

IEDC - A Creative Environment for Creative Leadership



A School with a View

IEDC

A Creative

Environment

for

Creative

Leadership

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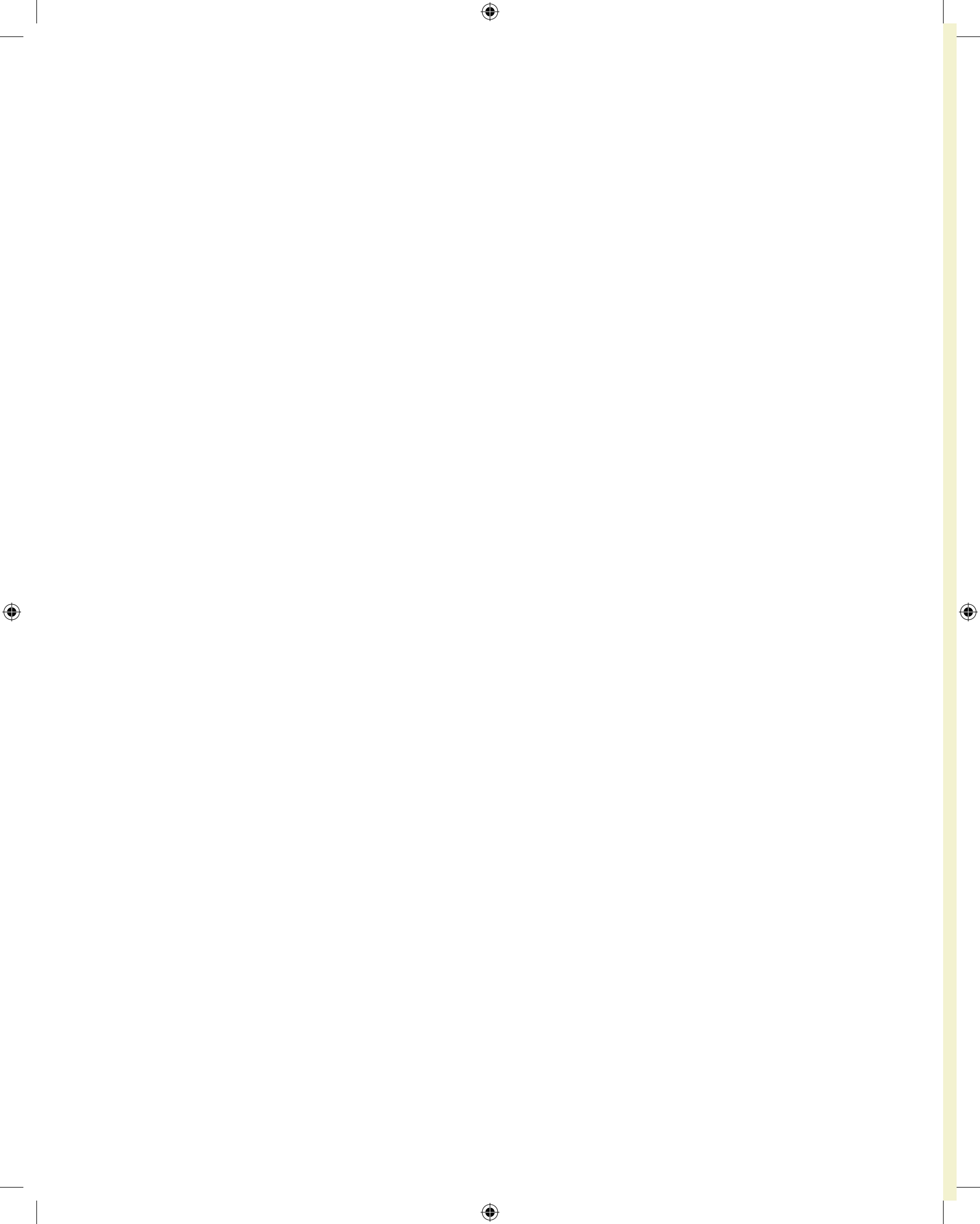
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A Few Introductory Words

We are used to expressions such as “positive pictures”, a “beautiful idea”, or “singing the same song”, and are often no longer aware of the fact that we are formulating artistic metaphors used also in business life.

The IEDC-Bled School of Management plays an active role in promoting the integration of artistic concepts and methods within our leadership development curriculum. According to our vision, the world needs creative leaders more than ever before, and art is a tool to develop creativity. Karl Weick (2007) writes about leadership as an art. He writes about how art helps us to “drop the tools of rationality, and to gain access to lightness in the form of intuition, feelings, story, improvisation, experience, imagination, active listening, awareness in the moment, novel words and empathy”. All these non-logical activities enable people to solve problems and realize their potential. Also, Claus Springborg (2010) states that leadership developers who want to work on the idea of “leadership as art” must “nourish and develop their own esthetic sensitivity in order to guide their charges in ways of doing the same”. At IEDC-Bled School of Management we are convinced that, in order to be able to develop creative leadership, we must also provide a creative environment.

In my first conversation with the architect and professor Vojteh Ravnikar, I said that as the president of IEDC-Bled School of Management I would like to see him design the “most beautiful business school in the world”. Beauty had to be found in style, intimacy, comfort, harmony and in a space that would offer enjoyable conditions to work in. I saw in his reaction, and in his eyes, that he had gladly accepted the challenge. In his wisdom he knew that “beauty” is an absolute notion that neither allows comparison, nor needs to be compared. And so, he created “beauty”, respecting the shape of the original building and the environment, while at the same time succeeding in building in all the functional demands of a modern business school.

When the buildings arose and the interior design developed, I started to realize my idea of enhancing their inside “beauty” with an exposition

of the best examples of art, craft and design. Since I always saw IEDC-Bled School of Management as a window to the world of Slovenia, and the entire CEE region as well, I decided to present the art of both Slovenia and the surrounding region. With the support of the Open Society Institute–Slovenia and various companies, artists, professors and alumni as sponsors, IEDC-Bled School of Management became a place where employees, students, professors and visitors could enjoy the best that modern and contemporary art have to offer. Although the gallery already boasts an impressive permanent collection, with the professional help of an art commission we established, IEDC-Bled School of Management is continuing its work on building a representative collection of modern and contemporary art. One of the not yet completely realized aims is the Park of Sculptures, where beautiful works by Slovenian-French artist Janez Zorko (presented to IEDC-Bled School of Management by a group of French companies operating in Slovenia) and by German artist Herbert Mehler (whose work was offered to us by German entrepreneur Horst Weitzmann and his wife Marlis) take the honors for now.

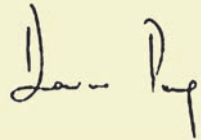
I hope and expect that the variety of art which can be seen in every part of our school, including the garage, will especially inspire those who either come to our school to learn, or just to visit, to use all their skills and creativity to learn more about themselves, thereby developing the necessary skills which will enable them to play important roles in the world. I hope that they will not only strive for something more, but also for something better, and that their behavior and solutions will become “artful” and “beautiful”.

I am very pleased that we are able to present you with this publication. Our faculty members Ian Sutherland and Arnold Walravens have contributed the discussion on connections between Art and Leadership practice based on the experience in our school; Lilijana Stepančič, the art historian and IEDC alumna, describes the art collection we have presented in this book; finally, architect and artist Matej Mljač writes about the architecture of our school and its famous architect prof. Vojteh Ravnikar.

I am happy that IEDC-Bled School of Management offers everyone who comes to stay or for a visit the opportunity to discover beauty that they would have most likely otherwise missed.

I would like to share with you the words of famous Prof. Edgar Schein, Doctor Honoris Causa of our school, who wrote in his article The Role of Art and the Artist for “Reflections” – the Journal of the Society for Organizational Learning: “Art and artists stimulate us to see more, hear more, and experience more of what is going on within us and around us.” Art is shocking, provoking and inspiring.

I hope that by integrating art in leadership development in the curriculum at our school and by offering a creative environment, we will be able to contribute to leadership development for a better world. The recent award (October 2012) by British AMBA (The Association of MBAs) for the innovativeness of our MBA studies recognized our achievements in this respect.



Prof. Danica Purg
President and Dean
IEDC-Bled School of Management









Thought-Line-House

“When it comes to a good house, it is not necessary to do a lot of explaining and clarifying; good architecture speaks for itself. The same can be said for good food, the recipe for which is hidden deep within in the culture of a society.” This was something that architect and Professor Vojteh Ravnikar often gave as an answer to the question of what exactly is good architecture. And yet, he still spent a great deal of time thinking, writing, talking and, not least of all, lecturing about it. In his own unique and sometimes enigmatic way he spoke of cities and houses, about the physical and mental space, about the limited and infinite, the real and utopian, but most of all he enjoyed speaking about the deliberate and rational motives for building a house in a given space. He had much to tell on the subject of architecture, which pins our markedly different lives to the clear geometric lines of material space.

Among the arts, architecture is undoubtedly the most political. Through the body of the poet the energy of the entire world is transformed and changed into verse; through the body of a painter the colors of life are spilled onto a canvas of varying dimensions. The best music is born of silence, and films can be created according to real events, but often these scenes are very intimate glimpses of a world placed in the moving picture of a limited time line.

Architecture differs from other arts by the fact that its lengthy process unwinds between the conflicting desires for the useful, the rational and the beautiful. Despite that, we so enjoy saying, though we also forget, that film, theatre, and opera are, in quite the same way, the result of collective work.

An architect is someone who must somehow bring together the powers and ambitions calling for the beautiful and the good through the sometimes difficult compromise of negotiation. All this drives everything toward some kind of happy ending for a project, which is either finally realized in the physical sense, or remains just an idea on paper. Architecture is also something that can not be avoided. We are constantly moving from one space to another; from our house to the market, from the road to the forest, from the urban world to the rural. And what’s more, our life is becoming a more and more ambiguous crossing from the real world to that of the virtual one, a place where we lose ourselves, dream, do business – cultivating and dissolving the values of our existence.

As a rule, the architecture itself lives longer than both the architect and the client. Sometimes it even lives longer than the civilization that built it. The process of its creation is extraordinarily complex. It is bound to the spiritual condition of a society, and to the client's openness and level of education. It is closely linked with the spirit of the time and the place in which it comes to be. These are the intellectual and culturological dimensions of the architect and his or her group of coworkers who, together with the client, create the finished formal image and the function of the architecture. From that point onward, in order to achieve a good result, the power of dialogue between various actors in the process is of vital importance, since, as a rule, they often find themselves on different banks of that wild river we call life.

