Annibel Cunoldi Attems, Danilo Jejčič, Andrej Perko, Carlo Vidoni
Ravnovesje

GALERIJA
GONG

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Izhodišče skupinske razstave štirih avtorjev iz širšega obmejnega pasu med Slovenijo in Italijo – Annibel Cunoldi Attems, Danila Jejčiča, Andreja Perka in Carla Vidonija – je razmislek o krhkem ravnovesju med naravo in kulturo, ki je bistvenega pomena za prihodnost našega planeta. Mnogi menijo, da smo se znašli na civilizacijskem razpotju, ki je rezultat izrojenega, zgolj dobičku podrejenega kapitalizma in nezadržne želje po preseganju omejitev narave/naravnega/človeškega v sodobni, tehnološko napredni družbi. Izhod iz sedanjega stanja sicer ponuja t. i. trajnostna paradigma, ki temelji na iskanju ravnotežja med ekonomskim napredkom, socialno pravičnostjo in okoljsko ozaveščenostjo. Z odgovornim gospodarskim razvojem, ki ne ogroža kakovosti življenja prihodnjih generacij, naj bi namreč do sredine 21. stoletja dosegli trajno ravnovesje z okoljem. Vendar trajnostna praksa še vedno nima prave razvojne alternative, udejanjanje njenih načel pa odmikajo tudi vojni konflikti in številne druge globalne krize, kot je v zadnjem času geopolitična napetost.[1] Prav zato je razmislek o preseganju konflikta med kulturo in naravo – tema, ki jo v zgodovini likovne umetnosti simbolizira arkadijska krajina – vse bolj aktualen. Hkrati pa razstava izpostavlja vprašanje, kakšno vlogo ima umetnost pri ozaveščanju javnosti o kompleksni problematiki globalnih sprememb.

Avtorji osvetljujejo tematiko z različnih vidikov, vsem pa je skupna kritična nota, ki je zagotovo najmočneje poudarjena v fotografskem ciklu Andreja Perka, pomenljivo poimenovanem *Korozija civilizacije* (2024). Serija fotografij je njegov osebni odziv na družbenopolitično stvarnost, ki jo primerja s skrajno železno dobo, lucidno opisano v Ovidovih *Metamorfozah* kot dobo, v kateri so mesto *čistosti, resnice, zvestobe* prevzele *prevare, zvijače, podla zahrbtnost, nasilje, zločinski pohlep po imetju* ...[2] Gre namreč za fotografije jedkanih pločevinastih plošč, ki so nastale spontano in v katerih prepoznavamo najrazličnejše fantastične podobe, od antropomorfnih in zoomorfnih prikazni do opustošenih krajin ter amorfnih gmot. Kako vidimo in dojamemo fotografske podobe, je seveda odvisno od posameznega gledalca, vendar je avtorjevo sporočilo nedvoumno. Mračne podobe čudnih stvorov in (post)apokaliptičnih vizij, ki jih poznamo tako iz zgodovine umetnosti kot tudi znanstvenofantastičnih filmov, so po njegovih besedah verno ogledalo današnjega časa, v katerem se skoraj malikovalsko častijo medijski trušč, lažne novice, mojstri lukulskih pojedin, umetna mladost in lepota, popolno, zdravo življenje ... Na drugi strani pa se soočamo z usihanjem empatije in čutenja, nerazumevanjem bližnjega, zamiranjem humanosti, nasiljem ter brezsramnim izkoriščanjem naravnih in človeških resursov. Perko pravzaprav zgodovino človeške civilizacije označi kot nenehno ponavljajočo se zgodbo o barbarstvu, nasilju in

1 Več o izzivih trajnostnega razvoja: Andreja Jaklič, »Izzivi trajnostnega razvoja v obdobju kriz«. *Teorija in praksa*, let. 61, 3/2024, 691–705.
2 Publij Ovidij Naso: *Metamorfoze*. Izdal Janez Vajkard Valvasor. Faksimilirana izdaja, avtorji spremnih besed Branko Reisp, Kajetan Gantar, Emilijan Cevc. Ljubljana: Mladinska knjiga, 1984.

vojnah – zgodbo, »v kateri umetnost ne more rešiti sveta, lahko nas le ozavešča«.

