

THE SKY is the LIMIT

Year 2018-19, Issue 7

SPECIAL EDITION:

Art



**BIOTEHNIŠKI
CENTER NAKLO**
SREDNJA ŠOLA



The Sky is the Limit
BC Naklo Secondary school newsletter
Glasilo BC Naklo - srednja šola

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Students and teachers of BC Naklo
Dijaki in učitelji BC Naklo

200 copies/200 izvodov
NOT FOR SALE/NI ZA PRODAJO

ISSN 2463-7777

June/junij 2019

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Erasmus+

From the Editors Uvodnik

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Surprising as it may be, art at BC Naklo is a special story. A secondary school offering a variety of vocational and secondary courses is not the first place where you would look for breath-taking exhibitions and dozens of creative and skilful young artists. Rather, most of our students come from rural areas and remote villages, labour on farms from dawn to dusk, work part-time from an early age in plant nurseries and bakeries, make cakes and bouquets for special family occasions, engage in research projects in the field of biotechnology, explore Slovenian habitats and study the ecosystems, take part in outdoor activities and numerous mobilities to a number of European countries. But, well, on the side,

they pass through the art classroom, even if just briefly, and create amazing artworks. This special edition of *The Sky is the limit*, our school foreign-language magazine, is a tribute to their artistic genius.

In the magazine, the students' activities, their artworks and exhibitions throughout the period of the past seven years are organised in several sections according to their common features: in their art class, the students either focus on a selected artist, experiment with a technique, express themselves or work around a favourite motive such as nature or animals. Inspired and guided by their teacher Boris Urh (do not skip the interview!) they have reproduced some monumental pieces of art, such as the world fa-

mous *Guernica*, and reinterpreted a series of paintings, including the iconic *Kofetarica* by the Slovenian impressionist artist Ivana Kobilca. They share their experiences in short interviews and statements.

The translations in this issue are not necessarily translations in the narrow sense of the word as the texts were created simultaneously in English and Slovene. Hence the sometimes poetic phrasings in one language and rather technical in the other, the slight occasional detours, which still hopefully convey the spirit of youthful geist and creativity.

The only thing left to say: enjoy the stroll through our exhibitions on the following pages, drop by to see one live.

*Umetnost na BC Naklo je posebna zgodba, kar je za marsikoga nekoliko presenetljivo. Na centru, ki poleg dveh oddelkov gimnazije ponuja predvsem širok nabor srednjih strokovnih in poklicnih programov, morda ne bi pričakovali izjemnih likovnih razstav in veliko ustvarjalnih in spretnih mladih umetnikov. Nasprotno, naši dijaki prihajajo s podeželja, tudi iz odmaknjenih hribovskih vasic, od jutra do noči trdo delajo na kmetijah, pomagajo v vrtnarijah in pekarnah, izdelujejo torte in šopke za posebne družinske priložnosti, na terenu raziskujejo slovenske habitate in ekosisteme, se udeležujejo dejavnosti na prostem in številnih mobilnosti v evropske države. Mimogrede pa se v letih svojega šolanja na srednji šoli BC Naklo ustavijo tudi v likovni učilnici, kjer, čeprav so tam le kratek čas, ustvarijo izjemne umetnine. Posebna izdaja šolske tujejezikovne revije *The sky is the limit* je poklon umetnikom v njih.*

*V reviji so predstavljene aktivnosti dijakov ter njihovi izdelki in razstave v zadnjih sedmih letih, ki so razdeljene v rubrike glede na skupno rdečo nit: pri likovnem pouku se včasih posvetijo izbranemu umetniku, eksperimentirajo z različnimi likovnimi tehnikami, iščejo lasten izraz ali se ukvarjajo s priljubljenim motivom, na primer iz živalskega sveta ali narave. Pod vodstvom učitelja Borisa Urha (objavljamo pogovor z njim) so pustvarili nekaj veličastnih umetniških del, na primer Picassovo *Guernico*, in izdelali svoje interpretacije mnogih znanih slik, med njimi slovenske *Kofetarice* naše impresionistične umetnice Ivane Kobilce. Svoje izkušnje so opisali v kratkih izjavah.*

Prevodi v tej številki niso vedno zgolj in samo to, saj so besedila nastajala vzporedno v slovenščini in angleščini. Tako tu in tam prihaja do manjših odstopanj v slogu in morda celo v vsebini, verjamemo

pa, da tudi ali prav s tem ostajamo zvesti osnovni noti te posebne izdaje, ki poskuša zajeti širok spekter mladostne razigranosti in ustvarjalnosti naših dijakov.

Naj vam na koncu samo še zaželimo prijeten sprehod skozi naše razstave na naslednjih straneh in vas povabimo, da pridete katero pogledat tudi v živo.



I want to bring art closer to people

Približati umetnost ljudem

An interview with Boris URH by Nika KOSMAČ and Zala KOŽELJ

Nika KOSMAČ in Zala KOŽELJ sta se pogovarjali s profesorjem likovne umetnosti, učiteljem in mentorjem Borisom URHOM

Since when have you had art exhibitions at BC Naklo?

I began with exhibitions in 2009. Exhibitions, in my opinion are the face of the school. If a school has no art exhibition, I wonder whether it has teachers, whether anyone cares about raising youngsters in a stimulating and culturally rich environment. Of course such activity has to be alive, we need to put up new exhibitions all the time. At our school, for example, there are about ten exhibitions a year. Along with the exhibitions we must not ignore the need for advertising: I always send a presentation to my colleagues and school management in order to raise awareness and even educate everybody at school and the Centre. I believe each of the units that constitute the Centre should do the same.

What is the purpose or vision of these projects?

