



IRENA ROMIH

Vaje iz optimizma / Exercises in Optimism

Grad Rajhenburg
22. 4. – 28. 8. 2022



GRAD RAJHENBURG



Vaje iz optimizma

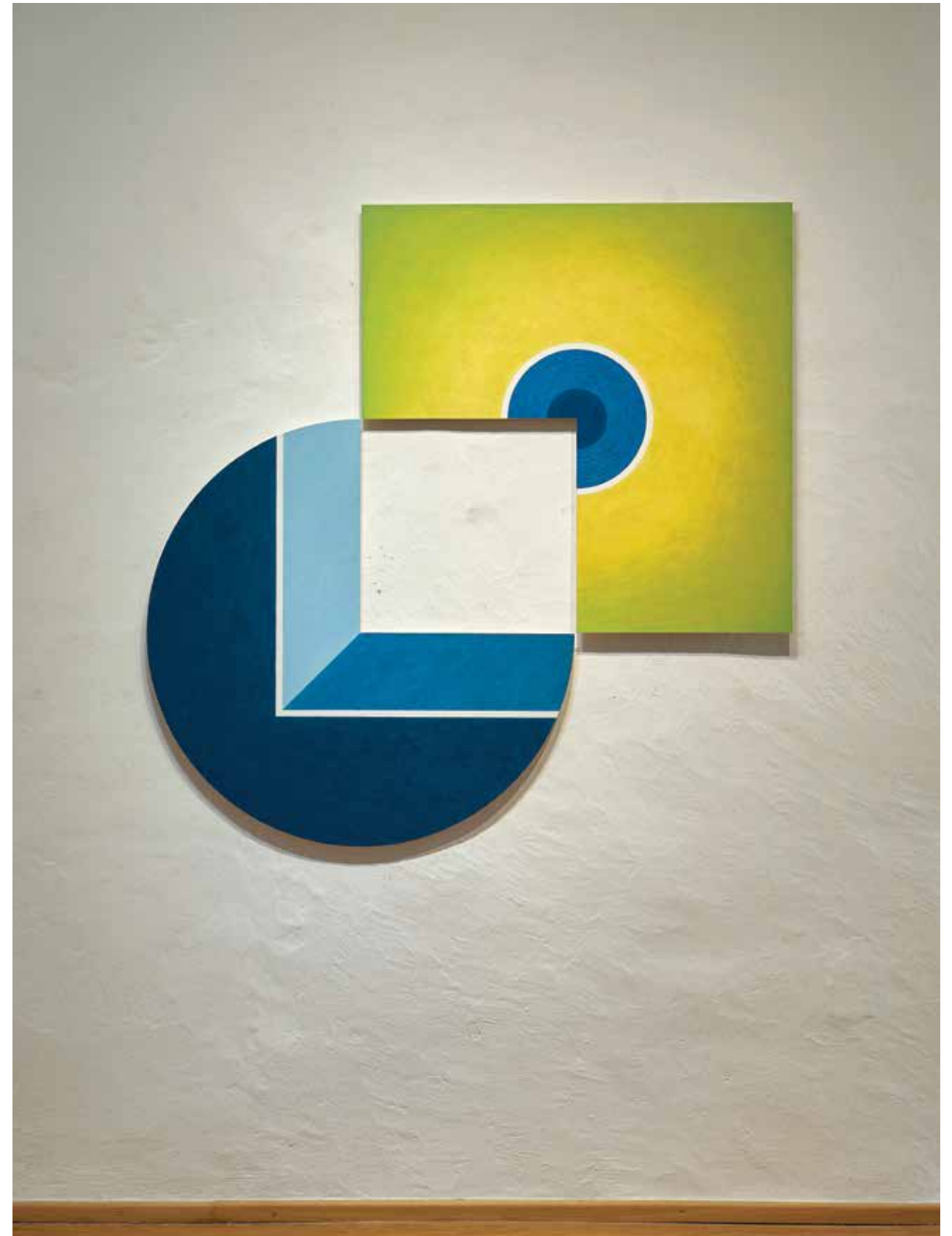
Ustvarjanje na videz idealnih oblik, simetrij in vizualnih iluzij, ki so lahko plod le človeškega uma in rok, je bil vselej eden izmed izzivov različnih civilizacij, od prazgodovine do današnjih dni. Skoraj sleherna kultura se je v svoji vizualni ustvarjalni tradiciji oprijela dekorativnih elementov, katerih pomen in namen je bil, da preprosto so, da ugajajo, da olepšajo in vzpostavijo vzdušje. Različne oblike dekorativne in geometrijske umetnosti so skozi zgodovino pričale predvsem o tem, da česa takšnega ne more ustvariti nihče drug kot le človek. Tako se je v skupnostih in civilizacijah razvilo razlikovanje med kulturo, ki je plod človeške intervencije, in naravo, ki je nepojasnjeno samonikla ali plod božanskega. Prav ta distinkcija pa je imela ključno vlogo v razvoju družb, kultur in umetnosti.