However, I feel that the reasons behind an architectural work, of how it came to be, are much more important than just an explanation of the architecture itself. And, of course, there are the stories and the intermingling of people who lived and breathed the project from the point of its conception to its actual construction, its use, and its interpretation.

So, what then is the story behind the IEDC-Bled School of Management complex, which recently celebrated its honorable 25th anniversary? Architect and Professor Vojteh Ravnikar and Professor Danica Purg compiled the story of the three villas at Bled gradually. With the fundamental values of space and time, and a common outlook on the world; all of which are a recipe for good architecture.

First of all, we must deal with the constructive communication between the client and the architect. This alone is the basis, or prerequisite condition, for good architecture. And it is precisely communication which became the fundamental architectural element in the planning to gradually renovate the three villas, where the library, administration and lecture rooms flow into one another along the horizontal and the vertical, forming the homogenous totality of a "school with a view".

Three villas: Villa Nelly, Villa Mežakla and Villa Mon Repos, where the IEDC-Bled School of Management's programs unfold, each telling its own story of this space. At the same time, it must also be noted that this is a complex which the architect Vojteh Ravnikar, in cooperation with Robert Potokar and Tanja Košuta, undertook as a whole, softly and gradually uncovering the layers of its history, architectural potential, and original design. First of all, it is necessary to explain that the first two villas, Villa Mežakla and Villa Nelly, are the result of reconstruction and adaptations. The renova-

tion was successful due to the simple structuring of the facade, the arrangement of facade openings, and most of all because of the emphasized meaning of the staircase, the element which in fact ties all three villas together. And, if the architect Jože Plečnik understood the staircase of a library as a dusky space of ascension into the higher spheres, Ravnikar formulated his staircase by Villa Nelly's library to be open and discernable. The third villa, Mon Repos, is a replacement building and is, as a matter of fact, a new building. It encapsulates the basic scheme of its former structure with a summary of all those references, which were allowed to mature into a modern understanding of architectural metaphors. Villa Mon Repos is the third building in the business school's complex at Bled and, in a simple and bold way, it is able to say a lot about our rich culture and modern Slovenian architecture. In fact, all three villas accomplish the gradual physical and optical unification of buildings into a comprehensive and educational complex, which is not modeled after traditional academic arrangements, but rather follows the idea of openness, connection, and the modern understanding of communication.

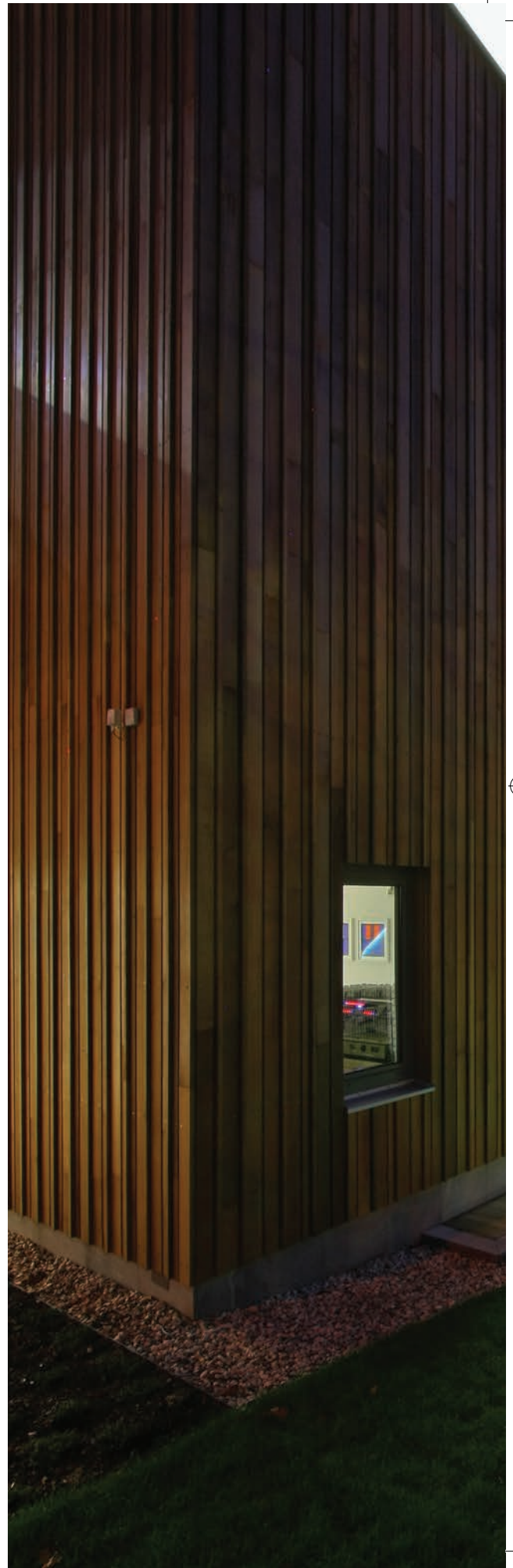
“The three graces, three maidens, daughters of Zeus and the nymph Eurynome. The three goddesses of joy, charm and beauty, Thalia, Aglaea and Euphrosyne, together with the muses and accompanied by Apollo's lyre, sang and danced for the gods on Olympus. They are among the most beloved of ancient themes in painting and sculpture. Among others, Raphael portrayed them on his canvas as the patronesses of happiness and friendship of mortals, and Antonio Canova carved them out of the marble of neoclassicism. In a much more abstract way this group of three ancient Greek beauties, regular participants of dances, banquets and social events, are now present at Bled,” writes Maja Ivanič in the introduction to the commentary on the IEDC-Bled School of Management complex for the international architectural periodical *Piranesi*. And with that she places the three villas of the IEDC-Bled School of Management side by side with classical Greek art; with the essence of canonized proportions and relations, which was nurtured anew in architecture by some of modernism's most abstract ventures.

Villa Mon Repos is its own unique emphasis in the story of the Center for Innovative Learning at Bled. If the first two villas were the result of renovations or interventions into the very fabric of a somewhat worn-out building, then Mon Repos, due to the intertwined nature of its surroundings, became an exception that stood out with a higher level of presence. “That house became something special just with the decision of what exactly to do

with the existing wooden house in the space,” explains architect Tanja Košuta, as we notice Villa Mon Repos from the shadows of the south-western corner, its best vantage point. “A dumpster was placed right on this spot during construction, and this is where I coordinated projects and details with the contractors on a weekly basis. When Vojteh and I began to think about what to do with the existing house in 2006, the project was carried out very intensively and construction began already in 2008. In the fall of the same year it was also completed.”

I invited Tanja to Bled in the warmth of June, to hear her story about architect Vojteh Ravnikar, and what it was like to work with him. Tanja worked with him for a solid 16 years. They met at what was to be an exceptionally important creative period in both of their lives. These were Ravnikar’s first years as a professor, but also marked a subtle student’s entrance into the world of architecture – a time when the energy for absorbing and sharing knowledge, and for architecture itself, was at its peak. “Vojteh allowed his coworkers to approach him in a very reserved and trusting way. He did not live and do architecture as the ultimate personal expression of himself, but rather “his” architecture always took shape collectively; it was the result of dialogues and of considering various arguments. This included cross-checking, numerous attempts at different concepts, formal studies of the facade, blueprints and axonometry. While working with Vojteh I came to understand that the creation of architecture was like a journey up an enormous tightening corkscrew... as if one were ascending an immense staircase, always getting a tighter and tighter grip on the essence of the project... until the building revealed itself in the cleanest and most simple form of its original idea...” vividly recalls architect Tanja Košuta. Even professor Ravnikar’s lectures were something special. Instead of presenting a series of dry facts, he always presented his narrative as a stream of consciousness, as a kind of spontaneous mental fractal, constructing alongside it a parallel image of the current idea on space. He taught how to observe and analyze. He knew how to highlight doubt as that most important mental tool, an aid that allows the analysis of a problem to become the most constructive basis for the subsequent concept of a house.

But let us return to Villa Mon Repos, which replaced the old villa from the 1920’s and, alongside the other two villas, is situated among the mighty trees above the park with a view of Lake Bled. “With a kind of summation of the shape, materials and individual elements, such as the sin-





gle-sloped roof, the wooden verandah, the *loggia* and projecting roof, the third grace attempts to respectfully replace its predecessor. The cubic basis added to it on the ground floor by glass corner blocks – to the entrance vestibule and staircase on the northern side as well as the social area on the southeastern side – has the same proportion of sides, but greater dimensions, and a modern image,” continues Villa Mon Repos architect Maja Ivanič. “And though the height of the house is greater than the dimensions of its sides on the blueprints – the house has four stories: the lower ground floor, the upper ground floor, and two other levels – the architects achieved the impression of a geometrically perfect cube with the offset glass *caesura* of the second floor from the level of the wooden facade. These thoughtful features can even create the impression that the slightly inclined single-sloped roof of the villa is actually floating. The new villa still has all the typical characteristics, but translated into a modern architectural language: a rustic stone base, a *piano nobile* with a representational facade covering, on which, in a playful 3/4 meter, the rhythm of various width vertical laths of cedar make waves; the large window openings in aluminum frames, the emphasized entrance, a staircase with a stone lining made from Hotavlje marble, an open balcony *loggia* and the glass wreath of the roof. The new wooden facade is a modern paraphrasing of the existing villa with the wooden verandah, which was typical for Bled architecture in the 19th century and the beginning of the 20th.”

Villa Mon Repos is connected to Villa Mežakla on its ground floor, or at its basement level, which provides the entire complex with the additional dimension of physical connectedness typical of an educational facility, and also facilitates closer communication. The experience of renovating the first two villas can be seen in the staircase element. The common denominator of all three villas is precisely that – vertical communication, or the staircase. Its design gives all three objects the sensation of open connections. The staircase, with its metal construction and marble walking surface, distances itself from the peripheral walls, thereby giving the house the character of a metaphysical passage from one floor to another. This could also be called a “Piranesian moment”, when visual communication is ensured from different floors within the entire space. And, if it is truly modern communication which forms the basis for the concept of a modern school for managers, strongly separating itself from the classical organization of educational spaces by its spatial organization, then the staircase is that architectural element, which highlights and emphasizes the essence of the “school with a view”.