In a nutshell: I want to bring art closer to people. I see my innovative approach in

the fact that I perceive my arena much broader than the class of 25 students. Of course I want to engage them and enrich their lives with art, but at the same time I want to influence my immediate environment: school staff, visitors, students and adult participants in our courses.

What is your inspiration?

Something from my everyday life that fills me with excitement, so I feel like I need to do something with it. Also topical issues, from politics to sport. And, finally, every completed task and the students' satisfaction and feedback give me energy for new challenges.

Which project did you have the most problems with?

Every project comes with problems that you cannot anticipate. One of the major problems is the absence of the students. Sometimes it is difficult to get the material or money for the materials we need.



How do you prepare for each project?

First, I test my ideas myself – what the best technique is, what supplies we need ... and only then do I present the project to my students.

What would you like to make in the future?

In the future I am planning to make a map out of old computer parts. I would like to make several board and 'wall' games that would be played in the breaks.

How do you motivate your students and what is your experience with them?

I have very positive experience with my students. The younger ones get the excitement from their older friends, who tell them how much they enjoy my classes, but it also motivates them to see how thrilled I am. For me, it is amazing to see how the otherwise 'problematic' students switch on in art classes. I can say that, with very few exceptions, the students are good in my classes, however, by this I don't mean quiet and obedient but curious, active and creative.

Od kdaj in zakaj predstavljate likovne razstave na BC Naklo?

Z razstavami sem začel leta 2009. Galerijska dejavnost je po mojem odraz in ogledalo šole. Če na šoli ni nobene razstave, se vprašam, ali tam sploh kdo uči, je komu pomembno, da se mlade vzgaja v prijetnem in kulturno bogatem okolju. Mora pa biti taka dejavnost kontinuirana in živa, potrebno je menjati razstave. Pri nas jih je na primer okrog deset na leto. Pomembna pa je tudi promocija: ko razstavim izdelke dijakov, vedno pošljem predstavitev kolegom in vodstvu šole. S tem izobražujem in osveščam vse na šoli oz. centru in mislim, da bi tako morale delovati vse enote.

Kakšen namen oz. vizijo imate s projekti in razstavami?

Približati umetnost ljudem. Inovativnost mojega pristopa je v tem, da vidim svoje delo širše kot zgolj izvajanje nalog s petindvajsetimi dijaki v razredu. Seveda jih želim angažirati in oplemenititi njihovo življenje z umetnostjo, obenem pa poskušam s tem vplivati na svoje okolje: na zaposlene na šoli, obiskovalce, študente, udeležence izobraževanja odraslih.

Kje dobite navdih in od kod črpate ideje?

Ideje vedno porodi nekaj iz vsakdanjega življenja, kar me zelo navduši, in zdi se mi, da to moram narediti. To je lahko aktualna problematika, ki me razburi, vzne-



miri – od politike do športa. Poleg tega mi vsak zaključen projekt in zadovoljstvo dijakov ter njihovi odzivi dajo moč in za gon za naprej.



Pri katerem projektu ste imeli največ težav?

Pri vsakem projektu nastanejo take in drugačne težave, ki jih vnaprej ni mogoče predvideti. Ena od večjih težav je odsotnost dijakov. Včasih je težava material oziroma sredstva zanj.

Kako se pripravite na izvedbo projektov?

Svoje ideje preizkusim sam – katera tehnika je najboljša, katere potrebščine so potrebne za uspešno delo – šele potem predstavim projekt svojim dijakom. Razmislim, katera naloga je najbolj primerna za določen razred. Upoštevam njihovo stroko, starost, način razmišljanja.

Kaj bi si v prihodnosti še želeli izdelati?

V prihodnosti načrtujem zemljevid iz starih računalniških delov. Rad bi tudi izdelal šah na steni in druge družabne igre: domino, dama, tri v vrsto ..., ki bi jih lahko igrali na hodnikih med odmori.

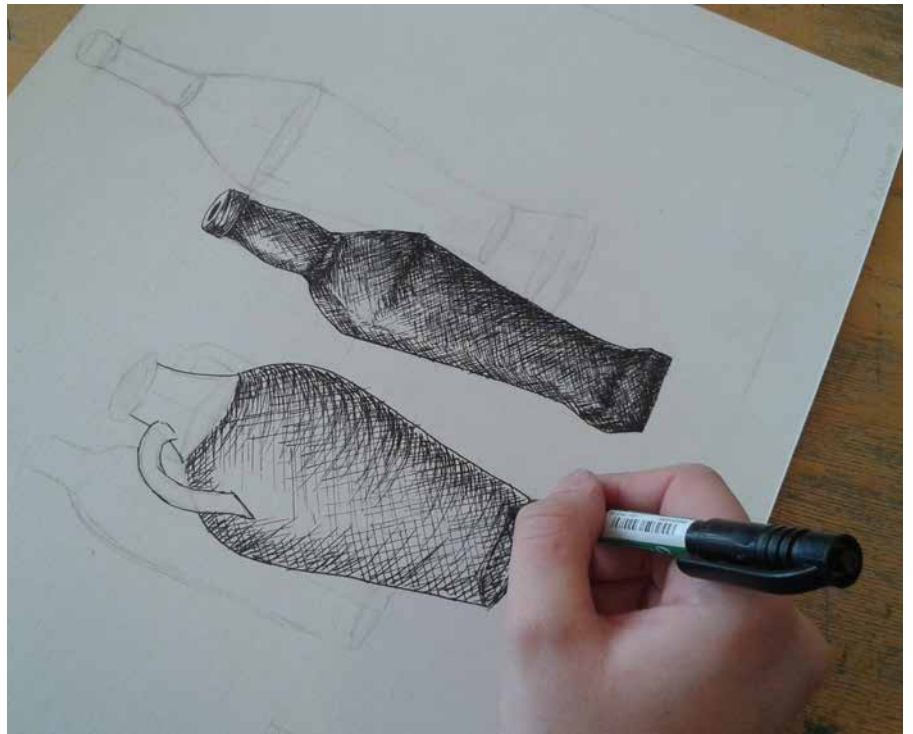
Kako navdušite dijake in kakšne so vaše izkušnje z njimi?

