MED GENERACIJAMI

mednarodna likovna razstava

2026

BETWEEN GENERATIONS

the international visual arts exhibition

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UVODNE MISLI

V rokah držite katalog mednarodne razstave *Med generacijami*, 2026, ki jo je ob mednarodnem dnevu starejših pripravil Gerontološki raziskovalni inštitut - GeRI. Razstava govori o odnosih med generacijami, ki so globoko vtkani v življenje vsakega.

V katalogu so predstavljena izbrana dela osemnajstih razstavljavcev iz šestih držav. Posebna vrednost projekta je tudi v raznolikosti generacij sodelujočih avtorjev – od mladih ustvarjalcev do starejših odraslih in upokojencev. Različne generacije tako ne govorijo le o medgeneracijskih odnosih, temveč se srečujejo in povezujejo tudi skozi samo umetnost.

Tema medgeneracijskih odnosov je široka in večplastna. Razstava odpira vprašanja družine in prijateljstva, solidarnosti in medsebojnega spoštovanja, spominov in izkušenj, prenosa znanja in tradicije. Dotika se ustvarjanja, staranja in minevanja časa, pa tudi skupnosti, sočutja in pripadnosti.

Ob mednarodnem dnevu starejših je pomembno poudariti, da je staranje naraven del življenjskega cikla in da starejših odraslih ne moremo opredeljevati zgolj skozi njihovo starost. So pomembni soustvarjalci naše družbe. Prenašajo znanje, spomine in izkušnje. Po drugi strani mladi prinašajo nove poglede, vprašanja, energijo in ustvarjalnost in prav je, da jim omogočamo prostor, v katerem so lahko enakovreden del skupnosti. Med generacijami se prenašajo tudi vrednote, občutki, zgodbe in sanje. Vsak izmed nas je del te neprekinjene verige.

Umetnost ima pri tem posebno moč. Risba, slika, grafika in fotografija povedo tudi tisto, česar besede ne zmorejo. Ujamejo pogled, gesto, bližino, spomin ali sled časa ter nam omogočijo pogled na svet skozi oči drugega. Umetniško delo tako postane most med preteklostjo in prihodnostjo, med posameznikom in skupnostjo ter med generacijami.

Letošnja razstava *Med generacijami*, 2026 je več kot predstavitev umetniških del. Vabi nas, da se ustavimo, pogledamo in prisluhnemo, da nas avtorska dela nagovorijo. Ponuja prostor, kjer se generacije srečujejo, se prepoznavajo in odkrivajo, da nas kljub razlikam povezuje mnogo več, kot se zdi na prvi pogled.

Ob tej priložnosti se zahvaljujem vsem sodelujočim ustvarjalcem, partnerjem in sodelavcem, ki so s svojim delom, zaupanjem in ustvarjalnostjo prispevali k nastanku in izvedbi razstave.

Naj umetnost in ustvarjalnost povezujeta generacije. Danes in jutri.

DR. BARBARA GRINTAL, DIREKTORICA
GERONTOLOŠKI RAZISKOVALNI INŠTITUT - GERI

INTRODUCTORY THOUGHTS

You are holding the catalogue of the international exhibition Between Generations 2026, organised by the Gerontological Research Institute – GeRI to mark the International Day of Older Persons. The exhibition explores the relationships between generations, which are deeply woven into each of our lives.

The catalogue presents selected works by eighteen exhibiting artists from six countries. A particular value of the project lies in the diversity of generations represented by the participating artists – from young creators to older adults and retirees. Different generations thus not only speak about intergenerational relationships, but also meet and connect through art itself.

The theme of intergenerational relationships is broad and multifaceted. The exhibition raises questions of family and friendship, solidarity and mutual respect, memories and experiences, and the transmission of knowledge and tradition. It touches upon creativity, ageing and the passage of time, as well as community, compassion and belonging.

On the occasion of the International Day of Older Persons, it is important to emphasise that ageing is a natural part of the life cycle and that older adults cannot be defined solely by their age. They are important co-creators of our society. They pass on knowledge, memories and experiences. At the same time, young people bring new perspectives, questions, energy and creativity, and it is right that we provide them with spaces in which they can be equal members of the community. Values, feelings, stories and dreams are also passed down between generations. Each of us is part of this unbroken chain.