And who exactly was architect and Professor Vojteh Ravnikar? First and foremost, he was an architect of the Mediterranean and the Karst regions. Through the leisurely game of constructing and coloring volumes of cities and towns, with the lucid feel of playing with full and empty volumes, walls, columns of various thickness and even rooftops, it was Architecture, with a capital "A", that he lived. The life of an architectural gourmet meal was something he served in a bohemian way, dividing the portions among colleagues and clients. He taught his colleagues, clients, and the younger generation of architects to prepare great architecture like a chef prepares a meal. The life of an architect and his architecture is clearly legible. His Dionysian coexistence with the serious and, as a rule, the reserved and formally anonymous paradigm of architecture can be displayed simply in fragments; it can be organized into a sequence of visual images, to be shown on various planes. It can be placed on various horizons of the physical and mental spaces of infinity. It is that key chapter on the poetic spilling of ideas concerning ascetic space, on the creatively charged and, at moments, hedonistic life of the architect Vojteh Ravnikar.

Vojteh Ravnikar began to create in a small place, in Sežana, located in the Karst region. During a time when the Treaty of Osimo was being signed he thought of Sežana as a large city. He was a member of the Kras Group, a founder and conceptual leader of the international symposium on architecture in Piran, professor at the Faculty of Architecture in Ljubljana and the founder of the Ravnikar – Potokar Architectural Bureau. His main works, which always came about in cooperation with colleagues, are the post office and store in Vremenski Britof in Divača, the municipal building in Sežana, which garnered the Kras Group the highest award in former Yugoslavia, the Kosovel Cultural House in Sežana, the Hotel Klub in Lipica, the France Bevk Public Library in Nova Gorica, and a number of other buildings, which allow one to discern the architectural idea of rationalism, post modernism, contextualism, and most of all that key question: how to place an object in a space possessing its own predetermined geometry.

Vojteh Ravnikar thought and wrote about buildings as if he were composing verse. In poetic architecture he considered the concept of the wall to be the most important. The wall limits and confines a space. The wall, which cuts into nature and cultivates her, builds upon her, and tames her. When he would draw lines with his fountain pen during a conversation his hand did not shake. When he colored the surfaces of squares with wax crayons

he did it gently, as if he were following the lines of the hills in Tuscany, which he also liked to talk about. When he decided to erect a house in a space, it was as if he were cutting at a powerful oak tree with the healthy axe of reason.

With his creation of architecture, mental designs on space and architectural poetics, it was about crushing and constantly cross-checking three key spatial operations: the context, the concept, and urban design, an area where Vojteh Ravnikar made ambitious moves while also “rescuing” the international position of postmodernism, or the period in which architecture was searching first and foremost for the formal and less conceptual answers to the question of architectural development.

When standing on the terrace of Villa Mon Repos at sunset one could conclude that the architect Vojteh Ravnikar was above all a master of perspectives... from where our gaze slides along the turquoise-blue of Bled Lake and reflects off it, far across the surrounding summits to the numerous intertwined and complex horizons of the modern world.

Matej Mljac
Architect

A Collection of Three Graces

Behind every collection there is first a person with a love for art. This is followed by a concise concept, and is finally encompassed by the actions which bring that concept to a tangible result. Behind the IEDC-Bled School of Management's collection is the school's director, professor Danica Purg. Her longstanding inclination toward art matured into an idea for a collection when she planned the school's move from Brdo near Kranj to Bled before 2000. She could not imagine the premises any other way than furnished with works of art. The beautiful park and villas Mežakla and Nelly from 2000, and Mon Repos from 2009, offered an exceptional environment where her idea was realized.

The entirety of artworks at the IEDC-Bled School of Management can be conditionally classified as a corporate collection, which is how we currently define the collecting of artworks by business establishments or other companies. In Slovenia this kind of collecting has a long history, and is a broad and highly developed activity. Since the 1960's several commercial establishments have taken their impulsive and sporadic excitement for collecting, something more characteristic for amateur enthusiasts, to the level of expert and institutional museum work. Several collections have achieved national significance. Among them, let us name just three. First there is Nova Ljubljanska Banka, the successor of Ljubljanska Banka, whose administrative spaces and offices were adorned with works by the most important Slovenian artists who have been active since the 1960's. Then there is the collection of paintings and drawings at Autocommerce, which boasts Slovene artworks ranging from baroque, realism, and impressionism to modernism. It is truly a small national gallery. Finally, there is the Factor Banka collection, which is the fruit of the new social context in Slovenia since 1991. It is focused on large format paintings from the last two decades before the turn of the millennium.

Within this corporate context, the IEDC-Bled School of Management's collection is an exception. Namely, the IEDC-Bled School of Management is the only educational organization in Slovenia with a concisely formed concept of collecting, not including of course the Academy of Fine Arts and Design in Ljubljana. This fact places IEDC among those schools, mainly the universities of the world, which also incorporate a museum into their practice.

In fact, schools and museums are not so far removed from each other. One could say that schools, which represent knowledge, explaining and transmitting information from one generation to another, are the descendents of the ancient *Mouseion*. In the 3rd century BC, in Alexandria, Egypt, this was the space dedicated to the muses in the building for *biblia*, otherwise known as the Library of Alexandria. Within it worked a community of scholars, studying ancient and modern texts. The *Mouseion* was comparable to today's scientific institutes and academies combined, where an intellectual charge was intertwined with abstract thought and practical knowledge.

The *Mouseion* of antiquity, however, did not have a collection of paintings and sculptures. It was intended for the preservation of the world of the written word. So, the roots of today's art collecting go back more to the antique *Pinacotheca*, a repository of small votive images and painted offerings to the goddess Athena in a portion of the Propylaea at the Acropolis of Athens, something also shared by other religious rituals around the world. However, the origins of the modern gallery and museum, shaped during the European Renaissance, are not in Greece, but in Ancient Rome. It was in Roman society that collecting art was separated from religion and gained a secular character, affecting both private and social life. The Romans used their collections to show off their social status and taste. For example, in a patrician's house, in specially designated areas called *pinacoteca*, they exhibited statuettes, paintings, and other valuable items, all while generals showed off collections of plundered treasures in their processions at the ceremonious entrances to the city after a profitable battle on foreign soil. In such a way the Roman state reminded the people of the power of rule. The collections, which were inseparably connected with the development of individualism, commerce, authority, entertainment, and the decline of religion as an all-encompassing form of social consciousness, became an important part of a more symbolic and materialistic secular society.

The IEDC-Bled School of Management is one of those rare business and educational institutions in the world, and the only one of its kind in Slovenia, which builds creativity into its pedagogical philosophy as a crucial imperative for success. Creativity is not seen merely as an approach characteristic for the artist and art. In it the school recognizes the content that influences how a company is run, the sale of products, the organization of work and other business related processes. So, it is understandable that in special educational modules, students are introduced to art, from classical

music to film, and that artists and connoisseurs of various types of art are often lecturers and guests of the school.

In this sense one could consider the collection of artworks a ‘natural’ part of the school. Art is more than mere decoration on walls, a sign of prestige, or a form of economic capital. It is a materialization of the very soul of the school. That is why Danica Purg’s care to ensure that the school would not be left without works of art during the move to Bled can be seen in other aspects as well. A love of art is not just an individual characteristic denoting caprice; it is a principle expressing an attitude to society, life, and the world. This is the conceptual framework that holds the works of art, collected at the school, together, and gives them the character of a collection.

As with the majority of collections, this one also took form gradually, with several phases. It began with the donation of the works of 11 artists from the Open Society Institute–Slovenia in 1999, and with temporarily lent works by artists, the majority of which, as is usually the case, were later bought by the school. This was followed by other purchases and gifts from business partners, artists, professors, and students of the school. For example, Pliva presented the school with a painting by Edo Murtić, and Istrabenz donated a work by Herman Pečarič. Mobitel offered a gouache by Zoran Mušič and the great “assemblage” by the Irwin group. During her visit to IEDC-Bled School of Management the creative atmosphere, wonderful architecture and park encouraged the well-known professor of organizational behavior, and visual artist Prof. Nancy J. Adler to create two watercolors, which she donated to the school.

The collection is not comprehensive, but it is representative and of a high quality. Since 2000, when the school began to operate at Bled, approximately 150 works have been accumulated. They represent mainly artists from Slovenia. The selection process is in line with Danica Purg’s fundamental business motto, that the school is also a window between Slovenia and the rest of the world, and it presents to the world the best that Slovenia has to offer.

In terms of culturology and art history, the collection can be divided into five more or less complete sections, each of which has its own exhibition space at the park, villas Mežakla, Nelly and Mon Repos, and the garage of Villa Mežakla.

In Villa Mežakla, the central building, with large lecture rooms, administration, and areas for socializing, there are paintings, drawings, sculptures and graphics by both well known and unrecognized artists. It represents a panorama of development in art of the 20th century in Slovenia, and encompasses various generations, styles, schools, and directions. The majority of the artists' works has already been canonized, and is included in every Slovenian institutional gallery collection. The art of the first half of the 20th century is represented by three key artists: impressionist Rihard Jakopič, expressionist Tone Kralj, and Miha Maleš, a member of the so called Fourth Generation, which a new expressive style which sought to differentiate itself from impressionism, expressionism, and New Objectivity which had characterized modern art in Slovenia until the mid-20th century.

The art of the first three decades in the second half of the 20th century is represented by artists of a moderate modernism. Riko Debeljak, Maks Kavčič, Zoran Mušič and Herman Pečarič began to create before World War II. However, their artistic maturation came after the war, each with his own variation to artistically reduce the visual world. France Slana, Vladimir Makuc and Melita Vovk are a part of the first generation that finished their studies at Ljubljana's Academy of Fine Arts, founded in 1945. They created a fantastic, fragmented or poetic landscape, as well as figurative art. Janez Bernik, Andrej Jemec, Henrik Marchel and Negovan Nemec, all within the last generation of modernism, studied elements of the language of visual art, which in some examples gave birth to an abstract image without a subject.

During the transition from the 1970's to the 1980's in Slovenia, postmodernism was born as a reaction to the academic nature of high modernism. In Slovenia postmodernism received two mutually exclusive groups of artists. The first, The New Image, is represented in the collection by Živko Ira Marušič, Metka Krašovec, Rudi Skočir and Boris Zaplatil. The other is Irwin as a retroavantgarde movement.

