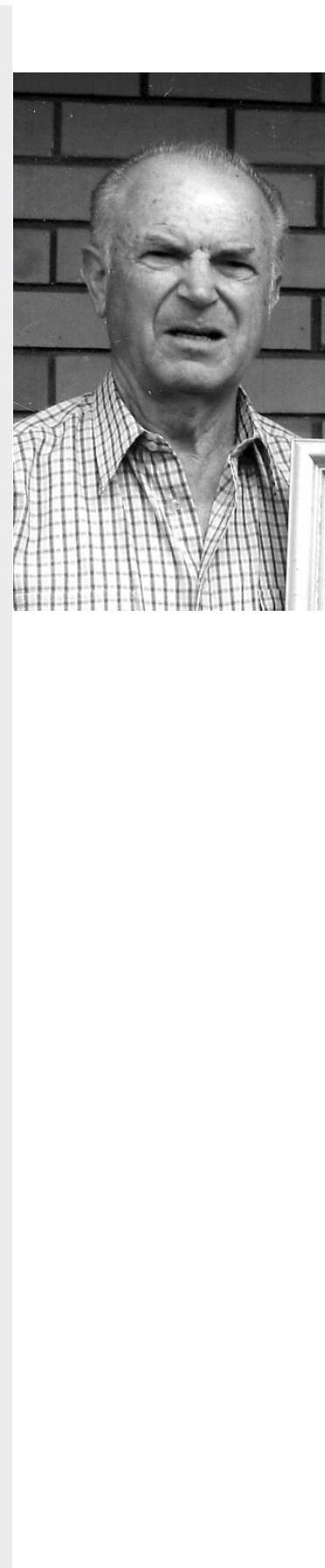
Ustvarjam, ker razveselim tudi druge in upam, da bodo vnuki veseli.

Ko sem začel s slikanjem, sem spoznal, kako pomembno mi je slikanje.

Ogledal sem si razstavo slik umetnika Gregoryja Smitha v East Melbourne in občudoval njegovo delo.

Najbolj je vplival name umetnik Gregory R. Smith.

S slikanjem sem bolje spoznal tudi sebe."



IVAN was born in the village Rupa.

He has exhibited at the Slovenian Association Melbourne, the Slovenian Association Planica, Springvale, the Slovenian Association Ivan Cankar Geelong and at Slovenian Festivals.

He attended the art workshop in Footscray and for 3 years with the artist Gregory Smith in Essendon.

"From 1959 until 1974 I was a member of the Slovenian Club Ivan Cankar Geelong and when we moved to Melbourne, I became a regular member of Slovenian Club Jadran at Diggers Rest.

I love to paint.

I paint because I make others happy and hoping my grandchildren will be happy as well. As soon as I started to paint I realised how important painting was to me.

I have viewed the exhibition by Gregory Smith in East Melbourne and I loved his work. He has influenced me most.

While painting, I got to know myself better as well."



*Pond, Property of Madeleine Bethell, 2002
Jezerce, last Madeleine Bethell
oil on board, 40 x 51cm*



Lanišče near Kamnik, 2006

Lanišče pri Kamniku

oil on board, 40 x 51cm

Mašun, Slovenia, 2007

Mašun, Slovenija

oil on board, 40 x 51cm

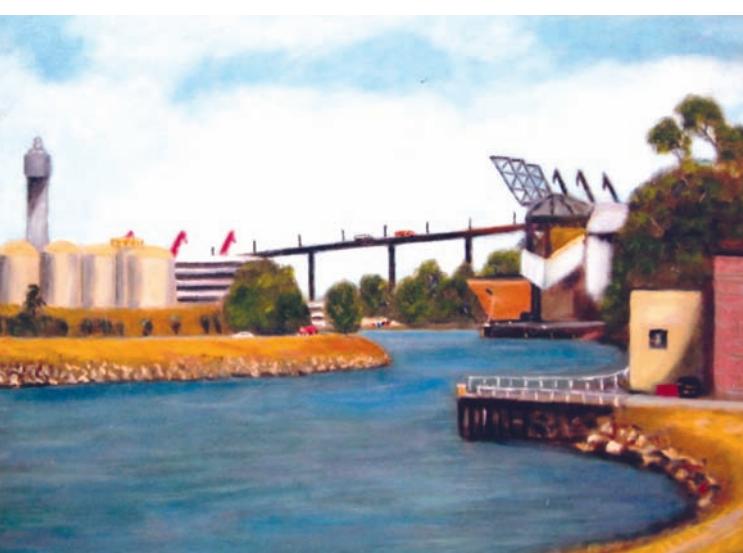




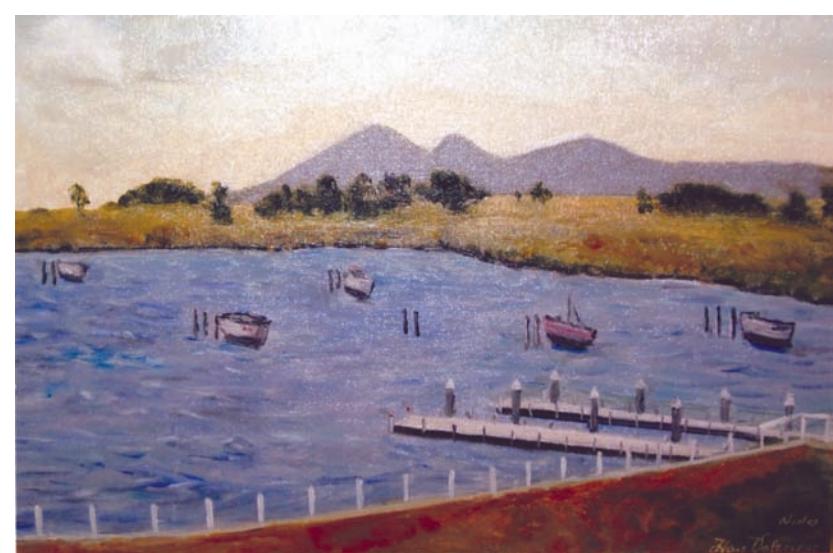
Slovenian Countryside, 2009
Slovenska pokrajina
oil on board, 30 x 40cm



Greenvale Reservoir Outlet, 2008
Izliv iz jeza Greenvale
oil on board, 40 x 51cm

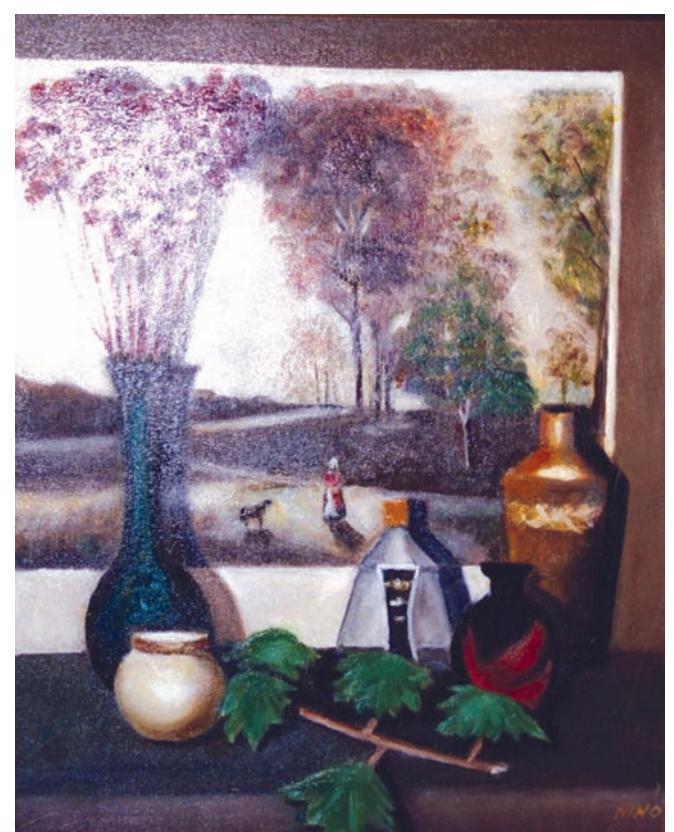


Footscray, 2003
oil on board, 40 x 51cm



South Werribee Boat Ramp, 2009
Izvoz za čolne v South Werribee
oil on board, 40 x 51cm

Still Life I, 2004
Tihožitje I
oil on board, 51 x 40cm



Still Life II, 2003
Tihožitje II
oil on board, 51 x 40cm



*Sandra
Valenčič*

SANDRA VALENČIČ

Sandra je bila rojena v Sloveniji.
Po prihodu v Avstralijo se je naselila v Sydneyu.
Slikala je slovenske motive. Umrla je v Sydneyu.

Slovenian landscape
Slovenska pokrajina
oil on canvas, 45 x 35cm



SANDRA was born in Slovenia.
After her arrival in Australia she settled in Sydney, where she died.
She painted in oil.



Farmhouse
Kmečka hiša
oil on canvas, 30 x 40cm

Natasha Vincent

NATASHA VINCENT nee MEJAČ

Education: 1968 Certificate of Art, Gordon Institute of Technology
1974 Diploma of Teaching, Mercer House
1990 Bachelor of Education – Fine Art, Melbourne University

Employment:
1995-2008 Program co-ordinator Diploma of Arts (Visual Arts) R.M.I.T University
1985-1994 Senior Teacher, Art & Design Department, RMIT
1977-1987 Teacher Slovenian - School of Modern Languages, managed by Victorian Education Department.
1970-1975 Head of Art Department - Our Lady of the Sacred Heart Girls College

Professional Development:

2003 TAFE Teachers Development Fund/ Studio Practice – work of Anton Plemelj – Bee hive painting in traditional manner.
2000 Drawing –The extended field Symposium at VCA
1998 Photographic Transfer Systems Workshop
1997 Monoprint Techniques Workshop, Melbourne University
1995 Drawing course with Godwin Bradbeer
Seminar – Vincent Van Gogh and his contemporaries, National Gallery of Victoria
1990 *Women in Art, has anything changed since 70s*, seminar, N.G.V
1984-2006 Regular life drawing classes with a group of practising artists
1989 Four months study tour of major European galleries
1986 *Conservation of Works on Paper Seminar* – Conservation Department, Melbourne University
1985 Seminar in Florence, *Italian Renaissance as seen from the Florentine perspective*.

