



Spomin

Spomin je beseda, ki prekipeva v semantičnem smislu in svojem širokem pomenu.

Spomin je zavest, v kateri so ohranjene predstave, misli, dejstva o preteklosti, ki jih hranimo in smo jih sposobni obnavljati. Načini priklicanja spominov so različni. Ko pa jih lahko obudimo in pretočimo v kreativna dejanja, jim damo novo dimenzijo, novo obliko in vrednost ter jim omogočimo celo novo možnost trajanja. Iz nevidnega sveta jih pripeljemo v vidno, konkretno, materialno obliko, v kateri pa še vedno ostaja veliko povsem intimnega, posamezniku lastnega in nevidnega.

»So spomini, ki z njimi brezbolno opravijo požrešne pozabe. In so spomini, ki se vtisnejo v nas kot pečatni žig,« je v avtobiografski knjigi Dolga pot zapisal Jože Ciuha, eden najvidnejših likovnih ustvarjalcev 20. stoletja. Prav tisti, ki ne glede na vsebino, radostni ali težki, sežejo v globino, so vir likovnih udejanjanj.

In kaj vse ni šlo v pozabo, polnomočno izpričuje letošnja razstava Keramika v Magistratu.

S tematiko »Spomini« je posamezniku omogočila, da je izbral med neizbrisnimi vtisi, povezanimi z močnimi čustvenimi doživetji, ali pa je tako rekoč zanemarljivim, mimobežnim dal možnost, da jih je obudila zahtevana tematska smernica. Na dan je lahko prinesel tudi tiste potlačene in ob tem skozi kreativni proces doživel nekakšno katarzo.

Že glina sama, ki je nekakšna mati keramičnega medija, v sebi nosi zgodovinski spomin. Je tvarina, ki sega na sam začetek človekovega ustvarjalnega samozavedanja. Ta star, prastar material pa ohranja aktualnost, premore moč in odzivnost. Je vitalen in odprt za raznovrstne kreativne dialoge. Spoznanje njegove veličine in večnosti je v 21. stoletju, ko svetu »vlada« tehnološki in vsestranski razvoj, ko si umetna inteligenca utira pot v najrazličnejše pore našega življenja, naravnost fascinantno. Komunikacija s tem elementarnim materialom pa najbolj »božanski« dotik z naravo, s katero bi si vendarle želeli sobivati, saj je to preverjen, eden in edini zakon. Superiornost človekove prezenze v naravi se namreč do sedaj res še nikoli ni »obnesla.« In ko v tem materialu

najdeš svojega sogovornika, nisi osamljen. Slediš njegovim danostim in dopustiš, da ti vedno daje nekaj novega, da te celo preseneča. S tem materialom lahko parafraziraš ideje iz zakladnice že videnih stvaritev ali pa izumljaš vedno nove, tiste, ki so samosvoje in samo tvoje. Z njimi lahko slediš spominu na prehojeno ustvarjalno pot, na posamezne ideje, na artefakte in že v naslednjem hipu delaš nove korake.

V ogledalu spomina lahko uzeš lastno podobo, se vrneš v otroštvo in se soočaš s spremembami, ki jih prinaša čas. Lahko se vidiš v tem trenutku, a do uresničitve lastne podobe bo minilo še nekaj časa. In uresničena bo (p)ostala spomin. Med figuralnimi stvaritvami so avtoportretne in portretne podobe. Soljudje, ki so del posameznikovega spomina ali le humunkuli, ki metaforično, asociativno, simbolno nosijo vsebine. Med različnimi bitji so živali, ki so nam blizu, ki so povezane s posameznikovim življenjem. In tiste, ki so posebnost (pra) zgodovine, ki še vedno burijo našo domišljijo. Uresničeni so tudi različni domišljijski liki, ki v svojih genih nosijo živalsko zasnovo. Figura je lahko tudi emblem današnjega, tehnološko hitro se razvijajočega časa. In z njo se lahko sprašujemo, ali bo pustila spomin za prihodnost. Figuralika je vsekakor hvaležna in v zgodovini umetnosti najbolj eksploatirana tematika, saj omogoča zaupanje različnih vsebin. Tudi tokrat razstavljavci k njej pristopajo iz različnih smeri in figuralne like obdelujejo na različne načine. Prisegajo na večnost klasične, realistične forme in se od nje odmikajo v sfere reduciranja, stiliziranja, avtorskega preoblikovanja. V izbranih motivih uresničujejo

