

ON
THE
ORIGIN
OF
SPECIES

O
IZVORU
VRST

KRISTINA
RUTAR







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Galerija Božidar Jakac - lapidarij. Kostanjevica na Krki, 20. april - 24. junij 2018

Izbira izraznega medija predstavlja enega ključnih dejavnikov pri doseganju zelenega sporočilnega učinka v likovni umetnosti. Med njimi ima keramika prav posebno mesto. Je namreč eden tistih medijev, ki nudi presenetljivo široko paleto izraznosti. Glina in njej lastna voljna gnetljivost že v osnovi nudi neizmerno svobodo izbire formalnih možnosti: umetnik izbira glino glede na kemično sestavo, strukturo, barvo, vrsto glazure in ne nazadnje način in dolžino peke. Ni vseeno, če se pri izvedbi uporabi ročna tehnika, razni tehnični pripomočki (vreteno) ali kalup. Vsaka izbira ponuja doseganje drugačnih izraznih možnosti. Medtem ko nudi ročna tehnika več možnosti pri doseganju formalne ekspresivnosti, drugi dve zagotavljata čvrsto formo čistih linij.

Kljub temu si keramika, kot specifični izrazni medij, še vedno le počasi in z zadržkom utira mesto na slovenski likovni sceni. V preteklem stoletju beležimo določeno kontinuiteto, ki ji sledimo od časa med obema vojnama, posebej z ustanovitvijo oddelka za keramiko na Srednji tehnični šoli v Ljubljani, katere glavni pobudnik je bil France Kralj. Keramika je bila slovenskim umetnikom, predvsem kiparjem, prvotno predvsem priložnost za izvedbo osnutkov (t.i. bozzetto) ali pa le cenejša izvedba, da bi se približali kupcu. Kljub dejstvu, da ljubljanska Akademija za likovno umetnost ni vključila smeri za keramiko v svoj učni program, so se nekateri likovni umetniki le usmerili na to področje. Posamezniki so se namreč v drugi polovici

prejšnjega stoletja šolali na drugih akademijah (Beograd) ali v tujini, predvsem na Poljskem (Tomaž Kržišnik), kjer je bilo področje keramike enako pomembno kot vsako drugo. Prav ti so v naš prostor vnesli široko paleto znanj o tem mediju. Tako smo kmalu sledili umetnikom, ki jim je postala prav keramika osrednji izrazni medij. V tistem obdobju so ob Tomažu Kržišniku posebej izstopala dela Mojce Smerdu in Mirsada Begića, nekoliko kasneje pa je na to področje pomembno vstopil tudi Mirko Bratuša. V zadnjih letih sledimo tudi nekaterim mlajšim umetnikom, ki so se razvijali predvsem na pobudo profesorjev Pedagoške fakultete v Ljubljani (Dragica Čadež, Mirko Bratuša) ali pa so tovrstno znanje pridobili na akademijah v tujini (Iztok Maroh, Vera Stanković). Nekaj dosežkov beležimo tudi v vrstah ljubiteljev, ki jih lahko spremljamo na razstavah Društva keramikov in lončarjev, še posebej na Mednarodnem trienalu keramike Unicum. Ti so svoje hobije razvili do obrtno zavidljive stopnje, nekateri med njimi pa so k temu mediju pristopili tudi z veliko mero inventivnosti, z željo, da bi se čim bolj približali normam, ki veljajo za dosežke sodobne umetnosti.

Mnogi med njimi so se v zadnjih desetletjih predstavili tudi v Galeriji Božidar Jakac. Med najbolj odmevne prav gotovo sodita samostojna projekta Mirsada Begića in Mirka Bratuše v nekdanji samostanski cerkvi. Zanimive pa so bile tudi samostojne predstavitve Mojce Smerdu, Iztoka Maroha, Damjana Kracine, na tematski razstavi

Keramika v konceptu Vere Stanković in nazadnje tudi na bienalni razstavi Pogled 8, kjer se je prvič v tej galeriji predstavila Kristina Rutar.