Exhibitions:

2007 *Travel to Mars* Project Space R.M.I.T
2006 *Space and Art* School of Art Gallery R.M.I.T
2004 Project Space Printmaking exhibition
1997 School of Art Staff Exhibition
1994 Steps Gallery, Staff/Student Exhibition
1993 Steps Gallery, Staff/Student Exhibition
1990 Porcelain Ware, Group Work, Gryphon Gallery, Melbourne University
1984 Works on Paper, Group Exhibition, Slovenian Artists Society
Works on Paper Exhibition at Melba Artists Society
Group Exhibition of *Slovenian Artists Association of Victoria*
Group Exhibition at *Quantum Art Gallery*

"I am represented in private collections in Melbourne, Adelaide, Slovenia, Vienna, Holland and Chile.

My work can also be seen in professional suites including Peter Kovač and Associates and Cunningham and Cummings Designers.

I have also helped with the creation of exhibition graphics for an educational project in Tian Jin, China, while working with Cunningham and Cummings Designers.

Working in the creative field has been part of what I have always wanted to do. When I began teaching after I completed my studies, I realised that imparting knowledge to others actually clarified my own research and was possibly more satisfying than only working individually on my personal portfolio.



It always amazed me how creative young people could be and how beneficial it was to their development. It was an area that they could feel successful even if they were not very academic. This feeling then often led to more success in their other areas of study. My approach to teaching changed greatly once I started working at the university as the students there were all mature age from 20 – even in their 60s. It was far more a process of collaboration. To teach well I had to really keep up with my own artistic practice and also my knowledge of the ongoing art industry. This need to update and research the course had a profound influence on my work.

I feel that my Slovenian background also has been a great influence on the work I am interested in, although this seems to be more obvious as I get older. I have started a project in which I am using a lot of traditional Slovenian imagery which is connected to the bee hive paintings which are so much of our Slovenian heritage. Although at the time of printing, the project was not yet complete.

I have worked in many media. I began in porcelain and printmaking but am now working in mixed media on paper. Much of my artwork is produced in artists' books as I find these very intimate and the viewer must get close to the pieces produced. This is necessary as my surfaces are very subtle and cannot be seen well from afar. It also tells a story: one piece leading to the next. The bigger pieces are, in fact, made up of many smaller pieces but must be seen together to make sense."

NATASHA nam je zaupala:

"Moje delo je v privatnih zbirkah v Melbournu, Adelaidi, Sloveniji, na Dunaju, na Nizozemskem in v Čilu ter v strokovnih pisarnah, vključno Peter Kovač, Cunningham in Cummings oblikovalci.

Pomagala sem pri ustvarjanju grafike za vzgojni projekt v Tian Jin, Kitajska.

Ustvarjanje je bilo vedno moja vizija. Po končanem študiju, ko sem pričela s poučevanjem, sem spoznala, da razdajanje znanja drugim skristalizira moje raziskovanje in je mogoče, da nudi več osebnega zadovoljstva kot ustvarjanje samo zase.

Osupne me, kako ustvarjalni so mladi ljudje in kako jim ta ustvarjalnost pomaga pri razvoju. Lahko so uspešni, ne da bi bili akademsko izobraženi. To počutje jim pomaga pri drugem študiju.

Moj odnos do poučevanja se je spremenil, ko sem začela poučevati na univerzi in učila odrasle študente od 20 let dalje, celo do 60 let. Bil je proces sodelovanja.

Za dobro učenje sem morala tudi sama dobro obvladati znanje umetnosti. Ta nujnost, dopolniti in nadgraditi znanje, ima velik vpliv na moje ustvarjanje.

Čutim, da vpliva na zanimanje v mojem delu tudi moja slovenska dediščina, posebno še sedaj, ko sem starejša. (Začela sem projekt, kjer uporabljam slovenske podobe, povezane s panjskimi končnicami, tako pomembnim delom slovenske tradicije).

Delati sem začela s porcelanom in tiskanjem, a sedaj delam z mešanim medijem na papirju. Moje delo je v umetniških knjigah, kjer si gledalci lahko ogledajo od blizu, kar je bolje za način mojega dela. Moje delo pove zgodbo - vsaka zgodba - slika vodi v naslednjo sliko, v novo zgodbo.

Večja dela so kot mozaik manjših stvaritev, a se morajo gledati skupaj, da povedo svoje sporočilo."



On the Line, 2006 - Na zvezi
mixed media - charcoal, watercolour, pastel and pencil



The Seed, 2006 - Seme
mixed media - charcoal, watercolour, pastel and pencil



On the Beach I, 2007

Na obali I

mixed media - charcoal, watercolour, pastel and pencil, 75 x 120cm



On the Beach I, detail, 2007

mixed media - charcoal,

watercolour, pastel and pencil

25 x 30cm



On the Beach I, detail, 2007

mixed media - charcoal,

watercolour, pastel and pencil

25 x 30cm



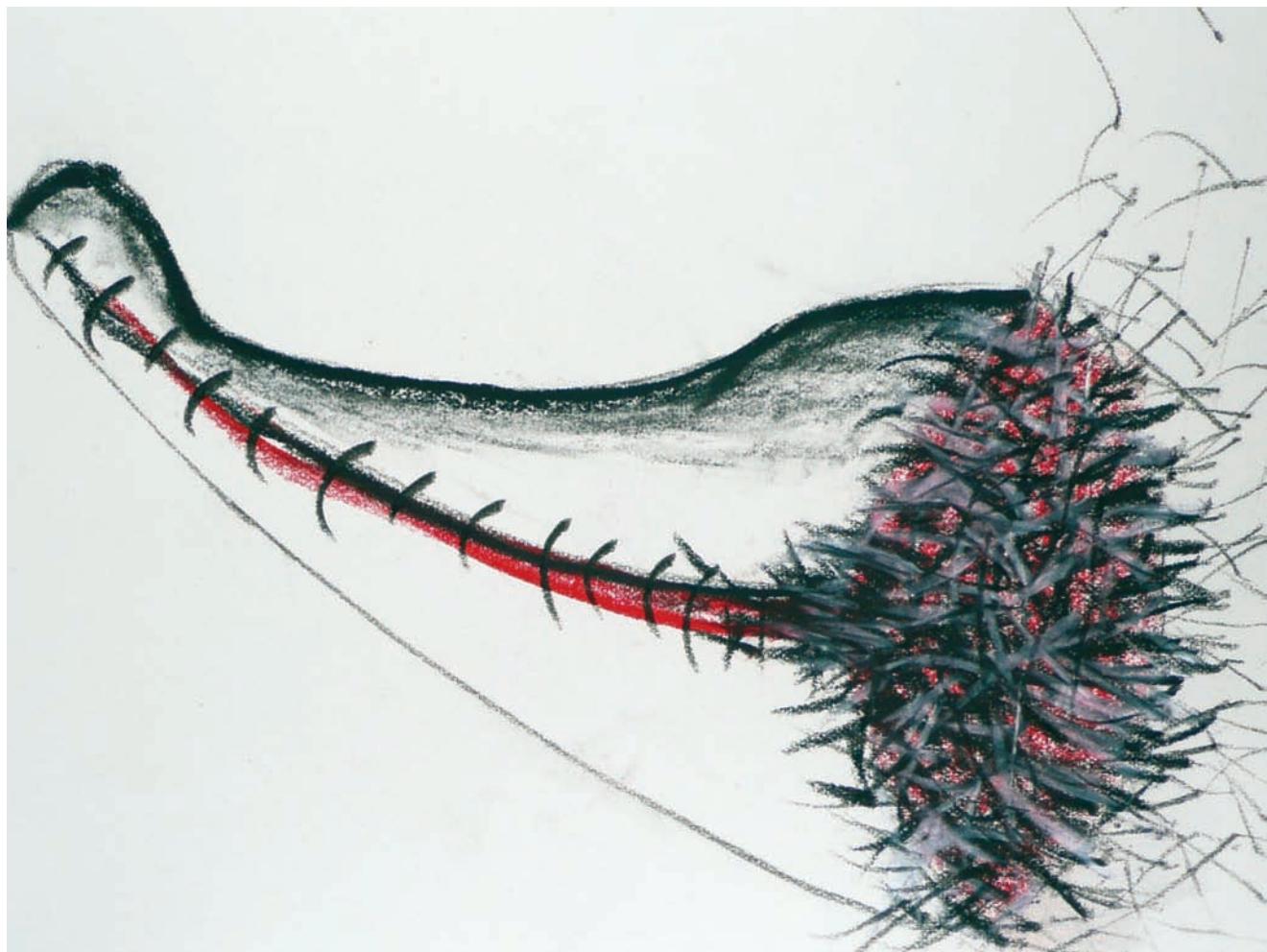
On the Beach I, detail, 2007
mixed media - charcoal,
watercolour, pastel and pencil
25 x 30cm



On the Beach I, detail, 2007
mixed media - charcoal,
watercolour, pastel and pencil
25 x 30cm



On the Beach I, detail, 2007
mixed media - charcoal,
watercolour, pastel and pencil
25 x 30cm



Study for On the Beach II, 2009

Študija za Na obali II

mixed media - charcoal, watercolour, pastel and pencil, 25 x 30cm

Study for On the Beach II, 2009

Študija za Na obali II

mixed media - charcoal, watercolour, pastel and pencil, 25 x 30cm



Milan Vojsk

MILAN VOJSK

Milan was born on 20. 10. 1922 in Beltinci, Prekmurje and died 3.5.1997 in Sydney.

Education: In 1933, after completing primary school, he entered Maribor Secondary Modern School. His teacher was Prof. Franc Ravnikar. After the occupation by the Germans he studied sculpture at the Munich Fine Arts Academy. He was accepted provisionally by Prof. Bernhard Bleeker in his class. In 1945 he resumed his studies in the 5th semester at the newly established Ljubljana Academy of Fine Arts. He graduated with Prof. Boris Kalin and Frančišek Smerdu.

Awards: Student's award for his sculpture at the Munich Fine Arts Academy.

Milan was drafted into the German army. He refused to join the army, therefore in the autumn of 1943 he was imprisoned. He spent four and a half months in prison, then under a threat of being shot he was forcefully drafted.

When the war was over he happened to be in military barracks in Munich where he was taken war prisoner by the incoming allied forces. After spending four months in a collecting camp, he was sent back to Slovenia by the Americans.

He moved to Maribor and joined the Maribor branch of the Society of Slovene Fine Artists.