tudi pot k samemu sebi, k svoji ustvarjalni edinstvenosti.

Pomemben sklop del predstavlja spomin na materialno dediščino, na našo identiteto, na etnologijo. Na kolektivni, medgeneracijski in hkrati izrazito osebni spomin. Posode različnih vrst, krožniki, sklede, potičnice, vaze so vez z zgodovinskim spominom. V njih ne živi le duh tradicije, v njih je marsikdaj ujeta tudi posameznikova nostalgija in njegove emocije. Dela, ki se naslanjajo na dediščino, niso le posnemanje, ampak tudi vir nadgrajevanj, iskanj novih poti in rešitev, izražanje lastnega odnosa do že obstoječega in hkrati tudi poklon vsemu temu.

V delih je tudi sicer čutiti spomin na različne zgodovinske sloge in spomin na posameznikova dejanja.

Kreacije, ki gredo v abstraktni smeri, so raznolike. Za svojo pojavnostjo hranijo skrivnostne spomine. V njih ne moremo neposredno brati pomena. Pomembno pa je, da vzdramijo vizualno čustven vtis gledalca. Na njegove emocije vsekakor vplivata barva in oblika, pa tudi struktura. Informacije delujejo skozi čutila, asociacije, emocije ter vzbujajo in oblikujejo gledalčevo percepcijo. Kljub naslovom kreacij, ki usmerjajo misli, pa razlaga vsakega posameznega dela vendarle ostaja v svobodnem polju posameznika.

Ko govorimo o keramiki, najprej pomislimo na formo. A tu se njeno likovno bivanje ne konča. Forma se namreč razpira v vedno nove dimenzije. Je spomin na oblike, ki so dovršene, popolne, na nek način božanske, ki so pravi koncentrat simbolike in sporočilnosti. In je črpanje iz oblik, ki so organske

in dodatno rastejo skupaj z avtorjevimi idejami.

Forma je povezana s prijemi slikarstva in odprta celo za multimedijske rešitve. Je izvirno konceptualno zasnovana »škatlica« spominov. Nadgradnja forme je lahko poseganje v likovno arheologijo, v stare načine prepariranja, patiniranja, glaziranja, ali v povsem sodobne slikarske in širše likovne prijeme.

Je spomin ena sama, enovita forma ali mnogo detajlov, ki so kot utrinki povezani v celoto? Tudi na to prinaša odgovor razstava in njeni artefakti. Sestavljene, odprte in zaprte forme, klasične in sodobne, zglajene in površinsko razgibane. Prav na površinah živijo spomini sledi, nežnih in odločnih, mehkih in ostrih dotikov, odtisov in zapisov, površinskega glajenja in vrezovanja v materialno snovnost, sledi zaupanja in komuniciranja. Spomini na spremembe, na ritem dotikov, na ekspresivna doživetja, ki jih ponuja neposreden taktilni odnos.

Udejanjš spomin na tisto najbolj nagovarjajoče, sporočilno, na nekaj, kar te je zaznamovalo, na videnja, doživetja, na ljudi. Pri (po)ustvarjanju spominov so na široko odprte vsebinske in likovne izrazne možnosti. In ko ustvariš artefakt, ki poseduje vse to, ustvariš refleksijo in hkrati nov spomin, ki ga puščajo manualne sledi v tvarini materiala ter zaznamujejo njegovo površino. To so spomini oblikovanj, dodajanj, odvzemanj, glajenj in dotikanj, nanašanj glazur in barv, vključevanj drugačnih materialov. To so vidno-čutni nagovori, v katerih se srečata dva spomina, oseben in obči. Preteklost odmeva v

sedanjosti in hkrati že vstopa v kategorijo spomina.