Slednja se tokrat predstavlja v lapidariju Galerije Božidar Jakac s samostojnim razstavnim projektom. Kristina Rutar sodi med redke slovenske umetnice najmlajše generacije, ki se poglobljeno posveča ustvarjanju v keramiki tako na področju kiparstva kot tudi uporabne umetnosti. Njeno dosedanje delo odlikuje nenehno raziskovanje in odkrivanje novih izraznih možnosti, pa čeprav se dosledno oprijema izrazito tradicionalne tehnike vrtenine. Svoj osebni izrazni jezik je razvila predvsem z raziskovanjem različnih interaktivnih učinkov. Kot lahko razberemo iz njenih predhodnih ciklov Relacije in Objekti, se ob tem intenzivno posveča predvsem kompoziciji. Pri tem raziskuje medsebojne odnose, ki jih ustvarja z razporejanjem polno plastičnih mas, predvsem oblih geometrijskih likov (krog, valj, stožec), s katerimi tvori svojstvene polnoplastične like. krati jo posebej zanima tudi ustvarjanje medprostorov pri snovanju instalacij, kjer se posebej posveča odnosu do trenutnega okolja. Ob tem nenehno išče nove izrazne možnosti, ki jih dosega z medsebojnim učinkovanjem različnih vrst keramike in z drugimi mediji, na primer z grafiko ali zvokom.

Kristina Rutar je vse te komponente doslej najučinkoviteje združila v seriji Embrio, ki smo jo pred dvema letoma predstavili tudi

na bienalni razstavi Pogled 8 v Lamutovem likovnem salonu Galerije Božidar Jakac. Predstavila je niz zaobljenih objektov v kamenini sivo črne barve, ki je tudi sicer njena najpogosteje uporabljena zvrst keramike. Vsak izmed njih je kompozit konveksnih in konkavnih form, ki se nizajo druga za drugo, s čimer je dosegla raznoliko individualizirane in izrazito geometrijsko zaznamovane rastoče forme. Njihov minimalistični izraz je skušala razrahljati z grafično odtisnjenimi potezami, a ga je z njihovo razporeditvijo v prostor istočasno tudi podprla. S serijo Embrio, ki jo zaznamuje premišljena racionalnost celotne izvedbe, se je umetnica približala kanonu visokega modernizma.

Tokratna razstava Kristine Rutar z naslovom O izvoru vrst predstavlja logično nadaljevanje njenih dosedanjih ustvarjalnih prizadevanj. Naslonitev na znameniti nauk Charlesa Darwina iz srede 19. stoletja, po katerem razstava nosi ime, pa predstavlja predvsem vsebinsko nadgradnjo prejšnje serije Embrio.

Pri snovanju samostojnih projektov v prostorih lapidarija se umetnik sooči s svojstvenim diktatom njegovih prostorov. Ti umetniku narekujejo realizacijo sosledja naracije skozi vse štiri prostorske enote, med katerimi ima vsaka svoj značaj. Umetnik se mora »sporazumeti« z različnimi elementi, kot so različni tlorisi, stenske strukture, oboki, okenske odprtine, ki pripuščajo spremenljivo dnevno svetlobo. Ti prostori preprosto ne dopuščajo rutine.

Zdi se, da prav taki pogoji ponujajo Kristini Rutar tisti odločilni ustvarjalni vzgib, da izoblikuje vsakič znova novo kiparsko entiteto, ki bo zaživela v tistem tipično umetniškem okolju, ki ga zaznamuje nejasna meja med realnostjo in fikcijo, ko se spoji izbrani formalni izraz s specifično kiparsko materijo, njeno strukturo in koloritom.

Zato je Kristina Rutar zasnovala projekt, ki z veliko mero naracije zaživi z danimi prostori. Njen tako imenovani site specific projekt stremi k temu, da bi bil popolna celostna umetnina (gesamtkunstwerk). Umetnica je ustvarila dovršeno premišljeno kompozicijo keramičnih entitet in jih povezala z izbranimi elementi (mivka, tkanina, zvok), ki se zlivajo s temi prostori in njihovo dnevno svetlobo.

Njeni embriji sedaj niso več zgolj plod njene likovne kreacije. V tem projektu je namreč skušala svoj likovni izraz približati interpretaciji Darwinovega nauka o izvoru živalskih vrst in naravni selekciji ter ohranjanju boljših vrst v boju za obstanek, zaradi česar je precej dosledno sledila resničnemu svetu. A embriji Kristine Rutar so še vedno enkratne, vselej izrazito individualizirane entitete, čeprav so vezane na sistematično enotnost predloge Darwinovega nauka.