Z delom z dijaki imam dobre izkušnje. Mlajše dijake navdušijo starejši, ko povedo, kako dobro se imajo pri mojih urah. Za sodelovanje jih motiviram s svojim navdušenjem. Neverjetno se mi zdi, da dijaki, ki sicer pri splošnih predmetih znajo biti zelo problematični, pri likovnih aktivnostih z veseljem sodelujejo. Z redki izjemami lahko rečem, da so dijaki pri meni – 'pridni', kar zame ne pomeni tihi in poslušni pač pa vedoželjni, aktivni in ustvarjalni.

Giorgio Morandi

Giorgio Morandi was a 20th century Italian painter who, throughout his career, focussed mostly on still life. He would stick to simple everyday subjects such as vases, bottles and bowls but his paintings are known for their utmost subtlety in terms of the colour palette and composition. By following his techniques of study sketching, measuring proportions with a pencil and shading, the students learned about this artist and gained an experience about his paintings.

Giorgio Morandi je bil italijanski slikar in grafik, ki se je v svoji karieri skoraj izključno osredotočal na tihožitja. Njegove slike prikazujejo na videz preproste predmete, predvsem vaze, steklenice, sklede. Z veliko občutljivostjo za ton, barvo in kompozicijsko ravnovesje je vedno znova prikazoval iste steklenice in vaze. Z uporabo njegovih tehnik – študijske risbe, viziranja in senčenja – so dijaki pobliže spoznali umetnika in njegova dela.



Keith Haring

The students explored the work of American graffiti artist Keith Haring and made their own flexible silhouette figurines which they then used to draw the body in different positions. Outlined with a black marker and coloured in complementary colours the bodies in the appropriate proportions filled large-size papers and made for lively posters.

Dijaki so raziskovali delo ameriškega umetnika Keitha Haringa, ki je začel svojo umetniško pot z ustvarjanjem grafitov. Izdelali so gibljive figurice in jih uporabili za šablone pri risanju telesa v različnih položajih. Obrobili so jih z debelim črnim flomastrom in nastalo risbo pobarvali s komplementarnimi barvnimi pari. Nastali so živahni in barviti plakati.

Guernica

Picasso's anti-war Guernica, along with the story of its creation, inspired our students to create a life-size replica for our school premises. It took an OHP, home-made glue from flour and sugar, tons of paint, a few brushes and loads of resourcefulness, hard work and perseverance to complete the project. Images speak louder than words.

Picassova protivojna Guernica je skupaj z zgodbo o svojem nastanku navdihnila naše dijake, da so ustvarili njeno reprodukcijo v naravni velikosti. Z lepilom iz moke in sladkorja, s pomočjo projektorja, obilico barve in nekaj čopiči ter veliko iznajdljivosti, dela, vztrajnosti in zagnanosti so uspeli izpeljati projekt. Fotografije povedo več kot besede.



Rooster Petelin

In Greek mythology, rooster is a symbol of vigilance and a herald of the souls on their way to the Otherworld. To the Romans it represented fearlessness, victory and passion. In Christianity it is associated with repentance (Peter's denial of Christ), a call to prayer, the victory of light over darkness and the triumph of life over death. It is a universal solar symbol because its crowing announces the dawn. Seen as the guardian and protector of life, it is placed on rooftops and church spires. The students created their own images of rooster in a variety of techniques.

V grški mitologiji je petelin simbol budnosti in glasnik duš na poti v onostranstvo. Rimljanom je predstavljal pogum, zmago in ljubezensko poželenje. V krščanstvu je povezan s kesanjem, saj je njegovo kikirikanje opomnilo apostola Petra, da je Kristusa trikrat zatajil. Hkrati kliče vernike k molitvi, predstavlja zmago luči nad temo in življenja nad smrtjo. Po vsem svetu predstavlja simbol sonca, saj njegovo kikirikanje naznanja nov dan. Kot stražar in zaščitnik življenja stoji na strehah in zvonikih, v naslednjih podobah v različnih tehnikah pa se nam predstavlja skozi mlade oči.



Hokusai wave Val Hokusai

An art task based on the painting The Great Wave off Kanagawa (the most famous of the '36 views of Mt Fuji') by the Japanese artist Katsushika Hokusai, who greatly influenced European art in the 19th century, produced a series of artworks which include the students' associations to and ideas about Japanese culture from the atomic bomb to shinkansen, from kimono to tsunami, from the samurai to Yamaha ...

Izhodišče te likovne naloge je grafika japonskega umetnika Katsushika Hokusai Veliki val Kanagawe, najbolj znanega dela iz serije 36 pogledov na goro Fuji. Japonska umetnost je v 19. stoletju močno vplivala tudi na evropske slikarje. Dijaki so v ustvarjanje vključili svoje predstave, ideje in znanje o deželi vzhajajočega sonca od atomske bombe, hitrega vlaka Šinkansen, kimona, cunami in samurajev do Yamahe ...

Dance of Death Mrtvaški ples

The tiny Holy Trinity church in Hrastovlje, Slovenia, is home to the famous 15th century fresco Dance of Death. It is seven metres long and depicts a procession of skeletons and people of various social classes and ages marching towards an open grave, representing death which awaits us all. One of the figures is seen trying to bribe a skeleton but death will not be bribed or tricked. Using the collage technique the students composed human figures from magazine pictures and interspersed them among skeletons to create their own modern version of the Dance of Death. Models and mountain bikers, famous footballers and celebrities on the front covers of magazines ... we shall all die one day, shall we not?