Milan migrated to Austria. After some months' waiting for an Australian entry visa, in March 1957 he, together with his wife, embarked on a ship to Australia.

The new beginning in Australia was difficult. He spent the first months in the Bonegilla emigration camp in Victoria.

When he got a job with Messrs. Fowler & Co., the whole Vojsk family moved to Carramar, a suburb of Sydney. There the Slovenian born businessman Dušan Lajovic found an apartment for him. In the garage Vojsk arranged an improvised art studio and registered his membership in the New South Wales Sculptors' Society.

In 1958 he got a position as a designer at the TV station Channel 7.

As a member of the New South Wales Sculptors' Society, he participated in 1960 at the Adelaide Festival of Art. One year later he participated in the contest for the William Blake Award.

With initial works he attracted the attention of Australian art critics and clients from the secular and ecclesiastic circles.

In the mid sixties he got a job as a scenery worker and a walk-on in the Elizabethan Theatre Trust in Woolloomoollo, the harbour quarter of Sydney.

The proceeds from a commission for the bronze sculpture of 'Dreaming' by the Australian Reserve Bank made it possible for him to move to the Roselands area. There he arranged a spacious studio. He could devote his time exclusively to his sculptural work, so that the second half of the sixties was the most fruitful time in his Australian period. In this time he made a series of works of monumental character and of small sculptures. He participated regularly in the exhibitions of the New South Wales Sculptors' Society, and provided sculptural decorations for several public buildings and hotels in various Australian cities.

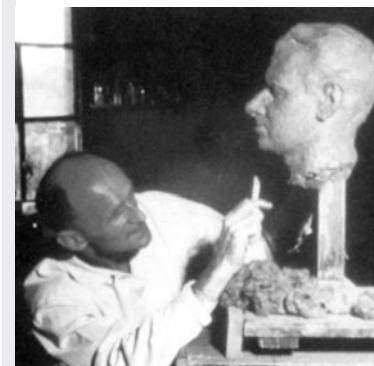
The fervent, fast modelling, the sharpness of mind mixed with provocative attitude and satire that were characteristic of many works created in Maribor, were replaced in his emigration by intimism, research into the form and technical perfection that often seems to be very close to decorativeness.

In the conservative Australian milieu, when the sculptor was more dependent upon the clients, and especially in the case of monumental sculptures, he produced rather sterile artistic forms.



1922 – 1997

Meta Gabršek-Prošenc
and Peter Rak,
Art Historian
Milan Vojsk
RETROSPEKTIVA
1996
*Umetnostna galerija
Maribor
strani 29 - 32*



Vojsk's creative efforts seem to have been rooted in the aesthetic of the pre-war sculptural realism. In Slovenia, due to ideological reasons, this aesthetic response continued into the late 1950s. In the rather autarkic environment of Maribor, the artist gradually started to turn away from the descriptive realistic expression by first introducing naturalistic elements and then by stylisation and abstract tryouts.

In his sculptural opus the classic figural motifs and the portrait prevail.

His engaged figurals occupy a special place. It was through this delicate psychological realism that Vojsk reached his highest point. Up until the mid 1950s Vojsk created a series of ironic and grotesque works which are either directly linked to the contemporary events in society or represent a satirical commentary based on the works of earlier artists. The majority of his works are made of burnt clay or plaster, which proved to be the most appropriate materials for his sketch-like modelling. In the Australian period, when monumental sculptures with religious motifs came to the foreground, he also tried wood, stone, various plastic materials and metals. The few preserved drawings and prints that remain are completely subordinated to his sculptural work.

In Maribor his sculptures were extremely heterogeneous and uneven as regards quality. He focused his attention on portrait sculpture, he achieved, except in the case of some rather schematic portraits of political and cultural personalities, the highest harmony of form and content.

Smooth modelling of the childrens' portraits alternates with more picturesque, 'impressionistic' surface treatment, where the material's tactile surface, together with the effects of light and shade, further enhance a sharp psychological characterisation.

It essentially represents a synthesis of a study-type approach to the representation of the psyche of the portrayed persons in which Vojsk omits petty realistic details. He employs dynamic, sketch-like modelling in clay and plaster, where the sculptor is avoiding petty describing realism in favour of the monumental effect of the whole.

A more intimate and lyric approach may be noticed in his portraits of children and women. There, realism is often replaced by idealisation of the figure, which, however, still retains basic individual characteristics. These are calm, meditative portraits in which he strives to achieve the ideal of beauty yet without a special emotional charge.

Caricature and satire with grotesque elements are particularly present in Vojsk's works from the mid 1960s.

Vojsk's Australian sculptural opus is, similar to the Slovenian one, rather uneven as regards quality. Realistic portraits and stylised figuration prevailed up until the mid 60s when the sculptor, in his smaller as well as his monumental sculptures, gradually liberated himself of his dependence on the realistic heritage. From that time onwards, yet still within a framework of moderate modernism, Vojsk devoted his efforts to more profound research into the artistic forms and new materials, though still based on the external world.

The mid 60s opened up new possibilities for monumental sculpture when representatives of the Australian Reserve Bank ordered a bronze variant of his 'Dreaming'. Vojsk devoted this sculpture to Australian aborigines that he met in Redfern, a suburb of Sydney. This concept of 'dreaming' is the starting point and the central theme of his religious system which denotes the natural, spiritual and moral order in the universe. Dreaming, of course, is a European expression which only partially encompasses the complex and abstract mythological contents of this belief system. Vojsk, however, started to design the sculpture from European, rationalist aspects.

The sculptural medium represented for Vojsk the means of interpreting relevant but also quite frivolous and subjective dilemmas of his time. These interpretations range from melancholic and lyrical to almost brutally grotesque and expressive ones.

Vojsk, however, consistently and consciously avoided crossing the limitations of moderate modernism which, according to his conviction regarding his artistic mission, still made his artistic expression relatively transparent and convincing.

SOLO EXHIBITIONS:

1949 Umetnostna razstava. Upodabljači umetniki Maribora, Maribor

1950 Umetnostna razstava ob Prešernovem tednu, Maribor
Junijska likovna razstava ob priliki oblastne obrtne razstave, Maribor

1951 Razstava slikarskih in kiparskih del mariborskih upodabljačih umetnikov Maribor:
Razstava sodobnega jugoslovenskega kiparstva Zveze upodabljačih umetnikov FLR Jugoslavije, Ljubljana
Umetnostna razstava društva slovenskih upodabljačih umetnikov, Ljubljana

1952 Razstava slik in kipov Mariborskih upodabljačih umetnikov, Maribor
Potujoča razstava slovenskih upodabljačih umetnikov, Maribor
Razstava slik in kipov na razstavi 'Mariborskega tedna', Maribor

1953 Razstava del mariborskih upodabljačih umetnikov, Maribor
Razstava mariborskih upodabljačih umetnikov v Ptuju, Ptuj
Prva razstava grafičnih del in risb, Maribor

1954 Razstava del upodabljačih umetnikov Slovenije, Maribor
Razstava slovenskega slikarstva in kiparstva v Mariboru od leta 1918 do danes, Maribor
Razstava mariborskih likovnih umetnikov v Jakopičevem paviljonu, Ljubljana

1955 Jubilejna razstava Društva slovenskih likovnih umetnikov, podobor Maribor v čast 10. obletnice osvoboditve, Maribor
Razstava mariborskih likovnih umetnikov v Celju - v počastitev 10-letnice narodne osvoboditve, Celje

1956 Pomladanska razstava mariborskih likovnih umetnikov, Maribor
Razstava društva slovenskih likovnih umetnikov, Ljubljana

1970 50 let organizirane likovne dejavnosti v Mariboru, Maribor

1979 Pridobitve 1969 - 1979, Razstava ob 25-letnici UGM, Maribor

1980 60 let organizirane likovne dejavnosti v Mariboru, Maribor, Umetnostna galerija

1988 Likovno življenje v Mariboru 1945 - 1955, Maribor

GROUP EXHIBITIONS:

1960 Art Festival, Adelaide

1961 William Blake Award Prize Exhibition

Avstralski kiparski opus **MILANA VOJSKA** je podobno kot slovenski kvalitativno dokaj neizenačen. Realistični porteti in stilizirana figuralika prevladuje do sredine šestdesetih let, ko se kipar tako v malo kot v spomeniški plastiki postopoma otrese odvisnosti od realistične dediščine in se, še vedno v okvirov zmernega modernizma, posveti bolj poglobljenim raziskavam likovne forme in novih materialov, čeprav pobude še vedno črpa iz zunanjega sveta. Vojsk se v emigraciji distancira od angažirane figuralike, ki mu v tujem okolju seveda ne more nuditi več pravih vzpodbud, nekdanja ostrina in provokativnost se umakneta intimističnemu ustvarjanju, v katerem pogosto prevladujeta melanolija, resigniranost in patos. S tem se v določeni meri izgubi za slovensko okolje značilna vitalnost in impulzivnost, likovna produkcija se zmanjša, skicozno in hitro modelacijo v glini nadomesti bolj pretehtano in reflektirano, čeprav manj spontano dela v lesu, kamnu, različnih plastičnih masah in kovini.

Tendence po postopni redukciji likovnih elementov se pokažejo že sredi šestdesetih let, še le v začetku sedemdesetih let, ko je njegovo ustvarjalno obdobje že skoraj zaključeno,

*Meta Gabršek-Prošenc
in Peter Rak,
umetnostni zgodovinar
Milan Vojsk
RETROSPEKTIVA
1996
Umetnostna galerija
Maribor
strani 6 - 27*

pa se kipar loti čisto abstraktno zasnovanih osnutkov za spomeniško plastiko, ki pa niso nikoli realizirani.

Statusa svobodnega umetnika si Vojsk v novem okolju ni mogel več privoščiti.

Kiparskemu delu se v prvih letih posveča zvečer in ponoči v improviziranem ateljeju, ko nastanejo realistični portreti sina ter znancev in priateljev, pri katerih pa vse bolj prihaja do izraza umirjena monumentalnost. Dokajšna formalna in ikonografska cenzura nastane že v začetku šestdesetih let, ko pod vplivom modernističnih gibanj voluminozno modelirana realistična figura preide v stilizirano plastiko, prej krepko modelirane figure se transformirajo v graciozne, sloke in krhke podobe.