Simona Biličič, Rajko Čuber, Matjaž Kocbek, Ljerka Kovač, Vida Pfeifer, Savo Sovre, Ivan Šubic, Jana Vizjak, Marij Vrenko, Tomo Vran and Leon Zakrajšek are also represented in the collection by their works which take unique roads and cannot be placed into a culturally rounded off artistic period.

In the meantime, Konrad Peternelj Slavec is a representative of self-educated artists and of an art current that was socially important and foregrounded during the time of socialist Yugoslavia. *A lesson*, painted in a

realistic manner, depicts a theme connected to the mission of any school. On the painting we see a boy and an older man in front of a pile of mushrooms. The man has taken a red poisonous mushroom out of the pile and is showing it to the boy. He is thus teaching the boy how to distinguish the good from the bad, this is also being one of the fundamental goals of any pedagogical process.

At Villa Mežakla there are also works by artists who are not a part of Slovenian art history. Edo Murtić is one of the most important artists of the second half of the 20th century and the initiator of abstract art in Croatia at the end of the 1940's. Then there are Nancy J. Adler, Veronica Gosling and Josip Škerlj, a Slovenian from Dubrovnik.

The sculptures of Janez Zorko and Herbert Mehler are in the park between the villas. Mehler's stylized closed blossom *Kavex*, made from Corten steel, is happily situated by the small beech tree in a kind of ravine between Villa Mežakla and Villa Mon Repos. The difference between the two plants, one artificial and one live, reminds one of the eternal competition in creativity between culture and nature.

In contrast to the park is the wall painting, or rather graffiti of Eduard Čehovin, which covers the large concrete walls of the garage of Villa Mežakla. It is made in Čehovin's recognizable manner, leaning on the stylistic characteristics of El Lissitzky's Russian Avant-garde style.

The collection in Villa Nelly, where the library and smaller seminar rooms are located, is more homogenous. It presents the donation from the Open Society Institute–Slovenia. The collection encompasses various generations of artists in Slovenia who, in the 1990's, received attention either due to their exceptionally convincing works, or because of the important innovations in their artistic creativity. For this palimpsest of artistic expressions at least three could be considered characteristic. The first is the individual assertions of artists without affiliation to schools or artistic groups, which would have given them additional cultural currency in the competition for recognition from society. The second characteristic is the decay in the prevailing hierarchy of artistic disciplines in which, for example, painting and sculpture were considered higher than photography, and the establishment of artistic techniques previously considered marginal, such as installations,

drawings, and collages. The third is the representation of non-monumental and everyday subject matter, which is experienced by everyone.

So, there are photographs executed with various forms. Nika Špan is represented by a series of classical, small, black and white photographs with shots of the villa's staircase. Damijan Kracina is present with color prints of computer composite images portraying generic parts of architecture and cities. Katarina Toman is there with her color prints of documentary shots made up of meadows and four-leaf clovers from across different locations in the world and the work of Dušan Pirih Hup, with his computer modified travel shots from Turkey.

Tadej Pogačar, Borut Popenko, Petra Varl, Irena Romih and Mojca Osojnik transform paintings into objects. Tadej Pogačar uses them for boxes for plastic figurines of dinosaurs, Borut Popenko for the materialization of holes as dimensional depths, and Petra Varl for the stereotypes of the female body. Irena Romih resurrects the forgotten techniques of encaustic painting, and Mojca Osojnik makes the layers of several non-painting materials, from plastic to Plexiglas.

There are also two groups of drawings from the animated feature film *The Socialization of a Bull* by Zvonko Čoh and Milan Erič. Eight of these drawings depict the transformation of a bull running into a tank. Seven have the bull running around the corner of a house, finding itself on the roof of a car and hitting a pillar.

At Villa Mon Repos, the Center for Innovative Learning, mostly graphics are exhibited. Besides recognized Slovenian artists, such as the masters of moderate modernist graphics Bogdan Borčič, Andrej Jemec, and Klavdij Palčič, there is also the younger and multi-talented Sašo Vrabič. One can find the big names of Croatian art (Op artist Ivan Picelj, as well archaic luddist Ivan Kožarić) and Japanese art (Toshihiro Hamano). At the villa there is also a small watercolor of Leon Zakrajšek and paintings that represent the antagonistic poles of abstract art in Slovenia; Andrej Jemec represents the gestural and expressive, while Žarko Vrezec covers the rational and meditative.

Among the works at Villa Mon Repos it is necessary to set apart the impressive and large canvas of Ejti Štih. It depicts the image of Bled Lake, which can also be seen just by turning around and looking out the large glass window, with one's back to the painting. The image on the painting has

captured the nature which pours out before it. It is like a misshapen mirror in which the real lake is reflected. The radiant blue of the water, painted and true to form, annihilates the gravitation of space, filling it with otherworldly sensations. The effect is more than powerful. Professor Vojteh Ravnikar was taken by it, and professor Danica Purg indirectly writes about it in the introduction to this book, when she directs attention to the irrational, often associated only to art, as an integral component of doing business.

And here, as well, is the keystone of the collection. It is not a means to its own end, it is not a world unto itself, but rather intertwines various activities, and is itself bound to the complexity of life.

Lilijana Stepančič
Art historian





The Connection between Arts and Leadership Practice

The myriad of issues and problems facing managers and leaders in the 21st century are complex, interconnected and constantly changing: ‘...managing complexity and chaos have become the watchwords for the 21st century’ (Tung, 2006, p. 505; see also Adler, 2006). The challenges of today and tomorrow require innovative approaches, new visions.

It has become clear that traditional leadership and management education has not prepared individuals for the dynamic challenges they face. Traditional forms of leadership and management education, as argued by Mintzberg (2004) and others (Adler, 2006; Atkinson, 2007; Henisz, 2011; Purg and Sutherland, 2010; Weick, 2007), actually serve as obstacles to contemporary leaders as they do not cultivate holistic, socially responsible views of the world rich in the aesthetic complexity of actual management and leadership practice. They are trapped by a focus on hyper-rationalism and instrumentality missing the subjective “messiness” which proliferates the actual, subjective, fully-human realities of organizational life and globalized business contexts.

The practice of managing and leading organizations in the 21st century needs to orient to the flux and ambiguity of a world where conventions, assumptions and ideologies are constantly changing (Giddens, 1991; Giddens, 2003; Harman, 1998; Kelly, 2006; Beck, Giddens & Lash, 1994). This requires the development of new ways of thinking; thinking furnished with non-rational, non-instrumental skills and processes which are malleable, reactive and most importantly proactive in the face of complexity, chaos and challenge. To develop responsible views of systems of problems (Ackoff, 1999) which go beyond the individual, institution, region, etc. – managers and leaders must develop new ways of sensing and acting – they must develop reflexive, aesthetic consciousness. The challenge is to re-imagine the complex realities faced and re-envision how to approach them (Woodward and Funk, 2010).

Processes of re-imagining and re-envisioning are driven by aesthetic reflexivity. To re-imagine and re-envision one must develop reflexive skills (self-referencing vis à vis the past, the present, the future and the contexts of people, places and times in which one acts) which address the aesthetics of experience (the sensuous, subjective, and sensory-emotional aspects of experience) to creatively enact the future.

This type of aesthetic consciousness, fuelled by an aesthetic reflexivity, is brought to the fore in the domains of the arts and the processes of artistic creation. The arts aestheticize experience, they provide novel, beautiful, colorful and often challenging ways of seeing, hearing, interpreting and representing the inherent complexities of life. The arts embrace the sensuous, subjective and sensory-emotional. They invite comment and debate. After all, what is art? What is beauty?

Exploring such questions and thinking with, through and about art is a primary artery towards re-imagining and re-envisioning the world around us and developing aesthetic consciousness. Like so many real life experiences art opens up the elusiveness, the ephemerality and indeed the infinitely complex nature of human life and work and mediates experience through meaningful, dynamic aesthetic manifestations.

Even asking the questions what is art, what is beautiful? brings us into a realm of subjectivity, speculation and debate which opens the senses to new viewpoints and possibilities. These are questions without rational, logical and instrumental answers. They will receive as many different responses as the people who offer an opinion.

In fact, asking what “art is” is perhaps not the right question. The right questions revolve around the conditions – those set of ever-changing, dynamic, adaptable evaluations – of how we sense, perceive and interpret art. These conditions revolve around art having i) a conceptual pull (though interpretations will differ from person to person/group to group), ii) evidence of human skill (whether tactile or intellectual) and iii) a sense of style which leads to the uniqueness of the object or action.

Considering questions of how art creates conceptual pull, evidences skill and achievement and has a style of uniqueness are essential questions for management and leadership. They allow us to consider how our concepts and actions motivate, inspire and draw people into concerted action. They allow us to consider the skills of work and how the aesthetics of skills employed are powerful means of organizing, managing and leading. Then there is the consideration of style. How do artists create style that conveys meaning and uniqueness? Is it not true that integral to leadership is conceptual vision (grand or small), skills of communication and motivation, and is leadership not often experienced through its authentic style? These questions are essential to developing managers and leaders who are not just prepared to lead any process of change, but also able to take the lead in creating a better, a more “beautiful” world.

There are also more organizationally focused connections between art and leadership, or art and business. History shows us that in the realm of human endeavor function tends to precede beauty, while pure making precedes artful making. Functional things, whether we talk about clothing, instruments, furniture or buildings become beautiful, artistic places when we take the frame of functionality and make it meaningful through the inclusion of aesthetic objects, events and activities.

The same is true of organizations. From the industrial revolution to the present day, business education has first taught students to think functionally, rationally, instrumentally about organizations. We use metaphors of machines or adaptable organisms. Yet this misses the ultimate reality of organizations, that they are human cultures. For those that live and work within a particular organization, the meanings, the values, the reasons for being there go far beyond functionality; they lie in the aesthetic – the sensuous, emotional realms of being part of something greater than one’s self. The functionality of an organization serves as a frame for meaning making, value creation, imagination, creativity, culture building, much the same as the frame of a painting or the edges of a canvas do for a painter.

Yet, all is not harmonious. Through artistic experiences managers and leaders are also faced with the realities of dissonance as much as harmony. To feel, manage and lead with such subtle awareness requires aesthetic consciousness as much as the explorations of dissonance and harmony did for visual artists such as Michaelangelo and Egon Schiele, or composers such as Mozart and Karlheinz Stockhausen.

