

Salvatore CALÌ, Tea CURK SORTA, Jana HUMAR,
Boštjan KAVČIČ, Anja KRANJC, Društvo KUMŠT,
Ana MARAŽ, Vanja MERVIČ, Andrej PERKO,
Ivan SKUBIN, Tamara STIBILJ, Tina VOLARIČ,
Simon VOVK, Tomaž ZARIFA

UMETNOST v času koronakrize NA GORIŠKEM

Umetnost v času koronakrize na Goriškem
Art in the Time of the Corona Crisis in the Goriška Region

UMETNOST v času koronakrize NA GORIŠKEM

Salvatore CALÌ, Tea CURK SORTA, Jana HUMAR,
Boštjan KAVČIČ, Anja KRANJC, Društvo KUMŠT,
Ana MARAŽ, Vanja MERVIČ, Andrej PERKO,
Ivan SKUBIN, Tamara STIBILJ, Tina VOLARIČ,
Simon VOVK, Tomaž ZARIFA



19. november–30. december 2021



7.–28. januar 2022



Mestna galerija Nova Gorica in Pilonova galerija Ajdovščina sta v letu 2020 objavili poziv za sodelovanje pri projektu *Umetnost v času koronakrize na Goriškem*, namenjen umetnicam in umetnikom, ki živijo in izvirajo iz Goriške regije ter aktivno ustvarjajo na različnih področjih vizualne in intermedijske umetnosti. Skladno s pozivom so lahko sodelovali z deli, nastalimi od 12. marca 2020 dalje, torej od dne, ko je bila v Sloveniji razglašena epidemija koronavirusa. Poziv je bil odprt do 1. septembra 2020.

Pri projektu nas je zanimalo, kako se v goriškem okolju aktualna umetnost odziva na družbeno stanje zaradi epidemiološke krize ter na dejstva, kjer še najbolj izstopata prav strah in negotovost.

Tematika umetniških del nedvoumno priča o tem, kako je stanje, ko smo se primorani odpovedati temeljni potrebi človeštva, fizičnim stikom, močno zarezalo v delovanje družbe nasploh in kako le-ta poskuša ohranjati izjemno pomembno aktivno povezanost in solidarnost.

Sodelujoči so lahko prijavi največ pet del po lastni presoji, pri čemer se jih v likovni zvrsti ni omejevalo, edini pogoj je bil, da so dela tematsko in časovno vezana na obdobje, ko je vlada na dvanajsti dan v mesecu marcu leta 2020 čez noč ustavila naše življenje in prvič na področju celotne države razglasila epidemijo.

V letu 2021 sva kustosinji Pavla Jarc (direktorica Mestne galerije Nova Gorica) in Tina Ponebšek (direktorica Pilonove galerije Ajdovščina) izmed triindvajsetih prijavljenih izbrali štirinajst ustvarjalcev in ustvarjalcev s področja slikarstva, kiparstva, ilustracije in fotografije.

Kako je prvi val epidemije zarezal v življenja umetnic in umetnikov, lahko doživljamo na pričujoči razstavi. Koronavirus je namreč močno ohromil tudi umetnost, zlasti samostojne ustvarjalce na področju kulture je pahnil v nezavidljiv položaj, ni pa ustavil njihove ustvarjalnosti in kritične misli.

Svoja dela razstavljajo Salvatore Cali, Tea Curk Sorta, Društvo Kumšt, Jana Humar, Boštjan Kavčič, Anja Kranjc, Ana Maraž, Vanja Mervič, Andrej Perko, Ivan Skubin, Tamara Stibilj, Tina Volarič, Simon Vovk in Tomaž Zarifa.

Na delo večine izbranih umetnic in umetnikov koronasituacija sicer ni bistveno vplivala, a v njihovih delih vseeno zasledimo skupno izhodišče: neizogiben odziv na vsakodnevno doživljanje realnosti z eksistencialnimi vprašanji, begom v naravo, samoto, osamljenostjo in izgubljenimi socialnimi stiki. Velik izziv so bili vsakodnevni odnosi, šolanje otrok na daljavo ter pomanjkanje materiala, razporejanje svojega časa, odziv na realno stanje omejevanja gibanja znotraj države in preko meja.

Salvatore Cali, italijanski ustvarjalec, ki živi in ustvarja v Novi Gorici, v fotografijah, ki so del digitalnega performansa *Border Action* na Trgu Evrope in *Kruhovo masko*, razmišlja o socialnih temah, ki jih je kovidna kriza še poglobila.

Kiparka **Tea Curk Sorta** iz Ajdovščine v *Avtoportretu* iz žice izpostavlja problematiko omejenega stika s sočlovekom in izzive odnosov znotraj družine (manj prijetna plat karantene je bilo zagotovo šolanje otrok na daljavo).

Ustvarjalci, povezani v idrijsko kulturno-umetniško **društvo KUMŠT**, se na razstavi predstavljajo s hudomušnimi in malce provokativnimi plakati, ki so jih v takrat opustošeni Idriji, kot znanilce dogajanja, razobesili po mestu. Povod za ustanovitev društva je bila ravno kovidsituacija. In tako je nastal projekt povezave kulturne dediščine in trenutnega duha v ideji tradicionalne idrijske čipke ozkega risa.

Nežni, krhki podobi na čajni vrečki, ki ju je z naravnimi pigmenti upodobila **Jana Humar**, pričata o splošnih težavah dostopnosti do dobrin v času zaprtja nenujnih storitev in izpostavljata aktualno okoljsko problematiko, ki je dejanski povod začetka epidemije.

S slednjo se ukvarja tudi slikar in oblikovalec iz Goča, **Simon Vovk**, v slikah iz cikla *Natura mensura est*.

Na globljo krizo vrednot in dekadenco naše civilizacije, ki jo koronakriza še danes hitro pogloblja, opozarja tolminski kipar **Boštjan Kavčič** v *Zadnjih rolicah WC papirja* iz carrarskega marmorja. Ranljivost ter odvisnost posameznika od globalnega potrošniškega sistema se je dodobra pokazala že v t. i. prvem valu epidemije.

Na krhkost in minljivost človeške eksistence opozarja v svojem ciklu slik *Utelesanje divjine* tudi slikarka in kiparka **Anja Kranjc**.

Tri ilustratorke: **Ana Maraž**, **Tina Volarič** in **Tamara Stibilj**, vsaka v svojem slogu, izpostavljajo tematiko bega v samoto ali osamljenosti. Odmik od realnosti, beg v varno zavetje so iskale v svoji ustvarjalnosti.

Novogoriškemu slikarju **Vanji Merviču** je čas popolne ustavitve življenje pomenil umik v introspekcijo, v razmislek o našem poslanstvu na Zemlji. *Flying Carpet* je kot objekt položena ob steno in daje občutek nedokončanosti. Čas se je ustavil, ponuja premislek.

V svojih delih *Ujetniki* in *Vrtiljak* podobno pogled na vsesplošne družbene razmere, ki so s koronakrizo le še poglobljene, interpretira tudi kipar **Ivan Skubin**. Zagledani v svoj mali svet postajajo vse bolj del ponavljajočega se kroženja, ujetniki vse ožje lastne kletke.

Fotograf iz Vipavskega Križa **Andrej Perko** je *lockdown* izkoristil za samokritičen pogled v svoje dosedanje delo. Tok dogajanja se je med epidemijo upočasnil in avtorju omogočil tudi več priložnosti, npr. za čiščenje ateljeja, in tako sta nastali dve reciklaži iz odsluženih tovarniških predalov ter ostankov poskusnih odtisov fotografij.

Za konec niza predstavitev del in sodelujočih avtorjev pa se ustavimo še pri delih novogoriškega kiparja in oblikovalca **Tomaža Zarife**. Sliki *Travnik* in *Mama* sta dve iz cikla sedmih, ki so nastale v času koronakrize. Obe odmišljata situacijo ter pišeta odo radosti in veselju. Ali kot je umetnik citiral filozofa Slavoj Žižka¹: »Manj kot bomo govorili o covidu, manj ga bo.«

Zahvaljujemo se vsem, ki ste prispevali k razstavi. Ta prinaša močno sporočilno vrednost in ponuja precej verodostojen vpogled v goriško likovno sceno in njen trenutni ustvarjalni naboj.

¹ Maja Pertič Gombač, *Rolica WC papirja, narava in ogromno časa za pogled vase*, *Primorske novice*, LXXIV, št. 233, 24. 12. 2021, str. 31–32.