V *Sanjarjenju* (1960), dekliškem aktu, ki ga je pozneje repliciral v številnih različicah in nazadnje realiziral še v bronu, je nenadoma opustil vso realistično retoriko v prid arabeskno razgibane linije, ki se v veliki meri spogleduje z dekorativnostjo. Bolj ekspresivno in monumentalno je zasnovana Marija z otrokom *Hozana*, (1961), kjer je močno čutiti ekspresivno-simbolične reminiscence Franceta Kralja.

Material za obe skulpturi je les, ki je kiparju omogočil bolj subtilno in pretanjeno raziskovanje forme in se je bolje prilagajal njegovemu spremenjenemu, liričnemu razpoloženju. Beg v intimo mu je postopoma omogočil bolj reflektirano raziskovanje dosežkov modernistične skulpture, sinteza fiziološke deformacije likov in lirični akcent pa postaneta osnovno vodilo njegovega avstralskega opusa.

Tudi v vse bolj redki portretni plastiki, kjer ostaja zvest osnovnim principom realizma, se začne zatekati k bolj izčisčenim in arhaičnim formam (*Mitja*, 1968), tipična ilustracija novega, v mnogočem resigniranega pogleda na svet pa je niz otožnih modiglianijevskih dekliških portretov, izmed katerih se relief *Bonjour Tristesse* (ok.1968) nahaja v Narodni galeriji v Adelaide.

Možnosti za spomeniško plastiko so se odprle sredi šestdesetih let, ko so predstavniki Australian Reserve Bank naročili bronasto različico njegovega "Sanjarjenja". Kip je Vojsk posvetil avstralskim Aborigenom, s katerimi se je srečeval v sydneyskem predmestju Redfern, sanjarjenje (dreaming) pa je izhodišče in osrednja tema njihovega religioznega sistema, ki označuje naravni, spiritualni in moralni red v kozmosu.

Pri kiparskem okrasu kapele Warrane College-a, ki sodi v okvir Sydneyske univerze, se je moral podrediti konzervativnim željam vodstva te katoliške ustanove. Relievi na oltarni mizi s prizori iz stare in nove zaveze (Abelova daritev, Melkizedek, Abraham daruje Izaka, Kristus z apostoli, pelikan ter orel, kot simbol evangelista Janeza) so koncipirani z eklektičnimi elementi neogotike in neorenesanse, obla plastika Marije z detetom na glavnem oltarju pa z intimno toplim odnosom med obema likoma presega dokaj shematičen učinek celote.

Religiozna tematika, do katere Vojsk ni čutil posebne intimne afinitete, saj so tovrstna dela nastala predvsem zaradi želja naročnikov, doseže svoj kvalitativni vrh v *Križanem* (ok. 1969), na mestnem pokopališču v Sydneju, kjer je kipar izkoristil ustvarjalno svobodo in možnosti novega materiala (aluminij) v skoraj abstraktno zasnovani plastiki. Osnovni skelet križa je zlit z razprto perforirano plastično formo, ki s kubistično obravnavo volumna in redukcijo izraznih sredstev dosegla dramatično ekspresivnost.

Že v prvi polovici sedemdesetih let je Milan nenadoma popolnoma prenehal z ustvarjalnim delom.

Po njegovem odhodu v emigracijo je bilo veliko njegovih del izgubljenih ali uničenih.



Dreamtime, Canberra, ACT, 1974

Sanjarjenje

brass, height 220cm

Bond, 1956

Vez

fired clay, height 14cm



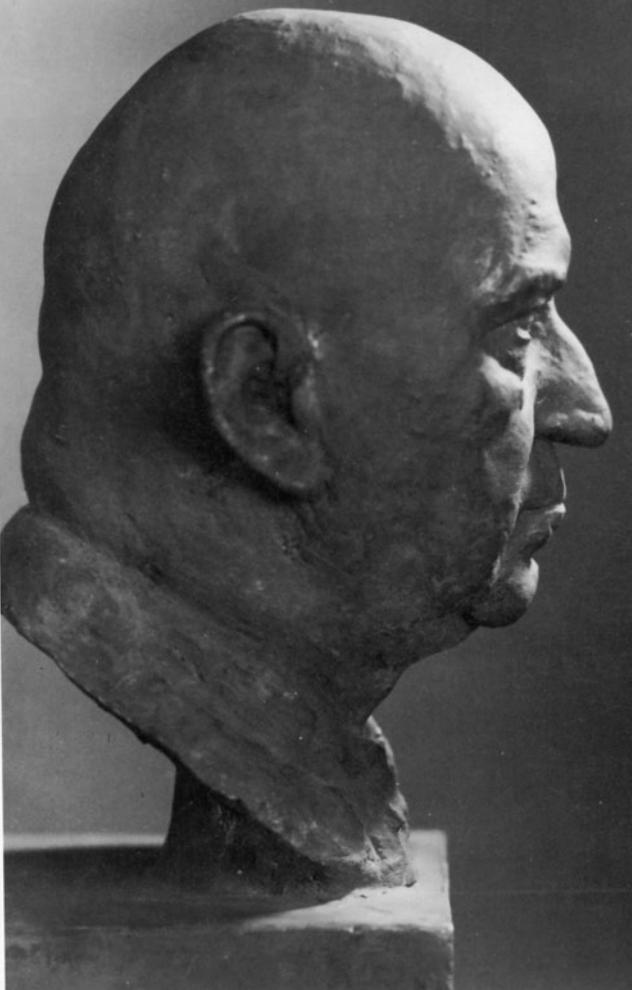
Offering, 1965

Daritev

wood, height 41cm

Cobra, 1955
Kobra
fired clay, height 40cm





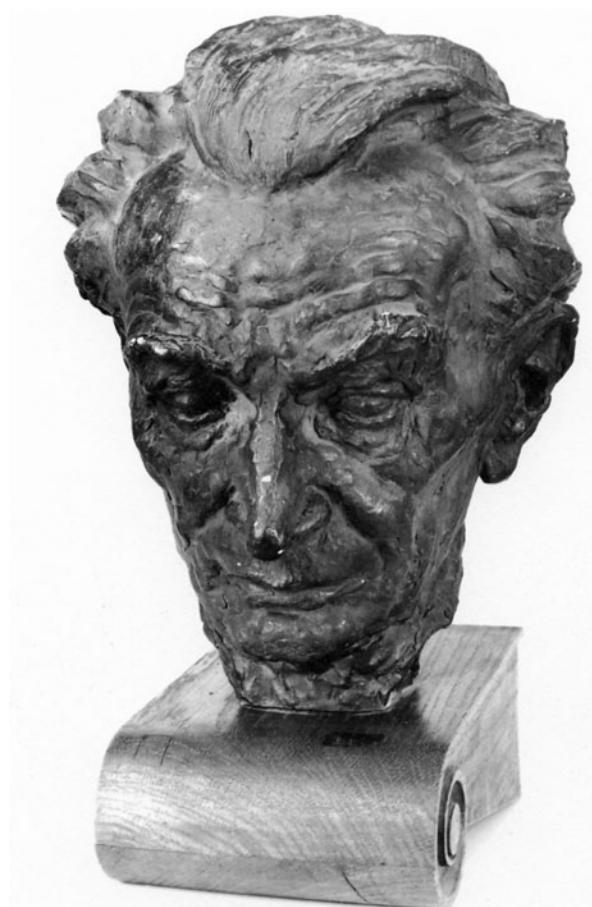
Portrait of the Father, 1952
Portret očeta
fired clay



Portrait of Ivan Cankar, 1954/55
Portret Ivana Cankarja
fired clay, height 14cm



Portrait of Mitja Lajovic, 1965
Portret Mitje Lajovica
fired clay, height 27cm



Poet Oton Župančič, 1951
Pesnik Oton Župančič
plaster, height 34cm



Expectant Mother, 1951
Bodoča mati
fired clay, height 61cm



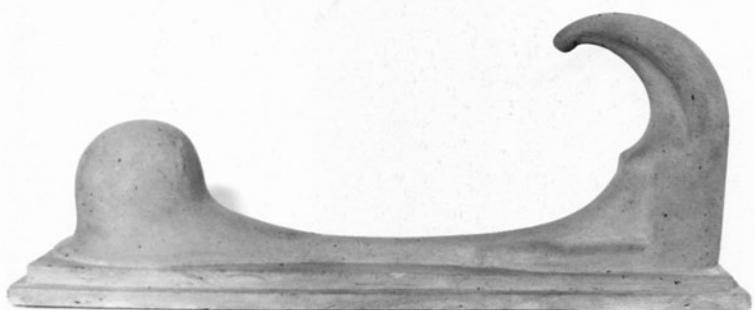
Child, 1950
Otrok
fired clay, height 12cm



First Steps, 1954/55
Prvi koraki
fired clay, height 21.5cm



Deep in Thoughts, 1954/55
Globoko v mislih
fired clay, height 28cm

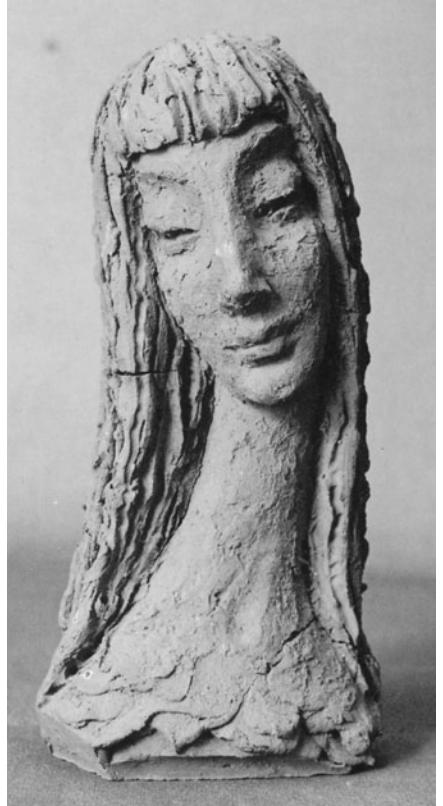


Oneness, 1955
Eno
fired clay, height 21.5cm

Photographs reproduced from:
Meta Gabršek-Prošenc and Peter Rak
Milan Vojsk, RETROSPEKTIVA 1996
Umetnostna galerija Maribor
Pages: 26, 38, 42, 48, 52 53, 57, 65 - 68, 74, 76 - 78, 82 - 83, 85, 87.