To encourage this requires innovative thinking and the development of creative approaches to management and leadership development and practice. In response there has been a growing body of literature and practice which employs the world of the creative arts. Over the last two decades there has been an increasing interest in putting the arts “into action” in management-leadership education to help professionals develop reflexive, aesthetic consciousness and skills to meet future challenges, develop innovative approaches and create new visions.

At IEDC-Bled School of Management arts have been integrated in leadership development in various ways; by using music to exercise listening, music compositions for discovering systems and structures, visual art and film for reflection, discovering the skills of observing personal leader-

ship styles, and literature for developing beautiful speaking and writing and to discover the power of the metaphor. This can be done only if the school itself is consequently artfully built and equipped.

Ian Sutherland and Arnold Walravens
Faculty for Arts and Leadership, IEDC-Bled School of Management

Adler, N. (2006). The art of leadership: now that we can do anything, what will we do? *Academy of Management Learning and Education*, 5(4). 486-499.

Barry, D. & Meisiek, S. (2010). The art of leadership and its fine art shadow. *Leadership*, 6(3). 331-349.

Bathurst, R. Jackson, B. & Statler, M. (2010). Leading aesthetically in uncertain times. *Leadership*, 6(3). 311-330.

Biehl-Missal, B. (2010). Here takes a fall: a lesson from theatre for leadership. *Leadership*, 6(3). 279-294.

Gaya-Wicks, P. & Rippin, A. (2010). Art as experience: an inquiry into art and leadership using dolls and doll-making. *Leadership*, 6(3). 259-278.

Ladkin, D. & Taylor, S. (2010). Leadership as art: variation on a theme. *Leadership*, 6(3). 235-241.

Nissley, N. (2010). Arts-based learning at work: economic downturns, innovation upturns, and the eminent practicality of arts in business. *Journal of Business Strategy*, 31(4). 8-20.

Reckhenrich, J., Kupp, M. & Anderson, J. (2009). Understanding creativity: the manager as artist. *Business Strategy Review*, 20(2). 68-73.

Spingborg, C. (2010). Leadership as art: leaders coming to their senses. *Leadership*, 6(3). 243-258.

Taylor, S. & Ladkin, D. (2009). Understanding arts-based methods in managerial development. *Academy of Management Learning*, 8(9). 55-69.

Woodward, J.B. & Funk, C. (2010). Developing the artist leader. *Leadership*, 6(3). 295-309.

The IEDC

Art Collection

Tone Kralj, untitled, 1928



Edo Murtić, *Spring*, 1999

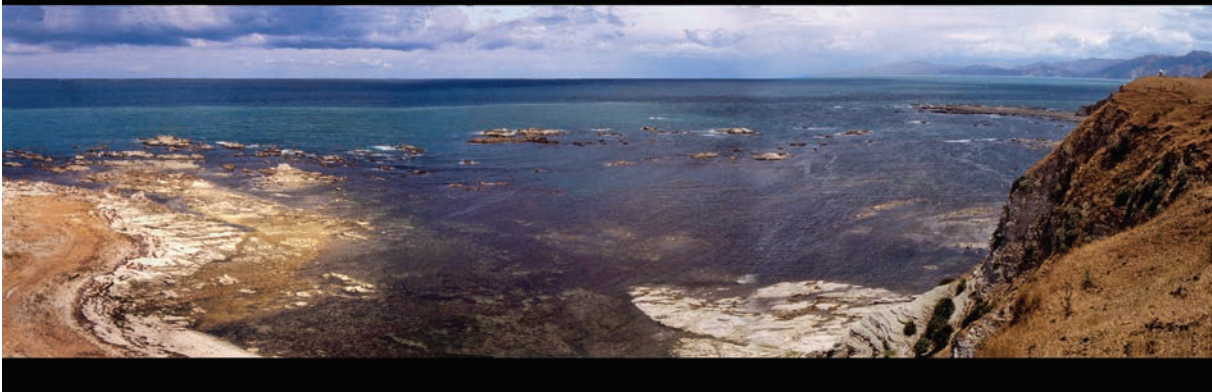
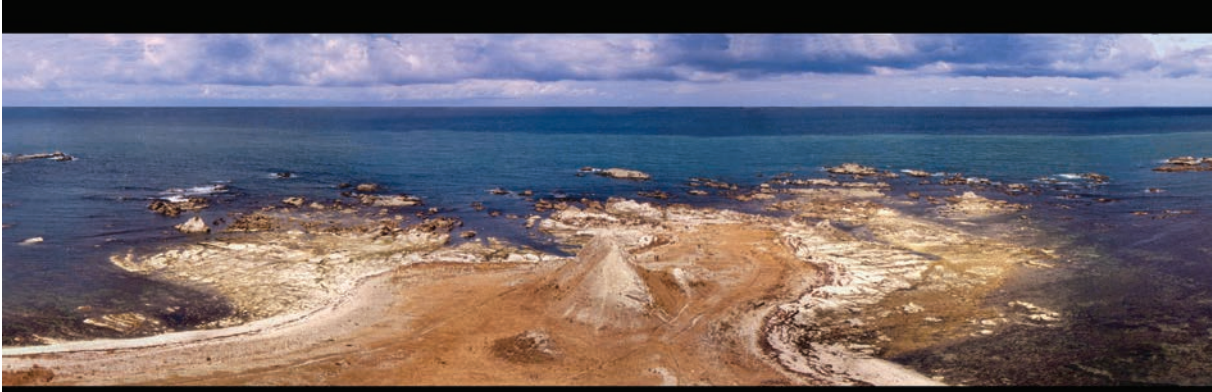