Na človekov destruktivni odnos do narave opozarja tudi instalacija Annibel Cunoldi Attems z naslovom *Voda v ravnovesju* (2022), v kateri se osredotoča na vodno krizo.[3] Konceptualno delo je zasnovala v svojem prepoznavnem slogu kot kombinacijo podob in besed, s katerimi obravnava problematiko vode z različnih zornih kotov. Koncept instalacije je poudarila tudi s kompozicijo, saj so motivno sorodne podobe razporejene v vodoravnih pasovih. Posnetki industrijskega onesnaževanja v zgornjem delu instalcije, med katerimi prepoznamo tudi podobe Soške doline in reke Soče na italijanski strani meje, pravzaprav predstavljajo diametralno nasprotje fotografijam deroče vode v spodnjem pasu, ki ponazarjajo njeno moč in pomen ne le za naše življenje, ampak tudi prihodnje generacije. Medtem ko v srednjem delu kompozicije dominirajo besede, med katerimi zasledimo imena tistih materialov in kovin, ki povzročajo degradacijo okolja: denimo litija, neobnovljivega materiala, ki sicer utira pot energetski preobrazbi, vendar njegovo pridobivanje resno ogroža že tako majhne rezerve vode v nekaterih deželah. Ob tem velja poudariti, da je avtorica v projekt vključila tudi detajl monumentalne instalacije *SAVE*, ki jo je leta 2009 pripravila v Kraljevi knjižnici v Københavnu.[4] Podobo, ki predstavlja središče kompozicije in na kateri izstopajo zlasti motivi talečih ledenikov, na tokratni razstavi predstavlja tudi kot samostojno delo. S tem namreč opozarja na dejstvo, da človekovemu nasilju nad naravo kljub številnim opozorilom ni videti konca. Enako sporočilo uteleša tudi avtoričino najnovejše delo – podoba nekdanje cementarne v Anhovem z naslovom *Težavno ravnovesje: Anhovo* (2025),[5] ki je zgovoren primer industrijskega onesnaževanja v naši neposredni bližini. Zemlja se po avtoričinih besedah spreminja v bumerang, ki se vrača z vso silovitostjo v obliki podnebnih sprememb in naravnih katastrof.

Danilo Jejčič, akademski slikar, grafik in fotograf, je v svojem zadnjem ustvarjalnem obdobju, v katerem se je ukvarjal s fotografijo, prav tako pogosto izpostavljal posledice nezadržnega tehnološkega razvoja. Ob tem je treba omeniti, da lahko v Jejčičevem zgodnjem ustvarjalnem obdobju sledimo navdušenju nad estetiko novih industrijskih materialov, kot je plastika,[6] ki pa se je že v zgodnjih fotografskih ciklih iz poznih devetdesetih

3 Instalacijo je prvič predstavila na razstavi *Aqua / Zemlja v preobrazbi* (*aQua / Terra in trasformazione*), ki je bila leta 2022 na ogled v stavbi Magazzino 26 v Starem pristanišču (Porto Vecchio) v Trstu.

4 V projektu, ki ga je pripravila v okviru konference Združenih narodov o podnebnih spremembah (COP 15), je upodobila naravne elemente, ki so iz dneva v dan bolj onesnaženi. Zemljo predstavljajo posnetki tlakovane antične ceste v Rimu, vodo fotografije ledenikov v severnem morju, zrak pa podobe neba nad Berlinom.

5 Gre za zrcalno podobo tovarne v obliki negativa.

6 Danilo Jejčič se je v zgodovino slovenske geometrične umetnosti zapisal tudi s svojimi komponibili – geometričnimi reliefi, sestavljenimi iz modulov/multiplov, ki omogočajo oblikovanje več variant objekta.

let prevesilo v refleksijo o človekovem odnosu do narave. Njegov najobsežnejši sklop fotografij z naslovom *Prezrte reči* (2010–2018) pravzaprav vključuje tudi posamezne fotomontaže, na katerih je s premišljenim sopostavljanjem fotografskih fragmentov jasno namignil na naraščajočo okoljsko problematiko. V delih *Binarna pokrajina* (2013) in *Kaskada* (2015) je podobe zanikrnih plastičnih vreč združil s posnetki tekoče vode ter ustvaril kompozitne fotografije, ki so na prvi pogled vizualno skladne, motivno pa diametralno nasprotne. Ostala razstavljena dela so natančno pretehtane kompozicije, na katerih je izpostavil iluzionistične učinke, ki jih je mogoče doseči s fotografskim medijem. Fragmente obrabljenih in zarjavelih, a optično in strukturno zanimivih kovinskih ploskev je namreč kadriral tako, da asociirajo na namišljene krajine, prikazane iz ptičje perspektive (*Veduta*, 2015; *Pogled ptice*, 2018). Navidezno impozantna arhitektura *Mesta prihodnosti* (2015) pa je zgolj natančno premišljen posnetek elektronskega vezja (računalniškega modula), ki ga je fotografiral v naravni krajini. Jejčič je torej povzdignil neugledne detajle odpadnih materialov v oblikovno in barvno uravnotežene posnetke, na katerih je naglasil tudi vsebinsko komponento, ki se najpogosteje kaže kot znaki minevanja. Po drugi strani pa so razstavljene podobe pokazatelj hiperprodukcije visokotehnoloških dobrin, ki aludirajo tudi na človekovo brezbrižnost do naravnega okolja.

Dualizem preveva tudi konceptualno delo Carla Vidonija, ki v različnih medijih preučuje zlasti relacijo med naravo in kulturo, tako njuno soodvisnost kot nasprotja. Osrednji element njegovega večmedijskega projekta je prostorska instalacija, ki jo je v svojem značilnem slogu oblikoval iz rabljenih predmetov in ponazarja *civilizacijo*. Vidoni je skulpturo zasnoval kot nekakšno vrtljivo strukturo z gredjo, na kateri sta nameščena predmeta z večplastnim simbolnim pomenom: na eni strani kolo starega kmečkega voza, ki zaradi obče uporabnosti zaznamuje napredek človeštva,[7] na drugi strani rezilo kose, za katero avtor pravi, da ravno tako namiguje na kmečka opravila,[8] čeprav jo poznamo tudi kot univerzalni atribut personifikacije smrti. Na njen dvojni pomen opozarja tudi napis *civilization* na kovinskem rezilu, saj so civilizacije na svoji neomajni poti napredka pogosto uničevale stare kulture in naravno okolje. Avtor pravzaprav v delu reflektira kontradiktorno naravo družbene evolucije, ki predstavlja ustvarjalni napredek in destrukcijo hkrati. To idejo uteleša tudi kovinski relief z enakim napisom (civilization), iz katerega raste nekakšna geometrična struktura, ki nakazuje tendenco po razraščanju. Relief, za katerega je uporabil pisavo rimske majuskule,[9] se namreč navezuje na rimski imperij, ki je širil svoje ozemlje z uporabo nasilja in vojaške moči. Obenem pa označuje tudi sodobni čas, saj vodilne države sveta še vedno delujejo po enakih načelih.