Crucified, 1969
Križani
aluminium, height 225cm



Melancholy, 1969/70
Otožna
fired clay, height 20cm



Bonjour Tristesse, 1969
Srečna Tržačanka
sandstone, height 29.5cm



The Planet, 1955
Planet
stone, iron, plaster, height 62cm



Hosana, 1961
Hozana
wood, height 39cm

Tania Williams

TANIA WILLIAMS nee SOSIČ

Born: 11 August 1969 in Berri, South Australia, both parents born in Slovenia.

Employment: Unemployed.

Professional Art Training/Art Workshops Attended: An amateur.

"I like to create art as it relaxes me. It's purely a hobby for me.

I have this philosophy that if someone else can do it, why can't I. So I set my mind to it and away I go. When it comes down to it, drawing is only lines, isn't it, and a way in which you interpret something, so why can't I do it? This is what I tell myself and it what keeps me motivated, and when I complete a piece of work, it gives me a great feeling of satisfaction knowing that, yep, I did that.

I have had no professional training, and have not studied art at all. I'm purely an amateur that likes to draw for myself and my friends. I have only taken up drawing again in the last three years. Before that, the last time I drew anything was back in my very early 20s.

I like to use pastels, both soft and oil pastels. I've just started using charcoal, trying to improve my shading techniques. I still like to use pencil but pastels are my favourite. I haven't used paint much, just for kids' canvases but I'm slowly moving into it.

I've done a few canvases with acrylic for my family and friends' kids, only very basic work.

I have also taken up ribbon embroidery which a friend of mine was doing.

I liked what I saw so away I went.

I have just started combining paint and ribbon now. I haven't completed anything yet, works in progress (as at the time of printing).

It's all still a learning process for me, trying different media and techniques. I have just recently moved into a new home, and now I have room for my own studio, room to create, experiment and to improve.

I have also designed and made my own teddy bears.

So many things to do, such little time.

I really have no one who has inspired me; it's just something that I have always wanted to do. I like to do things with my hands.

I like to try different things all the time.

As I mentioned before, if someone else can do it, why can't I?

There's no such word as 'can't'."



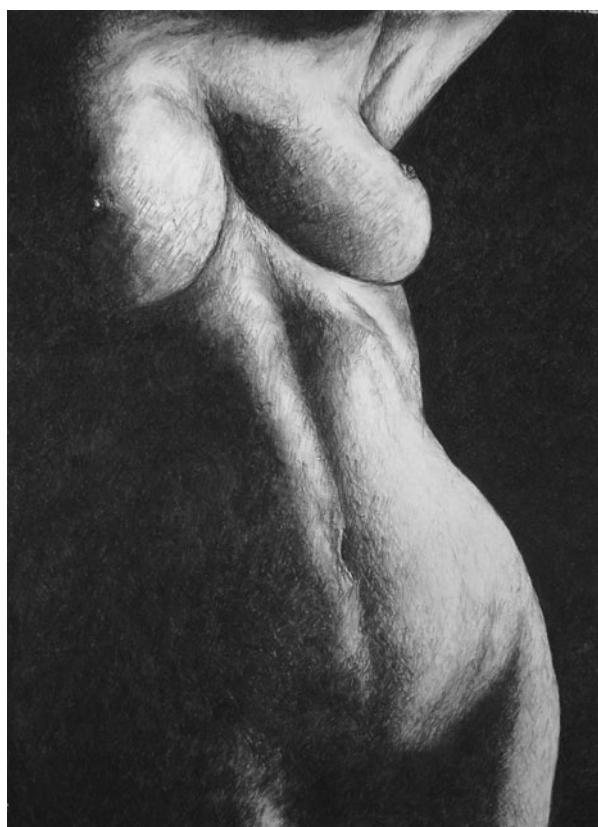
TANIA je bila rojena leta 1969 v Berriju, South Australia. Starši so Slovenci. Ni se šolala v nobeni slikarski šoli in tudi na razstavah še ni sodelovala.

“Rada ustvarjam, ker me to sprošča. To je moj konjiček.
Držim se filozofije: če nekdo drugi lahko, zakaj ne bi tudi jaz!
Odločim se za umetniško delo in ustvarjam. Če razčlenim: risanje so samo črte, ali ne, in način, kako nekaj predstaviš - ampak zakaj jaz ne bi mogla. To si dopovem, to me motivira in ko končam umetnino, sem zelo zadovoljna in ponosna.
Da, to sem jaz napravila.

Nisem študirala umetnosti in ne sodelovala na umetnostnih delavnicah.
Sem amater in rišem zase in za prijatelje.
Šele v zadnjih treh letih sem se spet vrnila k risanju.
Rada imam pastelne krede, mehke in oljnate. Začela sem uporabljati tudi oglje in izboljšujem tehniko senčenja. Rada imam tudi barvne svinčnike, a pastelete imam najrajši.
Tudi z barvanjem sem začela - največ na platno, slike za otroke.

Uporabljam tudi vezenje s svilennimi trakovi.
Uporabljam vezenje in barvo tudi skupaj - imam delo v začetni fazi.
Vse je v procesu učenja in poskušam različne medije in tehnike.
Preselila sem se v novo hišo in imam tudi svoj atelje, kjer lahko ustvarjam, preizkušam in se izboljšujem.
Naredila in oblikovala sem tudi svoje medvedke.
Toliko stvari, pa tako malo časa.

Nihče me ni posebno navdihnil. Umetnost je nekaj, kar sem si vedno želela delati.
Rada ustvarjam z rokami.
Vedno poskušam nove stvari.
Kot sem že omenila, če drugi lahko, zakaj ne bi tudi jaz!
Besedi 'ne morem' ne obstajata.”

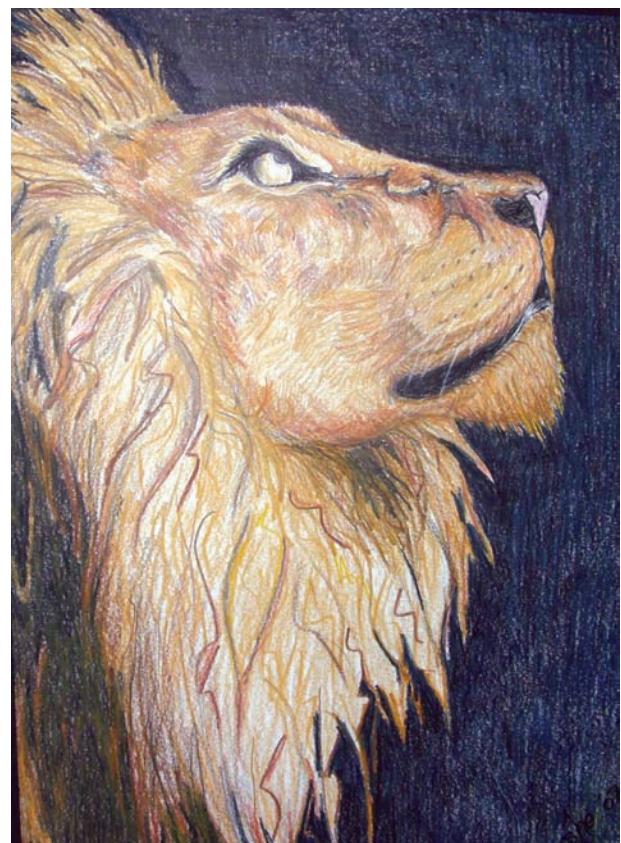
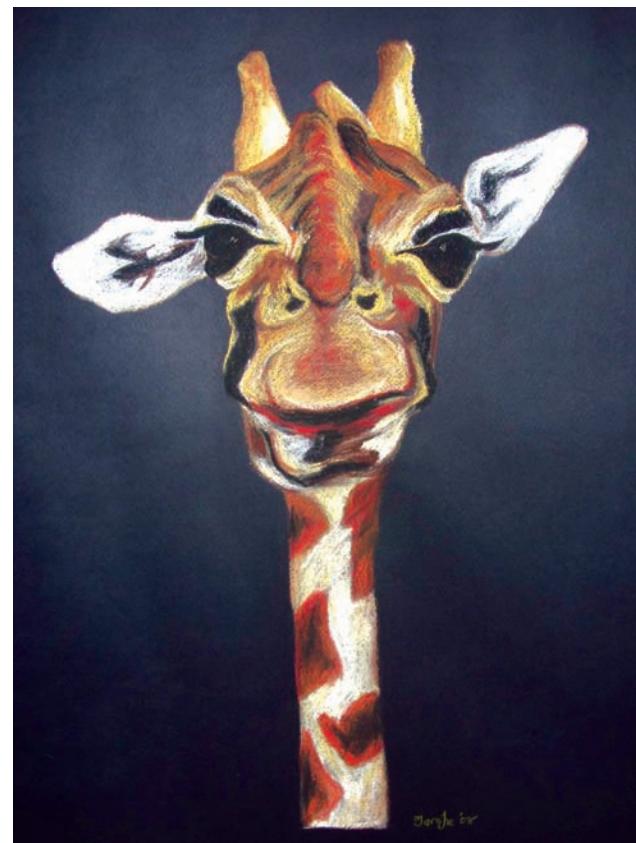


Lady Torso, 2010
Žensko telo
charcoal, 75 x 55cm



Giraffe, 2009
Žirafa
soft pastel, 60 x 50cm

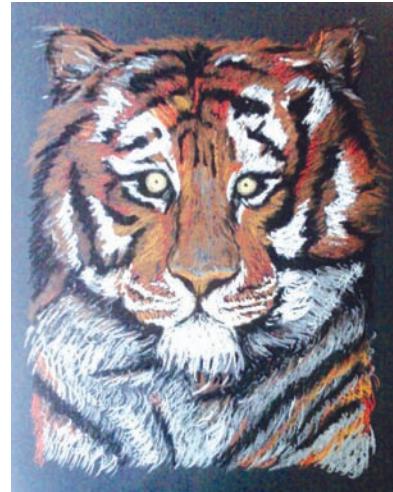
Lion's Face, 2007
Levja glava
pencil, 37 x 27cm



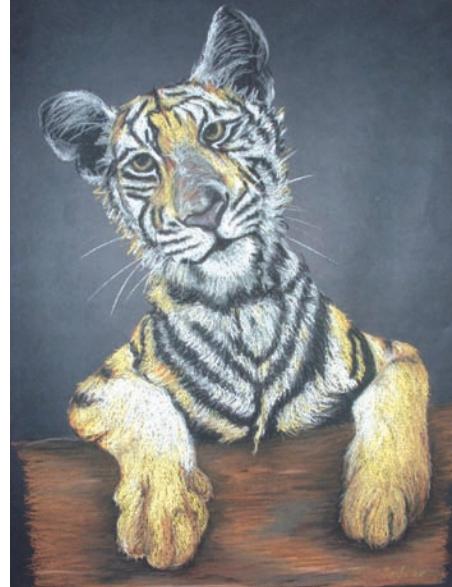
Daisy, 2009
Marjetica
oil pastel, 60 x 50cm