V naravnem okolju ni ničesar zares oblikovno geometričnega ali simetričnega, niti človeško telo, čeprav je na prvi pogled razdeljeno na dve identični in skladni polovici. Kljub temu ali ravno zaradi tega so številne kulture z ustvarjanjem umetelnih oblik poskušale dokazati svoj superiorni položaj v odnosu do vsega drugega – zemeljskega. Po drugi strani je bil človek nad naravo vselej globoko fasciniran, četudi si jo je želel podrežati in jo nadzirati. Mnoge vzorce, strukture in linije so človeške kulture povzele neposredno iz rastlinskega in živalskega sveta, jih obdelale, stilizirale in tako vzpostavile nove estetske kanone.

Tako je denimo v islamski sakralni umetnosti bogata dekoracija predstavljala metaforo božanskega, česar pač ni smela upodabljati figuralno in narativno. Stilizirane arabeske, ki so kombinirale geometrijo in vegetativne vzorce, so bile hkrati aluzije na naravo, čeprav je bilo treba za njihovo stvaritev uporabiti tehnološke in znanstvene prijeme oziroma matematične in geometrijske pripomočke, kot so denimo šestila in ravnila.

Sorodne dekorativne prakse so se pojavljale tudi v drugih obdobjih in kulturah, četudi so bile te morda manj ikonoklastične. Tudi v industrijski dobi je vizualno ustvarjanje umetelnih struktur pogosto povzemalo reference na naravne oblike, kar je pravzaprav vselej ostal pomemben del (tudi) modernega in sodobnega oblikovanja. Še dandanes so nepogrešljivi oblikovalsko obdelani izdelki za vsakdanjo rabo, kot so denimo prti, obleke, kuhinjske krpe, oblačila, tapete, preproge ali keramika. Brez tovrstne vsakdanje dekoracije je pravzaprav nemogoče misliti modernost in sodobnost.

Geometrijska umetnost se v modernem in sodobnem kontekstu, ko se je svet brezpogojno prevesil v smer industrializacije in avtomatizacije, prav zato pogosto zdi kot napaka v sistemu in subverzija. V današnjem času je kakršno koli simetrijo ali geometrijo mnogo lažje in bolj smotrno doseči z uporabo vodenih priprav, geometrijskega pribora, strojev ali računalniških programov, ki so zaradi svoje mehanske narave mnogo natančnejši od človeške roke. Geometrično slikarstvo se danes vselej obrača proti toku, saj si tako ali drugače prizadeva z roč-





VAJA 3 / EXERCISE 3, 2019, jajčna tempera na lesu / egg tempera on wood

nim delom doseči dokaj strogo načrtan izraz. A naj si bo še tako natančna in generična, slikarska poteza ima vselej drugačno strukturo in teksturo kot industrijsko proizveden objekt ali podoba. Ravno ta paradoks se pogosto zdi ključen element tovrstnih izraznosti. Strukture geometričnega slikarstva so popolne le na prvi pogled, medtem ko se v njih skriva poigravanje s percepcijo gledalčevega pogleda.

Tudi Irena Romih se v svoji novejši avtorski praksi pretežno osredotoča na upodabljanje navidezno idealnih in simetričnih struktur, ki pa na sebi vedno nosijo rahle napake, zaradi katerih odstopajo od popolnega geometrijskega reda. A prav to je za umetnico ključnega pomena. Zdi se, da v svojih delih vselej izpostavlja paradoks ročno ustvarjenih stiliziranih struktur, ki pa svoje iluzionistične učinke vzpostavljajo ravno zaradi kombinacije natančnih geometričnih ploskev in očitnih sledi ročnega dela.

Slikarske kompozicije iz ciklusa *Vaje iz optimizma* so pravzaprav objekti, ki se v celoto sestavijo šele z natančno postavitvijo v prostor in umestitvijo na zid. Pravilno in simetrično odrezane lesene plošče so razdeljene na sekcije oziroma ploskve, ki so obarvane s plejado različnih barv. Nekatere ploskve so obdelane monokromno, druge na način postopnega barvnega prelivanja. Ravno zaradi močne barvne skale in številnih kontrastov znotraj posameznih elementov slik so kompozicije izjemno asociativne, saj lahko delujejo znano in domačno, čeprav jih običajno ni mogoče povsem racionalno pojasniti in narativno interpretirati. V svoji pojavnosti lahko spominjajo na različne strukture v današnjem oblikovno determiniranem svetu dominantne vizualne kulture.