7 Kolo je sicer povezano tudi z antično boginjo Fortuno in simbolizira spremenljivost človekove usode.

8 Kosa je v grški mitologiji atribut Kronosa, boga časa, saj aludira na poljedelski cikel – košnjo hrane, ki je nujna za preživetje živali. V metaforičnem smislu pa človeka opominja na minljivost življenja.

9 Črke so v antičnem Rimu uporabljali za epigrafske zapise na nagrobnikih in spominskih ploščah.

Sestavni del tematsko poglobljenega projekta je tudi dnevnik, v katerega Vidoni dnevno vpisuje besedo *civilization* v različnih pisavah. Z repeticijo dobi beseda vlogo nekakšne mantre, ki naj bi spodbudila tudi gledalca, da razmisli o njenem izvornem pomenu, saj pojem *civilizacija* po avtorjevem mnenju ne zajema le znanstvenega in tehnološkega napredka, kot besedo najpogosteje razumemo danes, temveč iskanje ravnovesja med razvojem tehnologije, človeka/kulture in ohranjanjem narave.

Nataša Kovšca

A Balancing Act

The starting point of this group exhibition of four artists from the extended border area between Slovenia and Italy – Annibel Cunoldi Attems, Danilo Jejčič, Andrej Perko and Carlo Vidoni – is a reflection on the delicate balance between nature and culture, which is essential for the future of our planet. Many believe that we have found ourselves at a civilisational crossroads, which is the result of degenerate, profit-driven capitalism and an insatiable desire to surpass the limitations of nature and what is natural/human in a contemporary, technologically advanced society. A way out of the current situation is offered by the so-called sustainability paradigm, which is based on a tentative balancing act between economic progress, social justice and environmental awareness. The aim is to achieve a sustainable balance with the environment by the middle of the 21st century through responsible economic development that does not jeopardise the quality of life of future generations. However, sustainable practices do not yet have a real development alternative, and the implementation of their principles is also delayed by military conflicts and a number of other global crises, such as the recent geopolitical tensions.[1] Therefore, thinking about overcoming the conflict between culture and nature – a theme symbolised in art history by the Arcadian landscape – is increasingly topical. At the same time, the exhibition raises the question of the role art plays in sensitising the public to the complex issue of global change.

The artists in the exhibition shed light on the topic from different angles, but they all share a critical stance, which is certainly expressed most strongly in the photo cycle by Andrej Perko meaningfully entitled *Corrosion of Civilisation* (2024). The photo series is his personal response to the socio-political reality, which he compares to the Iron Age, lucidly described in Ovid's *Metamorphoses* as an age in which *modesty*, *truth* and *loyalty* fled; in their place came *deceit, trickery, treachery, violence*, and the *criminal greed for gain*... [2] These are photographs of etched metal plates that came into being spontaneously, in which we can discern all kinds of fantastic images, from anthropomorphic and zoomorphic apparitions, to desolate landscapes and amorphous masses. How we see and perceive photographic images is of course up to the individual viewer, but the artist's message is unambiguous. The bleak images of strange creatures and (post-)apocalyptic visions, familiar both from art history and science fiction films, are, in his words, a

1 For more on the challenges of sustainable development see: Andreja Jaklič, "Izzivi trajnostnega razvoja v obdobju kriz" [Sustainable Development Challenges in a Time of Crises]. *Teorija in praksa*, let. 61, 3/2024, 691–705.
2 Publij Ovidius Naso: *Metamorphoses*. Published by Janez Vajkard Valvasor. Facsimile edition with accompanying texts by Branko Reisp, Kajetan Gantar, Emilijan Cevc. Ljubljana: Mladinska knjiga, 1984. [*Fugit pudor, verumque fidesque; in quorum locum fraudesque dolique insidiæque et vis et amor sceleratus habendi successit*. Based on Ovid's Metamorphoses, Book I, lines 127–150 (Iron Age).]

faithful mirror of our times, in which media hype, fake news, masters of lavish feasts, artificial youth and beauty, perfect, healthy living, and so on, are idolised almost to the point of worship. On the other hand, we are faced with the fading of empathy and sensitivity, a lack of understanding for others, the decline of humanness, violence and the shameless exploitation of natural and human resources. Perko describes the history of human civilisation as a constantly repeating story of barbarism, violence and wars – a story "in which art cannot save the world, it can only make us aware".