Pripoved Kristine Rutar se začne z nizom embrijev, ki zastrti, kot v zapredku ali v maternici, visijo v prostoru. Medtem ko so ti še na varnem in čakajo na čas samostojnega življenja, so drugi že osvobojeni in vrženi v

zunanji svet, kjer jih čaka boj za preživetje. Nato sledimo spraznjenim zapredkom (maternicam) in ostankom embrijev, ki se kot poraženi in zato propadli osebkovi kopičijo na koncu razstave. Svojo interpretacijo Darwinovega nauka je ponazorila z izjemnim občutkom za dramaturško stopnjevanje predstavitve življenja zarodka od začetka, ko je njegovo okolje še varno, prijetno in celo lepo, vse do temačnega »pokopališča« njihovih razbitin, ki predstavlja posebej pretresljiv moment razstave. Da bi umetnica dosegla intenzivnejše doživetje svojega sporočila, je v svoj projekt umestila tudi zvočne zaznave.

Koncept razstave Kristine Rutar se odlikuje z veliko mero analitičnosti in avtorefleksivnosti, kar ji je uspelo doseči z izbrano motivno interpretacijo in izbiro formalnih postopkov likovne rešitve v celoti. Umetnica vsem nam preko Darwina namenja sporočilo kot opomin in opozorilo, da je življenje na našem planetu prežeto z vsakodnevnimi napori posameznika za lastno preživetje, za kar imajo šibkejši veliko manj možnosti. Preživijo predvsem močnejši, sposobnejši in predvsem prilagodljivejši posamezniki. V njenem projektu ne zasledimo nikakršne sledi ironije ali humorja, kot smo vajeni pri delih sodobnih umetnikov. Po njenem mnenju v tem primeru ni potrebe po tovrstni interpretaciji, saj so Darwinovi izsledki že dovolj zgovorni, da se lahko ob njih globoko zamislimo.

Barbara Rupel















The choice of the right medium of expression represents a key factor in achieving the desired effect of conveying a message in visual arts. Ceramics hold a very special place amongst the media. They belong to the media, which provide a surprisingly wide variety of options of expression. The artist can choose clay for its chemical substance, structure, colour, type of glaze, and, last but not least, the method and duration of baking. It is not inconsequential, if manual technique, various technical appliances (wheel) or moulds are used in the execution. Each of these offers different possibilities of expression. While manual technique will provide more options in achieving formal expressiveness, the latter two will assure a consistent form of pure lines.

Nevertheless, ceramics, as a specific medium of expression, is still only slow and hesitant to establish its place on the visual arts scene in Slovenia. The previous century saw a certain continuity, which began at the time between the two world wars, notably after the founding of a ceramics department at the Ljubljana Secondary Technical School, and the department's central initiator was France Kralj. To Slovene artists, above all sculptors, ceramics primarily represent an opportunity to create sketches (so-called bozzetti) or merely cheaper works, in order to address more customers. In spite of the fact that the Ljubljana Academy of Fine Arts and Design has not included ceramics studies in its curriculum, some artists have chosen this

area, nonetheless. During the second half of the previous century, individuals studied at other Yugoslav academies (Belgrade) or abroad, above all in Poland (Tomaž Kržišnik), where the area of ceramics was as important as any other. It was these individuals who brought with them extensive knowledge about the medium to these parts. Soon we could follow artists whose central medium of expression were ceramics. Works by Mojca Smerdu, Mirsad Begić stood out alongside Tomaž Kržišnik's during that period, and Mirko Bratuša joined these artists later. In recent years we see a number of young artists who evolved inspired by Faculty of Education professors (Dragica Čadež, Mirko Bratuša) or have acquired this knowledge at academies abroad (Iztok Maroh, Vera Stanković). We have recorded achievements by amateurs seen at exhibitions by the Ceramic Society as well, especially those of the International Ceramic Triennial in Ljubljana. They have developed their hobbies to enviably high levels in the trade. Some of them have tackled the medium with great degrees of inventiveness in order to meet the norms applied to greatest achievements of modern arts.

Several have been presented in different exhibition spaces of the Božidar Jakac Gallery over these decades. The two independent projects by Mirsad Begić and Mirko Bratuša at the former monastery church undoubtedly belong to those, which have reached the highest acclaim.

Independent presentations by Mojca Smerdu, Iztok Maroh and Damjan Kracina were also intriguing, the Ceramics in Concept theme exhibition by Vera Stanković, and finally, the Look 8 biennial exhibition, where Kristina Rutar made her debut at the gallery.