Razstavljena dela v odnosu do gledalca predvsem vzpostavljajo prostorsko iluzijo, saj se navidezni objekti ob bližnjem pogledu izkažejo za dvodimenzionalne površine. Gledalec se nato neizbežno znajde v igri primerjanja oblik in dvoumnega določanja konveksnosti ali konkavnosti posameznih slik objektov. Še več, ob različnih pogledih in njihovih percepcijah se lahko razumevanje konveksnosti in konkavnosti spreminja glede na perspektivo pogleda ali stanje duha. Kot tudi sicer v življenju. Prav ta nedeterminiranost in nedogmanost je eden od ključev do uživanja in

dojemanja del Irene Romih, ki pa ostajajo pomensko ambivalentna. Zdi se, da je njen izvorni namen predvsem izzivanje in draženje percepcije gledalca, ki ob njenih delih zlahka začne razmišljati vizualno in abstraktno.

Poleg tega Irena Romih v procesu zasnove in izvedbe svojih del prisega na formalno perfekcijo in eksperimentiranje z likovnimi pristopi in tehnikami. Pri tem uporablja klasična geometrijska orodja in tako ustvarja skoraj idealne oblike znotraj posamezne kompozitne slike, poleg tega ploskve posameznih elementov barvno obdela v arhaični tehniki jajčne tempere. Svoje objekte tako izvzame iz generičnosti industrijskih izdelkov, četudi se ji z natančnostjo izdelave hkrati približa. Kombinacija enakomernih in neenakomernih nanosov barv, ki kljub izjemno tankim plastem ustvarjajo vidne teksture na površini, daje delom tisti pomembni del organskosti, ki jih ohranja v domeni slikarstva.

V kontekstu pričujoče razstave pa je izjemno pomemben element tudi sam razstavni prostor. Galerija na gradu Rajhenburg je umeščena v srednjeveško stavbo, ki ni bila zgrajena po principih moderne arhitekture in ob pomoči industrijske tehnologije. Četudi so morda arhitekti, kamnoseki in gradbinci tistega časa želeli ustvariti kar se da popoln in geometrično skladen prostor, jim to zaradi tehničnih danosti in konfiguracije terena nikakor ni moglo uspjeti. Razstavišče kljub svoji ličnosti in minimalni zasnovi ni klasična bela kocka, pač pa rahlo amorfen prostor, poln majhnih elementov, ki ga definirajo.

Geometrične slike Irene Romih v tem nepravilnem prostoru vzpostavljajo neki povsem svoj red. Odzivajo se na elemente v njem, kot so okna, line, niše in instalacije, in z njimi (kakor tudi medsebojno) živahno komunicirajo. Kontrast med historično strukturo prostora in modernistično oblikovnostjo kompozitnih slik je hkrati eden od temeljev pričujoče razstave. Vizualni učinki izrazito barvitih del tako zlahka vzbudijo iluzijo vmesnosti in kontrastnosti, medtem ko delujejo kot svojstvena modernistično občutena prostorska dekoracija. Celoten skupek teh elementov in pomenov pa gledalca zlahka primora, da se prepusti vizualnim senzacijam del, in ga morda tudi spodbudi h globljemu premisleku o nekaterih temeljnih odnosih v našem zaznavnem svetu.



Exercises in Optimism

The creation of seemingly ideal forms, symmetries and visual illusions that can only spring from the human mind and hand has always been one of the challenges for different civilisations, from prehistoric times to the present day. Almost every culture, in its visual creative tradition, has held on to decorative elements whose purpose was to simply please, to render beautiful and to create an atmosphere. Throughout history, the various forms of decorative and geometric art have testified that nothing of the kind can be created by anyone other than man. Thus, a distinction has emerged in communities and civilisations between a culture that is the result of human intervention and a nature that is inexplicably spontaneous or the fruit of the divine. This distinction has played a key role in the development of societies, cultures and arts.

There is nothing in nature that is truly geometrically or symmetrically formed, not even the human body, although at first glance it is divided into two identical and harmonious halves. Nevertheless, or precisely because of this, many cultures have tried to prove their superiority over everything else – the earthly – by creating artificial forms. On the other hand, man has always been deeply fascinated by nature, even if he wanted to subjugate and dominate it. Many patterns, structures and lines have been adopted by human cultures directly from the plant and animal world, treated and stylised, thus establishing a new aesthetic canon.