In 2020 the City Gallery of Nova Gorica and the Pilon Gallery in Ajdovščina announced a call for participation in the project *Art in the Time of the Corona Crisis in the Goriška Region*, aimed at artists who live and originate from the Goriška region and who are actively working in various fields of visual and intermedia art. According to the call for entries, they could participate with works created from 12 March 2020 onwards, i.e. from the day when the coronavirus epidemic was declared in Slovenia. The call was open until 1 September 2020.

In this project we were interested in how current art in the Goriška region is responding to the social situation caused by the epidemiological crisis and to the facts, where fear and insecurity stand out the most.

The themes of the artworks are an unequivocal testimony to the way in which the situation in which we have been forced to give up one of the fundamental needs of humanity – physical contact – has cut deeply into the functioning of society as a whole and how society is trying to maintain the extremely important aspects of active cohesion and solidarity.

Entrants could submit up to five works of their choice, with no restrictions on the art genre, the only requirement being that the works were thematically and temporally linked to the period when the government brought our lives to an overnight halt on the 12th day of March 2020, declaring a nationwide epidemic for the first time.

In 2021, we, the curators Pavla Jarc (Director of the City Gallery of Nova Gorica) and Tina Ponebšek (Director of the Pilon Gallery in Ajdovščina), selected fourteen artists from the fields of painting, sculpture, illustration and photography from twenty-three applicants.

How the first wave of the epidemic cut into the lives of the artists can be experienced in this exhibition. The coronavirus has also severely paralysed the arts, especially freelancers in the field of culture, plunging them into an unenviable situation, but it has not stopped their creativity and critical thought.

The exhibiting artists are Salvatore Cali, Tea Curk Sorta, Društvo Kumšt, Jana Humar, Boštjan Kavčič, Anja Kranjc, Ana Maraž, Vanja Mervič, Andrej Perko, Ivan Skubin, Tamara Stibilj, Tina Volarič, Simon Vovk and Tomaž Zarifa.

Although the work of most of the selected artists has not been significantly influenced by the coronavirus situation, their works nevertheless share a common starting point: an inevitable response to the everyday experience of reality with existential questions, escape into nature, solitude, loneliness and lost social contacts. Daily relationships, the distance schooling of children and lack of materials, allocation of time, response to the reality of restricted movement within the country and across borders were all major challenges they faced.

Salvatore Cali, an Italian artist living and working in Nova Gorica, reflects on the social issues deepened by the covid crisis in his photographs, which are part of the digital performance *Border Action* in Europe Square in Nova Gorica and *Bread Mask*.

In *Self-Portrait* from wire, sculptor **Tea Curk Sorta** from Ajdovščina highlights the problem of limited contact with fellow human beings and the challenges of relationships within the family (the less pleasant side of the quarantine was certainly the distance schooling of children).

The artists associated in the Idrija cultural-artistic association **Društvo KUMŠT** are presenting themselves in the exhibition with humorous and somewhat provocative posters, which were put up around the city as heralds of what was happening in the then devastated Idrija. The trigger for the founding of the association was precisely the covid situation. And so a project was born to combine cultural heritage and the spirit of the moment in the idea of the traditional Idrija narrow cloth stitch lace.

The delicate, fragile images on a tea bag, depicted with natural pigments by **Jana Humar**, are a testimony to the general problems of access to goods during the closure of non-emergency services and highlight the current environmental issue that is the real cause of the start of the epidemic.

The latter is also the subject of the work of **Simon Vovk**, a painter and designer from Goče, in his paintings from the *Natura mensura est* series.

The deeper crisis of values and the decadence of our civilisation, which is still being rapidly deepened by the corona crisis, is highlighted by **Boštjan Kavčič**, a sculptor from Tolmin, in his *Last Rolls of Toilet Paper* made of Carrara marble.

The vulnerability and dependence of the individual on the global consumer system was already amply demonstrated in the first wave of the epidemic.

The painter and sculptor **Anja Kranjc** also draws attention to the fragility and transience of human existence in her series of paintings, *Incarnation of Wildlife*.

Three illustrators, **Ana Maraž**, **Tina Volarič** and **Tamara Stibilj**, each in her own style, highlight the theme of escaping into solitude or loneliness. They sought an escape from reality, an escape to a safe haven, through their creativity.

For the painter **Vanja Mervič** from Nova Gorica, the time when life came to a complete standstill meant a retreat into introspection, a reflection on our purpose on Earth. The *Flying Carpet* is like an object placed against the wall, giving a sense of incompleteness. Time has stopped, it offers reflection.

In his works *Prisoners* and *Carousel*, sculptor **Ivan Skubin** interprets a similar view of the general social conditions, which are only deepened by the corona crisis. Engrossed in their own little world, they become more and more part of a repetitive cycle, prisoners of an ever narrower cage of their own.

Andrej Perko, a photographer from Vipavski Križ, used the lockdown to take a self-critical look at his work so far. The flow of events slowed down during the epidemic, giving the photographer more opportunities to do things, such as clean his studio, and so two recycled photographs were made from discarded factory drawers and the remnants of test prints of his photographs.

To conclude the series of presentations of works and participating artists, we will also focus on the works of the Nova Gorica sculptor and designer **Tomaž Zarifa**. *Meadow* and *Mother* are two of a series of seven paintings created during the corona crisis, both of which disregard the situation and write an ode to joy and gladness. Or as the artist quoted the philosopher Slavoj Žižek: "The less we talk about covid, the less there will be of it."

We would like to thank everyone who contributed to the exhibition. It has a strong message value and offers a quite authentic insight into the Goriška region art scene and its current creative energy.

Salvatore **CALÌ**

» Moj *lockdown* se je začel 13. marca 2020, ko sem se vrnil z dela v Italiji. Ugotovil sem, da so vse meje zaprte. Doživel sem šok, nisem mogel verjeti! «

Salvatore Cali

» Moja glavna raziskava v zadnjih letih je bila osredotočena na temo dela, kruha in zlata ter pomen vsega tega za sodobno družbo. Globalni *lockdown* nas je prisilil, da preučimo pomen skupnostnega in odnos do političnih, socialnih in zdravstvenih možnosti, ki nam jih predlagajo vlade.

Takrat krušna maska postane sprejemanje ali upor ali preprosto potreba po ponovni prilastitvi etičnih, političnih in gospodarskih možnosti. «

Salvatore Cali

Salvatore Cali je italijanski konceptualni in multidisciplinarni umetnik (rojen na Siciliji, 1966). Živi in dela v Novi Gorici. Fotografija, video in performans so glavna sredstva njegovega umetniškega raziskovanja, v katerem narava, znanost, duhovnost in družbeni diskurz postanejo geste, dejanja in umetniška dela v interakciji z naravnim in človeško ekosfero.

"My lockdown started on 13 March 2020, when I returned from working in Italy. I found that all the borders were closed. I was shocked, I couldn't believe it!"

Salvatore Cali

"My main research in recent years focused on the theme of work, bread and gold, and the relevance of all this to modern society. The global lockdown has forced us to look at the importance of community and attitudes towards the political, social and health options offered by governments.

Then the bread mask becomes acceptance or resistance or simply the need to reappropriate ethical, political and economic options."

Salvatore Cali

Salvatore Cali is an Italian conceptual and multidisciplinary artist (born in Sicily, 1966). He lives and works in Nova Gorica. Photography, video and performance are the main means of his artistic research, in which nature, science, spirituality and social discourse become gestures, actions and artworks in interaction with the natural and human ecosphere.