Ejti Štih, *Lake Bled*, 2003



Rihard Jakopič, *Veliki Graben*, before 1941





Damijan Kracina, untitled, 1999, detail

France Slana, *Barn*, 1989



Leon Zakrajšek, *Bled*, 2007



Safet Zec, untitled, 2001

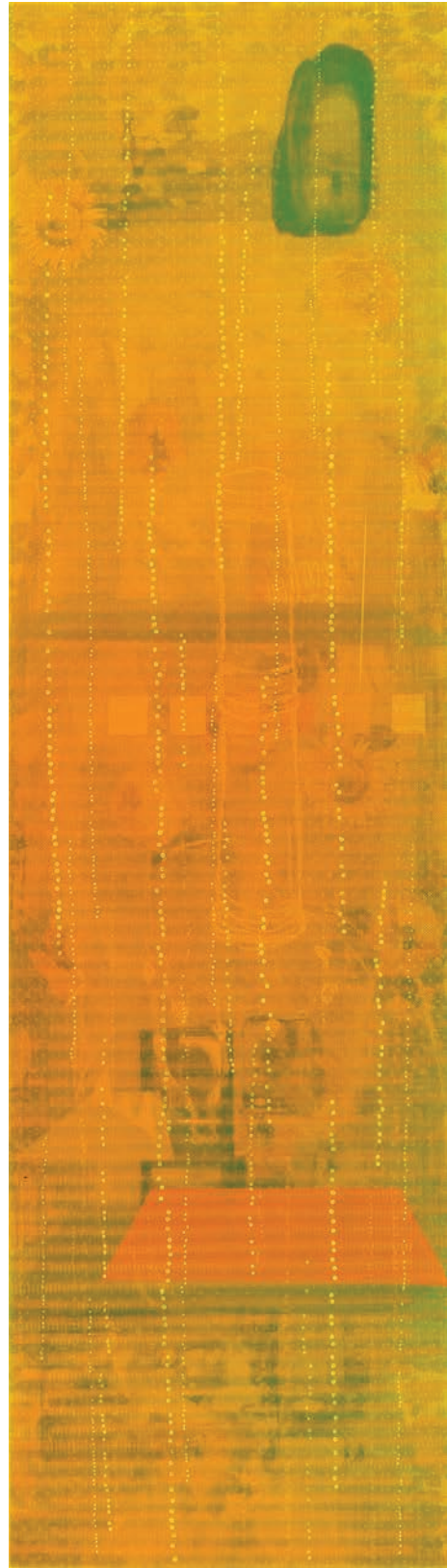


r.d.A. acquaforte punto secco 2009 *Luigi Ricci*



Žarko Vrezec, untitled, 1998

Mojca Osojnik, *My Sister 2*, 1997
Mojca Osojnik, *My Sister 3*, 1997



Tadej Pogačar, *New Nature Collection*, 1996/2000





Mojca Smerdu, from the cycle *A Part of Us*, 2006

Herbert Mehler, *Kavex*, 2008





Negovan Nemeč, *untitled*, 1982



Janez Zorko, *Bird*, 1996

Veronica Gosling, *Alert Bird*, undated





Vladimir Makuc, *Landscape with a Blue Bird*, 1981/1987

Janez Bernik, *Magma II*, 1966



Vida Pfeifer, *A Sculpture in Nature*, 1998



Rajko Čuber, untitled, 1998



Marij Vrenko, *Teacher*, 2000



Živko Ira Marušič, *Dreams*, 1996



Bogdan Borčić, *Konjice Bottle*, 2007



Nika Špan, *Prosperity*, 2000





Metka Krašovec, *Window*, 1978

Borut Popenko, *Rectangle*, 1999



Irena Romih, *A1, A2*, 1995, detail



Ivan Picelj, *Ulm Variations*, 2006



Eduard Čehovin, *Europe 2020*, 2004



Petra Varl, *Cooking Self-Portrait*, 1994/1999





Sašo Vrabič, *Lara S. & Sage*, 2005

Miha Maleš, *Head of a Girl*, 1962



Zoran Mušič, *A Lady while Reading*, undated

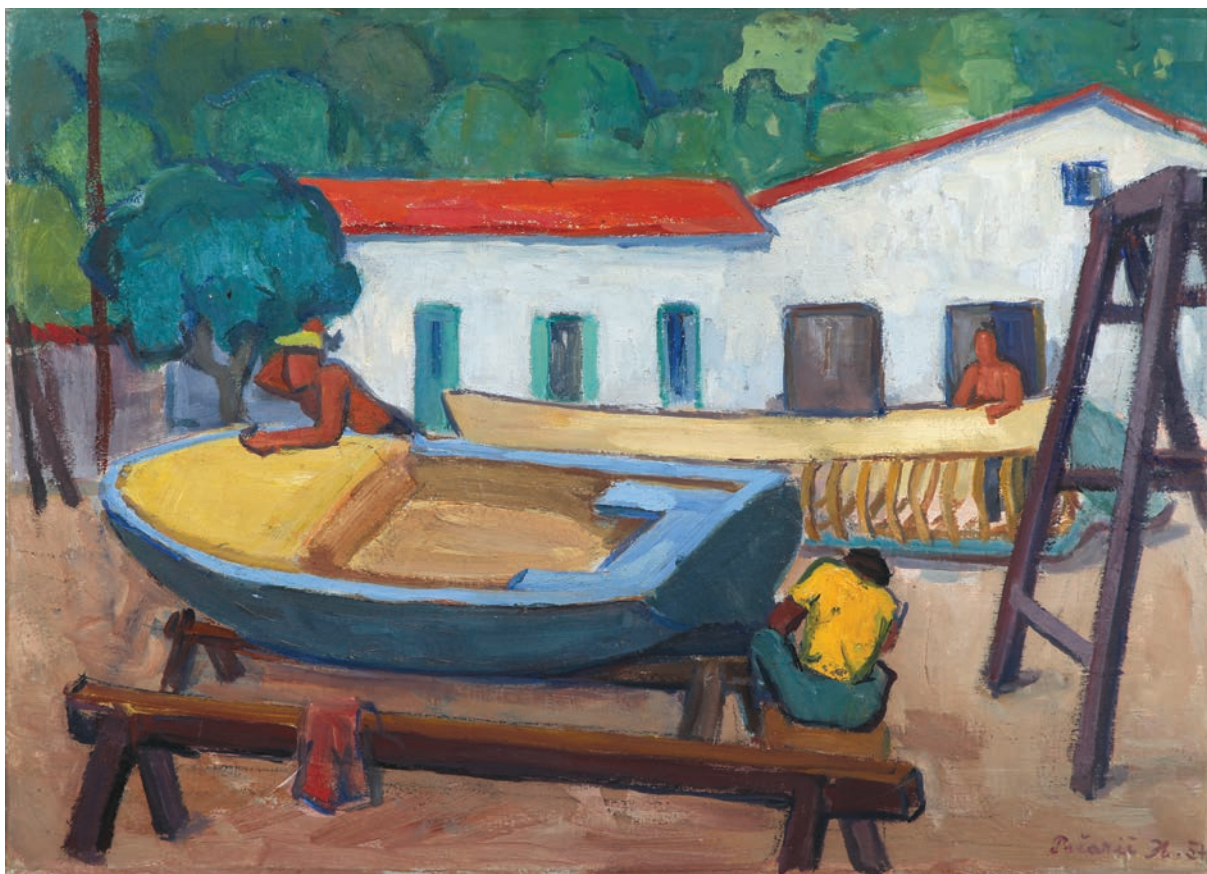




Dušan Pirih Hup, *Little Woman*, 1997-1999



Maksimiljan Kavčič, *Man with Guitar*, undated



Herman Pečarič, *Dockyard with Workers*, 1957

Irwin, *The Golden Age*, 1991





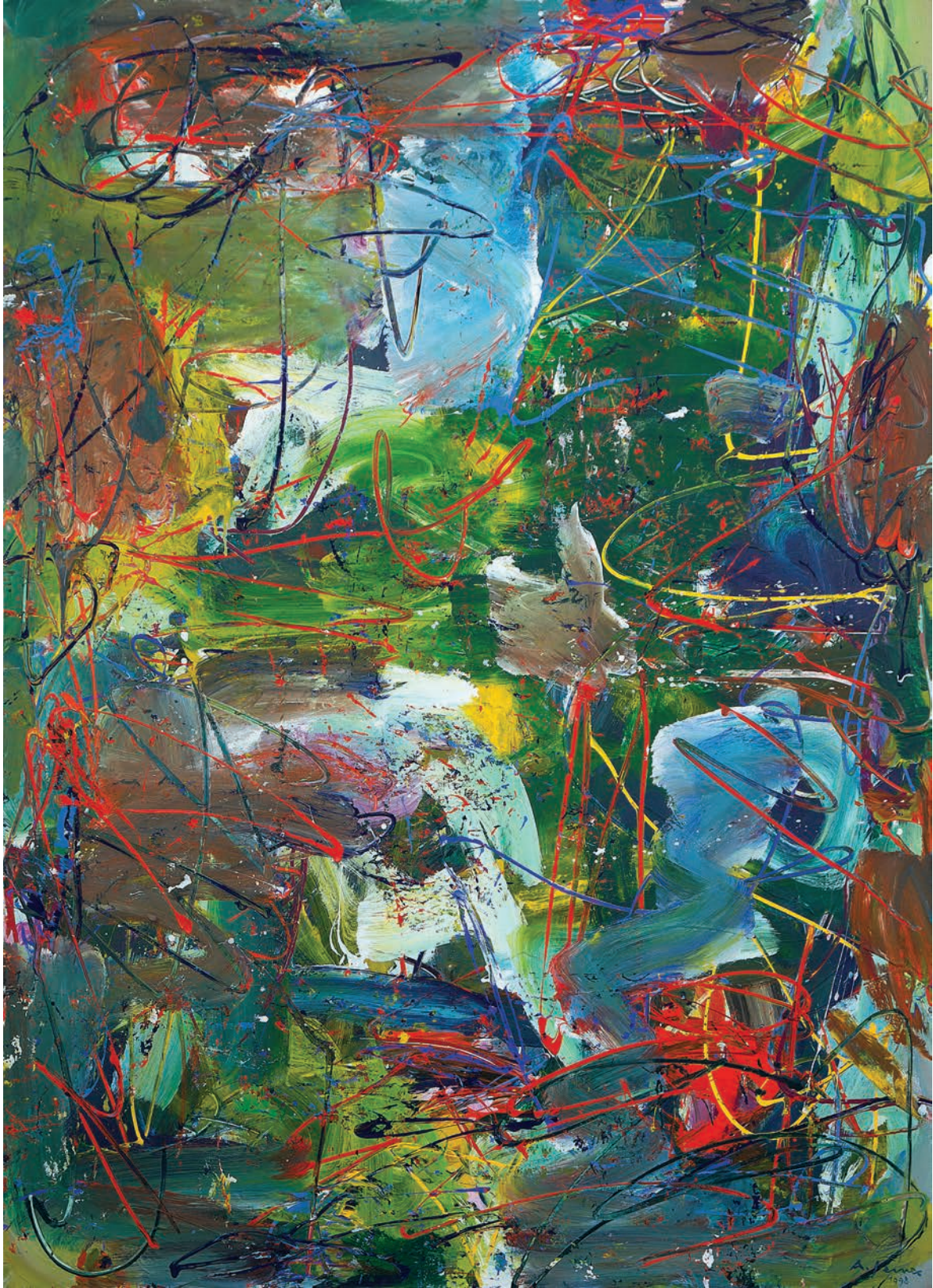
Konrad Peternelj Slovenec, *A Lesson*, 1998

Katarina Toman, *Feast for the Eyes / Location: Postojna, Slovenia, 1998-2000*



Matjaž Kocbek, *Rivers of Babylon*, 2008





Andrej Jemec, *In the Joyous Rhythms of Summer*, 1998

Henrik Marchel, untitled, 1980





Rudi Skočir, *Fatal Cross*, 1998

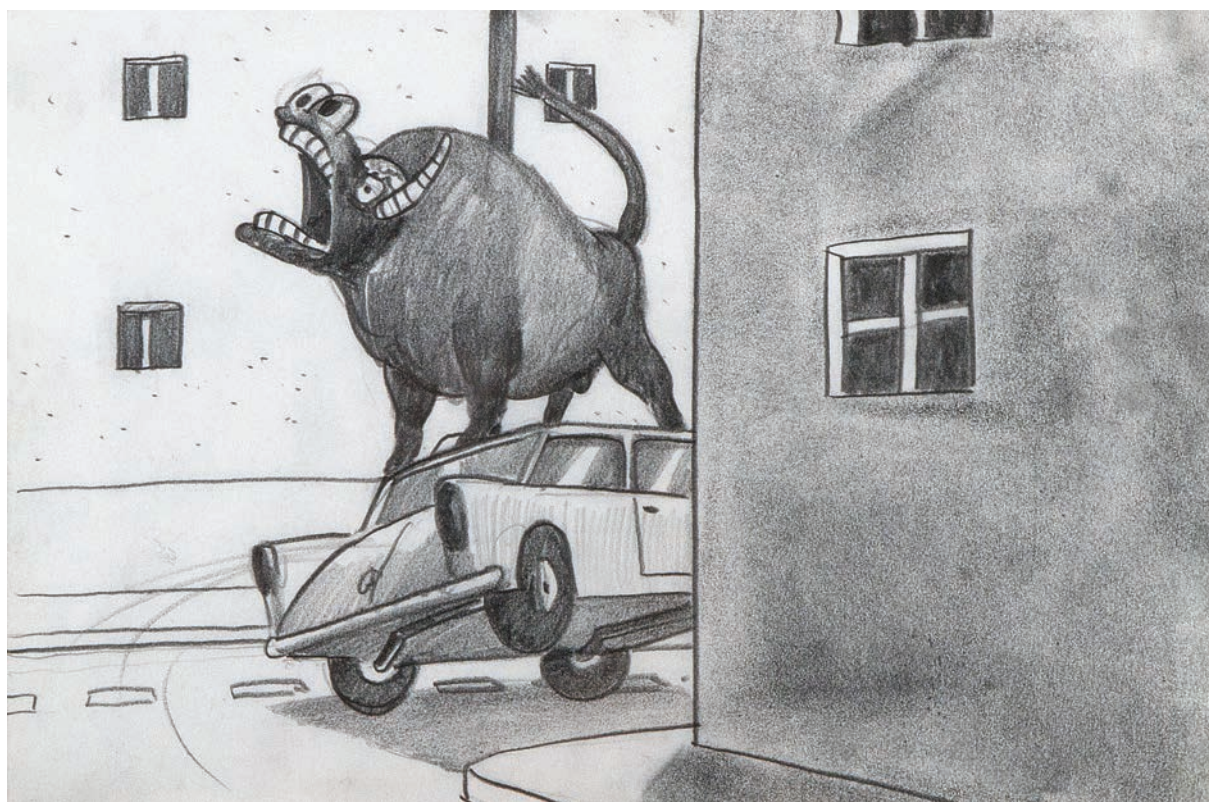


Boris Zplatil, *Happy Life*, 1991

Melita Vovk, *Snow-White and the Seven Dwarfs*, 2000



Zvonko Čoh and Milan Erič, *The Socialisation of a Bull*, 1998



Lists of Artworks at IEDC-Bled School of Management

Assemblage

Irwin

Zlata doba (The Golden Age), 1991
Door, grave stones, bottle, plate, pencil, spray, teddy bear, paintings on canvas, drawing, public office labels
300 x 280 x 25 cm
Donated by Mobitel d. d.
Reproduced on page 97