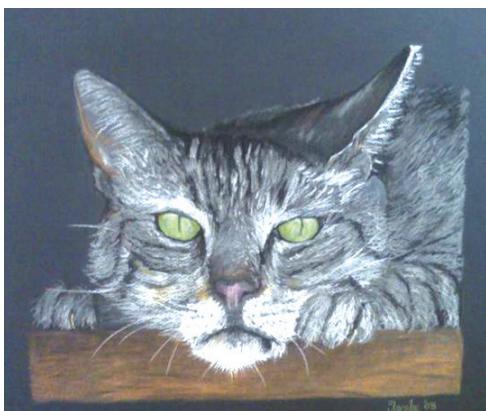
Black Cat, 2008
Črna mačka
oil pastel, 25 x 21cm



Tiger Face, 2008
Tigrova glava
soft pastel, 60 x 50cm



Tiger Cub, 2008
Tigrov mladič
soft pastel, 60 x 50cm



Pussy Cat, 2008
Mucka
soft pastel, 40 x 50cm



Frog, 2008
Žaba
oil pastel, 45 x 50cm



Mum's Frog, 2008
Mamina žaba
oil pastel, 50 x 40cm



Red Roses, 2008
Rdeče vrtnice
Hannah silk ribbon,
33 x 30cm



Pansies, 2007
Mačeha
silk ribbon,
44 x 32cm



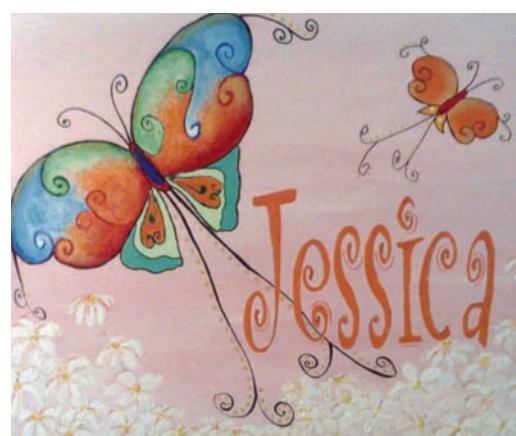
Gold Roses, 2009
Zlate vrtnice
silk ribbon, 45 x 37cm



Owl in Mid Flight, 2008
Sova v poletu
soft pastel, 60 x 50cm



Kids Canvas Jessica, 2007
Jessicino platno
acrylic, 40 x 50cm



Daisies, 2010
Marjetice
mixed media,
acrylic and silk,
50 x 50cm



Kristina Zec

KRISTINA ZEC

Born in Slovenia in 1992.

Employment: Student

Exhibitions entered: Our Lady Of Sion College, Melbourne.

Major Awards Prizes: Published artwork around the school and arts exhibition.

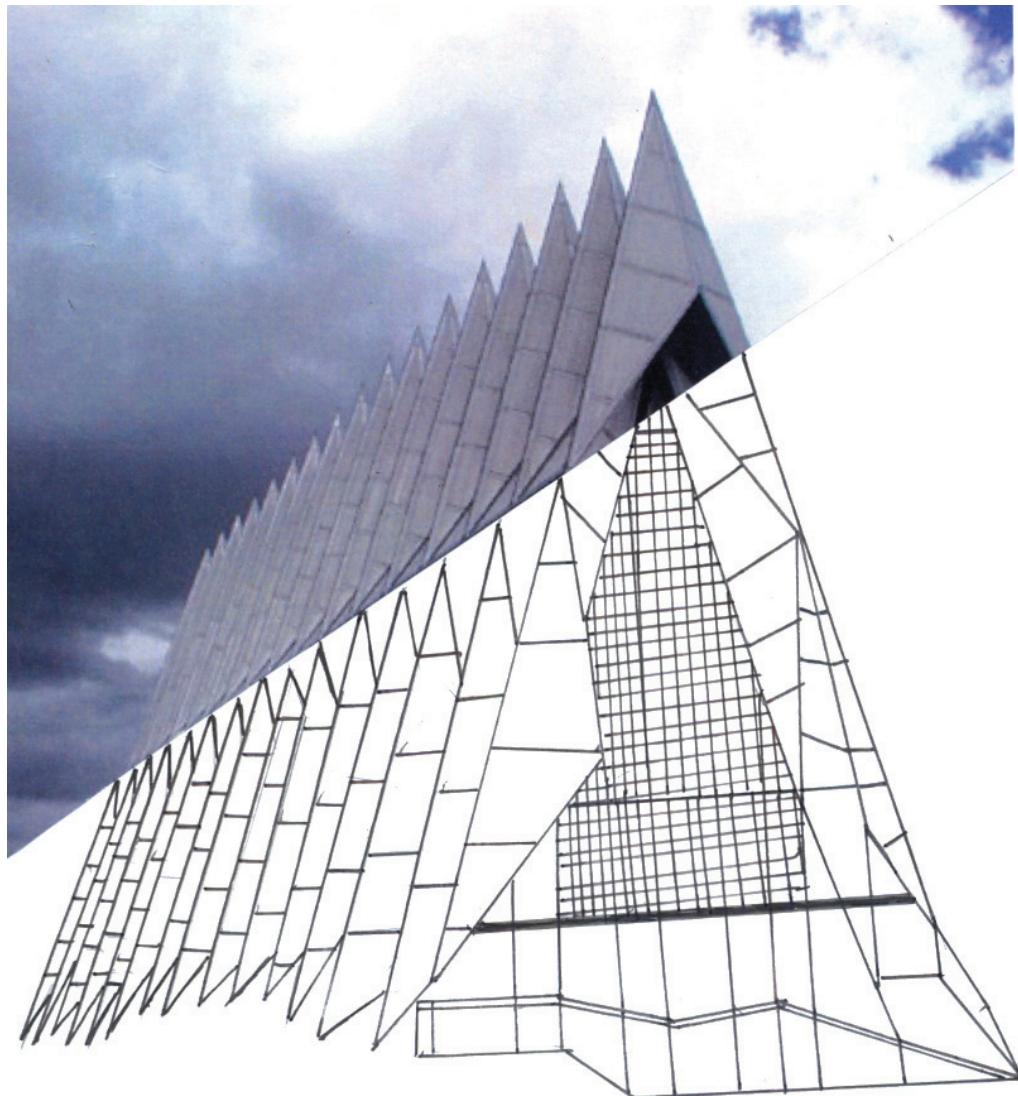
"I paint and create art, because I love to create and jot down new, different ideas that could possibly be designed or drawn. I also create art because it takes my mind off other things.

I have always drawn and created things that I saw or liked.
It's been a hobby from an early age.

I like Michael Mabry (graphic designer) from USA and Stuart Campbell (designer and illustrator) from Australia.

Creating art has made me a visual learner, and it made me see that every image always has a meaning to it and makes you think about it, even if it's not inspiring to others.

I work in Visual Communication and Design, which opens more different paths such as Graphic Design, 3D object drawings and architecture."



KRISTINA je bila rojena v Sloveniji leta 1992.

Obiskuje Our Lady Of Sion College v Melbournu in njeno delo je bilo tiskano in razstavljeno na šolskih razstavah.

O sebi nam je povedala:

"Slikam, ker rada ustvarjam in zapišem različne ideje, ki se potem razvijejo v končno obliko. Slikam tudi, da ne premišljujem drugih stvari.

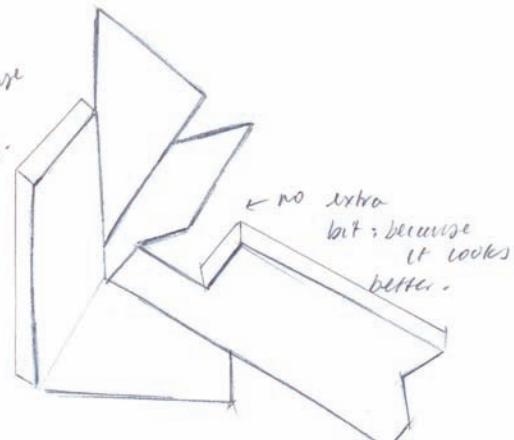
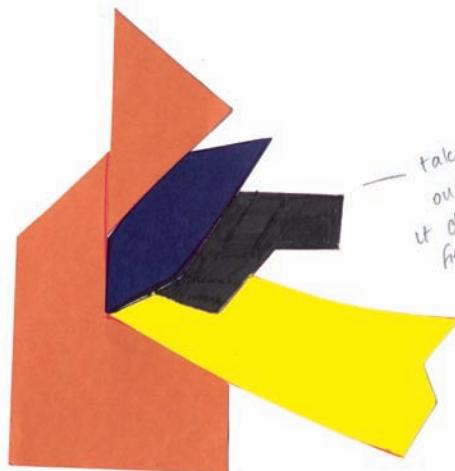
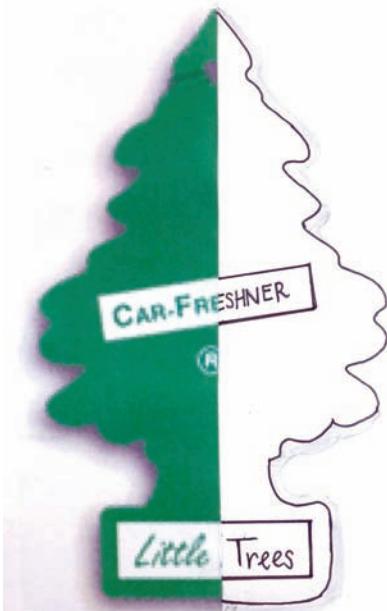
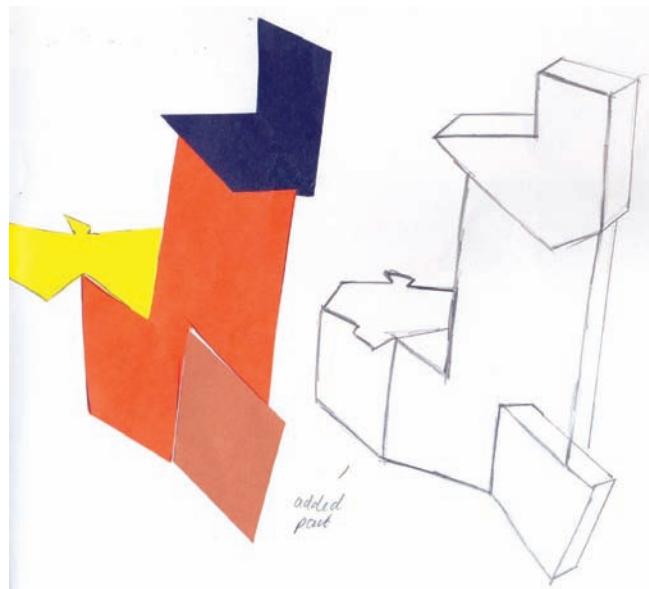
Vedno sem risala, kar sem videla in imela rada.