This time, she presents an independent exhibition project at the Božidar Jakac Gallery lapidarium. Kristina Rutar belongs to rare Slovene artists of the youngest generation, who dedicate their creativity both to sculpting and applied arts. Her work so far has been marked by constant exploration and discovery of new possibilities of expression, although she remains consistent in leaning on the traditional wheel throwing method. She has developed her personal expression language by exploring different interactive effects in the first place. As we can read from her previous cycles, Relations and Objects, she focuses intensively on composition. In so doing she investigates the relations, which she creates by distributing full plastic forms, primarily rounded geometric shapes (circle, cylinder, cone), making extraordinary full plastic figures. Meanwhile, she is especially interested in creating intermediate spaces when conceiving installations, paying special attention to correlations with the current environment. In addition, she constantly seeks new possibilities of expression, which she accomplishes through interaction between different types of ceramics and other media, such as graphics or sound.

Kristina Rutar combined all these components most efficiently in her series *Embryo*, which we saw two years ago at the Look 8 biennial exhibition in Lamut's Art Salon of the Božidar Jakac Gallery. She presented a series of round objects in grey-black stone, which is her most common genre of ceramics. Each object is a composite of convex and concave forms following one another. This makes variously individualised and geometrically highly characterised growing forms. She attempted to soften their minimalistic expression through graphically printed strokes, and she stressed it at the same time. The artist came very close to the canon of high modernism with the *Embryo* series, which is marked by a deliberate rationality of the entire execution.

The current exhibition by Kristina Rutar entitled *On the Origin of Species* represents a logical continuation of her previous artistic efforts. The reference to the famous 19th century teaching of Charles Darwin in the title of the exhibition is essentially a contextual upgrade of the previous series, *Embryo*.

In conceiving independent projects at the lapidarium, an artist is faced by a special dictate of its rooms. The rooms make the artist design a sequence of narration through all four spatial units, each with its own character. The artist must reach an agreement with various elements, such as the different ground plans, wall structures, arches, and windows, which let variable sunlight through. These spaces simply do not allow routine.

It appears that these conditions provide Kristina Rutar with the creative incentive to form a new sculpting entity each time that will come to life in that typically artistic environment, which is defined by an unclear border between reality and fiction when a selected formal expression is merged with a specific sculpting substance, its structure and variegation.

Therefore Kristina Rutar has designed a project, which lives together with the rooms with abundant narration. Her so-called site specific project endeavours to be a perfect comprehensive work of art (*Gesamtkunstwerk*). The artist has created an accomplished, ingenious composition of ceramic entities, and brought them together with selected elements (sand, sound), which merge into these rooms and their sunlight.

Her embryos are no longer a mere fruit of her artistic creation now. In this project she attempts to bring her artistic expression close to the interpretation of Darwin's teaching about the origin of animal species, natural selection and survival of the fittest, thus more or less consistently following the real world. Nevertheless, Kristina Rutar's embryos are still unique, always highly individualised entities, in spite of being bound to the systematic unity of Darwin's teaching.

The narration of Kristina Rutar begins with a set of embryos, which hang in space, veiled like in a cocoon or uterus. While these are still safe, waiting to live independently, others have been freed and thrown into the outside

world to fight for survival. We then follow vacated cocoons (uteri), which pile up at the end of the exhibition as defeated and therefore ruined specimens. She illustrates her interpretation of Darwin's work with an extraordinary sense of dramatic build-up of the presentation of an embryo's life from the beginning, where its habitat is still safe, comfortable and even beautiful, all the way to the sinister "cemetery" of their ruins, which represents an especially disturbing moment of the exhibition. In order to achieve a more intense experience of her message, the artist has introduced sound in the project.

The concept of Kristina Rutar's exhibition is marked by a great deal of analysis and self-reflection, which she was able to accomplish with the selected motif interpretation and the choice of formal procedures of the visual art rendition as a whole.

Through Darwin, Kristina Rutar sends a message to all of us as a reminder and warning that life on our planet is full of daily efforts of each individual to survive, of which the weak have much less chance. It is the stronger, fitter, and above all more adaptable individuals who survive. We will find no trace of irony or humour in her project like we have become accustomed to in works by modern artists. In her opinion there is no need for such interpretation in this case, because Darwin's discovery is eloquent enough to make us contemplate on it.