Art has a special power in this regard. Drawing, painting, printmaking and photography can express what words cannot. They capture a gaze, a gesture, a sense of closeness, a memory or the trace of time, allowing us to see the world through another person's eyes. A work of art thus becomes a bridge between the past and the future, between the individual and the community, and between generations.

This year's Between Generations 2026 exhibition is more than a presentation of works of art. It invites us to pause, look and listen, and to allow the works to speak to us. It offers a space where generations meet, recognise themselves in one another and discover that, despite our differences, there is far more that connects us than may seem at first glance.

On this occasion, I would like to thank all the participating artists, partners and colleagues whose work, trust and creativity have contributed to the creation and realisation of the exhibition.

May art and creativity connect generations. Today and tomorrow.

BARBARA GRINTAL, PHD, DIRECTOR
GERONTOLOGICAL RESEARCH INSTITUTE – GERI

OB RAZSTAVI

Razstava *Med generacijami*, 2026 skozi različne umetniške govorice prikazuje, kako se medgeneracijski odnosi odražajo v osebnih izkušnjah in podobah. Ob srečanju z deli se nam porajajo vprašanja, kako doživljamo svojo povezanost z drugimi, kaj ohranjamo od prejšnjih generacij in kje iščemo lastno pot.

Razstavljena dela k tem vprašanjem pristopajo skozi osebne zgodbe in raznolike likovne izraze. Družinski portreti, podobe rok in oči, fragmenti krajin ter abstraktne oblike razkrivajo različne načine doživljanja časa in odnosov. V njih se ob bližini in pripadnosti pojavljajo tudi odsotnost, negotovost ter napetosti med pričakovanji okolice in posameznikovo potrebo po samostojnosti. Prav ta raznolikost omogoča, da temo medgeneracijskih odnosov spoznavamo v njeni občutljivosti in večplastnosti.

Skupna tema povezuje različne umetniške poglede, pri tem pa vsak avtor ohranja svoj izraz. Ustvarjalci iz različnih okolij vanjo vnašajo izkušnje in vprašanja, ki jih spremljajo na njihovih življenjskih in ustvarjalnih poteh. Na straneh kataloga se med deli razkrivajo sorodnosti in razlike, bralcu pa ostaja prostor za lastna odkritja in interpretacije.

Reprodukcije spremljajo predstavitve avtorjev in zapisi o njihovem ustvarjanju. Ti ponujajo izhodišča za ogled ter dopuščajo, da podobe nagovorijo vsakega po svoje. Katalog tako ohranja sled razstave in omogoča ponovno srečanje z deli tudi po njenem zaključku. Ob ponovnem listanju lahko opazimo podrobnost, ki smo jo prvič prezrli, ali v znani podobi prepoznamo drugačen pomen.

Hvala vsem umetnicam in umetnikom za zaupanje ter sodelujočim pri nastajanju te publikacije za skrbno delo. Obiskovalkam in obiskovalcem razstave pa želim, da bi ob ogledu podob našli čas za pozorno opazovanje in razmislek o odnosih, ki oblikujejo tudi njihove zgodbe.

IZR. PROF. DR. EDA BIRSA
UNIVERZA NA PRIMORSKEM, PEDAGOŠKA FAKULTETA

ON THE EXHIBITION

The exhibition *Between Generations*, 2026 explores, through diverse artistic languages, how intergenerational relationships are reflected in personal experiences and images. Encountering the works raises questions about how we experience our connections with others, what we preserve from previous generations, and where we seek our own path.

The exhibited works approach these questions through personal stories and diverse forms of visual expression. Family portraits, images of hands and eyes, fragments of landscapes and abstract forms reveal different ways of experiencing time and relationships. Alongside closeness and belonging, they also evoke absence, uncertainty, and tensions between the expectations of the surrounding environment and an individual's need for independence. It is precisely this diversity that allows us to encounter the theme of intergenerational relationships in all its sensitivity and complexity.

A shared theme connects different artistic perspectives, while each artist retains their individual expression. Creators from diverse backgrounds bring to it experiences and questions that accompany them along their personal and creative journeys. Across the pages of the catalogue, affinities and differences emerge among the works, while space remains for readers to make their own discoveries and interpretations.