In Islamic sacred art, for example, rich ornamentation was a metaphor for the divine, which was not to be represented figuratively or narratively. Stylised arabesques combining geometry and vegetative patterns were at the same time allusions to nature, although their production required the use of technical and scientific techniques or mathematical and geometrical tools such as compasses and rulers.

Similar decorative practices developed in other eras and cultures, although they were perhaps less iconoclastic. In the industrial age, too, the visual design of artificial structures often referred to natural forms, which has incidentally always remained an important component (also) of modern and contemporary design. Even today, designed products for everyday use such as tablecloths, clothing, kitchen towels, garments, wallpaper, carpets or ceramics remain indispensable. In fact, it is impossible to think of modernity and contemporaneity without this kind of everyday decoration.

In the modern and contemporary context, where the world has turned unconditionally to industrialisation and automation, geometric art often appears as a flaw in the system and a subversion. Nowadays, any symmetry or geometry is much easier and more expedient to achieve with the help of guided devices, geometric accessories, machines or computer programmes that are much more accurate than the human hand due to their mechanical properties. Today, geometric painting persists against the tide, trying in one way or another to achieve a rather strictly defined expression through the human hand. But no matter how precise





VAJA 5 / EXERCISE 5, november 2019–januar 2020
jajčna tempera na lesu / egg tempera on wood

and generic a brushstroke may be, a painting always has a different structure and texture than an industrially produced object or image. It is this paradox that often seems to be a key element of these forms of expression. The structures of geometric painting are only perfect at first glance, while a toying with the perception of the viewer's gaze remains inherent within them.

In her recent art practice, Irena Romih also focuses primarily on the depiction of seemingly ideal and symmetrical structures, which always have slight flaws that deviate from a perfect geometric order. Yet this is precisely what is crucial for the artist. In her works, she seems to repeatedly refer to the paradox of stylised handcrafted structures, which, however, develop their illusionistic effect exactly through the combination of precise geometric surface planes and obvious traces of handiwork.

The painted compositions from the *Exercises in Optimism* cycle are in fact objects that are only brought together as a whole by their precise arrangement in the space and placement on the wall. The regularly and symmetrically cut wooden panels are divided into sections or planes of a colourful array of different hues. Some areas are treated in a single colour, others in graduated colour transitions. It is precisely because of the strong colour scale and the many contrasts within the individual pictorial elements that the compositions are extremely associative, as they can appear familiar and homely, even if they cannot usually be fully explained rationally or interpreted narratively. In their appearance, they can resemble various structures in today's form-determined world of dominant visual culture.

The exhibited works primarily create a spatial illusion in relation to the viewer, for the apparent objects turn out to be two-dimensional surfaces upon closer inspection. The viewer then inevitably finds him- or herself playing the game of comparing shapes and ambiguously determining the convexity or concavity of the individual images of the objects. Moreover, the understanding of convexity and concavity can change with different views and their perceptions depending on the angle of view or state of mind. Just as in life. This indeterminacy and ambiguity is one of the keys to enjoying and perceiving Irena Romih's works, which nevertheless remain semantically ambivalent. It seems that her original intention is above all to provoke and