Drawings

Zvonko Čoh and Milan Erič

Socializacija bika (The Socialisation of a Bull), 1998
Pencil on paper
15 drawings, 19 x 29 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 113

Melita Vovk

Sneguljčica in sedem palčkov (Snow-White and the Seven Dwarfs), 2000
Marker and coloured pencil on paper
48 x 60 cm
A gift from Ms Melita Vovk
Reproduced on page 112

Multiples

Tadej Pogačar

New Nature Collection, 1996/2000
Wooden frame, glass, deep red velvet, jelly candy, 8/20
16.5 x 16.5 x 4.5 cm
Donated by the Open Society Institute–Slovenia

New Nature Collection, 1996/2000
Wooden frame, glass, blue velvet, jelly candy
21.5 x 26.5 x 4.5 cm
Donated by the Open Society Institute–Slovenia

New Nature Collection, 1996/2000
Wooden frame, glass, blue velvet, jelly candy, 1/20
21.5 x 26.5 x 4.5 cm
Donated by the Open Society Institute–Slovenia

New Nature Collection, 1996/2000
Wooden frame, glass, deep red velvet, jelly candy, 7/20
47 x 31.5 x 4.5 cm
Donated by the Open Society Institute–Slovenia

New Nature Collection, 1996/2000
Wooden frame, glass, deep red velvet, jelly candy, 9/20
52 x 42 x 4.5 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 57

New Nature Collection, 1996/2000
Wooden frame, glass, blue velvet, jelly candy
61.5 x 51.5 x 4.5 cm
Donated by the Open Society Institute–Slovenia

Petra Varl

Karirasti avtoportret (Plaid Self-Portrait), 1994/1999
Wooden frame, plastic foil
47 x 41.5 x 3 cm
Donated by the Open Society Institute–Slovenia

Kuhinjski avtoportret (Cooking Self-Portrait), 1994/1999
Wooden frame, plastic foil
47 x 41.5 x 3 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 87

Rožnati avtoportret (Rosy Self-Portrait), 1994/1999
Wooden frame, plastic foil
47 x 41.5 x 3 cm
Donated by the Open Society Institute–Slovenia

Travnati avtoportret (Grassy Self-Portrait), 1994/1999
Wooden frame, plastic foil
47 x 41.5 x 3 cm
Donated by the Open Society Institute–Slovenia

Paintings

Janez Bernik

Magma II (Magma II), 1966
Mixed technique on canvas
91 x 139.5 cm
Reproduced on page 69

Simona Biličič

Zamenljivost V., VI., VII. (Interchangeability V, VI, VII), 2004
Oil and photography on canvas
Triptych, each 20 x 50 cm
Donated by Prof. Paul Strebel

Stefan Coman

Manifestira humor (Manifesting Humour), 1964
Acrylic on canvas
45 x 75 cm

Rajko Čuber

(untitled), 1998
Acrylic on canvas
90 x 120 cm
Donated by Ms Kathy Kudar and Mr Randy Kudar
Reproduced on page 71

(untitled), 2004
Acrylic on canvas
60 x 80 cm
Donated by Prof. Paul Claudel

Roman Đviranović

Montenegro, undated
Oil on canvas
41 x 41 cm
Donated by the Faculty of Economics, Podgorica

Vladimir Gvozdev Šege

Синяя птица в золотом небе (Blue Bird in Yellow Sky), 1999
Acrylic on canvas
68 x 68 cm

Rihard Jakopič

Veliki Graben, before 1941
Oil on canvas
33 x 44.5 cm
Donated by Lek d. d.
Reproduced on page 45

Andrej Jemec

V veselih ritimih poletja (In the Joyous Rhythms of Summer), 1998
Acrylic on canvas
204 x 146 cm
Donated by Aerodrom Ljubljana
Reproduced on page 104

Maksimiljan Kavčič

Mož s kitaro (Man with Guitar), undated
Oil on canvas
65 x 54 cm
Donated by BTC d. d.
Reproduced on page 94

Matjaž Kocbek

Rivers of Babylon, 2008
Acrylic on canvas
130 x 201 cm
Donated by Ms Marie Fischer and Mr William Fischer
Reproduced on page 103

Tone Kralj

(untitled), 1928
Oil on canvas
98.5 x 126.5 cm
Reproduced on page 39

Metka Krašovec

Okno (Window), 1978
Acrylic on canvas
142.5 x 178 cm
Donated by Mr Janez Škrabec
Reproduced on page 78

Vladimir Makuc

Pokrajina z modro ptico (Landscape with a Blue Bird), 1981/1987
Mixed technique on canvas
79 x 59 cm
Donated by Dr. Peter Rohleder
Reproduced on page 66

Henrik Marchel

(untitled), around 1975
Egg tempera on canvas
155 x 135 cm

(untitled), 1980
Egg tempera on canvas
154 x 135 cm
Donated by Prof. José F. P. Dos Santos
Reproduced on page 107

Kompozicija III. (Composition III), 1981
Egg tempera on hardboard
77 x 107 cm

Brez naslova (Untitled), 1982
Egg tempera on canvas
150 x 140 cm

(untitled), 1986
Egg tempera on cardboard
100 x 70 cm

Brez naslova (Untitled), 1987
Egg tempera on canvas
157 x 127 cm
Donated by Prof. James C. Ellert

Brez naslova (Untitled), 1990
Egg tempera on canvas
154 x 136 cm
Donated by Prof. Arnold Walravens

(untitled), undated
Egg tempera on canvas
195 x 205 cm
Donated by Prof. Juan Serrano

Živko Ira Marušič

Sanje (Dreams), 1996
Oil on canvas, zipper
256 x 26.5 cm
Donated by Banka Koper d. d.
Reproduced on page 73

Edo Murtić

Proljeće (Spring), 1999
Acrylic on canvas
60 x 82 cm
Donated by Pliva d. d.
Reproduced on page 41

Zoran Mušič

Dama pri čitanju (A Lady while Reading), undated
Gouache on cardboard
50 x 60 cm
Donated by Mobitel d. d.
Reproduced on page 91

Mojca Osojnik

Moja sestra 2 (My Sister 2), 1997
Mixed techniques, textile, plastic foil, Plexiglas
180 x 50 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 55

Moja sestra 3 (My Sister 3), 1997
Mixed techniques, textile, plastic foil, Plexiglas
180 x 50 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 55

Herman Pečarič

Ladjedelnica z delavci (Dockyard with Workers), 1957
Oil on canvas
49 x 69 cm
Donated by Istrabenz d. d.
Reproduced on page 95

Konrad Peternelj Slovenec

Učna ura (A Lesson), 1998
Oil on plexiglas
70 x 55 cm
Donated by Dr. Peter Kraljič
Reproduced on page 98

Vida Pfeifer

Skulptura v naravi (A Sculpture in Nature), 1998
Aqua-Tec on canvas
125 x 112 cm
Reproduced on page 70

Skulptura v naravi (A Sculpture in Nature), 1999
Aqua-Tec on canvas
90 x 90 cm
Donated by Mr Mark Hamlin, Organization Resource Ltd., UK

Skulptura v naravi (A Sculpture in Nature), 1999
Aqua-Tec on canvas
90 x 90 cm
Donated by Ms Ellen King and Mr Paul King

Skulptura v naravi (A Sculpture in Nature), 1999
Aqua-Tec on canvas
100 x 100 cm

Borut Popenko

Pravokotnik (Rectangle), 1999
Acrylic on canvas
40 x 33 x 5 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 80

Trikotnik (Triangle), 1999
Acrylic on canvas
90.5 x 63.5 x 86.5 x 5 cm
Donated by the Open Society Institute–Slovenia

Ivo Prančič

Brez naslova (Untitled), 1992
Oil on canvas
110 x 160 cm

Brez naslova (Untitled), 1992
Oil on canvas
160 x 110 cm

Irena Romih

A1, A2, 1995
Egg tempera, encaustic on canvas
Diptych: each 31 x 32 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 81

Rudi Skočir

La damme de trèfle (The Queen of Clubs), 1997
Mixed technique on canvas
90 x 150 cm
Donated by Prof. Derek Abell

Usodni križ (Fatal Cross), 1998
Mixed technique on wood board
86 x 107 cm
Donated by Prof. Derek Abell
Reproduced on page 108

La bruja negra (The Black Witch), 1999
Mixed technique on canvas
90 x 100 cm
Donated by Prof. Derek Abell

Savo Sovre

Bela cerkev, 1999
Oil on wood board
46 x 59.5 cm
Donated by Krka d. d.

Josip Škerlj

Prije svakog početka (Before Every Beginning), 2001
Acrylic on canvas
70 x 50 cm

Ejti Štih

Jezero Bled (Lake Bled), 2003
Acrylic on canvas
200 x 200 cm
Reproduced on page 43

Jože Šubic

Puščica (The Arrow), 1993
Mixed technique on canvas
80 x 80 cm

Munir Vejzović

Iz Gornjeg grada (From Gornji grad), 1990
Oil on canvas
50 x 70 cm
Donated by Pliva d. d.

Jana Vizjak

Glava (Head), 1988
Oil on canvas
110 x 130 cm
Donated by Kovinotehna d. d.

Tomo Vran

Mediterranski utrinek (Mediterranean Moment), 2001
Acrylic on plywood
70 x 100 cm
Donated by Luka Koper d. d.