Mask of Bread I, 2020
digitalni performans / *digital performance*



Mask of Bread II, 2020
digitalni performans / *digital performance*



Border Action 1, 2020
digitalni performans / digital performance



Border Action 2, 2020
digitalni performans / digital performance

Tea CURK SORTA

»Samota in tišina se mi zdita nujni del ustvarjalnega procesa. Zato mi je bila karantena do neke mere celo prijetna. Veliko časa sem preživela v naravi, vsak dan meditirala. Šolanje otrok od doma in prekinjena vez s prijatelji ter ostalim svetom pa so sestavljali drugo, manj prijetno stran karantene. V tistem času sem se ponovno zazrla navznoter in ustvarila pet avtoportretov, v katerih dajem poudarek na odnose, saj je prav stik s sočlovekom v času koronakrize najbolj izpostavljen in problematičen.«

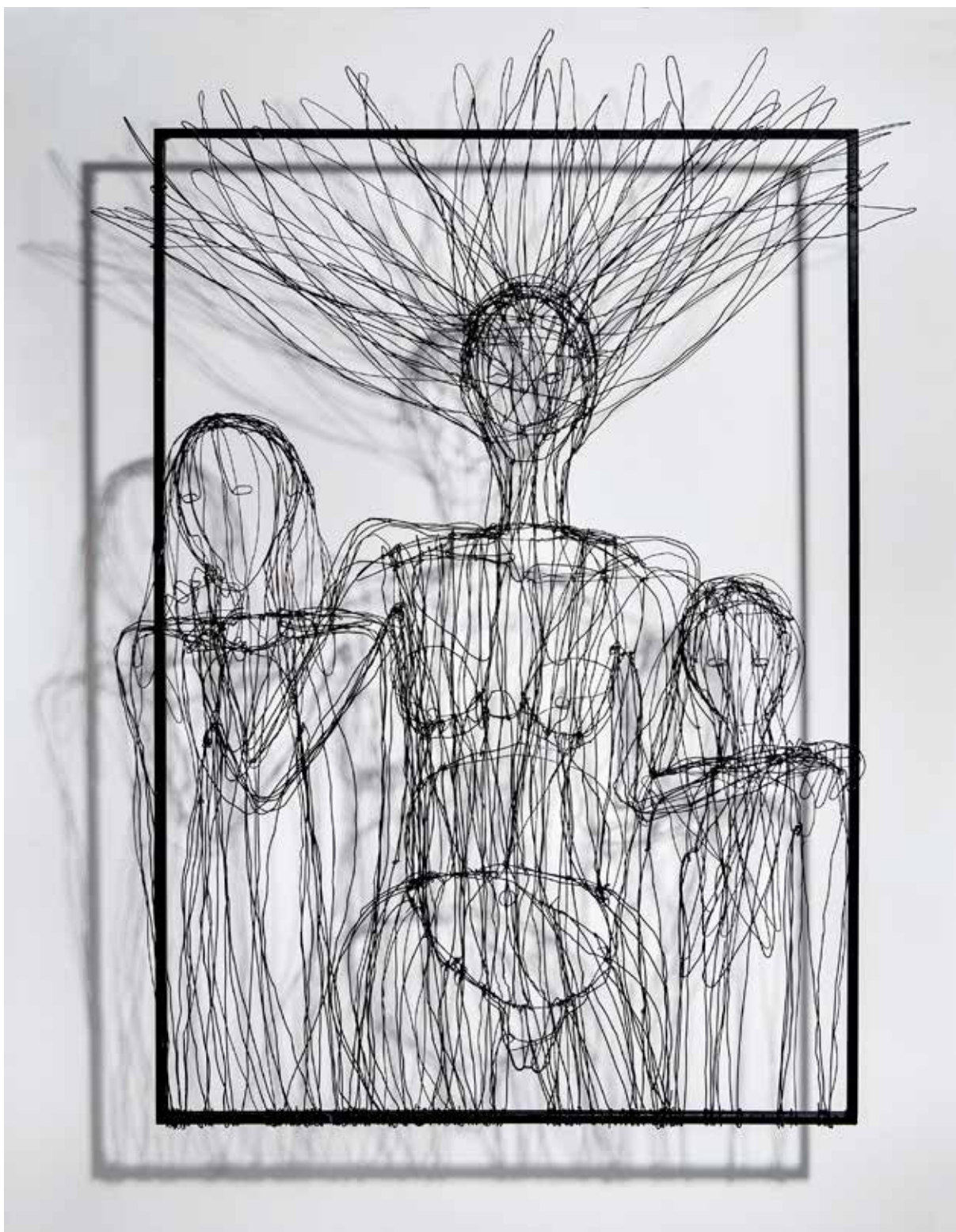
Tea Curk Sorta

Tea Curk Sorta je na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani študirala kiparstvo pri profesorjih Dragu Tršarju, Luju Vodopivcu, Matjažu Počivavšku in Jožetu Baršiju, pri katerem je leta 2007 zaključila dodiplomski študij. Leta 2012 je pri profesorju Lojzetu Logarju zaključila še magistrski študij grafike. Kot samostojna umetnica na področju kiparstva živi in ustvarja v Ajdovščini.

"I find solitude and silence a necessary part of the creative process. That's why I actually found the quarantine pleasant to a certain extent. I spent a lot of time in nature, meditating every day. Schooling the children from home and the disconnection with friends and the rest of the world made up the other, less pleasant side of the quarantine. During that time I looked inwards again and created five self-portraits, in which I put the emphasis on relationships, because it is precisely the contact with one's fellow human beings that was most exposed and problematic during the corona crisis."

Tea Curk Sorta

Tea Curk Sorta studied sculpture at the Academy of Fine Arts and Design at the University of Ljubljana under professors Drago Tršar, Ljuo Vodopivec, Matjaž Počivavšek and Jože Barši, under whom she completed her undergraduate studies in 2007. In 2012, she completed her master's degree in printmaking under Professor Lojze Logar. She lives and works as an independent sculptural artist in Ajdovščina.



Avtoportret IV / *Self-Portrait IV*, 2020
žica / *wire*

Jana HUMAR

Serija majhnih slik na čajnih vrečkah je začela nastajati na Danskem, kjer je bila umetnica »ujeta« v prvem valu pandemije covid-19. Poleg občutenja tragedije dogajanja je globoko doživljala čas tišine, miru, introspekcije ... Stran od svojega domačega okolja in znanih »motečih« dejavnikov je bilo to doživljanje verjetno intenzivnejše, hkrati pa dajalo večji občutek širše povezanosti s svetom. Na plan so se dvignila eksistencialna vprašanja, občutki samosti, pa tudi zaupanje v neko višjo silo, ki nas vodi, osvetljuje naš naslednji korak ... Izbira materialov ima večplastni pomen: deloma je nadaljevanje okoljevarstvenega koncepta, kjer gre za ponovno uporabo čajnih vrečk in slikanje z naravnimi pigmenti iz neposrednega okolja, deloma je posledica pogojev življenja v *lockdownu*. Tako sta deli nastali na papirju vrečk čaja in s pigmenti kave, ki sta umetnico poživljala tistega dne, oglja iz ognja, ki jo je grel, iztisnjenih jagod nekega grma s sprehoda ... in s tem materiali postanejo priča kraja in časa nastanka. Hkrati gre tudi za poetičnost izbranega materiala, ki je umetnico pritegnil zaradi svoje občutljivosti, prosojnosti, saj namiguje na krhkost trenutka, krhkost našega življenja...

Jana Humar deluje na področjih slikarstva in kiparstva. Njena dela nastajajo intuitivno, eksperimentalno, so intimna, osebno izpovedna, materiali pa naravni. Pod mentorstvom profesorja Carla di Raca je leta 2008 zaključila študij slikarstva na Akademiji lepih umetnosti v Benetkah. Izobrazila se je tudi za profesorico likovne umetnosti in odtlej delala na več likovnih področjih.

The series of small paintings on tea bags began in Denmark, where the artist was "trapped" in the first wave of the covid-19 pandemic. In addition to feeling the tragedy of what was happening, she was deeply experiencing a time of silence, peace, introspection... Away from her home environment and known "distractions", this experience was probably more intense, but at the same time it gave her a greater sense of a broader connection to the world. Existential questions, feelings of loneliness, but also trust in the higher power that guides us, illuminates our next step... The choice of materials has a multifaceted meaning: it is partly a continuation of the environmental concept of reusing tea bags and painting with natural pigments from the immediate environment, and partly a consequence of the conditions of life in lockdown. Thus, the works were made on paper from tea bags and with pigments from the coffee that invigorated the artist that day, charcoal from the fire that warmed her, squeezed berries from a bush from a walk... and thus the materials become witnesses to the place and time of their creation. At the same time, there is also a poetic nature in the chosen material, which attracted the artist because of its sensitivity, its translucency, as it alludes to the fragility of the moment, the fragility of our lives...

Jana Humar works in the fields of painting and sculpture. Her works are intuitive, experimental, intimate, personally confessional, and her materials are natural. Under the tutelage of Professor Carlo di Raco, she completed her studies in painting at the Academy of Fine Arts in Venice in 2008. She also trained as a professor of fine arts and has since worked in several artistic fields.