V raznolikosti razstavljenih del obstaja posameznik. Številni izmed njih so uspeli izoblikovati lastno, avtorsko prepoznavno poetiko, s katero potujejo proti vsako leto na novo zastavljenim tematskim ciljem že tradicionalne razstavne postavitve v Magistratu. S svojskimi ustvarjalnimi karakterji in izvirnimi idejami, s svojo tipičnostjo, se zapisujejo tudi v spomin ljubiteljske in strokovne javnosti. Edinstvena likovna in vsebinska prezentnost piše spomin še ene Keramike v Magistratu in ostaja vidna med tovrstnimi manifestacijami keramike nasploh. In nekatera dela bodo morda celo tako impresivna, da ne bodo ostala le v spominu, ampak bodo postala navdih za ustvarjalno obravnavo, za novo metamorfozo. Tako se tema spominov nikoli ne konča in ostaja neločljiv del našega bivanja in kreiranja.

Vse, kar ostaja v spominu, je neumrla zgodovina posameznika in človeštva. Zajemanje iz kompleksnosti spominov, njihovo obujanje in variabilno udejanjanje celo postavlja vprašanje o minljivosti. Z njo se ves čas srečujemo, a ko sledi človekove ustvarjalne eksistence, tako rekoč od začetkov njegovega kreativnega zavedanja, lahko ohranjamo tudi v tem trenutku, se zdi, da se uspešno zoperstavljamo tej kategoriji. Minulo postaja vir za nova rojstva. V njih se spaja preteklost in živi sedanjost. Za spomin, za prihodnost.

Anamarija Stibilj Šajn

umetnostna zgodovinarica in likovna kritičarka

Spomin – Memory

The word MEMORY is by its meaning radiating in its semantic and emotional meanings.

Memory is a consciousness, where all imagination, ideas and facts about the past are stored being capable to be brought back. There are different ways to get them from oblivion. When we revive them and give them a new creative activity, they are enabled for new dimensions, new shapes and values, and therefore given a new possibility of life. From the invisible world we bring them to viable, vivid, material shapes, but nevertheless they still retain a lot of artist's own invisible personal intimacy.

»There are memories which are painlessly drawn by the voracious oblivion and there are memories which are impressed in our souls forever,« are the words from the autobiography Dolga pot by Jože Ciuha, one of the most prominent artists of the 20th century. Impressed memories, regardless of their subject, being happy or sad, are able to become a source of

artistic creation.

And everything still remaining in our memories is displayed with our annual exhibition called Ceramics in the Town Hall.

The essential theme of the exhibition called Memories enabled every artist to choose from one's own unforgettable impressions with strong emotional background. On the other side the artist could choose also from negligible or passing memories and revive their subject with his work too. The artist can even get to some form of catharsis with his artistic creation while presenting his own hidden memories.

Clay as itself, which is a so called »mother of creation« in ceramics, brings its own historical memory. It is a material known from the beginning of human artistic creation. Nevertheless this old, very ancient material has a potent capacity to present actual life being powerful and respondent. Clay has a vital force and readiness for various creative dialogues. Comprehension of its grandeur and eternity in our 21st century, when the world is

»dominated« by technological and many other developments, when the artificial intelligence penetrates in almost every aspect of our life, is unbelievably fascinating. Therefore the communication with this elementary material becomes most »divine« touch with nature, which is our utmost reality to survive. The superiority of human presence above nature has not brought any positive results so far. While working and communicating with clay you could not be lonely. You can just let to be followed by its properties and be given new even surprising results. With this material you can paraphrase ideas from already known creations or you can just invent some new, your unique ones. So you can follow memories of your up to day creativity, about your ideas and artefacts and new creative progress emerges within you soon.