The installation *Water in Equilibrium* (2022) by Annibel Cunoldi Attems, which deals with the water crisis, also draws attention to humanity's destructive relationship with nature.[4] The artist has conceived the conceptual piece in her signature style as a combination of images and words that illuminate the theme of water from different angles. She has also highlighted the concept of the installation with the composition by arranging images of similar motif in horizontal bands. The shots of the industrial pollution in the upper part of the installation, among which images of the Soča Valley and the Isonzo River on the Italian side of the border can also be recognised, stand in stark contrast to the photographs of rushing water in the lower band, which illustrate its power and importance not only for our lives, but also for future generations. The central part of the composition is meanwhile dominated by words, including the names of materials and metals that cause environmental degradation: for instance, lithium, a non-renewable material that is paving the way for the energy transition, yet its extraction seriously threatens the already scarce water reserves in some countries. It is worth noting that the artist has also included into the project a detail from her monumental installation *SAVE*, which she exhibited in 2009 at the Royal Library in Copenhagen.[4] The image that represents the heart of the composition with its striking motifs of melting glaciers, is also presented by the artist as an independent piece in the current exhibition. In doing so, she draws attention to the ongoing violence inflicted on nature by humans, despite numerous warnings, there is no end in sight to man's violence against nature. The same message is also embodied in the artist's latest work – an image of the former cement factory in Anhovo entitled *A Problematic Equilibrium: Anhovo* (2025),[5] which is an eloquent example of industrial pollution in our immediate surroundings. According to the artist, the Earth is turning into a boomerang that is returning with a vengeance in the form of climate change and natural disasters.

3 The installation was first presented in the exhibition *aQua / Terra in trasformazione* [*Aqua / Earth in Transformation*], which was held in 2022 in the Magazzino 26 building in the Old Port (Porto Vecchio) in Trieste.
4 Her project for the United Nations Climate Change Conference (COP 15) depicts natural elements that are becoming more polluted by the day. The land is represented by shots of a cobbled ancient road in Rome, the water by photographs of glaciers in the ice packed North Sea, and the air by images of the sky over Berlin.
5 It is a mirror image of the factory in the form of a negative.

Danilo Jejčič, academy-trained painter, printmaker and photographer, also often pointed out the consequences of unstoppable technological development in his last creative period, during which he focused on photography. It should be mentioned that in Jejčič's early creative period, we can trace his fascination with the aesthetics of new industrial materials such as plastics,[6] which, already in his early photo series from the late 1990s, turned into a reflection on the human relationship with nature. In fact, his most extensive set of photographs, *Overseen Things* (2010–2018), also includes individual photomontages in which he clearly hinted at the growing environmental problems through the thoughtful juxtaposition of photo fragments. In *Binary Landscape* (2013) and *Cascade* (2015), he combined images of tattered plastic bags with shots of flowing water to create composite photographs that are visually harmonious at first glance, but diametrically opposed in terms of subject matter. The other works on display are carefully considered compositions in which he emphasises the illusionistic effects that can be achieved through the photographic medium. Fragments of worn and rusted, but optically and structurally intriguing metal surfaces are framed in such a way that they are reminiscent of imaginary landscapes from a bird's-eye view (*Veduta*, 2015; *Bird's-Eye View*, 2018). The seemingly imposing architecture of *The City of the Future* (2015), on the other hand, is merely a carefully considered snapshot of an electronic circuit (a computer module) photographed in a natural landscape. Jejčič has thus elevated the unsightly details of waste materials to compositions that are formally balanced in colour and form, at the same time emphasising the contextual dimension, which is most often expressed through signs of transience. On the other hand, however, the images on display are indicative of the hyper-production of high-tech goods, which also allude to humanity's indifference towards the natural environment.

Dualism also permeates the conceptual work of Carlo Vidoni, who uses various mediums to examine particularly the relationship between nature and culture, both their interdependence and their opposites. The central element of his multimedia project is a spatial installation, which he has created in his characteristic style from used objects and which represents *civilisation*. Vidoni has conceived the sculpture as a kind of rotating structure with an axle bearing two objects with a multilayered symbolic meaning: on one side, the wheel of an old peasant cart, which symbolises the progress of humanity[7] due to its universal utility, and on the other, the blade of a scythe, which, according to the artist, also hints at peasant tasks,[8] although it is also known

6 Danilo Jejčič also made his mark in the history of Slovenian geometric art with his componibili – geometric reliefs composed of modules/multiples that allow for the creation of several variants of an object.

7 The wheel is also associated with the ancient goddess Fortuna and symbolises the changeability of human destiny.

8 In Greek mythology, the scythe is an attribute of Kronos, the god of time, as it alludes to the agricultural cycle – the mowing of crops essential for the survival of animals. In a metaphorical sense, however, it serves as a reminder to humans of the transience of life.