Where, 2020
mešana tehnika, čajna vrečka / mixed technique, tea bag

Lightening, 2020
mešana tehnika, čajna vrečka / *mixed technique, tea bag*



Boštjan KAVČIČ

»Toaletni papir sem kot enega od simbolov pandemije v svojem delu ovekovečil v carrarskem marmorju. Na razstavi bodo na prodajni polici v znak pomanjkanja samevale samo tri kamnite WC-rolice.

Izredne razmere v času pandemije so očitno korenito spremenile potrošniške navade. V strahu in paniki se prioritete menjajo, razum pa popusti nagonu. Najbolj iskani izdelek v trgovinah je bil v začetku koronakrize toaletni papir. In to ne samo pri nas, po vsem svetu. Povpraševanje se je v konici dvignilo za 845 %. Prerekanju, prerivanju, celo fizičnemu nasilju pred blagajnami so bili priča številni kupci, družbeni splet so preplavile fotografije polnih nakupovalnih vozičkov, ko so ljudje na zalogo kupovali več paketov toaletnega papirja.

Obiskovalci galerije bodo v solidarnostnem duhu tako omejeni na nakup samo ene kamnite WC-rolice.«

Boštjan Kavčič

Boštjan Kavčič je med 1997 in 2003 študiral kiparstvo na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Med študijem je prejel univerzitetno Prešernovo nagrado za kiparstvo, diplomiral pa pri profesorju Luju Vodopivcu. V obdobju 2003–2005 je bil štipendist Ministrstva za kulturo za podiplomski študij videa na ALUO in leta 2007 magistriral pri profesorju Sreču Draganu. Predstavil se je na mnogih samostojnih in skupinskih razstavah, se udeležil mednarodnih simpozijev ter postavil več javnih del. Njegova dela so uvrščena v zbirke Galerije Generali, Umetnostne galerije Maribor, Dolenjskega muzeja Novo mesto, Galerije Božidar Jakac Kostanjevica na Krki, Galerije-Muzeja Lendava in v digitalni arhiv DIVA.

"In my work, I immortalised toilet paper in Carrara marble as one of the symbols of the pandemic. In the exhibition, only three stone toilet rolls will be left on the shelf as a sign of scarcity.

The pandemic state of emergency seems to have radically changed consumer habits. In fear and panic, priorities shift and reason gives way to instinct. The most sought-after product in the shops at the beginning of the corona crisis was toilet paper. And not only here, but all over the world. Demand rose by 845% at peak times. Arguments, scuffles, even physical violence at checkouts were witnessed by many shoppers, and social media was flooded with photos of full shopping trolleys as people stocked up on multiple packs of toilet paper.

In a spirit of solidarity, visitors to the gallery will be limited to buying just one stone toilet roll."

Boštjan Kavčič

Boštjan Kavčič studied sculpture at the Academy of Fine Arts and Design of the University of Ljubljana between 1997 and 2003. During his studies, he received the University Prešeren Award for sculpture and graduated under the supervision of Professor Lujo Vodopivec. In 2003-2005 he was a scholarship holder of the Ministry of Culture for postgraduate studies in video at the Academy of Fine Arts and Design, and in 2007 he received his master's degree under Professor Srečo Dragan. He has participated in numerous solo and group exhibitions, international symposia and several public works. His works are included in the collections of the Generali Gallery, Maribor Art Gallery, Dolenjska Region Museum in Novo mesto, Božidar Jakac Gallery in Kostanjevica na Krki, Lendava Gallery and Museum and the DIVA digital archive.



Zadnja WC rolica / *The Last Roll of Toilet Paper*, 2020
kararski marmor / *Carrara marble*

Zadnja WC rolica / *The Last Roll of Toilet Paper*, 2020
kararski marmor, pločevina / *Carrara marble, metal*



»Slike iz cikla *Utelešanje divjine* govori o različnih psiholoških stanjih in občutenjih, kjer se meja med našimi telesi in zunanjim svetom zabriše in ki gledalca opominjajo na krhkost, minljivost človeške eksistence.

Ozadja slik so abstraktna ali le nakazujejo naravno okolje, večinoma gozd ali ocean, vesolje ... Figure se stapljajo, prepletajo z ozadji, ker vanje vstopajo in jih preoblikujejo. Cikel sem nasloвила *Utelešanje divjine*, ker vstop v gozd, naš notranji ali zunanji, obudi naše naravno, nezavedno, divje, iskreno bitje. V času koronaizolacije smo to lahko še posebej občutili, saj je bil edini možen izhod v naravo ali v nas same. V globine in temine, v širine in svetlobe. V iskanje tistega duhovnega bitja, ki uteleša divjino.«

Anja Kranjc

Anja Kranjc je študirala kiparstvo na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani, kjer je diplomirala leta 2008 in magistrirala leta 2011. Od leta 2005 je imela več samostojnih razstav in sodelovala na številnih skupinskih doma in v tujini.

Doslej je ustvarila pet javnih kiparskih postavitev, od tega dve obeležji v Ajdovščini: na pročelju Pilonove galerije (2009) in v spomin na Milana Klemenčiča in 100. obletnico prve lutkovne predstave, ki jo je uprizoril v Šturjah (2010). Za svoje delo je prejela več nominacij in nagrad, med drugimi univerzitetno Prešernovo nagrado (2006). Ukvarja se s slikarstvom, risbo, ilustracijo in pedagoškim delom. Je avtorica ilustracij v *Vodniku po stalni zbirki Vena Pilon za otroke* ter maskote pedagoškega programa Pilonove galerije Miška Venča. Živi in dela v Vipavi.

"The paintings from the series *Incarnation of Wildlife* speak of various psychological states and feelings where the boundary between our bodies and the outside world blurs, reminding the viewer of the fragility and transience of human existence.

The backgrounds of the paintings are abstract or only suggest a natural environment, mostly a forest or an ocean, outer space... The figures merge, intertwine with the backgrounds, as they enter and transform them. I titled the series *Incarnation of Wildlife* because entering the forest, whether our inner or outer one, evokes our natural, unconscious, wild, sincere being. During the lockdown, we could feel this especially, because it was the only possible way out was into nature or into ourselves. Into the depths and the darkness, into the vastness and the light. In search of that spiritual being that embodies the wilderness."

Anja Kranjc

Anja Kranjc studied sculpture at the Academy of Fine Arts and Design of the University of Ljubljana, where she graduated in 2008 and received her master's degree in 2011. Since 2005, she has had several solo exhibitions and has participated in numerous group exhibitions at home and abroad.

She has so far created five public sculpture installations, including two memorials in Ajdovščina: on the facade of the Pilon Gallery (2009) and in memory of Milan Klemenčič and the 100th anniversary of the first puppet show he staged in Šturje (2010). She has received several nominations and awards for her work, including the University Prešeren Award (2006). She is involved in painting, drawing, illustration and teaching. She is the author of the illustrations in the *Guide to the Permanent Collection of Veno Pilon for Children* and the mascot of the Pilon Gallery's education programme. She lives and works in Vipava.



Utešanje divjine IV / *Incarnation of Wildlife IV*, 2020
akril, platno / *acrylic, canvas*





Utešanje divjine II / *Incarnation of Wildlife II*, 2020
akril, platno / *acrylic, canvas*

»Prva in svetlejša maska je bila del plakatne akcije po Idriji. V prostor Galerije Sv. Barbare smo postavili restavriran stol ter na steno prilepili naš znak. Plakate smo nato v opustošeno mesto postavili na ogled po plakatnih mestih, kjer so bili ob tistih, ki so oglaševali dogajanje pred koronakrizo, edini sveži in aktualni. Nekoliko kritični, predvsem pa sodobno umetniški. Potrudili smo se, da ljudje še niso vedeli za nas, in nekoliko skrivali identiteto, prav zaradi "waw" efekta.«

Društvo KUMŠT, maj 2020

»Druga maska je nastala kot protipunkt prvi. Temnejša, v istem slogu, z drugačnim konceptom. Tu so nastale fotografije v kitajski trgovini, v kateri se maska lahko med poplavo izdelkov izgubi, hkrati pa ne postane umetnost, temveč le del predmetov, ki se jih da kupiti. Opozarjamo na reprodukcijo predmetov in pomembnost unikatnosti.«

Društvo KUMŠT, avgust 2020

Društvo KUMŠT iz Idrije je nastalo prav v času izbruha izrednih razmer. Njihova akcija se je pričela z idejo klekljane maske s tradicijo idrijskega ozkega risa, ki so ga prišli na lično oblikovano satenasto podlogo. Kot opomin na kulturno dediščino in trenutno stanje duha so v ta namen oblikovali plakate in jih razstavili na prvi razstavi društva, po plakatnih točkah Idrije.