Barbara Rupel









Kristina Rutar izhaja iz Tolmina (rojena leta 1989 v Šempetru pri Gorici). Študij likovne pedagogike je opravila pri profesorjih Mirku Bratuši in Romanu Makšetu na Pedagoški fakulteti v Ljubljani in ga je leta 2013 zaključila na področju keramike pod mentorstvom Mirka Bratuše in Beatriz Tomšič Čerkez. V času študija se je izpopolnjevala na Oddelku za keramiko na Akademiji Sztuk Pięknych E. Gepperta v Wrocławu, na Poljskem, kjer je na Oddelku za grafiko leta 2015 opravila tudi podiplomsko izobraževanje Interdisciplinarne grafike. V tujini se je udeležila rezidenc (Indonezija, Švedska, Nemčija, Velika Britanija). Svoja dela je redno predstavlja na samostojnih in skupinskih razstavah. Od leta 2015 je zaposlena na smeri Unikatno oblikovanje / steklo in keramika Akademije za likovno umetnost in oblikovanje Univerze v Ljubljani, kjer je trenutno docentka. Za svoje delo je bila že večkrat nagrajena. Živi in ustvarja v Ljubljani.

Kristina Rutar was born in Šempeter Pri Gorici in 1989 and comes from Tolmin. In 2013 she finished her studies of visual arts education at the Ljubljana Faculty of Education graduating in ceramics under Professors Mirko Bratuša and Beatriz Tomšič Čerkez. During that time she took advanced studies at the Department of Ceramics of the Sztuk Pięknych E. Gepperta Academy in Wrocław, Poland, and later finishing postgraduate studies of Interdisciplinary printmaking at the Department of Printmaking in 2015. She has also studied residing abroad (Indonesia, Sweden, Germany, UK). She has shown her works at several collective and solo exhibitions, and has received a number of awards. Since 2015 she was working as an assistant professor of Unique Design – Glass and Ceramics with the Ljubljana University's Academy of Visual Arts and Design. She has received several awards. She lives in Ljubljana and engages in ceramics and graphic arts.

SAMOSTOJNE RAZSTAVE SOLO EXHIBITIONS

2011
Pojavnice, Atelje Galerija, Ljubljana

2013
Objekti, Zavod za kiparstvo, Ljubljana
Relacije, Galerija MediaNox, Maribor

2015
2+1= keramika slike, Galerija Herman Pečarič, Piran (z Nino Koželj in Josipo Čeličkovič)

2016
Beginnings, Galerija TIR, Solkan
Embrijo, Stekleni Atrij, Mestna hiša, Ljubljana
Embrijo, Kapela na Malem gradu, Kamnik

2017
Prepisi Teles, Alma mater, Savinov likovni salon, Žalec (z Iztokom Marohom)
Alma mater, Layerjeva hiša, Kranj

2018
Konsekvence, galerija Knjižnice Cirila Kosmača, Tolmin
O izvoru vrst, Galerija Božidar Jakac – Lapidarij, Kostanjevica na Krki

SKUPINSKE RAZSTAVE GROUP EXHIBITIONS

2009
1. mednarodni trienale keramike Unicum, študentska sekcija, Narodna Galerija, Ljubljana

2010
14. slovenska kiparska razstava, Mestna hiša, Ljubljana

2011
12. mednarodni ex-tempore keramike Piran, Galerija Herman Pečarič, Piran
15. slovenska kiparska razstava, Mestna hiša, Ljubljana

2012
Odtisi in vtisi, Slovenska grafika zadnjih treh let, Ljubljana, MGLC

2013
14. mednarodni ex-tempore keramike, Mestna galerija, Piran
Crossing Borders, Galerija SOMArts, San Francisco, ZDA

2014
3. Jakarta Contemporary Ceramics Biennale, Nacionalna Galerija, Jakarta, Indonezija
15. mednarodni ex-tempore keramike, Galerija Herman Pečarič, Piran
Artefatto, Crossing over, Civico Museo Sartorio, Trst, Italija
Crossing borders, Instituto Municipal de Arte y Cultura, Tijuana, Mehika

2015
Poetry in Visual, Capitanía Gallery, Aveiro, Portugalska
Figure in Abstractionism, Basic

Space Gallery, Portland, ZDA
Dwadzie cia Cztery Oczy - Twenty-FourEyes, Galerija Szewska Pasja, Wrocław, Poljska