In the mirror of memories, you could distinguish your own portrait, you could return to the childhood and face the changes brought by time. You could envision yourself within this moment, but there is a long way to realize your own creation, which will be finished and remained as a memory. Among figural creations there are self-portrait and portrait images. Carriers of the individual memory could be people or just human like beings which metaphorically, associatively and symbolically present the meaning of a creation. Among different creatures there could be favourite animals, associated with life of the artist, or even prehistoric animals, which still agitate our imagination, as well as different animals like creatures. On the other side the figure could be an emblem of the present time with all its fast up-to-date technology and a question is, whether it would intercede the memory for the future. In the art history figures present the most prominent

and applicable way to express a variety of different subjects. With our present exhibition figures are presented by artists' different personal approaches and methods of treatment. They swear to eternity of classical realistic forms as a background and use them in different ways to express their artistic creativity. Artists with chosen motives create also their own paths to self realization and to their unique creativity.

An important complex of work is dedicated to the memory on material inheritance, to our national identity and ethnology. On collective, intergenerational and on distinctive personal memory as well. There are various forms of bowls, plates, cake models and vases with their historical memory. Besides being traditional these works express not only individual's nostalgia but also his emotions. Works dedicated to inheritance are not mere imitations, but also a source of development and search for new approaches to solutions, expression of artist's own relations to already existing objects and their devotion to them too.

Artefacts express also memories to various historical styles and memories to author's personalities.

There is a variety of abstract creations. They express hidden mysterious memories, which can not be defined at the first sight. Their aim is to awake visual emotional imprints to visitors, particularly with colours, forms and structures as well. The visitors' perception becomes agitated and transformed by senses, associations and emotions. Despite of the titles which determine ideas of artefacts, an explanation of each work still remains as a free choice of individual visitor.

While speaking about ceramics, our first thought is about its shape, but it is not final in its artistic presence. The shape is

developing in constant new dimensions. It becomes a memory on shapes which are perfect, even divine and can become a powerful source of symbolism and information.

The form follows painting principles and is opened even to multimedia solutions. By its origin it is a so called conceptual »box« of memories. The form can develop towards artistic archeology and ancient ways of preparation, patination, glazing or towards new contemporary painting and other artistic concepts.

Is memory an unique uniform shape or is it consisting from numerous details connected as sparks to unity? The answer can be found in our exhibition with its artefacts. There are forms which are composed, open and closed, classical and modern, with polished and tilled surface. Traces of memory live just on the surface, they can be soft and strong, offer tender and sharp touches, imprints and records, surface polishing and engraving. Traces of confidence and communication. Memories on changes, on rythm of touches, on expressive sensations provoked by them.

Within a form you express your personal memories about your intimate events, insights or people. While remaking memories you have numerous expressions and artistic possibilities. With your own artefact you include your feelings and create a particular reflexion and new memories of your manual traces which leave their imprint in the material you work with. These memories derive from your work, such as shaping, adding, removing, smoothing, glazing and colouring or adding new materials as well. You create visible and emotional approaches where two memories are combined – your personal and universal one. There is the past being reflected in present time

and has been already included into the category of memories. There are different artists presenting all the diversities of exposed artefacts. Some of them succeeded to accomplish their own recognizable poetry, characteristics of their work to new projects of traditional annual exhibitions in the Town Hall. With their unique creative characters, original ideas and unique approaches they contribute to the memory of amateurish and professional public. Unique artistic presentation is a valuable contribution to the memory of the Exhibition in Town Hall and remains one of the most prominent manifestations of ceramics in general. And some artefacts could remain so valuable and would not be estimated as a memory only, but could attract a creative inspiration for further metamorphosis. So this subject of memories is never ending in remains an unseparable part of our being and creating.