"The first and lighter mask was part of a poster campaign around Idrija. We put a restored chair in the St Barbara Gallery and stuck our sign on the wall. We then put the posters on display in the devastated town, where they were the only fresh and up-to-date ones, alongside those advertising the events before the corona crisis. Slightly critical, but above all contemporary and artistic. We did our best to make sure people didn't know about us yet, and to hide our identity a bit, just for the "wow" effect."

Društvo KUMŠT, May 2020

"The second mask was created as a counterpoint to the first. Darker, in the same style, with a different concept. Here the photographs were taken in a Chinese shop, where the mask can get lost in the flood of products, but at the same time it doesn't become art, just a part of the objects that can be bought. We are drawing attention to the reproduction of objects and the importance of uniqueness."

Društvo KUMŠT, August 2020

The **Društvo KUMŠT** from Idrija was created at the time of the outbreak of the pandemic. Their campaign started with the idea of a lace mask in the tradition of the Idrija narrow cloth stitch, which they sewed onto a nicely crafted satin lining. As a reminder of the cultural heritage and the current state of mind, they designed posters for this purpose and displayed them at the society's first exhibition, at poster points around Idrija.



Društvo KUMŠT

Avtor vzorca čipke / Author of the lace pattern

Jože Carli

Klekljani čipki / Bobbin laces

Neža Pavšič

Pomoč pri ideji in izvedbi klekljane maske /

Help with the idea and implementation of a bobbin mask

Sonja Mlakar

Stol in prostorska postavitev / Chair and spatial layout

Katja Martinčič

Fotografije / Photography

Jože Carli, Katja Martinčič

Oblikovanje plakatov / Poster design

Primož Pavšič





Ana MARAŽ

» Ilustracije dežja so mi na svoj način pomagale bistriti glavo, se prizemljiti in odmakniti od vse negotovosti, stresa in občutka kaotičnosti razmer. «

Ana Maraž

Ana Maraž je leta 2011 diplomirala na Oddelku za likovno pedagogiko Pedagoške fakultete Univerze v Ljubljani. Zadnja leta deluje predvsem na področju ilustracije. Za svoja dela je leta 2014 na 11. slovenskem bienalu ilustracij prejela priznanje Hinka Smrekarja, leta 2021 pa nagrado v kategoriji Najboljše knjižne ilustracije na tretjem mednarodnem festivalu ilustracije – Ilustrofest v Beogradu.

Njena dela so bila objavljena v publikacijah doma in v tujini (Avstralija, ZDA, Srbija, Japonska, Kitajska).

Je članica Društva likovnih umetnikov Severne Primorske, Zveze društev slovenskih likovnih umetnikov in njegove Sekcije ilustratorjev. Razstavlja doma in v tujini, kot samozaposlena v kulturi živi in ustvarja v Vipavi.

"The rain illustrations have helped me in their own way to clear my head, to ground myself and to get away from all the uncertainty, stress and the chaotic feeling of the situation."

Ana Maraž

Ana Maraž graduated from the Department of Art Education, Faculty of Education of the University of Ljubljana in 2011. In recent years she has been working mainly in the field of illustration. In 2014, she received the Hinko Smrekar Award at the 11th Slovenian Biennial of Illustration, and in 2021 she was awarded the prize in the Best Book Illustration category at the 3rd International Festival of Illustration - Ilustrofest in Belgrade.

Her works have been published in publications in Slovenia and abroad (Australia, USA, Serbia, Japan, China).

She is a member of the Association of Fine Artists of the North Primorska Region, the Slovenian Association of Fine Arts Societies and its Illustrators' Section. She exhibits both in Slovenia and abroad, and lives and works in Vipava as a self-employed cultural worker.



Brez naslova / *Untitled*, 2020
mešana tehnika, papir / *mixed technique, paper*



Brez naslova / *Untitled*, 2020
mešana tehnika, papir / *mixed technique, paper*



Brez naslova / *Untitled*, 2020
mešana tehnika, papir / *mixed technique, paper*

Vanja MERVIČ

»*Flying carpet* nas popelje na potovanje preko različnih galaksij, dimenzij breztežnosti in brezčasnosti. Skrinjica, ovita v neskončno barvit spekter, nas usmerja v introspekcijo. V zamaknjenem prostoru daje kot objekt, naslonjen ob steno, občutek nedokončanosti in zavrženosti.«

Vanja Mervič

Vanja Mervič je diplomiral je na Akademiji Brera v Milanu, podiplomski študij pa zaključil na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Študijsko se je izpopolnjeval v Belgiji (Hogeschool, Gent), na Novi Zelandiji (UCOL, Wanganui) in v Avstriji (FH Digital Media, University of Applied Sciences, Hagenberg). Ustvarja na področju različnih medijev.

"The *Flying Carpet* takes us on a journey through different galaxies, dimensions of weightlessness and timelessness. The box, wrapped in an infinitely colourful spectrum, guides us towards introspection. In a shifted space, like an object leaning against the wall, it gives a sense of incompleteness and rejection."

Vanja Mervič

Vanja Mervič graduated from the Accademia di Brera in Milan and completed his postgraduate studies at the Academy of Fine Arts and Design of the University of Ljubljana. He studied in Belgium (Hogeschool, Ghent), New Zealand (UCOL, Wanganui) and Austria (FH Digital Media, University of Applied Sciences, Hagenberg). He works with various media.



Flying Carpet, 2020
akril, platno, les / acrylic, canvas, wood

Andrej PERKO

»Epidemija nas je omejila pri gibanju, a ne tudi pri razmišljanju in delovanju. Nasprotno, karantena je upočasnila tok zunanjega dogajanja in nam omogočila (nas prisilila), da smo se bolj obrnili navznoter, se zatekli nekoliko v preteklost in začeli urejati svoje arhive, za kar si nikoli nismo vzeli časa.

Pri izdelavi analogne črno-bele fotografije vedno nastane več "odtisov", od katerih običajno za javno predstavitev uporabim le enega, ostale pa zavržem ali pospravim v mapo "uporabni ostanki". Skoraj istočasno sem se spomnil, da sem shranil tudi dva, v opuščeni tovarni zavržena predala za drobne kovinske dele, ki sta me že dolgo čakala v mojem odlagališču. Odločil sem se za izdelavo dveh kolažev, kjer z deli razrezanih fotografij, nalepljenih v posamezne prekate predala, sestavim novo celoto. Kompoziciji sem zasnoval tako, da ustvarjata občutek zaprtosti in zamejenosti, silhueto človeške figure pa stisneta v notranjost ali na rob.«

Andrej Perko

Andrej Perko se ukvarja predvsem s črno-belo, običajno analogno fotografijo in starimi fotografskimi tehnikami. Skozi leta angažiranega posvečanja mediju se pogosto predstavlja na osebnih in skupinskih razstavah doma in v tujini. Njegova dela so prisotna v več zbirkah, izdal pa je tudi nekaj fotografskih knjig. Je član Društva likovnih umetnikov Severne Primorske in Zveze društev slovenskih likovnih umetnikov. Živi in dela v Vipavskem Križu.