2016
Slovenska sodobna keramika, International Exhibition IAC 2016, Sant Rafel Paviljon, Sant Pau Recinte Modernista, Barcelona, Španija
Pogled 8, Pogled na slovensko likovno umetnost doma in po svetu, bienalna razstava, Galerija Božidar Jakac - Lamutov likovni salon, Kostanjevica na Krki
Poletje 2016, Galerija Eqrna, Ljubljana
Mozaik, razstava mladih članov DSLUP, Lokarjeva Galerija, Ajdovščina

2017
Kéramos – Tukaj in zdaj, Pogledi na sodobno keramiko, Mestna galerija Piran, Piran
Der lieben Mutter [1'f clksk Ωnst], Axel Obiger, Berlin, Nemčija
Zagreb Ex-tempore 2017, Mednarodna razstava keramike, Zagreb Clay Fest, Evropski dom, Zagreb, Hrvaška
Tudi mi bi goreli, Mencingerjeva hiša, Krško
Epilog, prostor, telo in medij v prehajanju, Dvorec Novo Celje, Žalec
Shaping the Future, Porzellanikon – S. M. für Porzellan, Selb, Nemčija
Millennium Court Arts Centre, Portadown, Severna Irska, Velika Britanija
British Ceramics Biennial, Stoke-on-Trent, Velika Britanija

2018
Njen pogled, razstava članic DLUSP, Lokarjeva galerija, Ajdovščina
Shaping the Future, Bröhan-Museum, Berlin, Nemčija

DELA V JAVNIH IN ZASEBNIH
ZBIRKAH / WORKS IN PUBLIC
AND PRIVATE COLLECTIONS

2010
Hamurabijev Zakonik, Akrapovič
d.o.o., Ljubljana

2011
Mutanta, Scarbo d.o.o, Koper

2014
Invading the Space, ArtSociates
Lawangwangi Gallery, Indonezija
Kompozicija št. 53, Galerija
Herman Pečarič, Piran
Objekt št. 16, Museo Della
Ceramica, Grottaglie, Italija

2016
Večno Ponavljanje Istega, Hvala
zemlja, hvala sonce, Forma viva
keramike, Hrušica
Composition N°46 Museu Del
Càntir D Argenton, Španija

REZIDENCE
RESIDENCES

2014
Enomesečna rezidenca v
tradicionalni lončarski vasici
Pagerjurang, v okviru razstave
Jakarta Contemporary Ceramics
Biennale

2015
Enotedenska rezidenca v The Print
Workshop, Falun, Švedska

2016
Künstlerhaus Stadttöpferei
Neumünster / Ceramic Artist
Exchange – Tandem, enomesečna
rezidenca, Nemčija
Enotedenski simpozij v okviru
Future Lights of Ceramics, Stoke-on
Trent, Velika Britanija
Gostja simpozija V-ogljje,
Voglje, Slovenija

NAGRADE
AWARDS

2010
14. Slovenska Kiparska razstava,
odkupna nagrada podjetja
Akrapovič d.o.o.

2011
12. Ex-tempore keramike Piran
2011, častno priznanje

2014
15. Ex-tempore keramike Piran
2014, nagrada za najizvirnejše delo

2015
Zmagovalka natečaja Future Lights
of Ceramics, prejela naziv
ambasadorka keramike, Stoke-on-
Trent, Velika Britanija

2017
Posebna zlata plaketa in priznanje
odličnosti, Zagreb Ex-tempore
2017, Mednarodna razstava
keramike, Zagreb Clay Fest,
Evropski dom, Zagreb, Hrvaška
Priznanje žirije, Državna
razstava keramike: Tudi mi bi goreli,
Mencingerjeva hiša, Krško
Priznanje za pomembna
umetniška dela, Univerza v Ljubljani



Kristina Rutar
O izvoru vrst
On the Origin of Species

Izdala in založila
Published by
Galerija Božidar Jakac



Zanjo
Represented by
Goran Milovanović

Kustosinja razstave
Exhibition Curator
Barbara Rupel

Postavitev razstave
Exhibition Installation
Kristina Rutar

Besedilo
Text
Barbara Rupel

Lektoriranje
Language Editor
Meta Uhan
Angleški prevod
English Translation
Andrej Hiti Ožinger

Fotografija
Photography
DK, Kristina Rutar

Oblikovanje
Graphic Design
Vasja Cenčič

Tisk
Print
Tiskarna Cicero

Naklada
Edition
300

Kostanjevica na Krki
april 2018

Razstavo je omogočila
Supported by
Krka d.d.