Everything remaining in memories becomes an immortal history of individuals and humanity in general. All-embracing memories, their revival and various modifications pose the question of everlasting oblivion. But with traces of human creative existence from the beginning of its creative awareness, as we may say, it is supposed that nowadays we can successfully resist against oblivion. The past becomes the source for new births, which continue the past and live for the present. For memories, for the future.

Anamarija Stibilj Šajn

Art Historian an Art Critic

Prevod: Milena Podgoršek



Helena Angelski

»GLOBOKO V SEBI«

17 x 12 x 25 cm, 2024, Žgana glina, oksidi



Nevenka Angelski

»NEKJE DALEČ«

20 x 15 x 20 cm, 2024, Žgana glina



Aleksandra Anžur

Priklicani spomini

35 x 26 x 51 cm, 2024, Glazirana keramika



Simona Breskvar

Utrinki

60 x 70 x 35 cm, 2024, Kamenina



Slavica Cvetek

Slovenski šopek za spomin

34 x 20 x 4 cm, 2024, Podglazurna poslikava



Dragica Čadež

I.C. Ekran-portal

50 x 30 x 10 cm, 2024, Bakrov oksid, prozorna glazura



Boža Černe
ROKOPISI

36 x 28 x 22 cm, 2024, Pigmentirana žgana glina, praskana



Mojca Črnič Pretnar

T.I.A.R.

40 x 30 x 8 cm, 2024, Ročno oblikovana keramika



Mateja Š. Dimic

Varuh skritih failov

23 x 23 x 50 cm, 2022, Kiparska tehnika, dolbljenje, črna in rjava glina, kosi odpadnega železa



Boštjan Dobovšek
SLOVENSKA SKLEDA
fi 34 cm, 2024, Lončarsko vreteno



Tatjana Dobovšek
OGNJENI LONCI

Različne dimenzije, 2024, Lončarsko vreteno



Veronika Dogar

SAKURA (ČEŠNJEV CVET)

59,5 x 34 cm, 2024, Oblikovano z glineno ploščo, bela glina, glazura



Anica Erjavec

Ostal je le spomin

35 x 30 x 15 cm, 2024, Engobirana kamenina



Guillermo Escalante

"El Trueno"

50 cm x 52 cm, 2024, Ročno oblikovana skulptura



Biserka Filipan Kraljič
Nepozabljena narava
25 x 25 x 15 cm, 2024, Raku



Maja Fonda Cirman

Afriški klepet

3 x 20 x 40 cm, 2024, Raku



Marta Frei
SPOMIN

45 x 45 x 25 cm, 2024, Žgana črna in bela glina



Sapana Gandharb

Ostali so samo spomini

38 x 16 x 28 cm, 2023, Šamotirana črna glina, bela glazura, ročno oblikovano in žgano na visoko temperaturo



Tatjana Gomboc Jerman

Zaceljeno

35 x 50 x 3 cm, 2024, Bela glina



Radovan Gregorčič

V spomin na pristanek na Luni

45 x 16 x 36, 2023, Ročno oblikovan visoko transparentni porcelan



Jana Grgasović

Pesnitev o srcu / An Epic Poem About Heart

40 x 25 x 23 cm, 2024, Engobirana terakota, žica



Vid Grozdanov

Trenutki

30 x 30 x 25 cm, 2024, Ročno oblikovane krogle



Ana Hanzel
GALATEA

40 x 40 x 27 cm, 2022, Ročno oblikovan paperclay, el. peč 1000 stopinj C



Tatjana Hlačer

Iskanje spomina

Fi 18 x 18 cm, 2024, Poslikana terakota z engobo



Teja Hlačer
Praspomin

100 x 60 x 40 cm, 2024, Kamenina oblikovana na lončarskem vretenu, kovinski podstavek



Marija Kaplan

Spomin večnosti

30 x 6 x 30 cm, 2024, Raku



Meta Kastelic

»Spominska pena«

36 x 23 x 8 cm, 2024, Žgana glina na leseni plošči



Mitja Klančar

0?