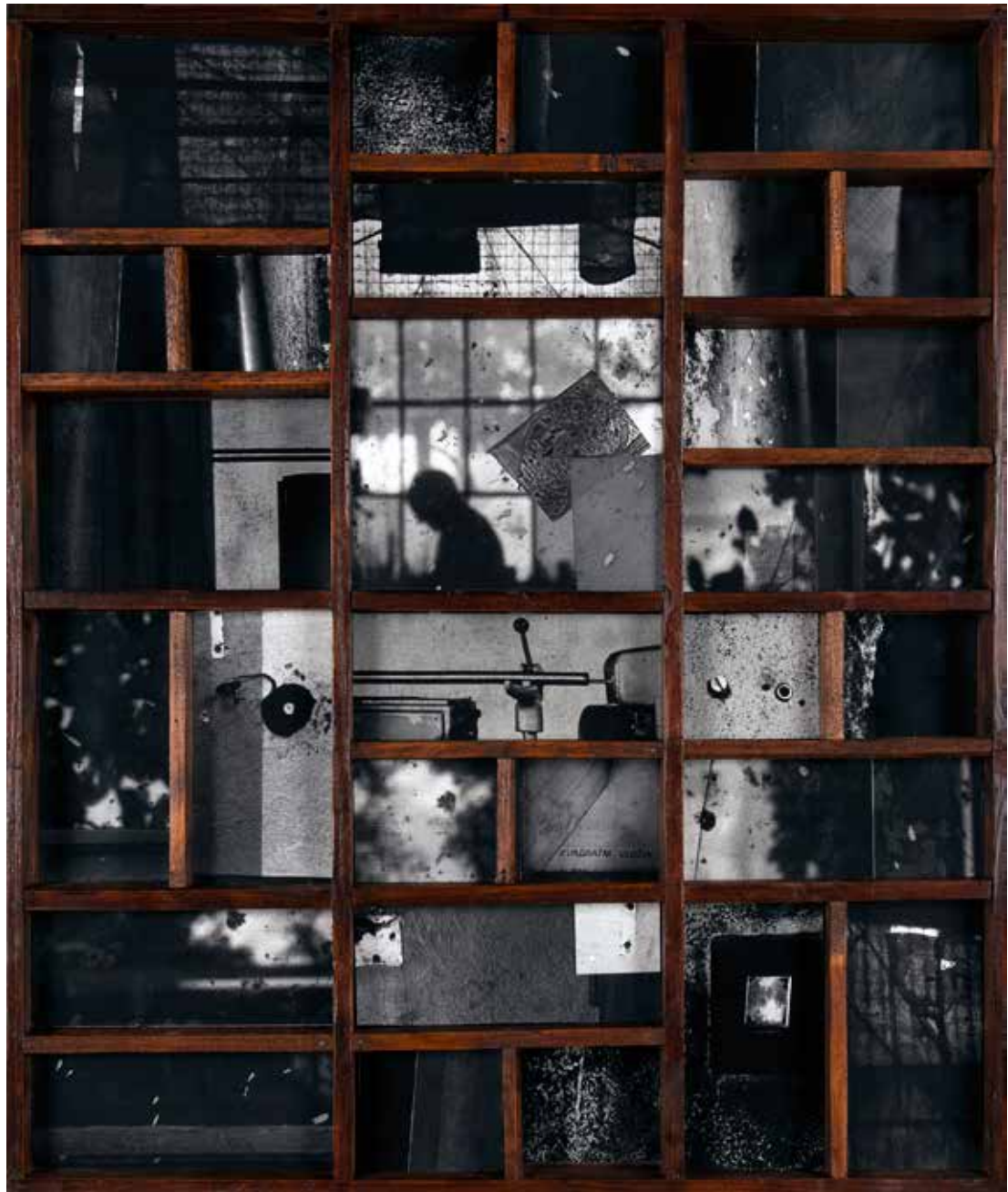
"The epidemic restricted our movement, but not our thinking and action. On the contrary, the quarantine slowed down the flow of external events and allowed (forced) us to turn more inwards, to retreat a little into the past and to start to organise our archives, something we never took the time to do.

The production of an analogue black and white photograph always produces several "prints", of which I usually use only one for public presentation, and the others are discarded or put in a folder of "usable scraps". Almost at the same time, I remembered that I had also saved two small metal parts draws, discarded in an abandoned factory, that had been waiting for me in my dumping ground for a long time.

I decided to make two collages, where I used parts of cut-up photographs glued into the individual compartments of the drawers to create a new whole. I designed the two compositions to create a sense of enclosure and confinement, squeezing the silhouette of the human figure inside or on the edge."

Andrej Perko

Andrej Perko works mainly with black and white, conventional analogue photography and old photographic techniques. Over the years, he has devoted himself to the medium and has frequently exhibited in solo and group exhibitions in Slovenia and abroad. His work has been included in several collections and he has published several photography books. He is a member of the Association of Fine Artists of the North Primorska Region and the Slovenian Association of Fine Arts Societies. He lives and works in Vipavski Križ.



Reciklaža 1. – Samota / *Recycled Art 1. – Solitude*, 2020
objekt, kolaž / *object, collage*

Reciklaža 2. – Spomin na gozd / *Recycled Art 2. – Memory of the Forest*, 2020
objekt, kolaž / *object, collage*



Vrtiljak

v svojem vsakodnevnem delovanju
razmišljanju
obdani z lastnim obnebjem želja
zagledani v svoj mali svet
vse bolj postajamo del ponavljajočega se kroženja
ujetniki vse ožje
lastne kletke

kje je ostala misel
kje je ostal spomin na bistvo
se vprašuje mislec

Ivan Skubin, pomladi 2020

Ujetniki

Človek je ujetnik.
S svojo ozkostjo, ki jo simbolizirajo ozki obrazi
z groteskno fiziognomijo,
stisnjeni v bokse,
je ujet v kletko.
Olepšal in zloščil jo je bil,
ne ve pa,
da utesnjuje, omejuje njegovo duhovno obzorje.
Frontalno odprte kletke sicer ponujajo možnost izstopa,
možnost svobode,
vendar ujetnik ne izstopi.
Ostaja ujet med zloščene stene svoje zlate kletke,
mrko in zlovešče zre iz nje v svet.
In ker ni več gospodar svojih misli in želja,
se je moral zgoditi preobrat.
Človek ni več subjekt – subjekt je postala kletka.

Ivan Skubin, pomladi 2020

Ivan Skubin v svojem 25-letnem delovanju na področju keramike beleži več kot 150 samostojnih in skupinskih razstav v Sloveniji, Italiji, Avstriji, na Portugalskem, v Srbiji, na Madžarskem, v Nemčiji, Belgiji, Španiji, Franciji, na Kitajskem. Bil je izbran za nacionalna in mednarodna tekmovanja s področja keramike in druga umetniška tekmovanja. Sodeloval je v nacionalnih in mednarodnih umetniških projektih, likovnih kolonijah in delavnicah. Njegovo delo je bilo večkrat nagrajeno tudi z najvišjimi nagradami. Dva pomladna meseca v letih 2018 in 2019 je ustvarjal v mednarodnem centru umetnikov Cité Internationale des Arts v središču Pariza, kjer je tudi razstavljal. Leta 2019 je njegovo uspešno umetniško pot potrdil sprejem v članstvo mednarodnega združenja umetnikov na področju keramike IAC (International Academy of Ceramics) v Ženevi.

Carousel

in our daily lives
thinking
surrounded by our own sea of desires
absorbed in our own little worlds
we are increasingly becoming part of a repetitive cycle
prisoners of an ever diminishing
cage of our own

when did we leave thought behind
where did we leave the memory of the essence
asks the thinker

Ivan Skubin, spring 2020

Prisoners

Man is a prisoner.
With his narrowness, symbolised by his narrow faces
with a grotesque physiognomy,
crammed into cubicles,
he is trapped in a cage.
He has been beautified and polished,
but he does not know,
that it is oppressing, limiting his spiritual horizon.
Frontally open cages do offer a way out,
the possibility of freedom,
but the prisoner does not exit.
He remains trapped between the polished walls of his golden cage,
staring out darkly and ominously into the world.
And because he is no longer master of his thoughts and desires,
a turning point must have occurred.
Man is no longer the subject – the subject has become the cage.

Ivan Skubin, spring 2020

Ivan Skubin's 25 years in the field of ceramics have seen him exhibit his works in more than 150 solo and group exhibitions in Slovenia, Italy, Austria, Portugal, Serbia, Hungary, Germany, Belgium, Spain, France and China. He has been selected for national and international ceramics competitions and other artistic competitions. He has participated in national and international art projects, art camps and workshops. His work has been awarded several top prizes. For two months in spring 2018 and 2019, he worked and exhibited at the Cité Internationale des Arts, an international artists' centre in the centre of Paris. In 2019, his successful artistic career was confirmed by his acceptance as a member of the International Academy of Ceramics (IAC) in Geneva.



Vrtljak / *Carousel*, 2020
kamenina / *stone*



Ujetniki / Prisoners, 2020
šamotirana glina, raku / fireclay, raku technique

Tamara STIBILJ

»V zadnjih letih sem se bolj posvetila risanju; predvsem v času epidemije in karantene, ko ni bilo možnosti za zunanje projekte, sem se osredotočila na digitalno umetnost in svoja občutenja prenesla v ilustracije.