The reproductions are accompanied by presentations of the artists and texts about their creative work. These offer points of departure for viewing while allowing the images to speak to each viewer in their own way. The catalogue thus preserves a trace of the exhibition and enables readers to encounter the works again after the exhibition has ended. When leafing through it again, we may notice a detail we overlooked the first time, or recognise a different meaning in a familiar image.

I would like to thank all the women and men artists for their trust, and everyone involved in creating this publication for their careful work. To all visitors to the exhibition, I wish that, while viewing the works, you may find time for attentive observation and reflection on the relationships that also shape your own stories.

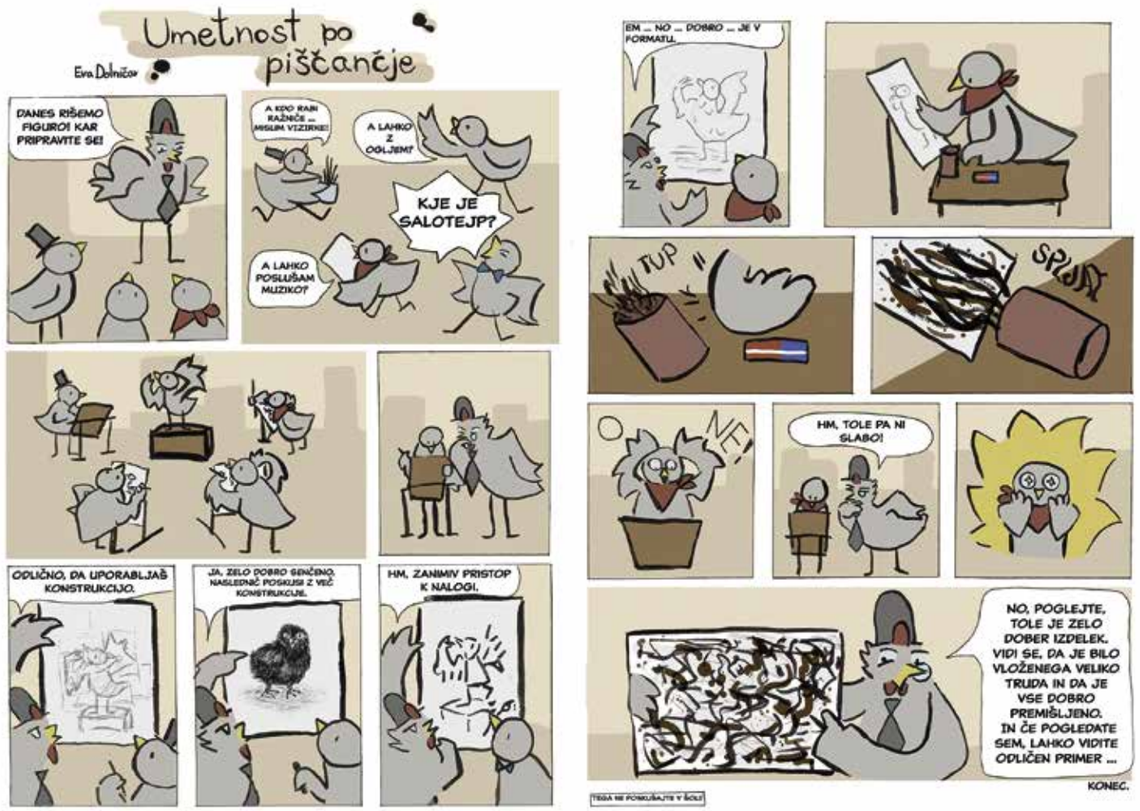
ASSOC. PROF. EDA BIRSA, PHD
UNIVERSITY OF PRIMORSKA, FACULTY OF EDUCATION

EVA DOLNIČAR / SLOVENIJA / SLOVENIA

UMETNOST PO PIŠČANČJE

DIGITALNA RISBA, 2026

Eva Dolničar obiskuje zadnji letnik Srednje šole za oblikovanje in fotografijo Ljubljana. Najbolj jo zanimata strip in animacija, uživa pa tudi v ilustraciji, ki se ji želi posvetiti v prihodnosti.