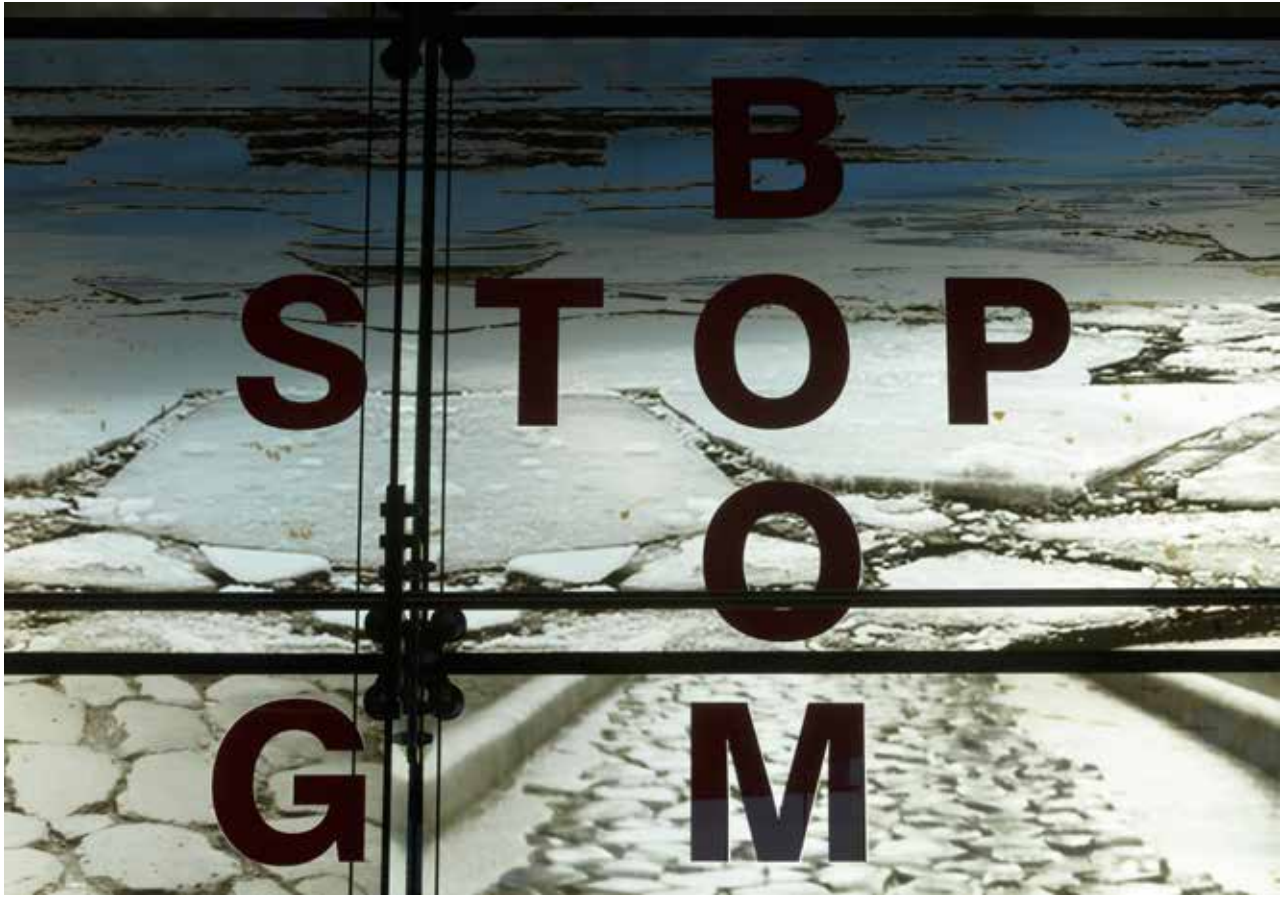
as a universal attribute of the personification of death. The inscription civilization on the metal blade also highlights its dual meaning as civilisations have often destroyed ancient cultures and the natural environment on their relentless path of progress. In fact, the artist reflects on the contradictory nature of social evolution, which simultaneously symbolises creative progress and destruction. This idea is also embodied by the metal relief with the same inscription (*civilization*), from which a kind of geometric structure grows, suggesting a tendency towards profusion. The relief, for which he used the Roman majuscule script,[9] refers to the Roman Empire, which expanded its territory by force and military might. However, it also marks the contemporary times, as the world's leading powers continue to operate by similar principles.

An integral part of this thematically profound project is also a diary in which Vidoni writes the word *civilization* in different scripts every day. Through repetition, the word takes on the role of a kind of mantra, intended to encourage the viewer to reflect on its original meaning. According to the artist, the concept of *civilisation* does not refer solely to scientific and technological progress, as the word is most commonly understood today, but to the pursuit of a balance between technological development, humanity/culture and the preservation of nature.

Nataša Kovšca

9 Letters were used in ancient Rome for epigraphic inscriptions on tombstones and memorial tablets.

Annibel Cunoldi Attems, *Voda v ravnovesju/Water in Equilibrium*, 2022, instalacija, fotografija na pleksi steklu/installation, photo on plexiglas, 100 x 141 cm



Annibel Cunoldi Attems, *SAVE*, 2009–2025, detajl instalacije/detail of the installation, Črni diamant/The Black Diamond – Danska kraljeva knjižnica/The Royal Library, København/Copenhagen, fotografija na pleksi steklu/photo on plexiglas, 70 x 100 cm

Annibel Cunoldi Attems, *Težavno ravnovesje: Anhovo/A Problematic Equilibrium: Anhovo*, 2025, fotografija na pleksi steklu/photo on plexiglas, 100 x 70 cm