Osnova mojega dela so v veliki meri vplivi, ki sem jih prejela v otroštvu: risanke, sanje, umetnost, moda, zgodovina. Navdih mi daje na eni stran fantazijski svet, na drugi pa vse, kar je otipljivo in materialno. Obožujem kontraste. Zelo pomembni so mi detajli, čeprav so majhni in navidezno nepomembni.

Dela, ki so nastala v času epidemije in ki še nastajajo, so nekakšen vpogled vase. Črnina, ki jo imamo v sebi, ni nujno negativna, lahko jo vidimo tudi kot brezmejno veselje, kjer je vse mogoče. V tej temi iščem svetle plati, eksplozije duha, magijo povezav. Samo v samotni se lahko poglobimo vase in se bolje spoznamo.«

Tamara Stibilj

Tamara Stibilj se ukvarja z digitalno in klasično ilustracijo, slikanjem in restavriranjem. Obiskovala je Srednjo šolo za oblikovanje in fotografijo v Ljubljani. Zanimanje za umetnost in starine jo je kasneje pripeljalo na študij restavratorstva v Benetkah, kjer je po končanem študiju več let živela in delala. Živi in dela na Goriškem.

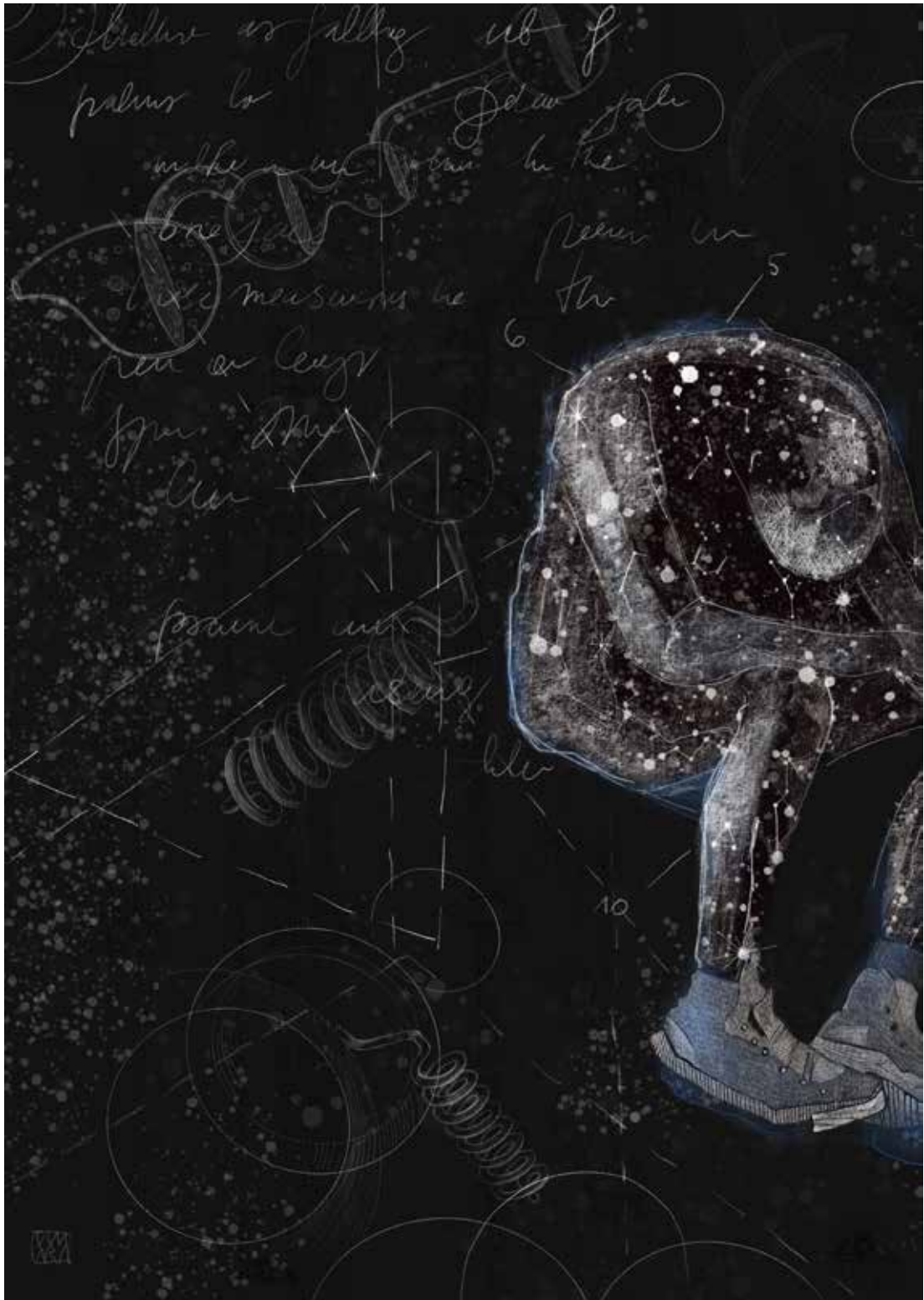
"In recent years, I have focused more on drawing; especially during the epidemic and the quarantine, when there was no possibility of carrying out external projects, I focused on digital art and translated my feelings into illustrations.

My work is largely based on the influences I received in my childhood: cartoons, dreams, art, fashion, history. I am inspired by the fantasy world on the one hand, and everything that is tangible and material on the other. I love contrasts. Details are very important to me, even if they are small and seemingly unimportant.

The artwork that I made during the epidemic and that I am still making are a kind of insight into myself. The blackness that we have inside us is not necessarily negative, it can also be seen as a limitless universe where everything is possible. In this darkness I look for the bright side, the explosions of the spirit, the magic of connections. Only in solitude can we go deeper into ourselves and get to know ourselves better."

Tamara Stibilj

Tamara Stibilj works in digital and classical illustration, painting and restoration. She attended the Secondary School of Design and Photography in Ljubljana. Her interest in art and antiques later led her to study restoration in Venice, where she lived and worked for several years after graduating. She lives and works in the Goriška region.



Mislec / Thinker, 2020
digitalna ilustracija / digital illustration

Tina VOLARIČ

»Dati si sama svoj varen prostor, varno zavetje, varno misel, soskladje naslednjega dejanja. Vendar prepuščena delovanju na stežaj odprtega prostorčasa. To bi lahko bil začetek.«
Tina Volarič

Tina Volarič je magistra kulturne antropologije, ilustratorka, kolumnistka in pesnica. Obiskovala je Srednjo šolo za oblikovanje in fotografijo v Ljubljani, nadaljevala in končala pa študij na Filozofski fakulteti, na Oddelku za etnologijo in kulturno antropologijo. Poleg risanja se posveča tudi prevajanju in redaktorskemu ter uredniškemu delu. Kot ilustratorka, samozaposlena v kulturi, snuje avtorske slikanice za otroke in odrasle, ilustrira glasbene albume, samostojne, konceptualno zasnovane cikle in knjižne naslovnice leposlovnih, humanističnih in družboslovnih del. Za svoje ilustratorsko delo je bila nagrajena. Razstavljala je na samostojnih in skupinskih razstavah v Sloveniji ter drugod. Je članica Društva likovnih umetnikov Severne Primorske, Zveze društev slovenskih likovnih umetnikov in njegove Sekcije ilustratorjev. Živi in ustvarja na Mostu na Soči.

"To give yourself your own safe space, your own safe shelter, your own safe thought, your own context for the next action. But open to the action of the wide-open spacetime. This could be the beginning."
Tina Volarič

Tina Volarič holds a master's degree in cultural anthropology, is an illustrator, columnist and poet. She attended the Secondary School of Design and Photography in Ljubljana, and continued and completed her studies at the Department of Ethnology and Cultural Anthropology at the Faculty of Arts. In addition to drawing, she also works as a translator and editor. As a self-employed cultural illustrator, she designs original picture books for children and adults, illustrates music albums, independent, conceptually conceived series and book covers of fiction, humanities and social sciences. She has won awards for her illustration work. She has exhibited in solo and group exhibitions in Slovenia and abroad. She is a member of the Association of Fine Artists of the North Primorska Region, the Slovenian Association of Fine Arts Societies and its Illustrators' Section. She lives and works in Most na Soči.