Slikanje je bil moj konjiček že od otroštva.

Všeč mi je ameriški grafični oblikovalec Michael Mabry in Avstralec Stuart Campbell, oblikovalec in ilustrator.

Ustvarjanje me je naredilo vizulanega študenta in tako vidim, kako ima vsaka oblika in slika svoj pomen, ki te vabi k premišljevanju, pa četudi te ne motivira.

Delam v Visual Communication and Design, ki odpre nove poti kot grafično oblikovanje, tri dimenzionalne slike in arhitekturo."



Anna Maria Zupančič

ANNA-MARIA ZUPANČIČ

Born in Melbourne, 15.05.1957.

Member of The Holy Family Slovenian Mission, Hindmarsh and Slovenian Club, Adelaide
Monthly co-presenter - Slovenian Radio Program in Adelaide.

Education: Diploma of Teaching, Visual Art and Art Theory, Torrens CAE SA

Employment: The Artist and Art Teacher at Pasadena High School, South Australia

"I have been involved in many group exhibitions in a variety of country and city galleries.

These include: Naracoorte Art Gallery

Local Images at Penola

Sir Robert Helpman at Mt Gambier

Bull Ring at the Jam Factory

Pier Gallery at Largs Bay, Nexus Gallery in Adelaide

Prospect Gallery at Nailsworth

Hughes Gallery at Fullarton

Education Development Centre at Hindmarsh

Pi Pi's at Port Noarlunga, Port Adelaide Community Arts Centre and

Port Dock Hotel

I have established "Local Images" Art Gallery in Penola which is still currently being run by another owner and

established Pier Gallery, Largs Bay, but is no longer running.

Currently I am a member of [Embrace], a co-operative of independently practising South Australian artists formed to market their work and that of emerging Australian artists. We have a novel partnership with Snooze Mile End, a bedding and bedroom furniture retailer, who displays our work in bedroom settings. The combination of beautiful furniture, stylish accessories and original artwork allows potential purchasers to visualise all the artworks in their own homes.

In my art I love to explore colour, line and shape in a free and abstract way. I have lots of ideas and themes and enjoy using rich colors and mixed media. Nature continues to be my biggest inspiration. Exploring and experimenting with my artworks provides me with wonderful new experiences, keeping my passion alive.

I also enjoy working from my intuition. Over the years I have begun working with my inner guidance. I have developed my mandala images from this more spiritual source and found the process quite meditative and centering. The mandalas connect with people on an emotional and spiritual level with individuals finding their own personal meaning within the image.

I have always painted and drawn as a child right through to adulthood. Sometimes my work is serious, sometimes fun and sometimes it helps me to reflect and connect to life. When I left school I became an art teacher to continue with my passion in a productive way. By annually contributing to a group exhibition I continue to develop my skills and ideas. My style continues to change, so several artists have been my inspiration, some from the past and some from the present. From the past, these include Monet, Cezanne, Matisse, Braque, Kandinsky and Georgia O'Keefe. From the present they include South Australian artists Christine McCarthy, Jacqueline Coates, Vit Jurevcius, Tom Gleghorn and David Bromley.

I have a need to paint and draw regularly to help balance my life. At times when I have had challenges in my life I have turned to creating a mandala each morning to help me gain insight into new ways of working and being. I always complete different mandalas when I am away on holidays as new environments have a different energy and I can produce new



*Boudoir 1, 2005
watercolour on paper
18cm diameter*

ideas and works. I always love exploring new ideas, colours, patterns and textures. I regularly visit galleries to feel inspired and top up my creative tank. I use this as a source to also help others with their artwork both with my students at school and with an adult art group I run from home. I love using acrylic because it is so quick and easy with various impasto gels, modeling compounds and mixed media. Recently I have been exploring oil glazes over acrylic. At present I am using a lot of gold, silver and copper in my work in both paint and gold/silver leaf. I continue to use watercolour with coloured pencil. I love the symmetry of mandalas but I also enjoy abstracting and semi abstracting from my environment. This includes nature and people who are important to me. I like to work in sets and often produce a suite of works at one time. My use of colour continues to strike a chord with people. I continue to explore texture, pattern and decoration in both my abstract work and my mandalas. Combining acrylic with oil glazes and contrasting colours against a background of black, white and grey is my current exploration. I have also simplified my palette and am enjoying the effect of white texture on a white background with a few bold colours. The use of white in my work is also becoming more of a feature, currently.

I believe the pattern and decoration I use in my work stems from the folk art and craft that I grew up with and was surrounded by in my environment as a child."

ANNA-MARIA se je rodila v Melbournu leta 1957, živi in ustvarja pa v Adelaidi.

Poučuje umetnost na Pasadena High School v Južni Avstraliji.

Že dolga leta je vključena v slovenski misijon v Hindmarshu, Adelaide.

"V moji umetnosti rada raziskujem barve, črte in obliko v prosti, abstraktne oblike. Veliko imam idej in uživam v bogatih barvah mešanih medijev. Največja inspiracija mi je narava. Moja strast za umetnost se hrani na poskušanju in raziskovanju novih doživetij.

Začela sem poslušati svoj notranji klic, ki je narekoval oblike mandale, ki so umirjale in centralizirale. Mandale dosežejo človeka na duhovni in čustveni ravni, ko posamezniki najdejo osebni pomen v oblikah.

Že od otroških leta sem risala in slikala. Včasih je moje delo resno, včasih igrivo in včasih mi pomaga, da obstajam.

Moj stil se spreminja in umetniki, ki so vplivali name, so: Christine McCarthy, Jacqueline Coates, Vit Jurevcius, Tom Gleghorn in David Bromley.

Moram slikati in risati, da obdržim ravnotežje v svojem življenju. V času težke preizkušnje, sem ustvarila mandalo vsako jutro, enako tudi na počitnicah.

Rada imam nove ideje, barve, vzorce in strukturo.

Veseli me, da lahko vplivam na mlade ljudi, ko jih učim.

Te dni v svojem delu uporabljam tudi zlate liste in baker ter razne glazure.

Rada imam simetrijo mandale.

Ljudje mi povedo, da se jih moje delo dotakne.

Verjamem, da vzorci in okras, katere uporabljam pri svojem delu, izvirajo iz ljudskega slikanja v mojem kulturnem okolju, kjer sem doraščala."



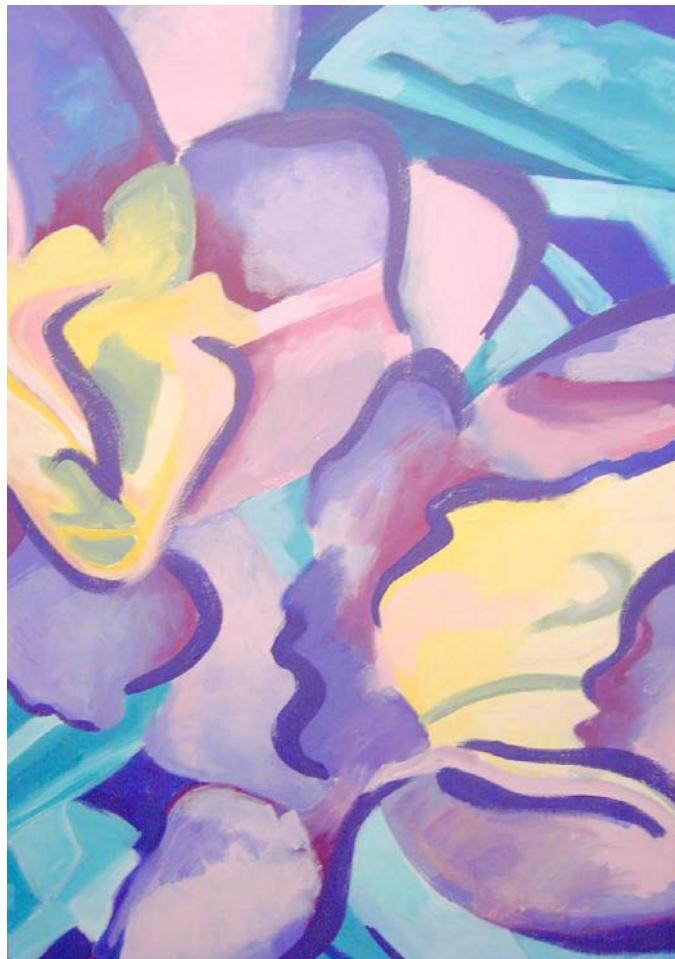
Chantel 2, 2009
acrylic on canvas, 90 x 60cm