Annibel Cunoldi Attems

V Gorici rojena Annibel Cunoldi Attems je študirala umetnost v Parizu. Ima tudi univerzitetno diplomo iz nemškega jezika in književnosti. V sedemdesetih letih 20. stoletja je živela in ustvarjala v Parizu, med letoma 1983 in 1990 v Rimu, od leta 1990 pa v Berlinu, čeprav je vseskozi ohranjala tesne stike z domačim krajem. Berlinska izkušnja je povzročila preobrazbo v njenem umetniškem raziskovanju: soočenje z arhitekturo, zgodovinskimi stavbami, uporabo fotografije in besed. V tem slogu je med drugim zasnovala monumentalne postavitve za razstavo *Aetas mutationis* v Neue Nationalgalerie v Berlinu (1996), instalacijo *Fundspiegel* za Robert-Koch-Hörsaal Charité v Berlinu (1999), instalacijo *Wahrzeit* za Altes Rathaus - Kulturhaus v Potsdamu (2000), *Klassik heute - das verblasste Ideal* za Martin-Gropius-Bau (2002) ter instalacijo *SAVE* za Dansko Kraljevo knjižnico The Black Diamond v København (2009). Zelo pomembne teme v njenem delu so tudi premagovanje dejanskih in mentalnih meja ter kulturna pluralnost. Primeri projektov so *Izmenjava besed* v Mestni galeriji Nova Gorica (2007), *Izmenjava pogledov z Venom / Échange de vue avec Veno* v Pilonovi galeriji Ajdovščina (2008), *Zeitraum* v Mali galeriji Cankarjevega doma v Ljubljani (2014), *Porto Vecchio* v Goriškem muzeju na Gradu Dobrovo (2017), delo za razstavo *Artista + Artista* v Regionalni galeriji za sodobno umetnost Luigi Spazzapan v Gradišču ob Soči/Gradisca d'Isonzo (2022), instalacija *Labirint* v Palači Coronini v Šempetru pri Gorici (2022-2025) in *Zrcalo/Mirror* v okviru projekta ZRC SAZU "Episkop" v Knjigarni kavarni Maks v Novi Gorici (2025).

Born in Gorizia, Annibel Cunoldi Attems studied art in Paris. University degree in German Language and literature. In the 1970s she lives and works in Paris, from 1983–1990 in Rome and since 1990 in Berlin, although she always kept close relationship with her native region. Her Berlin experience marks a deep transformation in her research: the confrontation with the architecture, with historical buildings, the use of photography and of the word. Specific monumental installations are conceived in Berlin for the Neue Nationalgalerie in the exhibition *Aetas mutationis* (1996); the installation *Fundspiegel* for the Robert-Koch-Hörsaal Charité, Berlin (1999); the installation *Wahrzeit* for the Altes Rathaus – Kulturhaus Potsdam (2000); for the Martin-Gropius-Bau *Klassik heute - das verblasste Ideal* (2002); for the Royal Danish Library The Black Diamond in Copenhagen *SAVE* (2009). A very important theme is the overcoming of real and mental borders and the plural culture. Examples are *Word–exchange* at the Nova Gorica City Gallery (2007); *Izmenjava pogledov z Venom / Échange de vue avec Veno* at the Pilon Gallery in Ajdovščina (2008); *Zeitraum* at the Cankarjev dom Small Gallery in Ljubljana (2014); *Porto Vecchio* at Goriški muzej Grad Dobrovo (2017); for the exhibition *Artista + Artista* at the Galleria Regionale d'Arte contemporanea Luigi Spazzapan in Gradisca d'Isonzo (2022); *Labirint* at the Coronini Palace in Šempeter pri Gorici (2022–2025) and *Zrcalo/Mirror* in the context of the ZRC SAZU project "Episkop" at the Bookstore Café Maks in Nova Gorica (2025).

Danilo Ejčič, *Pogled ptice/Bird's-Eye View*, 2018, 48 x 150 cm

Danilo Ejčič, *Veduta*, 2015, 51 x 150 cm

Danilo Jejčič, *Kaskada/Cascade*, 2015, 75 x 80 cm

Danilo Jejčič

Danilo Jejčič (1933–2025, Ajdovščina) je študiral slikarstvo na Akademiji za likovno umetnost v Ljubljani, kjer je diplomiral leta 1971 pri prof. Gabrijelu Stupici. Po diplomi je najprej služboval kot likovni pedagog, od leta 1973 do 1996 pa je vodil Pilonovo galerijo Ajdovščina.
Od leta 1972 je razstavljal tako doma kot v tujini. Najpomembnejše samostojne razstave je razstavljal v Trstu (1984), Rimu (1989), Benetkah (2003), Mednarodnem grafičnem likovnem centru v Ljubljani (leta 1994 z Dragom Hrvackim, leta 2012 retrospektivno razstavo), Pilonovi galeriji Ajdovščina (2004, 2012, 2015), Mestni galeriji Nova Gorica (2010), Palači Attems Petzenstein – sedežu Pokrajinskih muzejev v Gorici (2016), Mali galeriji Cankarjevega doma v Ljubljani (2016) in Goriškem muzeju na Gradu Kromberk (2021).
V sedemdesetih letih je aktivno sodeloval z umetniško skupino 2XGO, ki je združevala slovenske in italijanske umetnike. Redno se je udeleževal mednarodnih grafičnih bienalov v Ljubljani in Zagrebu ter jugoslovanskega Trienala sodobne grafike v Bitoli. Od leta 1962 je sodeloval na več kot sto skupinskih razstavah, med drugimi na razstavah Ljubljanske grafične šole, sodobne slovenske grafike in Društva likovnih umetnikov Severne Primorske. Njegova dela se nahajajo v številnih zbirkah v Sloveniji in na tujem (Washington, D.C., Zagreb, Subotica, Pordenone). Leta 2018 je prejel nagrado Zveze društev slovenskih likovnih umetnikov za življenjsko delo v okviru 7. Mednarodnega festivala likovnih umetnosti v Kranju.