1, 31 x 18 x 18 cm, 2022, Sagar



Jasna Kmetec

Spomin

25x 28 x 33 cm, 2024, Kamenina, oksidi



Andreja Koblar Perko

Razpoka

34 x 35 x 18 cm, 2023, Valjana šamotirana glina in najdena črepinja



Nivea Kofol

Jaz pri sedmih

15 x 15 x 30 cm, 2024, Žgana glina



Barbara Jurkovšek

Sametning Compares

29 x 20 x 17, 2024, Keramika, steklo, les, akril



Sanda Kürbus Zore

O času

27 x 32 x 21 cm, 2024, Grajeno s svaljki, engobe, 1200 stopinj C



Nuša Lapajne

»RAZPADANJE«

30 x 30 x 50, 2023, Žgana glina, akril



Marina Lipar
NE POZABI ME

14 x 6 x 28 cm, 2024, Glazirana keramika



Ljubica Lovrenčić
V labirintu spominov

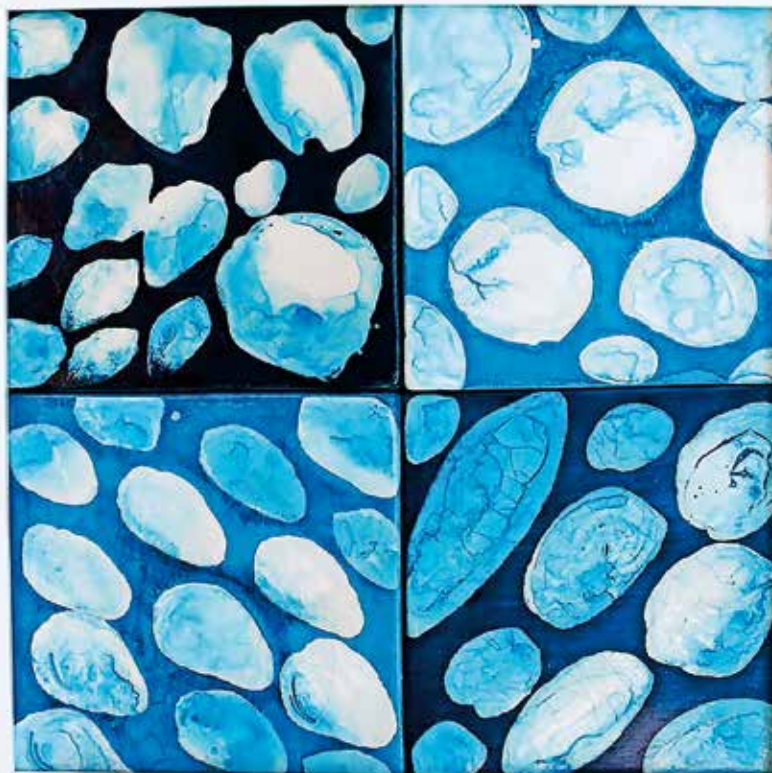
Kompozicija, 100 X 80 cm, 2023, Ročno oblikovane porcelanaste forme, žgane na 1250 stopinj C, delno glazirane



Kristina Matičič

Makova polja

28 x 28 x 27 cm, 2024, Ročno oblikovanje, kamenina



Jelena Miletić

Misli

26 x 26 cm, 2024, Keramični mozaik v okvirju, stenska slika, majolika



Timotej Mole

Vem

35 x 25 x 45 cm, 2024, Oblikovano z glinenimi svalki, glazirano



Vasja in Tina Nanut

»Guardia di finanza«

32 x 11 x 20 cm (brez podstavka), 32 x 30 x 53 cm (s podstavkom), 2024, Obvara, kvačkarije