Chantel 1, 2009
acrylic on canvas, 90 x 60cm



Roses I - Vrtnice I, 2009
mixed media on canvas, 45 x 45cm



Camawald II, 2005
mixed media on canvas
76 x 50cm



Chantel 3, 2009
acrylic on canvas, 90 x 60cm

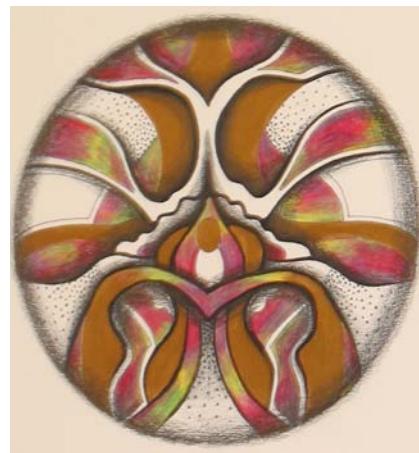


Chantel 4, 2009
acrylic on canvas, 90 x 60cm

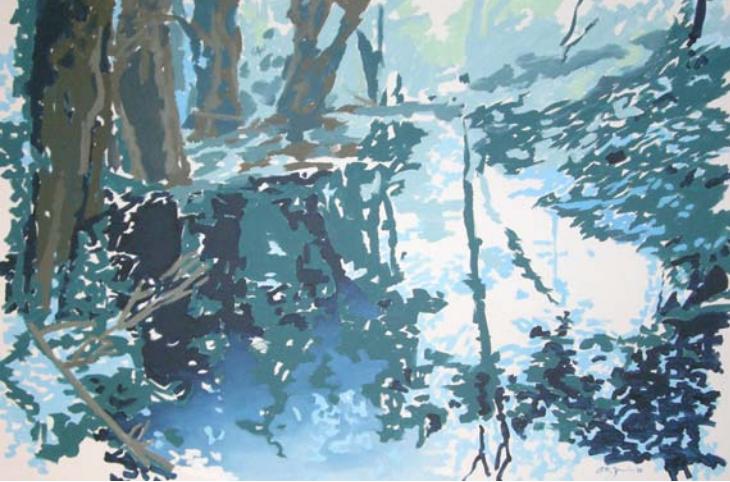
Boudoir II, 2005
watercolour on paper
19 cm diameter



Friends 1, 2009
Prijatelji I
acrylic on canvas, 60 x 90cm



Life I, 2004
Življenje I
mixed media on card, 21cm diameter



Coromandel Sturt Creek II, 2009
acrylic on canvas, 1m x 1.5m



Coromandel Sturt Creek III, 2009
acrylic on canvas, 1m x 1.5m



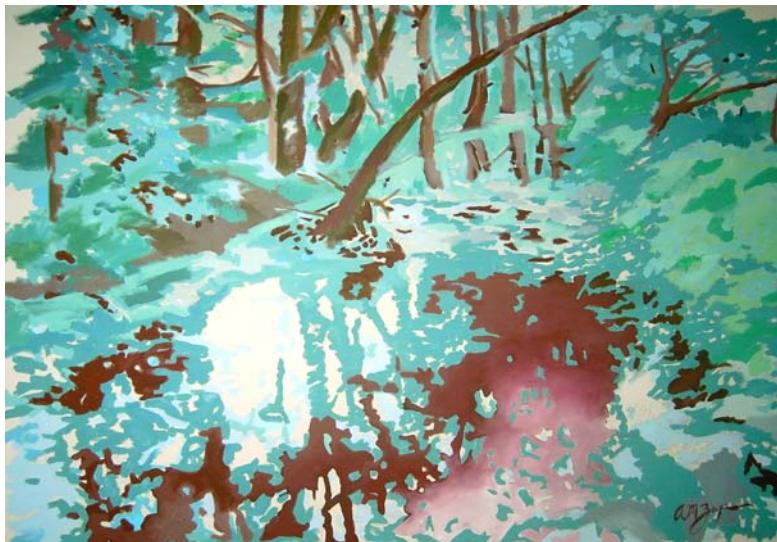
Coromandel Sturt Creek IV, 2009
acrylic on canvas, 1m x 1.5m

Gold - Zlato, 2009
mixed media on canvas, 90 x 60cm



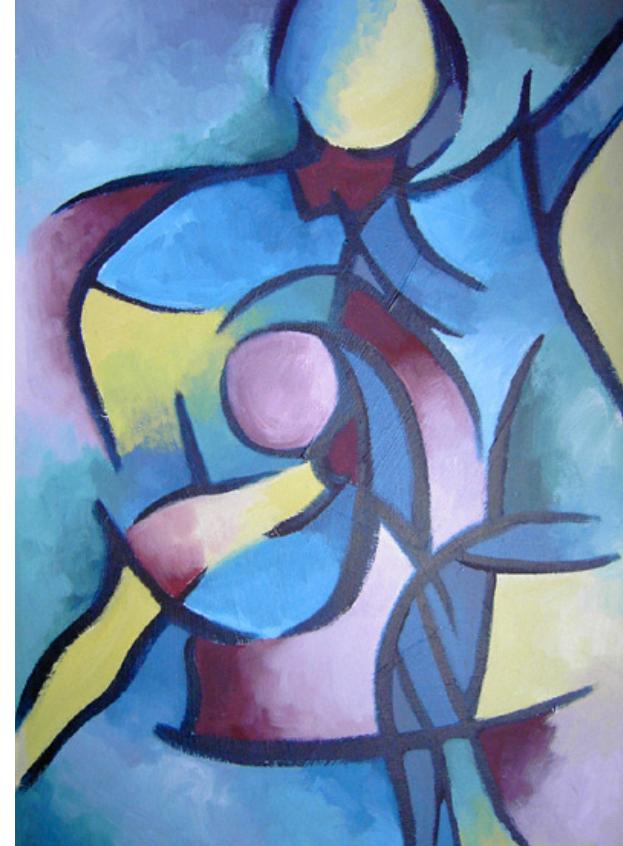
Pattern II, 2008
Vzorec II
mixed media on canvas, 60 x 30cm

Coromandel Sturt Creek I, 2009
acrylic on canvas, 1m x 1.5m





Celebrations II, 2005
Praznovanje II
mixed media on paper; 23 x 15cm



Father and Daughter I, 2001
Oče in hčerka I
acrylic on canvas, 76 x 50cm



Boudoir I, 2005
watercolour on paper
18cm diameter



Spirit - Duh, 2004
mixed media on paper
20cm diameter



Coonawarra IV, 2005
mixed media on paper
19 cm diameter

Boudoir 3, 2005
watercolour on paper
18cm diameter



Coonawarra VI, 2005
mixed media on paper
19cm diameter

Coonawarra V, 2005
mixed media on paper
20cm diameter



*Message
from the
Authors
Avtorici
želita
povedati*

The artists represented in this collection have themselves chosen to participate on our invitation and have supplied all the information and provided examples of their works. Of the dead artists we found the information in literature, from the relatives or from the people they knew them.

The collection and presentations of Slovenian artists and sculptors in Australia included in this anthology is by no means complete.

All information supplied has been included without exclusion or preference by the authors/compilers.

There are some artists who have, for various reasons, chosen to not be included. Some, due to resettling or death, have not been contactable. Even best efforts to make contact, by long-time friends or associates, have proved fruitless.

Therefore, with relevant information not being available, these artists have not been able to be included in this publication and this we regret.

We will be happy to include more artists in the E-book in future.

Umetniki, predstavljeni v tej Antologiji, so se na njino povabilo sami odločili za sodelovanje z informacijami in s svojimi deli.

O pokojnih znanih slovenskih umetnikih v Avstraliji sva poiskali podatke v literaturi, pri sorodnikih ali ljudeh, ki so jih poznali.

Antologija ni popolna zbirka vseh slovenskih slikarjev in kiparjev v Avstraliji.

To ne pomeni, da sva midve, Lili in Draga odločali, kateri umetnik bo vključen.

Veva še za nekaj umetnikov v Avstraliji,

a niso želeli sodelovati iz različnih vzrokov.

Gotovo je še nekaj slovenskih umetnikov v Avstraliji, a zanje kljub široko zastavljenem poizvedovanju nisva zvedeli.

Nekatere nisva mogli vključiti, ker jih nisva mogli doseči zaradi menjave bivališča, nepoznane telefonske številke in jih je bilo nemogoče povabiti, kljub temu, da sva poskušali dobiti podatke od njihovih nekdanjih prijateljev in znancev.

Nekateri so umrli, pa sorodniki niso želeli sodelovati.

Vsem tistim umetnikom, ki niste vključeni:

žal nama je in se opravičujeva. Bova pa veseli, če se bo še kdo oglasil.

Lahko jih bova v prihodnje vključili v elektronsko knjigo - E-book.

Draga and Lili
Melbourne, 17th May 2010

About the Authors

Draga Gelt OAM is a Primary school teacher from Slovenia, teaching Slovenian language in Australia at Slovenian ethnic schools - Slovenian *Slomšek School* at Kew - 4 years, 20 years at the Slovenian school of Slovenian Association Melbourne, for 10 years at the Victorian School of Languages and for the last 11 years teaching Adult Slovenian classes at Slovenian Religious and Cultural Centre, Kew.

All this time she was a cultural animator, preparing numerous cultural programs, childrens exhibitions of paintings, posters and essays, directing plays; established, taught and lead the folkdancing groups, as well as doing the archival work at the Religious centre.

She is employed at the Monash University as a computer graphic artists, where she is involved with many palaeontological and other scientific books, exhibitions and secondary school science projects.

Draga is also an author of many books: *Svet naših otrok - The World of Our Children, Slovenians from the Earliest Times*, poetry book *Vse poti - All Paths*; chronicle of Slovenian Franciscans in Australia *Pax et Bonum - Mir in dobro* with Veronika Ferfolja; primary school level language text books *Učimo se slovensko I, II in III - Let's Learn Slovenian I, II and III* with Magda Pišotek and Marija Penca; adult classes text books *Znaš slovensko? - Do You Know Slovenian?* and *Znaš slovensko?, Osnovna slovnična pravila - Do You Know Slovenian?, the Basic Grammar Rules*.

She has also contributed to the books: *Mediterranean Europe Phrase Book* - Lonely Planet; *Life. Be in It. Book of World Games* - Jenny Robinson and *Slovenians in Australia* - Keith Simkin and Irena Birsa.

Draga lives in Ferntree Gully in Melbourne, has two children: son Eric with wife Liza, granddaughter Leah Mae and daughter Frances with husband Adam, grandchildren: Ashleigh and Jeremy.

Painting is one of her appreciations of the nature and life.

Liliana Eggleston-Tomažič is a trained Primary school teacher with Graduate Diploma for Teaching English to Speakers of other Languages and works as an occasional Casual Relief Teacher.

She lives with her husband Chris and has two children: Andrew and Joanne, who each have their own careers and live close by.

Liliana lives in Bacchus Marsh, Victoria, where she paints with a view to record the picturesque countryside which is ever changing and for which she feels a deep affinity.

“The most beautiful thing we can experience is the mysterious.
It is the source of all true art and all science.

He to whom this emotion is a stranger, who can no longer pause to
wonder and stand rapt in awe, is as good as dead:
his eyes are closed.”

Albert Einstein

“Good art is not what it looks like, but what it does to us.”

Roy Adzak