Danilo Jejčič (1933–2025, Ajdovščina) studied painting at the Academy of Fine Arts in Ljubljana, where he graduated in 1971 under Prof. Gabrijel Stupica. After graduating, he first worked as an art teacher, and from 1973 to 1996 he managed the Pilon Gallery in Ajdovščina.
Since 1972, he has exhibited both at home and abroad. His most important solo exhibitions have been held in Trieste (1984), Rome (1989), Venice (2003), the International Centre of Graphic Arts in Ljubljana (1994 with Drago Hrvacki, 2012 retrospective exhibition), Pilon Gallery Ajdovščina (2004, 2012, 2015), Nova Gorica City Gallery (2010), Palazzo Attems Petzenstein – the headquarters of the Provincial Museums of Gorizia (2016), Cankarjev dom Small Gallery in Ljubljana (2016) and Regional Museum Goriški muzej at Kromberk Castle (2021). In the 1970s, he actively collaborated with the 2XGO art group, which brought together Slovenian and Italian artists. He regularly participated in the international graphic biennials in Ljubljana and Zagreb and the Yugoslav Triennial of Contemporary Graphic Art in Bitola. Since 1962, he has participated in more than a hundred group exhibitions, including those of the Ljubljana School of Graphic Arts, Contemporary Slovenian Graphic Art and the Association of Fine Artists of the Northern Primorska Region. His works are in numerous collections in Slovenia and abroad (Washington, D.C., Zagreb, Subotica, Pordenone). In 2018, he received the Life achievement Award of the Association of Slovene Artists' Societies at the 7th International Festival of Fine Arts in Kranj.

Andrej Perko, *Korozija civilizacije/Corrosion of Civilisation*, 2024, pigmentni tisk/pigment printing, 52 x 52 x 6 cm

Andrej Perko, *Korozija civilizacije/Corrosion of Civilisation*, 2024, pigmentni tisk/pigment printing, 52 x 52 x 6 cm

Andrej Perko, *Korozija civilizacije/Corrosion of Civilisation*, 2024, pigmentni tisk/pigment printing, 52 x 52 x 6 cm