Cerkvica sv. Trojice v Hrastovljah se ponaša z znamenito sedem metrsko fresko Mrtvaški ples iz 15. stoletja. Ta prikazuje spreved okostnjakov in živih ljudi različnih slojev, ki korakajo grobu oziroma smrti naproti. Ena izmed oseb poskuša smrt podkupiti z zlatniki, vendar se smrt podkupiti niti prevarati ne da. V tehniki kolaža so dijaki sestavili človeške figure v različnih pozah in jih razporedili med okostnjake ter tako ustvarili svojo sodobno različico Mrtvaškega plesa. Manekenke in gorski kolesarji, slavni nogometaši in znani obrazi z naslovnice revij – vsi bomo nekoč umrli, mar ne.



Vače situla (The urn of Vače) Vaška situla

The Vače situla is a very important Slovenian symbol. Its coat can be found on our identity cards and passports. It was made in the Bronze Age and it has three rows showing scenes from the lives of higher members of society. Students cut the silhouettes of figures out of cardboard and pasted many layers on top of one another to create a relief of the situla's coat. Then they covered it with newspaper and glue and painted it in two colours: oil-based bronze and water-based green. Through the process of patinating they removed the green paint off the top layer to achieved the impression of an aged metal object. They finally varnished the situla to preserve it.

Vaška situla je za Slovence zelo pomemben motiv. Njen plašč se pojavlja tudi na naših osebnih izkaznicah in potnih listih. Izdelana je bila v bronasti dobi in ima tri pasove, ki prikazujejo življenje ljudi iz višjih slojev. Dijaki so izdelali silhuete figur. Posamezni figuri so dodali več plasti in jih prilepili na osnovno podlago, ter tako ustvarili relief plašča situle, tega pa prekriili s časopisnim papirjem in premazali z lepilom. Relief so prebarvali z bronasto barvo na oljni osnovi in potem še z barvo na vodni osnovi. Sledil je postopek



'patiniranja' oziroma odstranjevanja zelene barve z višjih površin, da se pokaže bronasta

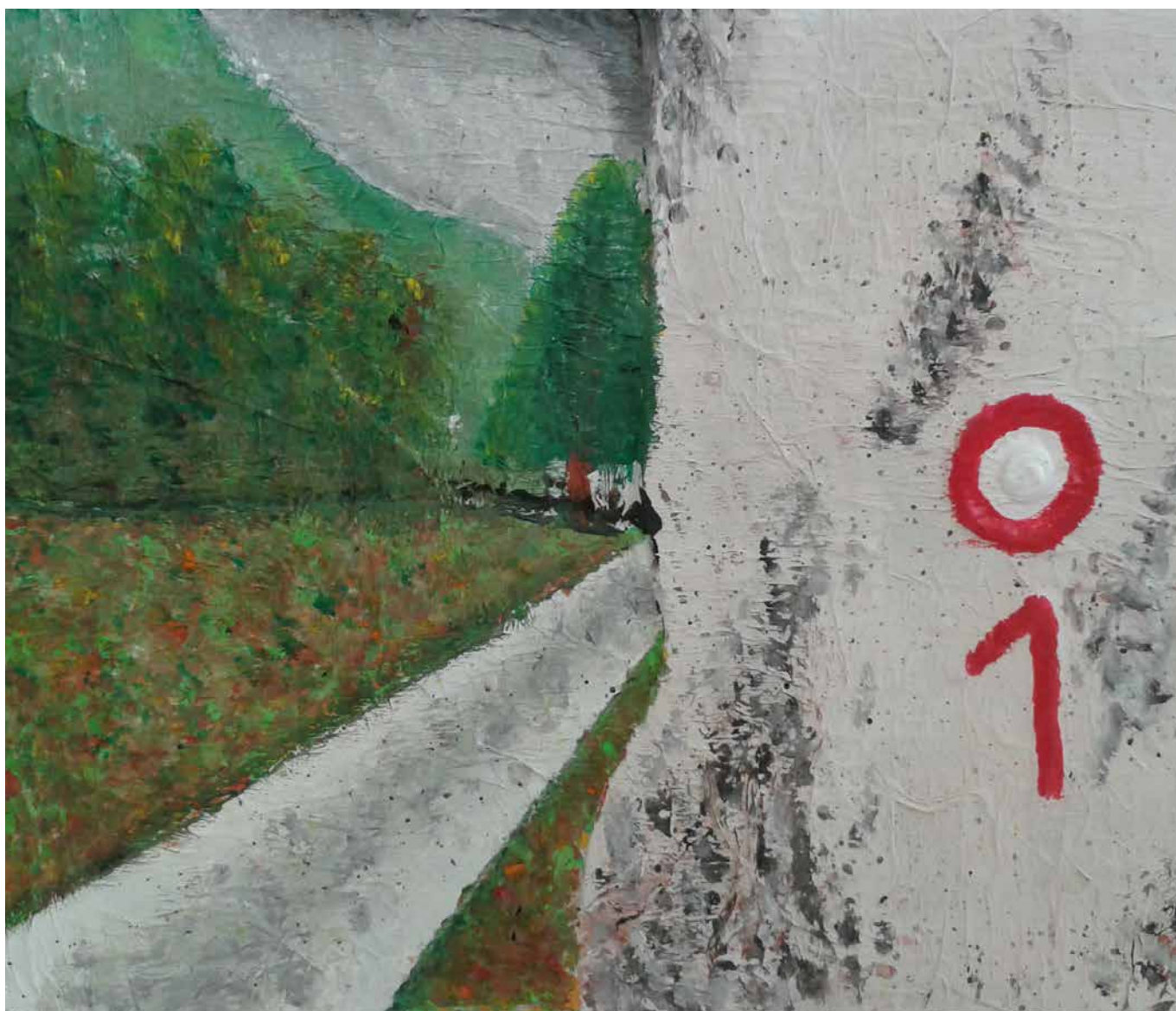
barva (učinek zelenega volka). Za obstojnost so relief prelakirali.

