Prof. dr. Tilen Žbona

Tilen Žbona je bil rojen 31. avgusta 1976 v Kopru. Leta 2001 je diplomiral iz slikarstva pri profesorju Carlu Di Raco na Akademiji lepih umetnosti v Benetkah. Leta 2007 je pred komisijo, ki so jo sestavljali red. prof. Srečo Dragan, prof. dr. Franc Solina in doc. dr. Janez Strehovec, uspešno zagovarjal magistrsko delo z naslovom Kodiranje in dekodiranje video dela ter s tem pridobil pravico do promocije za magistra umetnosti. Leta 2011 mu je senat Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani podelil Priznanje pomembnih umetniških del na področju videa in novih medijev. Leta 2017 je na Pedagoški Fakulteti Univerze v Ljubljani zagovarjal doktorsko delo z naslovom »Uporaba novih medijev pri poučevanju prostorskega oblikovanja v osnovni šoli (The Use of New Media within Spatial Design at Elementary School)«, kjer je pred komisijo v sestavi: izr. prof. dr. Beatriz Gabriele Tomšič Čerkez, red. prof. dr. Boruta Juvanca, red. prof. mag. Sreča Dragana, izr. prof. dr. Janeza Vogrinca in red. prof. dr. Franca Soline pridobil naziv doktor znanosti na področju izobraževanje učiteljev in edukacijskih ved. Od leta 2015 je izvoljen za člana Univerzitetnega umetniškega observatorija Rektorske konference Republike Slovenije (UUO RKRS). V zadnjih letih je Žbona, poleg dela s študenti in lastne umetniške produkcije, pri kateri je prejel s strani Obalnih galerij Piran častno priznanje za dosežke na področju umetnosti v letu 2021, beleži izjemno pomemben dosežek vzpostavitve prve umetniške univerzitetne študijske smeri prve stopnje in v letu 2024 druge stopnje *Vizualne umetnosti in oblikovanje*, kjer je deloval tako kot pobudnik, vsebinski snovalec in koordinator. Akademski slikar, dr. Tilen Žbona je v letu 2024 ob priložnosti 21. slavnostne Akademije Univerze na Primorskem v pozdrav in popotnico v novo desetletje in drugi rektoričin mandat, prof. dr. Klavdije Kutnar, oblikoval novo Insignijo Univerze na Primorskem. Med leti 2019 in 2021 je bil član strokovne komisije za področje intermedijskih umetnosti Ministrstva za kulturo Republike Slovenije. Je član predmetne kurikularne komisije za prenovo učnih načrtov in katalogov znanja za likovno umetnost Zavoda Republike Slovenije za šolstvo. Je strokovnjak za izbiro umetniških del na področju likovnih umetnosti in intermedijske umetnosti v javnih investicijskih projektih znotraj Ministrstva za kulturo Republike Slovenije. Velja za pomembnega avtorja srednje generacije tako na slikarskem kot intermedijskem področju, v bazi podatkov Moderne galerije v Ljubljani beleži 80 razstav.

Obravnavane vsebine predavanja Svetloba skozi podobo – *Lux*

Nastopno predavanje »Svetloba skozi podobo – *Lux«* predstavlja intervencije vizualno umetniških posegov, ki skupaj tvorijo konglomerat upodobitev oblik na način grajenja podobe skozi materijo svetlobe.

Predstavljena bo študija primerov, ki vsebuje formalne nastavke likovne govorice, ob kateri v vpeti potek formalnega branja likovnega dela in ob obravnavi metodologij in kanoničnih nastavkov tvorijo univerzalno govorico podane kreacije in sporočilne vrednosti vsebinskega okvirja vizualnega koda. V ta namen se z interdisciplinarnim pristopom iz zgodovinskih kontekstov in ob dani priložnosti Žbona predstavi z vpetjem primerjave relevantnih umetniških del velikih mojstrov, kot so Vittore Carpaccio, Medardo Rosso, Donal Judd, Anselm Kiefer, Gherard Richter in Richard Serra, ki so skozi čas, tako v preteklosti kot v aktualnem svetu, prispevali k podobotvornosti in prepoznavnosti ikonografske rasti likovne govorice in s tem vizualne umetnosti v kontekstu predstavljenih podob, simbolov, oblik, skozi grajeno materijo »*Lux«*.

Na formalni ravni so izseki umetniških del in prikazi podob izbrani na podlagi iztočnic Arnheim-ove teorije Vizualnega mišljenja, Gestalt nastavkov, Ittnove teorije odnosov barv in ikonološko grajene podobe skozi likovno govorico vpetih simbolov. Trenutek materializacije se opredeli z Lev Manovichevo klasifikacijo novih medijev, Strehovo (J. Strehovec) interpretacijo podobe apreciacije skozi ekran in tvorjenje nove resnice oz. materializacije digitalne stvarnosti. Dela predstavljajo pomembno študijo oblike, podobe, prostorske in dinamične sintakse vidnega v korelaciji z občutenim. Materializacija vidnega dopušča ponazoritev shem, vzorcev in prostorske zaznave, pri čem prostor in čas odigrata ključno vlogo nanizanih likovnih vzorcev in ob takem dopušča fiziološkim naravnanostim gledalca, da časovno in spektralno ponotranja podobe skozi kopico lastnih spominov. Znotraj raziskovanja doživetega se skriva na novo generirana izkušnja, kjer simbol priča sam o sebi, a vendarle predstavlja kognitivne vzorce znanih situacij v obliki doživetih ugotovitev in s tem predstavljenih podob.