Mirjam Novak
MOJ SPOMIN

Fi 11 x 20 cm, 2018, Porcelan in 12% zlato



Ivana Petan

MATI ZEMLJA PRIPOVEDUJE

23,0 x 18,0 x 19,5 cm, 2024, Ročno grajenje



Tanja Podbevšek
IGRARIJE

44 x 40 x 1,5 cm, 2024, Ročno valjana in oblikovana bela glina



Katja Prunk

SKOZI TANČICO SPOMINOV

18 x 16 x 40 cm, 2023, Raku



Robert Prunk

/
Fi 16 x 23 cm, 2024, Goli Raku



Smilja Repič Burger

Spomin za prihodnost

33 x 22 x 41 cm, 2024, Kamenina z oksidi in glazuro



Olga Rezanova

Muzika spomina

Komplet 5 kosov, max. 25 cm, 2024, Keramika, glazura



Bojana Ristevski Mlaker

Nočne more

Fi 25 x 43 cm, 2023, Porcelan



Nina Rupel

Kje so ključi

40 x 20 x 20 cm, 2023, Engobirana keramika



Nataša Sedej

SPLETENO Z VALOVI

45 x 40 x 9 cm, 2024, Mešana tehnika, bela glina, porcelan, steklo, žica



Miljanka Simšič

Zastrto

33 x 12 x 48 cm, 2014, Polirana bela glina, sagar



Francisco Soto
QUENA CHINCHA (PIŠČAL)
fi 6 x 31 cm, 2024, Ročno delo



Marica Švagelj
Spremljevalke

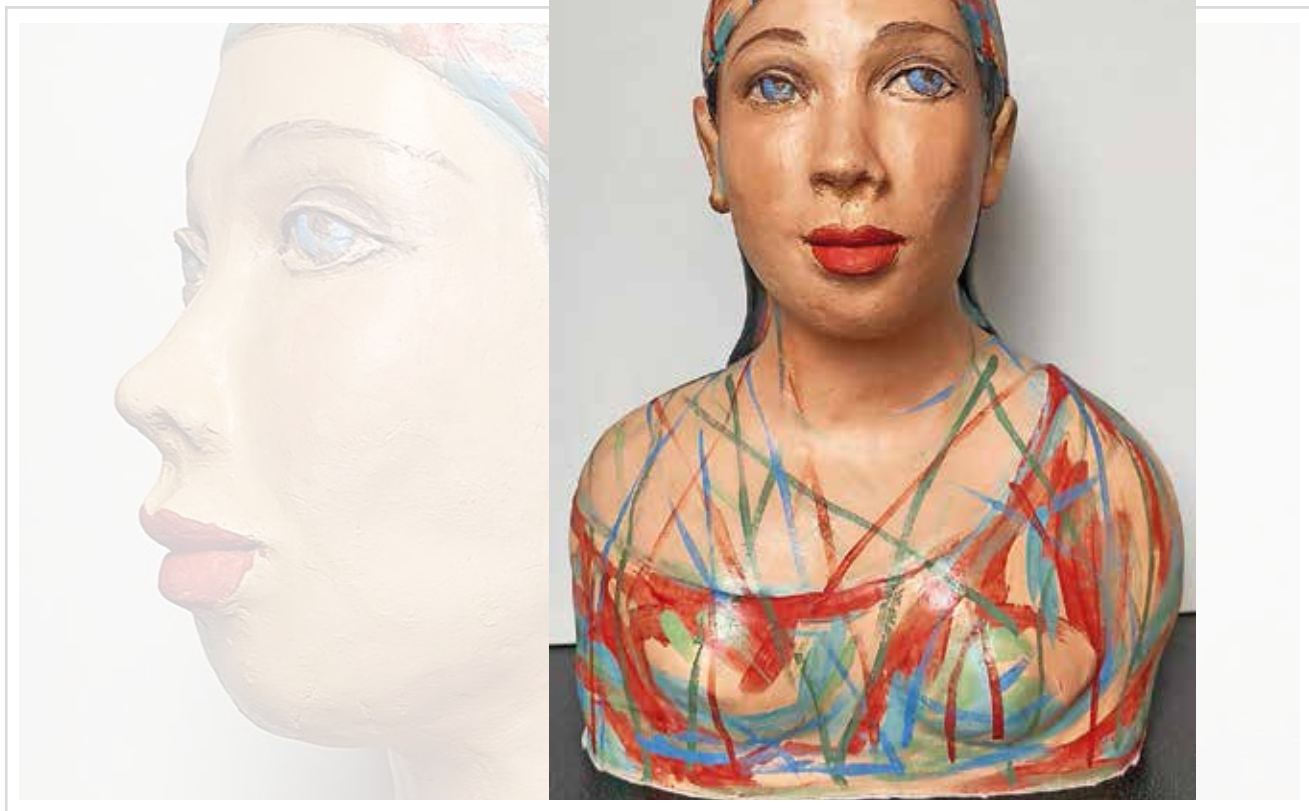
25 x 15 x 40 cm, 2024, Glazirana keramika