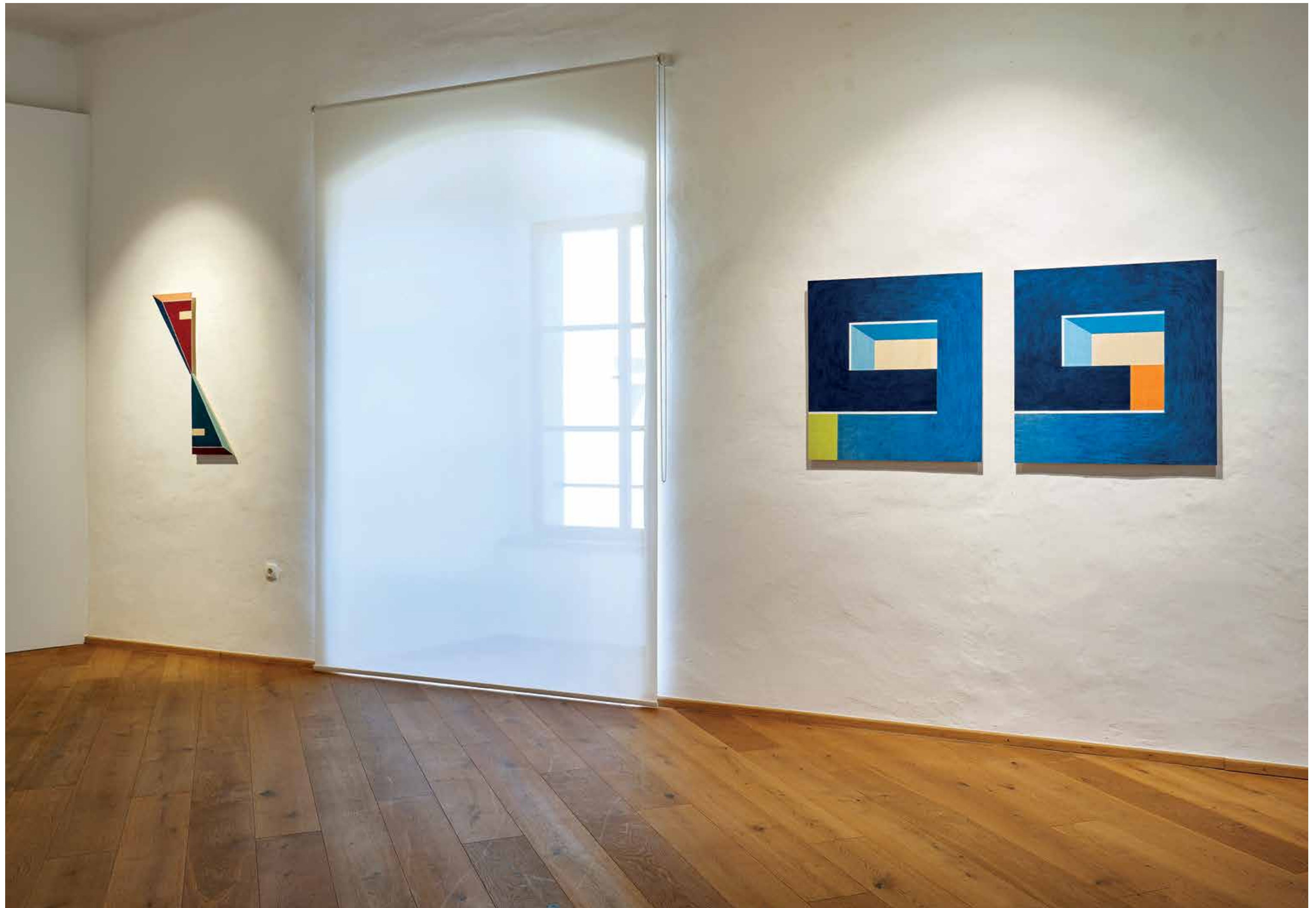
tease the perception of the viewer, who easily begins to think visually and abstractly when looking at her works.

Furthermore, Irena Romih swears by formal perfection and experimentation with pictorial approaches and techniques in the process of drafting and executing her works. In doing so, she uses classical geometric tools to create almost ideal forms within a single composite painting. Additionally, she paints the surfaces of individual elements in the archaic technique of egg tempera. In this way, she withdraws her installations from the generic nature of industrial products, even though she comes close to them in the precision of their production. The combination of even and uneven layers of paint, which create visible textures on the surface despite the extremely thin layers, gives the works that important organic part that keeps them in the realm of painting.

In the context of the present exhibition, the exhibition space itself is an extremely important element. The gallery at Rajhenburg Castle is housed in a mediaeval building that was not built according to the principles of modern architecture and with the help of industrial technology. Although the architects, stonemasons and builders of the time wanted to create a space that was as perfect and geometrically coherent as possible, they were unable to achieve this due to the technical conditions and the nature of the terrain. Despite its neat and minimal design, the exhibition space is not a classic white cube, but a slightly amorphous space full of small elements that define it.

Irena Romih's geometric paintings create an order all of their own in this irregular space. They react to elements such as windows, lines, niches and installations and communicate with them (as well as with each other) in a lively way. The contrast between the historical structure of the space and the modernist form of the composite paintings is also one of the foundations of the current exhibition. In this way, the visual impact of the distinctly colourful works easily evokes the illusion of in-between natures and contrasts, while at the same time appearing as unique spatial decorations with a modernist feel. However, the totality of these elements and meanings easily compels the viewer to surrender to the visual sensations of the works, and perhaps also stimulates him or her to think more deeply about some of the fundamental relationships in our perceptual world.







ŽIVLJENJEPIS / BIOGRAPHY

Irena Romih (1965) je leta 1990 diplomirala pri prof. Emeriku Bernardu na Akademiji za likovno umetnost v Ljubljani. Pet let je bila zaposlena kot oblikovalka v Steklarni Rogaška. Ob tem je oblikovala tudi embalažo in zanjo prejela nekaj nagrad. Leta 1994 se je vpisala na podiplomski študij pod mentorstvom prof. Metke Krašovec.

Po seriji del, slikanih v enkavstiki in jajčni temperi, sem se usmerila v tradicionalno tehniko freske, ki sem jo skupaj z njenim fizičnim nosilcem - kamnom - razvila v samostojen, prenosljiv objekt.