»Slikarstvo je medij, s katerim umetnik ustvarja in v katerega lahko posega. Klasično umetniško delo dopušča povsem subjektivno dekodiranje vizualnih informacij in interpretacijo del. Na podlagi teorije fenomenološke estetike se izpostavi stališče naivnega empirizma, izključitev interesov empiričnega jaza, to pa predstavlja razliko med klasičnim umetniškim delom s shematsko vizualizacijo ter možnostjo razgraditve umetniškega artefakta na različne plasti in področja, ki sodelujejo na dveh področjih, realnem in irealnem (virtualnem) (Strehovec 2003).«

Prof. dr. Tilen Žbona, akad. slik.

ANGLEŠKI PREVOD

Biography of Prof. Dr. Tilen Žbona

Tilen Žbona was born on August 31, 1976, in Koper. In 2001, he graduated in painting under Professor Carlo Di Raco at the Academy of Fine Arts in Venice. In 2007, he successfully defended his master's thesis, *Coding and Decoding in Video Art*, before a committee composed of Full

Professor Srečo Dragan, Professor Dr. Franc Solina, and Assistant Professor Dr. Janez Strehovec, earning the title of Master of Arts.

In 2011, the Senate of the Academy of Fine Arts and Design at the University of Ljubljana awarded him the *Recognition of Significant Artistic Works* in the field of video and new media. In 2017, he defended his doctoral dissertation titled *The Use of New Media within Spatial Design at Elementary School* at the Faculty of Education, University of Ljubljana, before a committee consisting of Associate Professor Dr. Beatriz Gabriele Tomšič Čerkez, Full Professor Dr. Borut Juvanec, Full Professor Mag. Srečo Dragan, Associate Professor Dr. Janez Vogrinc, and Full Professor Dr. Franc Solina, obtaining the title of Doctor of Science in Teacher Education and Educational Sciences.

Since 2015, he has been a member of the *University Art Observatory of the Rector's Conference of the Republic of Slovenia (UUO RKRS)*. In recent years, alongside his work with students and personal artistic production— for which he received an honorary award from the Coastal Galleries Piran in 2021— Žbona has achieved significant milestones, including the establishment of the first university-level undergraduate program in *Visual Arts and Design* and, in 2024, a graduate-level program, where he played the roles of initiator, content designer, and coordinator.

In 2024, on the occasion of the *21st Anniversary Celebration of the University of Primorska* and in honor of the second term of Rector Professor Dr. Klavdija Kutnar, he designed the new *Insignia of the University of Primorska*.

Between 2019 and 2021, he was a member of the expert committee for intermedia arts at the *Ministry of Culture of the Republic of Slovenia*. He is also a member of the *Subject Curriculum Commission* for the revision of art education syllabi and knowledge catalogs at the National Institute of Education of Slovenia. Additionally, he serves as an expert in the selection of artistic works for public investment projects within the *Ministry of Culture of the Republic of Slovenia*. Žbona is recognized as an important mid-career artist in both painting and intermedia art, with a record of 80 exhibitions documented in the *Modern Gallery of Ljubljana* database.

Discussed contents of the lecture Light through the image - Lux

The inaugural lecture *Light Through Image – Lux* explores visual artistic interventions that collectively form a conglomerate of representations, constructing imagery through the materiality of light.

The lecture presented case studies that incorporate the formal foundations of visual language, where the structured interpretation of an artwork—alongside methodologies and canonical approaches—creates a universal language of creative expression and the communicative value of visual codes. By employing an interdisciplinary approach rooted in historical contexts, Žbona will draw comparisons with significant artworks by great masters such as *Vittore Carpaccio, Medardo Rosso, Donald Judd, Anselm Kiefer, Gerhard Richter, and Richard Serra*. These artists, both historically and in contemporary times, have contributed to the formation and recognition of iconographic growth within visual art. The lecture will explore how their work has influenced the creation of images, symbols, and forms through the built material of *Lux* (light).

On a formal level, selected excerpts of artworks and image presentations were analyzed through the lens of *Arnheim's Theory of Visual Thinking*, *Gestalt principles*, *Itten's theory of color relationships*, and the *iconological construction of imagery through visual symbols*. The moment of materialization were contextualized using *Lev Manovich's classification of new media* and *Janez Strehovec's interpretation of image appreciation through screens and the formation of digital reality*. The artworks discussed will serve as an important study of form, imagery, and the spatial and dynamic syntax of the visible in relation to perception.

The materialization of the visible allows for the illustration of patterns, spatial perception, and schemas, where *space and time* play a crucial role in structuring visual compositions. This interaction enables the viewer's physiological orientation to internalize images through personal memories. Within this research of experienced perception, a newly generated

experience emerges—where symbols testify to themselves yet also represent cognitive patterns of familiar situations, presented as visual insights.

"Painting is a medium through which an artist creates and intervenes. A classical artwork allows for completely subjective decoding of visual information and interpretation. Based on the theory of phenomenological aesthetics, the perspective of naïve empiricism is highlighted—excluding the interests of the empirical self. This distinction separates the classical artwork from schematic visualization and the potential deconstruction of the artistic artifact into various layers and fields that operate between the real and the unreal (virtual) (Strehovec, 2003)."

Prof. dr. Tilen Žbona, Academic Painter