Zlatka Vučinić

Moć spomina

30 x 30 x 41 cm, 2024, Ročno oblikovano, žgana šamotirana glina, glazirano, raku redukcija



Jelena Vukčević

Če pozabiš UPANJE je moje ime

30 x 22 x 40 cm, 2024, Žgana glina, engobe



Dani Žbontar

Zapredek

50 x 60 x 30 cm, 2019, V morju obdelani koščki opeke, žica



Veronika Zidar

Sledi

fi 30 cm, 2023, Kamenina



Cecilija Žmahar

MLADOST

25 x 20 x 34 cm, 2007, Žgana glina



Boja Žokelj Jesih

Spomini se shranjujejo

60 x 35 x 40 cm, 2024, Kamenina, glazura, medeninasta žica, fotografije



Saša Žuman

Bider

33 x 33 x 10, 2024, Vretno



Meta Žvan

Spomin na mamo

20 x 20 x 18 cm, 2024, Ročno oblikovano s kačicami

Helena Angelski
Nevenka Angelski
Aleksandra Anžur
Simona Breskvar
Slavica Cvetek
Dragica Čadež
Boža Černe
Mojca Černič Pretnar
Mateja Š. Dimic
Boštjan Dobovšek
Tatjana Dobovšek
Veronika Dogar
Anica Erjavec
Guillermo Escalante
Biserka Filipan Kraljič
Maja Fonda Cirman
Marta Frei
Sapana Gandharbo
Tatjana Gomboc Jerman
Radovan Gregorčič
Jana Grgasović

Vid Grozdanov
Ana Hanzel
Tatjana Hlačer
Teja Hlačer
Marija Kaplan
Meta Kastelic
Mitja Klančar
Jasna Kmetec
Andreja Koblar Perko
Nivea Kofol
Barbara Jurkovšek
Sanda Kürbus Zore
Nuša Lapajne
Marina Lipar
Ljubica Lovrenčič
Kristina Matičič
Jelena Miletić
Timotej Mole
Vasja in Tina Nanut
Mirjam Novak
Ivana Petan

Tanja Podbevšek
Katja Prunk
Robert Prunk
Smilja Repič Burger
Olga Rezanova
Bojana Ristevski Mlaker
Nina Rupel
Nataša Sedej
Miljanka Simšič
Francisco Soto
Marica Švagelj
Zlatka Vučinić
Jelena Vukčević
Dani Žbontar
Veronika Zidar
Cecilija Žmahar
Boja Žokelj Jesih
Saša Žuman
Meta Žvan

**Katalog izdalo Društvo
keramikov in lončarjev**

zanj Miljanka Simšič
Fotografije last avtorjev
Oblikovanje Marica Švagelj
Postavitev razstave Matjaž Mauser
prevod: Milena Podgoršek
Tisk Silveco, d.o.o.
Katalog sofinancira JSKD
Naklada 200 izvodov
Ljubljana, julij 2024