Marij Vrenko

Učitelj (Teacher), 2000
Oil on canvas
120 x 100 cm
Reproduced on page 72

Žarko Vrežec

Brez naslova (Untitled), 1998
Acrylic on canvas
150 x 150 cm
Donated by Mercator Group d. d.
Reproduced on page 50

Boris Zaplatil

Srečno življenje (Happy Life), 1991
Acrylic on canvas
118 x 139 cm
Reproduced on page 110

P h o t o g r a p h y

Žiga Kariž

Sivo mesto 1 (Grey City 1), 1997
Digital print
43.5 x 57.5 cm
Donated by the Open Society Institute–Slovenia

Sivo mesto 2 (Grey City 2), 1997
Digital print
36 x 85 cm
Donated by the Open Society Institute–Slovenia

Sivo mesto 4 (Grey City 4), 1997
Digital print
40 x 54 cm
Donated by the Open Society Institute–Slovenia

Sivo mesto 6 (Grey City 6), 1997
Digital print
42 x 57 cm
Donated by the Open Society Institute–Slovenia

Sivo mesto 7 (Grey City 7), 1997
Digital print
42 x 54.5 cm
Donated by the Open Society Institute–Slovenia

Damijan Kracina

(untitled), 1999
Digital print
32 x 429 cm
Donated by the Open Society Institute–Slovenia

(untitled), 1999
Digital print
32 x 252 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 46

(untitled), 1999
Digital print
32 x 156 cm
Donated by the Open Society Institute–Slovenia

(untitled), 1999
Digital print
32 x 131 cm
Donated by the Open Society Institute–Slovenia

Dušan Pirih Hup

Ana polo Kavaci – mornarji (Ana polo Kavaci – Sailors), 1992-1999
Inkjet print
17.5 x 16 cm
Donated by the Open Society Institute–Slovenia

Večni žid (Eternal Jew), 1993-1999
Inkjet print
17.5 x 16 cm
Donated by the Open Society Institute–Slovenia

Čarovnica iz Lublina (Magician from Lublin), 1993-1999
Inkjet print
17.5 x 16 cm
Donated by the Open Society Institute–Slovenia

Urfa – ribnik (Urfa – Pond), 1994-1999
Inkjet print
17.5 x 16 cm
Donated by the Open Society Institute–Slovenia

As salaj / pozdrav (As salaj / Greetings), 1995-1999
Inkjet print
17.5 x 16 cm
Donated by the Open Society Institute–Slovenia

Obiskovalci (Visitors), 1997-1999
Inkjet print
17.5 x 16 cm
Donated by the Open Society Institute–Slovenia

Ženskica (Little Woman), 1997-1999
Inkjet print
17.5 x 16 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 92

Nika Špan

Prosperity, 2000
Black and white photo
9 à 22 x 22 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 77

Katarina Toman

Paša za oči BS3 / Lokacija: Ljubljana, Slovenija (Feast for the Eyes / Location: BS3 Ljubljana, Slovenia), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia

Paša za oči / Lokacija: Kranjska gora, Slovenija (Feast for the Eyes / Location: Kranjska gora, Slovenia), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia

Paša za oči / Lokacija: Livek, Slovenija (Feast for the Eyes / Location: Livek, Slovenia), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia

Paša za oči / Lokacija: Nelson, Nova Zelandija (Feast for the Eyes / Location: Nelson, New Zealand), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia

Paša za oči / Lokacija: Nory Sonczyk, Poljska (Feast for the Eyes / Location: Nory Sonczyk, Poland), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia

Paša za oči / Lokacija: Nory Sonczyk, Poljska (Feast for the Eyes / Location: Nory Sonczyk, Poland), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia

Paša za oči / Lokacija: Planica, Slovenija (Feast for the Eyes / Location: Planica, Slovenia), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia

Paša za oči / Lokacija: Postojna, Slovenija (Feast for the Eyes / Location: Postojna, Slovenia), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia
Reproduced on page 101

Paša za oči / Lokacija: Rakitna, Slovenija (Feast for the Eyes / Location: Rakitna, Slovenia), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia

Paša za oči / Lokacija: Rakitna, Slovenija (Feast for the Eyes / Location: Rakitna, Slovenia), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia

Paša za oči / Lokacija: Zagrajec, Slovenija (Feast for the Eyes / Location: Zagrajec, Slovenia), 1998-2000
Digital print
20 x 20 cm
Donated by the Open Society Institute–Slovenia

Prints

Bogdan Borčić

Stekleničke / Konjiška steklenica (Small bottles / Konjice Bottle), 2007
Aquatint, 9/20
40 x 40 cm; plate 5 x 4 cm
Reproduced on page 75

Stekleničke / Quink Parker (Small Bottles / Quink Parker), 2007
Aquatint, 9/20
40 x 40 cm; plate 7 x 6.5 cm

Stekleničke / Sepia / (Small Bottles / Sepia), 2007
Aquatint, 9/20
40 x 40 cm; plate 7.5 x 4 cm

Riko Debenjak

Naša generacija (Our Generation), 1956
Colour aquatint, 4/4
65 x 82 cm; plate 50 x 66 cm

Rebecca J. Gregor

Richard Ivey School of Business, 1999
Silkscreen, 11/300
37 x 61.5 cm; image 21.5 x 46 cm
Donated by the Richard Ivey School of Business

Toshihiro Hamano

A – (Alpha), 1995
Silkscreen, 24/100
76 x 65 cm; image 46.5 x 51 cm

Dževad Hozo

Par (Couple), 1967/82
Etching, 6/70
53 x 74 cm; plate 49 x 32 cm

Ljerkica Kovač

Razkritje (Disclosure), 1996
Lithography-serigraphy, EA
70 x 100 cm; matrix 55 x 76 cm

Veliki val (Great Wave), 1997
Lithography-serigraphy, 7/9
70 x 100 cm; matrix 59 x 75 cm

Predvečerja (Before Dinner), 1998
Lithography-serigraphy, 9/9
100 x 70 cm; matrix 74.5 x 59 cm

Zemlja (Earth), 1998
Lithography-serigraphy, 2/10
100 x 70 cm; matrix 75.5 x 59 cm

Ivan Kožarić

Sretan sam da sam sretan (I am Happy to be Happy), 2007
Silkscreen, 11/20
50 x 70 cm; image 22 x 49.5 cm

Sretan sam da sam sretan (I am Happy to be Happy), 2007
Silkscreen, 11/20
70 x 50 cm; image 44 x 24 cm

Sretan sam da sam sretan (I am Happy to be Happy), 2007
Silkscreen, 11/20
70 x 50 cm; image 41.5 x 16 cm

Sretan sam da sam sretan (I am Happy to be Happy), 2007
Silkscreen, 11/20
70 x 50 cm; image 43 x 4.5 cm
Donation by Ms Kathy Pearce and Mr Michael Pearce

Sretan sam da sam sretan (I am Happy to be Happy), 2007
Silkscreen, 11/20
70 x 50 cm; image 43 x 26 cm

Miha Maleš

Glava deklince (Head of a Girl), 1962
Colour lithography
62.5 x 49 cm; matrix 51 x 37 cm
Reproduced on page 89

(untitled), 1962
Lithography and coloured pencils, EA, 5/5
65 x 49 cm; matrix 49 x 38 cm

Aleksandar Mladenović Leka

Laureat svetlosti (Laureate of Luminosity), 1995
Engraving, etching, 3/6
56 x 76 cm; plate 40.5 x 49 cm
Donated by the Serbian Association of Economists

Negovan Nemeč

Jedro X (Core X), 1997
Silkscreen, 2/20
70 x 50; image 62 x 46 cm

Vertikalna kompozicija (Vertical Composition), 1997
Silkscreen, 2/20
70 x 50 cm; image 61 x 41 cm

Klavdij Palčić

(untitled), 2001
Silkscreen, 24/50
76 x 66 cm; image 68 x 61 cm

(untitled), 2001
Silkscreen, 24/50
76 x 66 cm; image 68 x 61 cm

Ivan Picelj

Ulmske varijacije (Ulm Variations), 2006
Silkscreen, 8/40
50 x 50 cm; image 39.5 x 39.5 cm
Reproduced on page 83

Ulmske varijacije (Ulm Variations), 2006
Silkscreen, 8/40
50 x 50 cm; image 39.5 x 39.5 cm

Ulmske varijacije (Ulm Variations), 2006
Silkscreen, 8/40
50 x 50 cm; image 39.5 x 39.5 cm

Ulmske varijacije (Ulm Variations), 2006
Silkscreen, 8/40
50 x 50 cm; image 39.5 x 39.5 cm

France Slana

Skedenj (Barn), 1989
Silkscreen, 3/120
50 x 70 cm; image 36 x 47.5 cm
Reproduced on page 48

Sašo Vrabč

Lara S. & Sage, 2005
Silkscreen, 16/30
76 x 65 cm; image 66.5 x 47 cm
Reproduced on page 88

Nuška D., 2005
Silkscreen, 22/30
76 x 65 cm; image 66.5 x 47 cm

Shlomo, 2005
Silkscreen, 30/30
76 x 65 cm; image 66.5 x 47 cm

Safet Zec

(untitled), 2001
Aquatint-drypoint, EA
32 x 25 cm; plate 25 x 20 cm
Donated by Talum d.d.
Reproduced on page 51

Sculptures

Veronica Gosling

Alert Bird, undated
Iron, wood
100 x 89 x 18 cm
Donated by Prof. Jonathan Gosling
Reproduced on page 65

Watching Bird, undated
Iron, wood
83 x 56 x 31 cm

Dali Kervina

Blue Bird, 2000
Ceramic
30 x 10 x 35 cm
Donated by Mobitel d. d.

Herbert Mehler

Kavex, 2008
Corten steel
152 x 32 x 32 cm
Donated by Ms Marlis Weitzmann
and Mr Horst Weitzmann
Reproduced on page 61

Negovan Nemeč

(untitled), 1982
Bronze
55 x 12 x 8 cm
Reproduced on page 62

Mojca Smerdu

Iz cikla *Del nas* (From the cycle *A Part of Us*), 2006
Engobe terracotta
168 x 82 x 54 cm
Donated by Banka Koper d. d.
Reproduced on page 58

Janez Zorko

Nuage de l'Est (Cloud of the East),
undated
White marble
93 x 50 x 24 cm
Donated by Citroen Slovenia, Leclerc,
Rudnidis, Revoz, SKB - Société Générale
Group

Ptica (Bird), 1996
Black marble
22 x 30 x 25 cm
Reproduced on page 63

(untitled), undated
White marble
61 x 30 x 25 cm

Wall Painting

Eduard Čehovin

Europe 2020, 2004
Wall colour
1.55 x 66.46 m
Garage at Villa Mežakla
Reproduced on page 85

Watercolours

Nancy J. Adler

Beyond Brahms, No. 1, 2005
62 x 44 cm
A gift from Prof. Nancy J. Adler

Beyond Brahms, No. 2, 2005
62 x 44 cm
A gift from Prof. Nancy J. Adler

Leon Zakrajšek

Bled, 2007
46 x 88 cm
Donated by Prof. Arnold Walravens
Reproduced on page 49

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