Sledili so eksperimenti z akrilom, v zadnjem času pa se vračam k jajčni temperi na lesu in se igram z negativnim prostorom. Belina stene postaja ključen element slike. Z njeno pomočjo se podoba šele vzpostavi, zgodi se tam, kjer nič ni. Slika poskuša delovati kot optična past.

Pristop do slikovnega polja ostaja ves čas enak, novi materiali pa mi omogočajo konstrukcijo drugačnih prostorov zaznave. Zanimajo me slika kot objekt, vloga slikovnega nosilca, njegovih robov in uporaba različnih materialov.

Izhodišče seriji del, narejenih posebej za postavitev na gradu Rajhenburg, so posamezni arhitekturni členi galerijskega prostora. Na steni, namenjeni slikam, delujejo moteče, zato si jih podrejam tako, da pri postavitvi sodelujejo kot ponovitev.

Tokratna serija del nosi naslov Vaje iz optimizma. »Vaje« so nastajale v zadnjih treh letih, ko se nam je čas vsem zgostil. Začelo se je z osebno stisko, z vsakim novim, predvsem globalnim pretresom pa naslov dobiva širšo in globljo dimenzijo.

Kot samozaposlena v kulturi se ukvarja s slikarstvom, z ilustracijo in animacijo. Živi v Ljubljani.

Irena Romih
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The Ljubljana-based artist graduated in 1990 from the Academy of Fine Arts and Design in the class of Prof. Emerik Bernard. She worked for five years as a designer at Steklarna Rogaška and received several awards for her packaging designs. In 1994, she enrolled on the postgraduate programme under the supervision of Prof. Metka Krašovec.

After a series of works in encaustic and egg tempera, I concentrated on the traditional fresco technique, which I developed together with its physical support – stone – into an independent, portable object.

Experiments with acrylics followed, and recently I have returned to working with egg tempera on wood, playing with negative space. The whiteness of the wall becomes a key element of the painting. With its help, the image begins to build up, taking place where there is nothing. The painting tries to function as an optical trap.

The approach to the pictorial field always remains the same, while the new materials allow me to construct different perceptual spaces. I am interested in the painting as an object, the materiality of the painting support, its edges and the use of different materials.

The starting point for the series of works created especially for the installation at Rajhenburg Castle are the individual architectural elements of the gallery space. They have a disruptive effect on the wall dedicated to the paintings, so I subordinate them by incorporating them into the set-up through repetition.

This series of works is entitled Exercises in Optimism. The 'exercises' have taken place over the last three years as time has compressed for all of us. It began with a personal crisis, and with each new, especially global, upheaval, the title takes on a broader and deeper dimension.

As a freelance cultural worker, she works in the fields of painting, illustration and animation. She lives in Ljubljana.



SEZNAM RAZSTAVLJENIH DEL

LIST OF EXHIBITED WORKS



Vaja 3 / Exercise 3, julij 2019
jajčna tempera na lesu /
egg tempera on wood
87 x 95 cm



Vaja 4 / Exercise 4, avgust 2019
jajčna tempera na lesu /
egg tempera on wood
95 x 62 cm



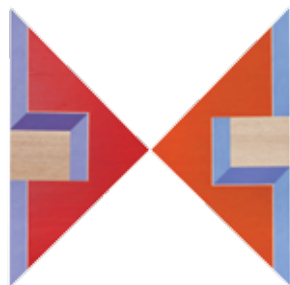
Vaja 5 / Exercise 5
november 2019–januar 2020
jajčna tempera na lesu / egg tempera on wood,
194 x 110 cm



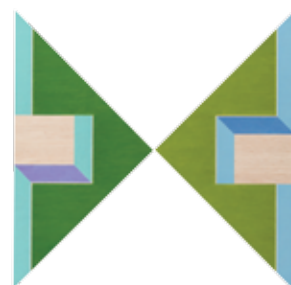
Vaja 12 / Exercise 12, december 2021–januar 2022
jajčna tempera na lesu / egg tempera on wood
144 x 144 cm



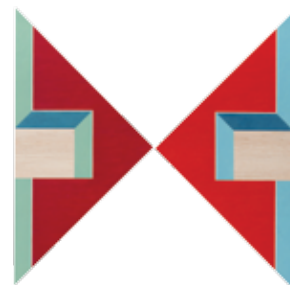
Vaja 13 / Exercise 13, december 2021–januar 2022
jajčna tempera na lesu / egg tempera on wood
96 x 164 cm



Vaja 6 / Exercise 6
januar 2020–junij 2021
jajčna tempera na lesu /
egg tempera on wood
106 x 108 cm