YOUrALPS: Triglavski narodni park

YOUrALPS: Triglav National Park

During project days in October, students attended a photography workshop in Trenta, lead by photographer Aleš Zdešar from the Triglav National Park. With the help of the overhead projector the photos were copied on cardboard and silhouettes were cut out. Then several layers of a particular shape were glued together on a separate cardboard sheet to create a relief. Finally, the students covered this relief with newspaper and painted it in beautiful autumn colours.

Na projektnih dnevih v oktobru so se dijaki udeležili fotografske delavnice v Trenti pod vodstvom fotografa Aleša Zdešarja (TNP). Nastale fotografije so uporabili kot osnovo za oblikovanje likovnih izdelkov. Najprej so fotografije s pomočjo projektorja prenesli na karton, potem so posamezne obrise in prostorske plane izrezali in jih prilepili na osnovno podlago, nastali relief so prekrili s časopisnim papirjem in ga prebarvali s tempera barvami v lepih jesenskih odtenkih.



Self-portrait Avtoportret

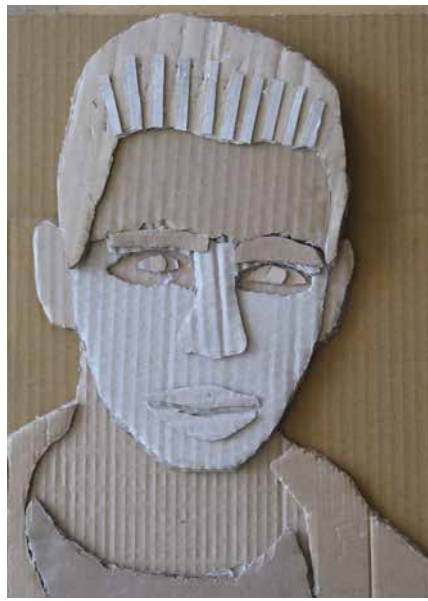
In the history of art there are lots of examples of self-portraits, perhaps the most famous being the ones by Vincent van Gogh (he painted over 30 of them). The art assignment required the students to paint a photocopy of their image applying an artistic colour problem defined in advance. The self-portraits were placed upon the background of a police wall for identifying suspects. Each portrait was placed at the height of the student. The students took part in a peer-evaluation session where they praised each-other's work and contributed useful comments.

V zgodovini likovne umetnosti poznamo veliko primerov avtoportretov, morda najbolj znani so avtoportreti Vincenta Van Gogha (naslikal jih je preko 30). Pri likovni nalogi so dijaki pobarvali fotokopijo svoje podobe z vnaprej določenim likovnim barvnim problemom, za ozadje pa uporabili steno za prepoznavanje osumljencev, kakršno lahko



vidimo v številnih serijah in filmih. Portrete so prilepili na višino posameznega dijaka. Ob

vrnotenju so izdelke vrstnikov pohvalili in živo komentirali.



Triptych Triptih

Triptych is art work divided into three parts, usually plates. These are put together with hinges so they can close and open. The middle plate is usually bigger than the other two. Triptych originates from early Christian art. It was (and still is) used for altars and cathedrals. First-year students dealt with this challenge.

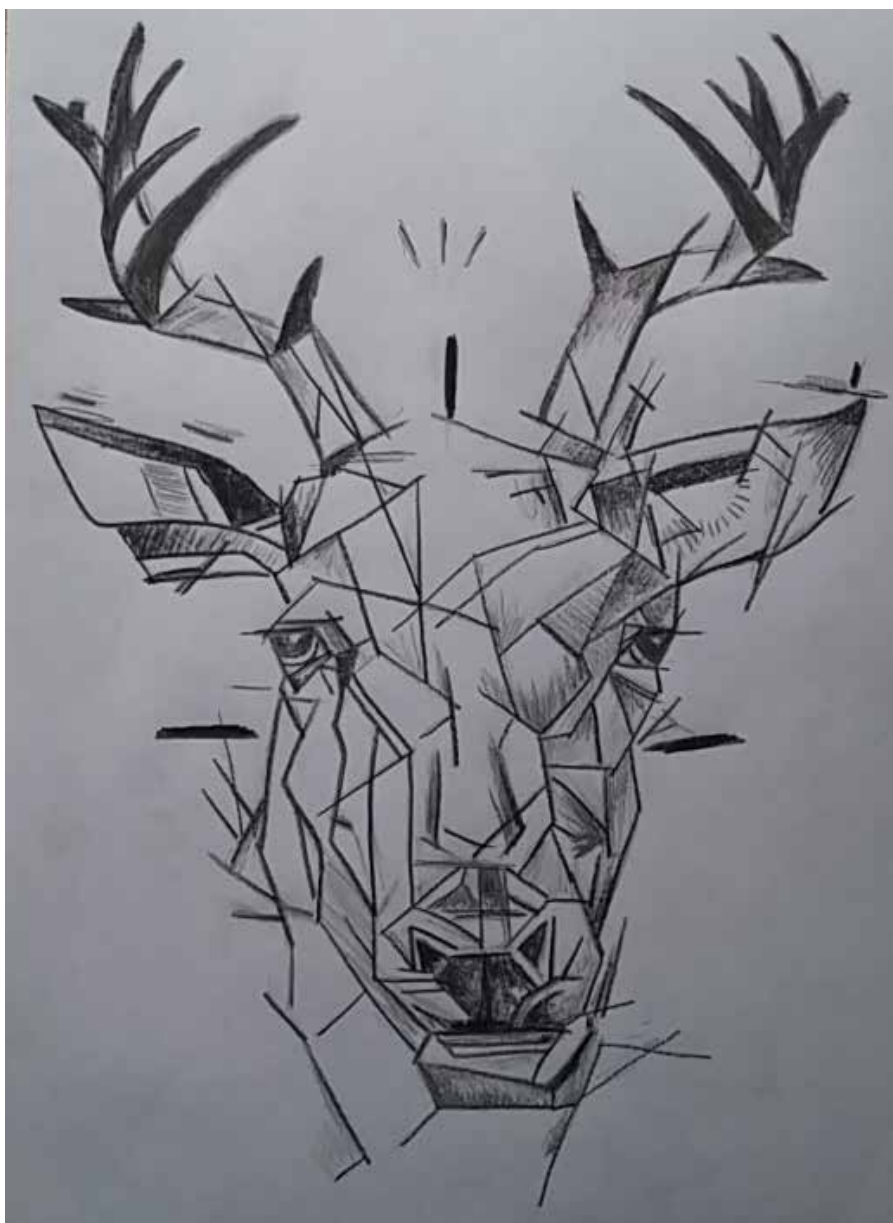
Triptih je umetniško delo razdeljeno na tri dele (izdelano na treh ploščah). S tečajji so plošče spojene skupaj, da se lahko odpirajo in zapirajo. Srednja plošča je po navadi največja in ima dva manjša sorodna dela. Izhaja iz zgodnje krščanske umetnosti. Uporabljali so ga za oltarje in katedrale. S tem izzivom so se spopadli dijaki prvega letnika gimnazije.