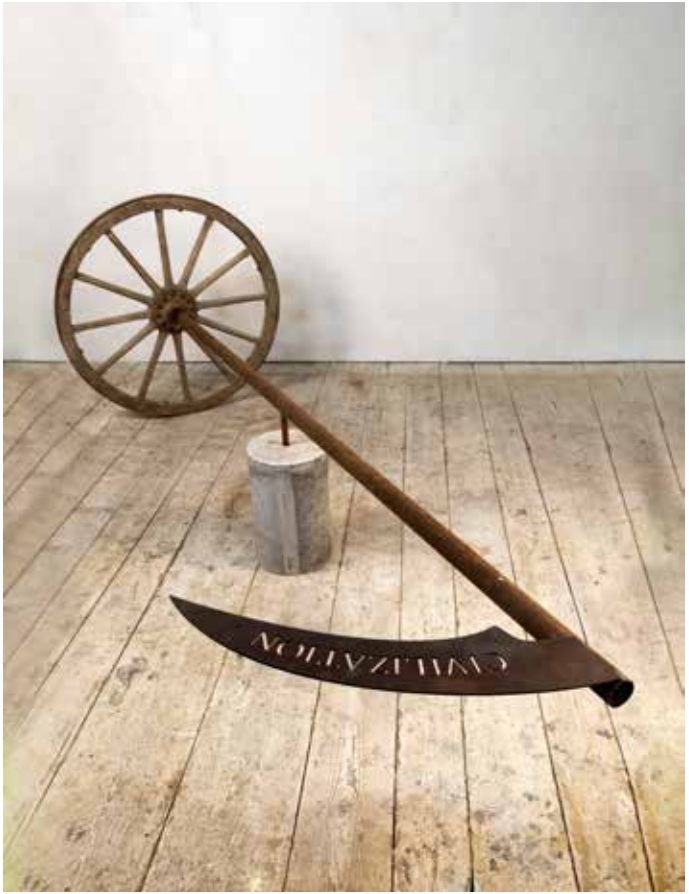
Andrej Perko

Andrej Perko (1946) je diplomiral na Fakulteti za strojništvo Univerze v Ljubljani. V času študija je bil v letih 1968–71 član vplivne ljubljanske Fotogrupe ŠOLT. Kasneje je študij nadaljeval na ljubljanski Pedagoški akademiji – likovna smer. Likovno se je izobraževal tudi na številnih delavnicah pod mentorstvom Dube Sambolec, Dušana Fišerja, Hermana Pivka in drugih.
Ukvarja se predvsem (vendar ne izključno) z analogno in hibridno črno-belo fotografijo ter starimi foto-grafičnimi tehnikami. Je član DLUSP (Društva likovnih umetnikov Severne Primorske) in ZDSLU (Zveze društev slovenskih likovnih umetnikov).
Svoja dela je predstavil na vrsti odmevnih samostojnih razstav, med drugimi v Galeriji Ivana Groharja v Škofji Loki (2003, 2018), Pilonovi galeriji Ajdovščina (2002, 2018), Muzeju moderne umetnosti Ugo Carà v Miljah/Muggia (Italija; 2008), Mali galeriji Cankarjevega doma v Ljubljani (2008), Pavlovi hiši v Potrni/Laafeld (Avstrija; 2013, 2018), v Gorenjskem muzeju v Kranju (2019), Galeriji GONG v Novi Gorici (2019), Atriju ZRC SAZU v Ljubljani (2020), Galeriji Murska Sobota (2021), Galeriji Pogled v Kamniku (2023) in Dolenjskem muzeju Novo mesto (2025).
Njegova dela hranijo v Pilonovi galeriji Ajdovščina, Gorenjskem muzeju Kranj (Kabinet slovenske fotografije), ZRC SAZU Ljubljana, Galeriji Murska Sobota, v ustanovi C.R.A.F. v Spilimbergu/Lestans (Italija) in Dolenjskem muzeju Novo mesto. V samozaložbi je izdal tudi šest fotografskih knjig. Živi in dela v Vipavskem Križu.

Andrej Perko (1946) graduated from the Faculty of Mechanical Engineering, University of Ljubljana. During his studies (1968–71), he was a member of the influential photographic group "Fotogrupa ŠOLT". Later he continued his studies at the Ljubljana Academy of Pedagogy – fine arts. He also received art training at numerous workshops under the mentorship of Duba Sambolec, Dušan Fišer, Herman Pivek, and others.
He works mostly (but not exclusively) with analogue black and white photography and explores old photographic techniques. He is a member of DLUSP (Association of Fine Arts of Northern Primorska) and ZDSLU (Association of Slovenian Fine Artists' Societies).
He has presented his work in a number of high-profile solo exhibitions, including at the Ivan Grohar Gallery in Škofja Loka (2003, 2018), Pilon Gallery Ajdovščina (2002, 2018), Ugo Carà Museum of Modern Art in Muggia (Italy; 2008), Cankarjev dom Small Gallery in Ljubljana (2008), Pavel House in Laafeld (Austria; 2013, 2018), Gorenjska Museum in Kranj (2019), GONG Gallery in Nova Gorica (2019), ZRC SAZU Atrium in Ljubljana (2020), Murska Sobota Gallery (2021), Pogled Gallery in Kamnik (2023) and Dolenjska Museum Novo mesto (2025).
His works are in the collections of the Pilon Gallery Ajdovščina, the Gorenjska Museum in Kranj (Cabinet of Slovenian Photography), the ZRC SAZU Ljubljana, the Murska Sobota Gallery, the C.R.A.F. Foundation in Spilimberg/Lestans (Italy), and the Dolenjska Museum Novo mesto. He has also self-published six photography books. He lives and works in Vipavski Križ.

Carlo Vidoni, *Civilizacija: delovni zvezek/Civilization: Exercise Book*, 2025, papir in črnilo/paper and ink

Carlo Vidoni, *Civilizacija/Civilization*, 2025, železo/iron



Carlo Vidoni, *Proces civilizacije/The Process of Civilization*, 2025, kovina, leseno kolo, beton/metal, wooden wheel, concrete

Carlo Vidoni

Carlo Vidoni, rojen leta 1968 v Vidmu, je obiskoval umetniško srednjo šolo G. Sello, smer grafično oblikovanje in fotografija. Diplomiral je iz zgodovine sodobne umetnosti na Univerzi za ohranjanje kulturne dediščine (Facoltà di Conservazione dei Beni Culturali) v Vidmu. Med študijem je imel priložnost obiskovati atelje kiparja Luciana Ceschie in slikarja Vittoria Basaglie.
V svojih umetniških delih se posveča opazovanju, skoraj poslušanju narave in predmetov, ki jih ustvarja človek. Pozorno beleži tudi družbeno in kulturno klimo svojega časa ter priča o nenehnem vzajemnem delovanju med kulturo in naravo, bodisi v smislu sobivanja bodisi konfrontacije. Pri svojem umetniškem ustvarjanju in raziskovanju uporablja različna izrazna sredstva, od eksperimentalnega kiparstva in instalacij do fotografije in risbe. Njegova dela hranijo v nekaterih pomembnih javnih in zasebnih zbirkah. Razstavlja v Italiji in tujini. Živi in dela v Tarcentu.

Carlo Vidoni, born in 1968 in Udine, attended the G. Sello School of Art, majoring in graphic design and photography. He graduated in History of Contemporary Art at the University of Conservation of Cultural Heritage (Facoltà di Conservazione dei Beni Culturali) in Udine. During his studies he had the opportunity to visit the studio of the sculptor Luciano Ceschia and the painter Vittorio Basaglia.
In his works of art, he devotes himself to observing, almost listening to nature and man-made objects. He also carefully records the social and cultural climate of his time and bears witness to the constant interaction between culture and nature, whether in the sense of coexistence or confrontation. In his artistic creativity and exploration, he uses various means of expression, from experimental sculpture and installations to photography and drawing.
His works are held in some important public and private collections. He has exhibited in Italy and abroad. He lives and works in Tarcento.

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