Vaja 7 / Exercise 7
januar 2020–junij 2021
jajčna tempera na lesu /
egg tempera on wood
106 x 108 cm



Vaja 8 / Exercise 8
maj–junij 2021
jajčna tempera na lesu /
egg tempera on wood
106 x 108 cm



Vaja 14 / Exercise 14, januar 2022
jajčna tempera na lesu / egg tempera on wood
celota / whole 80 x 170 cm



Vaja 9 / Exercise 9, marec–junij 2021
jajčna tempera na lesu / egg tempera on wood
150 x 150 cm



Vaja 10 / Exercise 10, september–november 2021
jajčna tempera na lesu / egg tempera on wood
vsaka / each 84 x 98 cm



Vaja 15 / Exercise 15, februar 2022
jajčna tempera na lesu / egg tempera on wood
108 x 108 cm



Vaja 16 / Exercise 16, marec 2022
jajčna tempera na lesu / egg tempera on wood
144 x 144 cm

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

2022

Vaje iz optimizma, Kulturni dom Krško,
enota Grad Rajhenburg, Brestanica

2016

Medprostori 2, Galerija Srečišče, Hostel Celica,
Ljubljana

2015

Medprostori, Galerija Božidar Jakac, Lapidarij,
Kostanjevica na Krki

2014

Mimikrije 3, Galerija Šivčeva hiša, Radovljica
Mimikrije 2, Ljubljanski grad, Peterokotni stolp
(z Amirjem Muratovičem), Ljubljana
Mimikrije, Galerija Velenje, Velenje

2013

Likovni kritiki izbirajo, Cankarjev dom, Ljubljana

2010

Ne tipaj!!!!, Galerija Kulturnega doma
Bistrica ob Sotli

2007

Ne tipaj!!!, Galerija Eburna, Ljubljana
Napeto v kabinetu, Kabinet Društva
za domače raziskave, Ljubljana

2003

Ne tipaj!!, Galerija Ivana Groharja, Škofja Loka

2002

Okus po sliki, Mestna galerija Piran, Obalne
galerije, Piran / Grad Podsreda, Kozjanski park,
Podsreda

2001

Okus po sliki, Kunst und Gewerbeverein,
Regensburg / Kundenhalle der Sparkasse,
Landshut (z Majdo Skrinar, Žigo Okornom in
Andražem Šalamunom)
Ne tipaj!, Grad Podsreda, Kozjanski park,
Podsreda / Galerija Miklova hiša, Ribnica

1996

Hiša galerija, Maribor

1995

Galerija ŠKUC, Ljubljana

1994

Galerija Ivana Groharja, Škofja Loka

1990

Prevoj prostora, Grad Podsreda,
Kozjanski park, Podsreda

IZBOR SKUPINSKIH RAZSTAV / GROUP EXHIBITIONS - SELECTION

2021

Modro, Galerija Eburna, Ljubljana

2020

Apokalipsa, Galerija Eburna, Ljubljana

2018

Prisotnosti: Metka Krašovec in umetniki, ki so
študirali pod njenim mentorstvom na Akademiji
za likovno umetnost in oblikovanje v Ljubljani,
Kibla Portal, Maribor

2016

Vmesni prostor, Galerija na gradu, Škofja Loka

2012

Hard Facts / Trda dejstva, sodelovanje pri projektu
Društva za domače raziskave – Ljudmila, Ljubljana

2010

3. hrvatski bienale ilustracije,
Galerija Klovičevi dvori, Zagreb

25 let in naprej!, razstava ob obletnici izhajanja
revije Likovne besede, Galerija ZDSLU, Ljubljana

2009

Zlatno pero Beograda, 10. mednarodni bienale
ilustracije, Umjetnički paviljon Cvijeta Zuzorić,
Beograd

2008

Ozimnica / Winter Stock, Kabinet Društva za
domače raziskave, Ljubljana

2007

Vsak človek je svoj kustos, Moderna galerija,
Ljubljana

2005

Prva linija, avantgardni in alternativni tiski
v Sloveniji od konceptualizma do danes,
spremljevalna razstava 26. Grafičnega bienala
Ljubljana, Grad Tivoli, MGLC, Ljubljana

20. Bienale ilustracije Bratislava,
Dom kultury, Bratislava

2003

Moj mali svet, Galerija sodobnih umetnosti
in Likovni salon Celje

5. Slovenski bienale ilustracije,
Galerija Cankarjev dom, Ljubljana

2002

EYE-TRY-2, Kibela, Kibla, Maribor
Moška in ženska ročna dela,
Mestna galerija Nova Gorica