Our artists Naši umetniki

Maja Čemažar is a 3rd grade agricultural technician student. In her free time she enjoys painting and drawing. Her favourite motive are horses. She was invited to put her work on display in her own exhibition in the hallway on the first floor of our school.

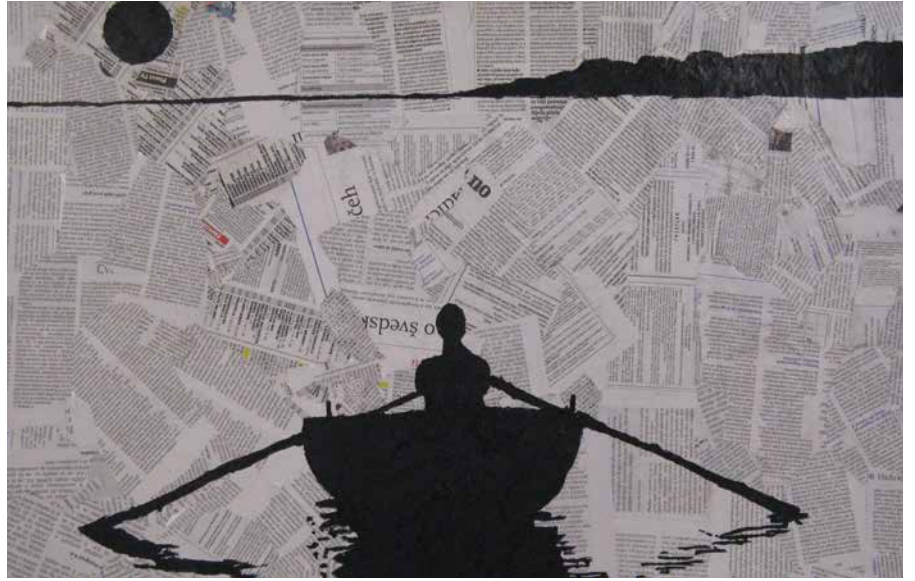
Maja Čemažar je dijakinja tretjega letnika kmetijsko-podjetniškega tehnika. V prostem času rada likovno ustvarja. Njen najljubši motiv so konji. Odzvala se je povabilu, da pripravi razstavo svojih del v hodniku prvega nadstropja šole.



Text-art-silhouette

This was an art task, where students stuck newspapers on blank papers, then they drew a silhouette on it. Filling in the blank space makes drawing easier, as we don't just see a blank space. Every artist has problems when it comes to an empty canvas, because they don't know where or how to start. But if we fill in the blank space, it's much easier.

Tokratna naloga dijakov je bila sledeča: dijaki so prazen papir najprej prelepili s časopisnim papirjem, nato pa so nanj naslikali silhueto. Ker je bil ves prostor zapolnjen, so lažje začeli slikati, saj niso videli samo praznine. Vsem umetnikom prazno platno povzroča težavo, saj ne vedo, kje in kako začeti. Če pa prostor zapolnimo, je veliko lažje.



Collage – horses Kolaž – konji

For this art task, the students used the collage technique. They cut out strips of various sizes from magazines, calendars and newspapers. They used them to fill the images of horses and in doing so followed the lines of the silhouette. They pasted the strips horizontally, vertically and diagonally but all of the strips had to be parallel to one another. They coloured the background with tempera paint. They chose the horse and background colours themselves.

Dijaki so pri tej nalogi uporabljali tehniko kolaža. Različno velike trakove so izrezali iz revij, koledarjev in časopisov. Z njimi so zapolnili podobe konjev in sledili linijam obrisa. Lepili so jih vodoravno, navpično ali pa diagonalno, predvsem pa vzporedno. Ozadje so pobarvali s tempera barvami, barve ozadja in kolaža pa so izbirali sami.



Cardboard – tools Karton – orodje

For this art task, students used the mâché technique. First, they drew and cut a silhouette of a tool and added more parts to it, then they glued it together. After that they wrapped it in brown paper or newspaper. For the glue, they used a mixture of water, flour and sugar that they had made. They made some hammers, knives, sheers, saws, shovels ...

