



ročno tkanje  
mrzelj  
hand weaving



katarina mrzelj  
[www.katarinamrzelj.si](http://www.katarinamrzelj.si)







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■ AMBIENCE OF INSPIRATION

How to build on, broaden and perfect traditional techniques of weaving represents such a challenge to landscape architect Katarina Mrzelj that she has decided to research the rules and discover different, yet unknown possibilities theoretically and practically. And as the apple does not fall far from the tree – her mother Majda Mrzelj was a designer and a weaver by profession and her father and Majda's husband Peter Mrzelj carefully and diligently planned and made looms based on the available museum exhibits – it is no wonder that in the Mrzelj family the looms took over the symbolic function of the hearth. Looms became the central point for socializing and for constructive debates. Today the looms are part of Katarina's home and her studio, they are place of inspiration, creation, joy and work. Majda Mrzelj has retired and does not work anymore, on the other hand her daughter Katarina started weaving in a unique, experimental way by embracing the spirit of the past and bringing it to the present. Although the works of mother and daughter differ both contextually as well as stylistically, the mother focused on tapestry while the daughter is passionate about creating fabric for specific clothes, they both have excellent knowledge of techniques, materials and of weaving as a craft. Many can see and appreciate the knowledge and experience "hidden" in the clothes made by Katarina Mrzelj and many experts openly admit that they cannot understand the technique behind some of her work, done in such a way that there are no deformations or unwanted deviations. Considering that Katarina makes her own fabric instead of buying it, she is certain that the fabric has to be effective in itself.



Last year Katarina dedicated herself to thin weaving (gradation from transparent weaving, presented on the left hand side of this leaflet, to thicker and lined weaving). However, this year she is inspired by transitions, which cannot be achieved with industrial weaving; they can only be created by a skilled hand. Katarina has imagined the spring-summer collection in natural materials (linen, cotton, viscose) and to her clients' delight she has made the maintenance of clothes easy, they can be machine washed despite the high percentage of linen. She has decided to make the colours secondary, she achieves the desired accents with texture. The calm shades of beige, some black, silver and gold thread are play with each other in all three styles: in the formal, where the weaving is thicker and more compact, in the relaxed, every-day clothes and in the clothes for special occasions. According to experts Katarina Mrzelj's dress from this year's Viktorji ceremony was one of three most beautiful dresses, which is certainly a great praise and encouragement for the young designer. How could it not be noticed; the dress attracted attention not with colours or cut outs or embellishments but with elegant congruity, fairy-like femininity, kindness, naturalness, with structural details and fine arts accents in the fabric texture as well as with natural materials and their primary colouring. This is, despite the "digital" times we live in, the magic, the magic of archetype, of paradigm, of the original fabric that gave rise to the development of all other forms of fabric.

Besides the cuts of the clothes, which show or hide just as much as necessary, the author's confident style, vision and recognisability speak of stylish elegance for every occasion; of materials which are kind to the skin and easy to maintain, fashion accessories like bags and jewellery, the continuation of tradition kept by our ancestors and of upgrading that tradition at the highest quality levels. A designer of unique designs, a member of the Designers Society of Slovenia Katarina Mrzelj is busy weaving ideas of new creations. She will see us into autumn and winter warmly fairy tale like, as always. This time with a collection full of warmth and colour.

Nuša Podgornik  
art historian and art critic

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