2001

Od rojstva do rojstva, podobe družine v XX. stoletju
na Slovenskem, Umetnostna galerija Maribor
**Ilustracije na platnu k razstavi Ljubezen je v
zraku**, Slovenski etnografski muzej, Ljubljana /
Jyvasklya, Finska / Etnografski muzej Budimpešta,
Madžarska

1997

Razstava novih pridobitev Faktor banke,
Galerija Eburna, Ljubljana /
Moderna galerija, Ljubljana

1996

S.L.I.K.A.R.S.T.V.O., Galerija Eburna, Ljubljana

1995

Bienale mladih, Moderna galerija, Rijeka

1991

16. bienale mladih, Moderna galerija, Rijeka

1989

Ex tempore, Galerija na loškem gradu,
Škofja Loka (odkupna nagrada)

PRIZNANJA, NAGRADE IN ODKUPI / AWARDS, PRIZES AND REDEMPTIONS

2014

Uvrstitev triptiha *Balzac* in *kitajska šiviljica* v
likovno zbirko Galerije Velenje

2007

Finančna podpora Mestne občine Ljubljana za
realizacijo razstave *Napeto v kabinetu*, galerija
Društva za domače raziskave
Prometej znanosti za odličnost v komuniciranju
za leto 2007 Slovenske znanstvene fundacije za
film *Podobe preteklega vsakdana*
Delovna štipendija iz knjižničnega nadomestila
za ilustracijo Ministrstva za kulturo

2001

Podpora Ministrstva za kulturo za razstavo
Ne tipaj! na gradu Podsreda

1999

Odkup dveh slik za likovno zbirko
Poslovne šole Bled

1997

Odkup slike 3 x 3 za Likovno zbirko Faktor banke,
Ljubljana

1995

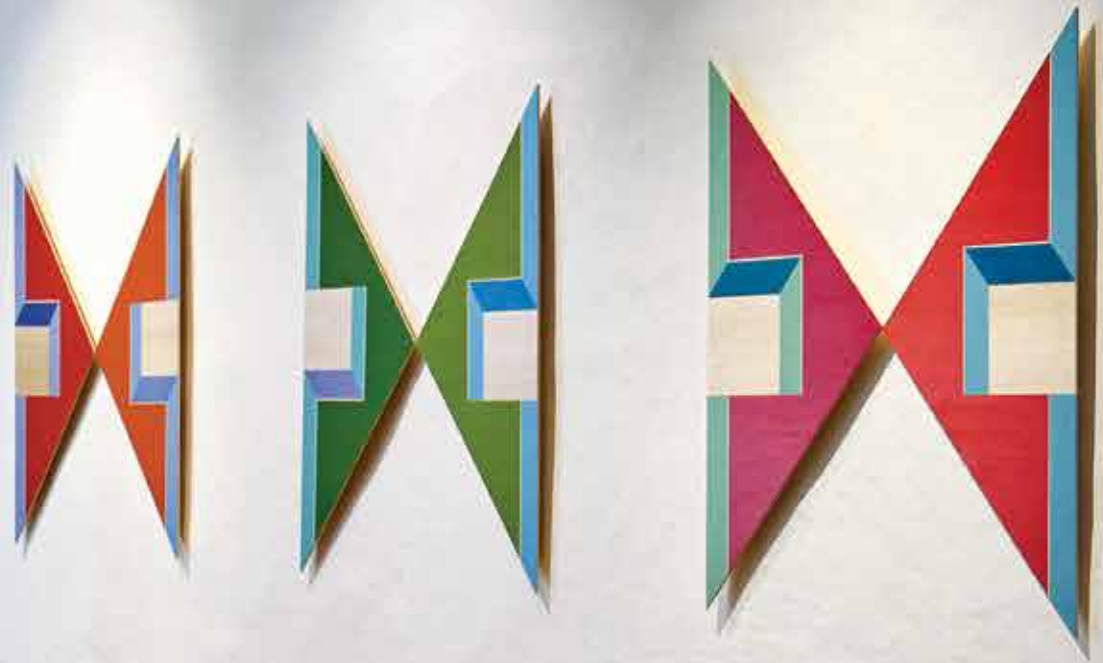
Finančna podpora Mestne občine Ljubljana
za realizacijo razstave v Galeriji ŠKUC

1994

Slovenski Oskar za embalažo

1989

Odkupna nagrada Termo, Ex tempore,
Škofja Loka



IRENA ROMIH

Vaje iz optimizma / Exercises in Optimism

Grad Rajhenburg / Rajhenburg Castle

22. april–28. avgust 2022

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enota Grad Rajhenburg / Unit Rajhenburg Castle

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