Dijaki so uporabljali tehniko maširanja. Na karton so najprej narisali in nato izrezali obris orodja, ki so mu dodali tudi različne dele in podrobnosti. Vse to so zlepili skupaj in oblepili s rjavim ali časopisnim papirjem. Pri tem so uporabljali lepilo iz sladkorja, vode in moke, ki so ga skuhalo sami. Nastala so kladi-va, noži, škarje, žage, lopate ...



Scarecrow Ptičje strašilo

Putting up a funny scarecrow in your garden can evoke a lot of positive reactions from the passers-by and making one can be a lot of fun. That is why we collected some materials, tools and waste wood and made five scarecrows. We took the measures for a life-size scarecrow from one of the students. The students first built a skeleton from waste wood, covered it with straw and tied it up with strips of old cloths. They dressed up the body in old clothes, shoes and gloves, which they had brought from home. In the spring we put them up in the school garden and hopefully inspired someone to make his or her own one.

Če na vrt posadite smešno strašilo, lahko pričakujete pozitivne odzive mimoidočih. In poleg tega se boste ob izdelavi strašila zelo zabavali. Zato smo z dijaki zbrali nekaj pripomočkov, orodja in odpadnega lesa ter izdelali pet strašil. Ogrodje strašila smo hitro izmerili na dijaku ter ga obložili s slamo, to pa povili s povoji in trakovi odsluženih cunj. Zapolnjena telesa smo oblekli v stara oblačila, čevlje in rokavice, ki so jih dijaki prinesli od doma. Strašila smo spomladi postavili med gredice šolskega vrta. Če smo navdušili še koga, je bil namen dosežen.

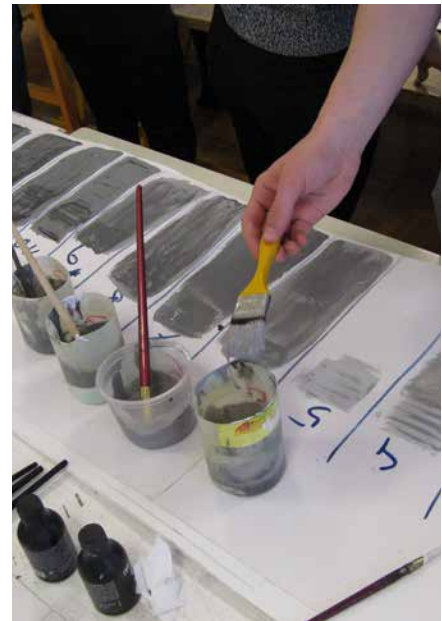
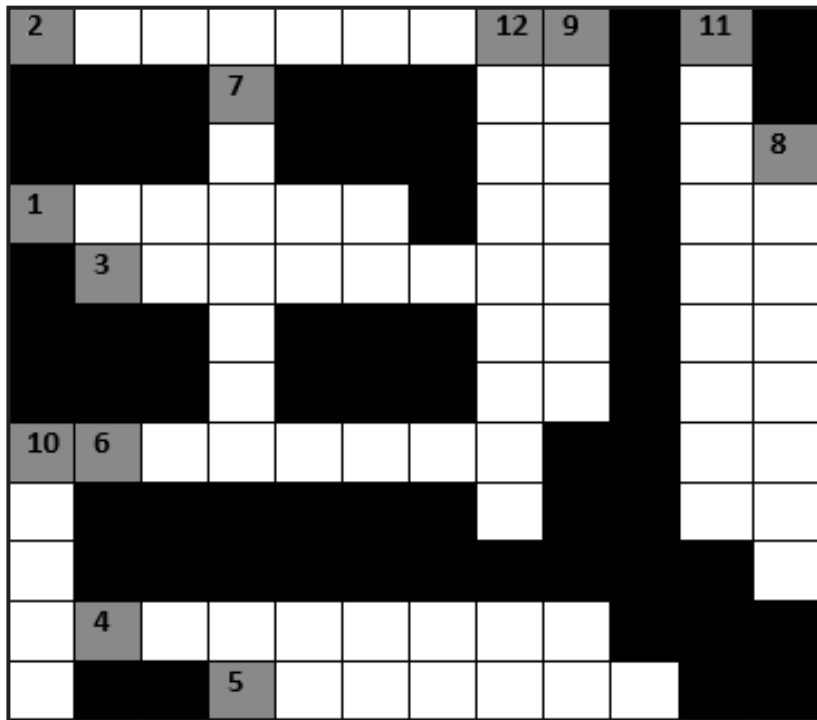


Art and music crossword

By Bojan MICOV & Kristjan URANKER

Across (art)

- 1.) What do we use to paint?
- 2.) What do we use to draw?
- 3.) What do we call art that was made on a device?
- 4.) What do we keep our paint on while painting?
- 5.) What do we call a rough or unfinished drawing or painting?
- 6.) What do we use to remove mistakes from a drawing?



Down (music)

- 7.) One of the most popular instruments that has 6 strings.
- 8.) What do we call a person that plays drums?
- 9.) An instrument that has 4 strings and is played with a bow.
- 10.) When a group of people make and play music together they're called a ____.
- 11.) What do we call a person that plays an instrument?
- 12.) What do we use to amplify sound?



Nina, Stela & Metka

We had a lot of fun creating a large-size chess board and chess pieces. First, we drew the chess pieces on the cardboard, cut them out, glued the pieces together and finally painted them. We also made the board where we can play chess in the breaks.

Pri izdelavi šahovskega kompleta smo se zelo zabavale. Povečane figurice iz kartona smo najprej izrezale z olfa nožem, potem pa jih zlepile in pobarvale. Izdelale smo tudi šahovnico, na kateri bomo lahko med odmori igrali šah.



Lejla

I took part in creating the Vače urn, which was quite a challenge as it took a long time. I would recommend taking part in similar projects to peers who are interested in Slovenian cultural heritage and enjoy arts and crafts.