Pred začetkom časa / *Before the Start of Time*, 2020
akril, papir / *acrylic, paper*

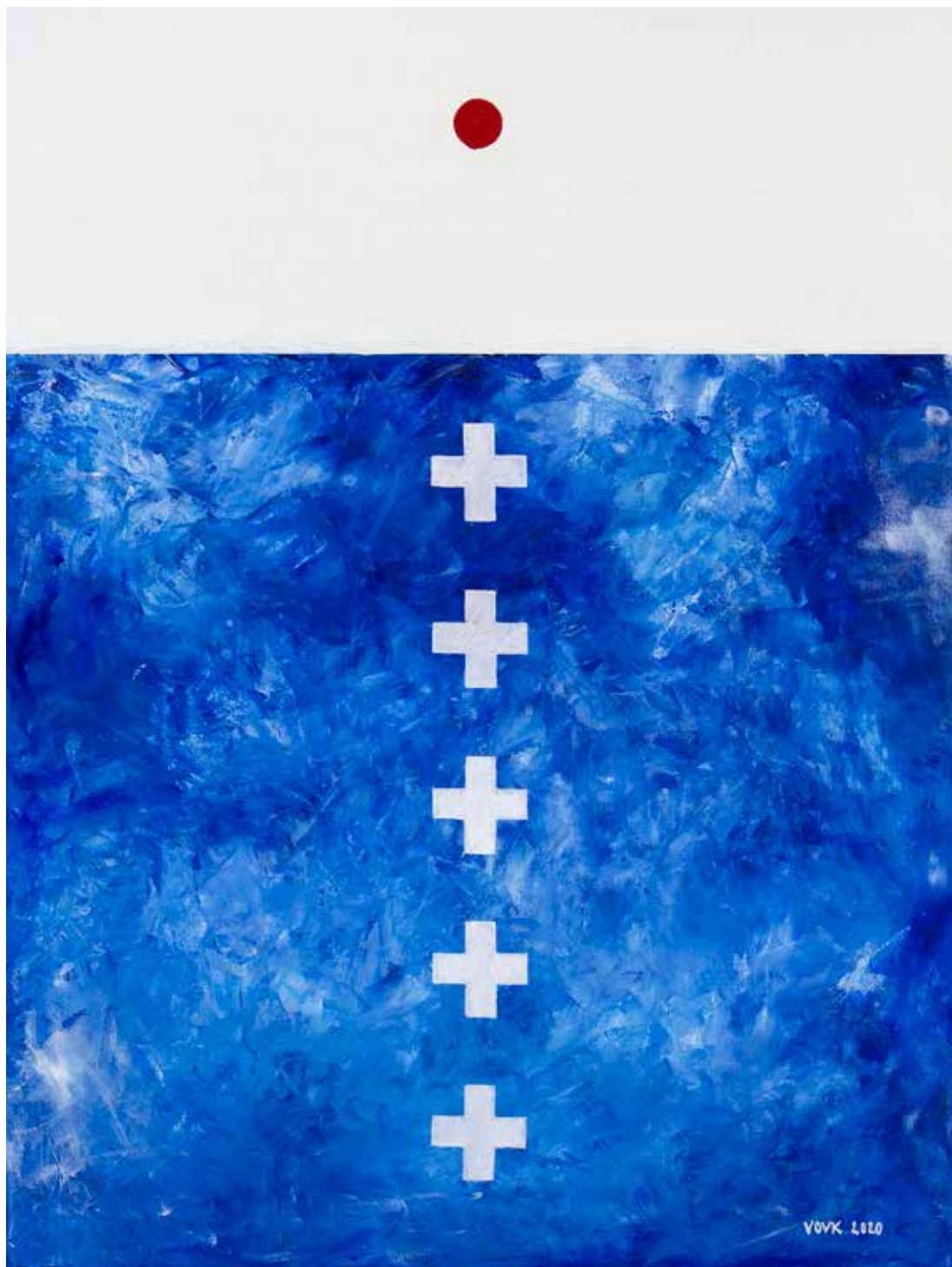
Simon VOVK

»Deli iz cikla *Natura mensura est* nas popeljeta v doživljanje abstraktnosti, vendar nam sporočata, da je potrebna skrb za naravo, da se izognemo naravnim nesrečam, epidemijam ...«
Simon Vovk

Simon Vovk je diplomant oblikovanja notranje opreme na Fakulteti za dizajn v Ljubljani. Ukvarja se z oblikovanjem, slikarstvom in fotografijo. Svoja dela je prvič predstavil na samostojni razstavi v domačem kraju leta 2003. Prav tako že desetletje sodeluje na slikarskem Ex-tempore Piran. Nenehno nadgrajuje znanje s področja slikarskih tehnik in računalniških orodij, ki jih potrebuje pri svojem delu in ustvarjanju. Redno sodeluje pri različnih kreativnih projektih, kot so Off in sploh, Top Ideje, Design Boom, Bio 22, IIDA ... Dela v Ljubljani, ustvarja pa na Gočah, kjer ima atelje.

"The works in the *Natura mensura est* series take us into the experience of the abstract, but they also tell us that we need to take care of nature in order to avoid natural disasters, epidemics..."
Simon Vovk

Simon Vovk is a graduate of interior design at the Faculty of Design in Ljubljana. He is interested in design, painting and photography. He first presented his work at a solo exhibition in his hometown in 2003. He has also been taking part in the Ex-tempore Piran art event for a decade. He is constantly improving his knowledge in the field of painting techniques and computer tools, which he needs in his work and art. He regularly participates in various creative projects, such as Off in sploh, Top Ideje, Design Boom, Bio 22, IIDA... He works in Ljubljana, but creates in Goče, where he has a studio.



3 Theses, Clear Sea, 2020
mešana tehnika, platno / mixed technique, canvas

5 Theses, Aqua Viva, 2020
mešana tehnika, platno / *mixed technique, canvas*



Tomaz
ZARIFA

Tomaz Zarifa je študiral kiparstvo na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. Poslovno se sicer ukvarja s prostorom in oblikovanjem, na razstavi pa predstavlja dve iz serije sedmih slik. V prispevku za časnik Primorske novice je ob apolitičnih delih, ki že na prvi pogled odmišljajo situacijo okoli sebe, zapisal: »[...] pišem odo radostim in veselju. V glavi mi vedno odmeva Žižekov citat: Manj kot bomo govoril o covidu, manj ga bo...«

Tomaz Zarifa studied sculpture at the Academy of Fine Arts and Design of the University of Ljubljana. His business is space and design, and in this exhibition he presents two of a series of seven paintings. In an article for the Primorske novice newspaper, he wrote: I often think of Žižek's quote: "The less we talk about covid, the less there will be of it."



Travník / Meadow, 2020
kolaž, akril, platno, ready-made / collage, acrylic, canvas, ready-made





Mama / Mother, 2020
kolaz, akril, platno, readymade / collage, acrylic, canvas, readymade





UMETNOST v času korona krize NA GORIŠKEM

Umetnost v času koronakrize na Goriškem

Art in the Time of the Corona Crisis in the Goriška Region

Salvatore CALI, Tea CURK SORTA, Jana HUMAR,
Boštjan KAVČIČ, Anja KRANJČ, Društvo KUMŠT,
Ana MARAŽ, Vanja MERVIČ, Andrej PERKO,
Ivan SKUBIN, Tamara STIBILJ, Tina VOLARIČ,
Simon VOVK, Tomaž ZARIFA

Pilonova galerija Ajdovščina / *The Pilon Gallery Ajdovščina*

19. 11.–30. 12. 2021

Mestna galerija Nova Gorica / *The City Gallery of Nova Gorica*

7. 1.–28. 1. 2022

Katalog izdala / *Published by*

Pilonova galerija Ajdovščina, zanj Tina Ponebšek in
Javni zavod Kulturni dom Nova Gorica, zanj Pavla Jarc

Urednica / *Editor*

Tina Ponebšek

Besedila / *Texts by*

Pavla Jarc, Tina Ponebšek, umetnice, umetniki

Lektura / *Editing in Slovene*

Inge Pangos

Prevod / *Translated by*

MULTILINGUAL PRO prevajalska agencija d.o.o.

Fotografije / *Photographs*

Arhivi umetnic in umetnikov, Primož Brecej, Janko Lipovšček, Jani Pavlin

Oblikovanje / *Graphic design*

Primož Brecej

Tisk / *Print*

GK Grafika, d.o.o.

Naklada / *Print run*

300 kom

Omogočili / *Made possible by*





**MESTNA GALERIJA
NOVA GORICA**