CHICKEN-STYLE ART

DIGITAL DRAWING, 2026

Eva Dolničar is a final-year student at the Secondary School of Design and Photography Ljubljana. She is most interested in comics and animation, but also enjoys illustration, a field she wishes to pursue in the future.

MAJA HAJDIČ / SLOVENIJA / SLOVENIA

V ISTI SVETLOBI

MEŠANA TEHNIKA, 2026

Ko ustvarja, vstopi Maja Hajdič v svoj svet – prostor miru, svobode, izražanja in ponovnega stika s sabo. Privlačijo jo barve, teksture, različni materiali in njihovo igrivo prepletanje. Rada eksperimentira in intuiciji dopušča, da vodi proces. Navdihujejo jo čustva, narava, trenutki in lepota vsakdana. S svojimi deli želi v prostor vnesti svetlobo, energijo in občutek, ki se opazovalca dotakne, da v izrazu njenih stvaritev odkrije radost, navdih in odklene spomin na nekaj, kar že nosi v sebi.

Trije teksturni krogi v belini predstavljajo tri generacije in tri edinstvena življenja, ki jih povezuje skupna notranja svetloba. Subtilna tekstura in srce v središču govorita o tihi prisotnosti odnosa, bližini in ljubezni, ki presega besede.

IN THE SAME LIGHT

MIXED MEDIA, 2026

When creating, Maja Hajdič enters her own world—a space of peace, freedom, expression, and reconnection with herself. She is drawn to colors, textures, different materials, and their playful interplay. She loves experimenting, allowing intuition to guide the creative process. Her inspiration comes from emotions, nature, meaningful moments, and the beauty of everyday life. Through her works, she seeks to bring light, energy, and emotions into a space — creating a feeling that touches the viewer, awakens joy and inspiration, and unlocks a memory of something they already carry within themselves.

Three textured circles set against a white background represent three generations and three unique lives, united by a shared inner light. The subtle texture and the heart at the center speak of the quiet presence of connection, closeness, and a love that transcends words.

ANA HAJDINI / ALBANIJA / ALBANIA

ROKE, KI PLETEJO ČAS

FOTOGRAFIJA, 2026

Ana Hajdini je učiteljica, ki dela z otroki z različnimi sposobnostmi – poklic, ki ga opravlja z ljubeznijo in predanostjo. Fotografija je njena strast in način, kako ohranja čustva, zgodbe, dragocene družinske spomine, izročilo ter trenutke, ki povezujejo generacije.

Fotografija *Roke, ki pletejo čas* ima za avtorico globoko oseben in čustven pomen, saj je na njej upodobljena njena babica. V njenem obrazu, rokah in pogledu vidi spomine, življenje, požrtvovalnost in ljubezen.

HANDS THAT WEAVE TIME

PHOTOGRAPHY, 2026

Ana Hajdini is a teacher working with children with different abilities, a profession she practices with love and dedication. Photography is her passion and her way of preserving emotions, stories, precious family memories, traditions, and moments that connect generations.

Photograph *Hands that weave time* is deeply personal, emotional and especially meaningful to the author because the woman photographed is her grandmother. In her face, hands, and gaze, she sees memories, life, sacrifice, and love.

GREGOR ISTENIČ / SLOVENIJA / SLOVENIA

PRETOK ŽIVLJENJA

ČRNI TUŠ NA SVETLI PODLAGI, 2022

Ustvarjanje Gregorja Isteniča, študenta ljubljanske Akademije za likovno umetnost in oblikovanje, se poglablja v prehod med generacijami, kjer se skozi čas prepletajo skrite zgodbe in večna modrost. Od neustavljivega pretakanja morskih valov do mogočne ladje, ki svojo svetlobo iz teme razkrije le ob pravem kotu, zgodba doseže vrhunec pri mojstru notranjega miru, ki simbolizira popolno ravnovesje med duhovnim in fizičnim svetom. Isteničeva dela nas opominjajo, da je najdragocenejša zapuščina preteklosti tista nevidna, tiha modrost, ki usmerja prihodnje rodove.

Podivjani morski val, ujet v preplet čistih organskih linij, razkriva surovo moč narave in neustavljivo kroženje življenja. S svojo valovito dinamiko prikazuje trenutek, ko se stara energija lomi in hkrati ustvarja prostor za nekaj novega. Slika *Pretok življenja* nas opominja, da so generacije kot valovi na morski gladini - vsaka se razvije na temelju prejšnje, oblikuje svoj trenutek in preden se potopi, preda svojo moč naslednji.