Sodelovala sem pri izdelavi vaške situle, kar je bil velik izziv, saj je izdelava potekala kar nekaj časa in je bilo potrebno veliko potrpežljivosti. Izdelavo situle bi priporočila vsem, ki jih zanima slovenska kulturna dediščina in ki imajo radi ročne spretnosti.



Ota

The Dance of Death is an art piece of the entire class. We learned and created together. We found out a lot of interesting information about this famous fresco and at the same time engaged our creative potential.

Mrtvaški ples je rezultat dela celotnega razreda, saj smo se učili in ustvarjali skupaj. Spoznali smo zgodovinsko ozadje te znane umetnine, obenem pa sprostili svojo umetniško žilico.



Jaka

I took part in the Guernica project and had a lot of fun as the work itself was interesting and the drawing and painting of such a huge art piece was quite a challenge. We outlined the painting on large sheets of paper that we later assembled and painted. It took a long time to paint but I think it was worth it: we put up the Guernica on the wall in front of our dining hall where it made a great impression on students, staff and visitors.

Sodeloval sem pri izdelavi Guernice v nadnaravni velikosti. Pri izdelavi sem se zabaval, saj je bilo delo zanimivo, risanje in barvanje tako velike slike pa dober izziv. Slike smo risali po delih in jo kasneje sestavili. Izdelava je bila zelo zamudna, saj je barvanje trajalo veliko časa. A po mojem mnenju se je delo izplačalo, saj smo veliko Guernico obesili na steno pred jedilnico, kjer je naredila velik vtis na dijake, zaposlene in obiskovalce.



Maja Čemažar ... told us

Maja Čemažar ... nam je povedala

I've been involved with art since I was little. I could almost say that I held a pencil before I could walk. Drawing was a way for my parents and kindergarten teachers to get rid of me for an hour. Later, in primary school, I started painting and got interested in art in general. I made a drawing almost every day. Now in secondary school I paint less, but even if the paintings are fewer in number, I try to make each more interesting and put more effort into achieving a higher quality. Painting is a way to relax and empty my thoughts. Each and every one of my paintings tells a story, has a soul. To achieve that, I have to pour my soul onto paper. That's why I cannot give up painting. Even if it became illegal, I would still be doing it.

I usually paint scenes from nature, plants, animals, most frequently horses as they are my favourite animals, sometimes deer. I often paint landscapes, mostly mountains as this is where I live.

I usually use a pencil and acrylic paint. However, I have been experimenting with pastel colour pencils lately and I am very pleased with them.

At first sight, art and agriculture have nothing in common whatsoever. But, surprisingly, they can be nicely connected in the livestock production class, for example: when studying, I draw a cow from the inside and it helps me remember the internal or-

gans and how they work. It definitely makes a difference on the test.

I haven't decided yet how to go about school and art in the future. In any case, I will keep painting of course, at least as a hobby, as there is no way I could give it up. But I would also like to have my own studio and make a living as an artist. I might even open a tattoo studio – I have made some tattoo sketches before.

My thought and a tiny piece of advice: everybody can become a painter, you only need a love of art, strong will and practice. Once you master the technique, 'perfect makes practice' and not the other way round.





Z umetnostjo se ukvarjam že od malih nog, skoraj bi lahko rekla, da sem prej držala v roki svinčnik, kot sem shodila. Risanje je bilo tudi način, kako so me starši in vzgojiteljice vsaj za eno uro zaposlili, da so imeli mir pred mano. Kasneje v osnovni šoli sem se bolj posvetila umetnosti, še posebej slikarstvu. Skoraj vsak dan sem naredila vsaj eno risbo. Sedaj ko sem v srednji šoli, slikam manj, ker mi šola in druge dejavnosti vzamejo veliko časa. A čeprav je slik manj, se trudim, da so te kvalitetnejše in zanimive.

Slikanje mi pomeni čas za sprostitvev in zbiritev misli. Vsaka moja slika skriva neko zgodbo, ima dušo. In da to dosežeš, moraš del svoje duše izliti na papir. Zaradi tega se tudi ne morem odreči slikanju. Tudi če

bi slikanje postalo kaznivo, bi to še vedno počela.

Po navadi slikam motive narave, rastline, živali itd. Izmed živali pa je na platnu najpogosteje podoba konja, saj je moja najljubša žival. Pogosto se pojavijo gozdne živali, kot je jelen. Velikokrat slikam pokrajino, še posebej hribovit svet, saj v takem okolju živim.

Največkrat uporabljam navaden svinčnik in akrilne barve. Zadnje čase eksperimentiram s pastelnimi barvami (barvice) in sem zelo zadovoljna z njimi.

Na prvi pogled si umetnost in kmetijstvo nista prav nič podobna. Ampak presenetljivo lahko ti dve panogi zelo lepo povežeš, na pri-

mer pri živinoreji: ko se učim, si narišem notranje organe krave in si tako lažje zapomnim različne organe ter kako delujejo. Pomaga pri oceni.

Nisem še odločena kako naprej s šolo in slikarstvom. Seveda se slikanju ne morem odpovedati, zato bom v vsakem primeru slikala, vsaj za hobi. Želim pa si imeti svoj studio in se s slikanjem preživljati. Mogoče bi odprla tatu studio, saj sem že delala skice oz. šablone za tatu.

Moja misel ter majhen nasvet: Slikar lahko postane vsakdo, imeti moraš le ljubezen in voljo do umetnosti ter veliko vaditi. Ko usvojiš tehniko, potem mojster dela vajo in ne obratno.

NE
GA
SRA

HITI
POČASI

NI POMEMBNA ZUNANJOST,
VAŽNA JE NOTRANJOST.



YOUR
BODY IS
A BATTLE

TALK IS
CHEAP



SHIT