FLOW OF LIFE

BLACK INK ON A LIGHT BACKGROUND, 2022

The work of Gregor Istenič, a student at the Academy of Fine Arts and Design in Ljubljana, delves into the passage between generations, where hidden stories and timeless wisdom intertwine across time. From the relentless flow of ocean waves to a mighty ship that reveals its light from within the darkness only from the right angle, the narrative reaches its culmination in a master of inner peace, symbolizing perfect balance between the spiritual and physical worlds. Istenič's works remind us that the most precious legacy of the past is the invisible, quiet wisdom that guides generations to come.

A wild ocean wave, captured in an interplay of pure organic lines, reveals the raw power of nature and the unstoppable cycle of life. Through its undulating dynamism, it depicts the moment when old energy breaks apart while simultaneously creating space for something new. The painting *Flow of Life* reminds us that generations are like waves upon the surface of the sea—each one rises upon the foundation of the previous, shapes its own moment, and before sinking away, passes its strength on to the next.

DAMIJANA KRAVANJA / SLOVENIJA / SLOVENIA

MED TISTIM, KAR JE IZREČENO IN TISTIM, KAR JE SLIŠANO

AKVAREL IN TUŠ, 2023

Dela mag. Damijane Kravanja odražajo iskanje notranjega miru, pristno radost do bivanja in neizmerno ljubezen do življenja. Svojo umetniško pot je začela leta 2022, ko jo je prevzel ustvarjalni utrip skupine ljubiteljskih slikarjev. Svobodo izražanja je odkrila v tehniki akvarela, s katero radovedno raziskuje mehke likovne linije. Navdih črpa iz neokrnjene narave in vode v vseh oblikah, prelivih ter gibanju. Skozi prosojne plasti akvarela prenaša svoja najgloblja čustva na papir, kjer se v popolnem sožitju prepletajo voda, svetloba in pigment. Ustvarjanje ji pomeni dragocen prostor za umiritev, sprostitev in globoko osebno meditacijo.

Delo *Med tistim, kar je izrečeno in tistim, kar je slišano* skozi kubistično prepletanje barv in oblik prikazuje dialog med generacijama skozi ključni kretnji. Prva figura z razprto dlanjo simbolizira sprejemanje, deljenje modrosti in odprtost za svet drug drugega, druga s prstom na ustnicah pa vabi k umirjanju, poslušanju in spoštovanju tišine. Skupaj tvorita širok prostor za globlje medgeneracijsko razumevanje in prenos modrosti brez odvečnih besed.

BETWEEN WHAT IS SAID AND WHAT IS HEARD

WATERCOLOR AND INK, 2023

Works of Damijana Kravanja, MSc., reflect a quest for inner peace, a genuine joy of being, and an immense love for life. She began her artistic journey in 2022, captivated by the creative spirit of a group of amateur painters. She discovered a sense of expressive freedom in watercolor painting, through which she curiously explores soft artistic lines. She draws inspiration from pristine nature and water - in all its forms, gradients, and movements. Through translucent layers of watercolor, she transfers her deepest emotions onto paper, where water, light, and pigment intertwine in perfect harmony. The creative process offers her a precious space for tranquility, relaxation, and deep personal meditation.

The piece *Between What Is Spoken and What Is Heard* depicts an intergenerational dialogue through two key gestures, rendered via a Cubist interplay of colors and shapes. The first figure, with an open palm, symbolizes acceptance, the sharing of wisdom, and openness to each other's worlds, while the second figure, with a finger to the lips, invites calm, listening, and respect for silence. Together, they create a vast space for deeper intergenerational understanding and the transmission of wisdom without the need for superfluous words.

GAIA MERLAK / SLOVENIJA / SLOVENIA

GENERACIJSKI TRIPTIH

DIGITALNA SLIKA, 2026

Gaia Merlak je magistrska študentka kulturnih študij in piše kritična besedila pri društvu *Koridor - križišča umetnosti* in reviji *Dialogi*. Sodeluje pri znanstveno-raziskovalnih projektih na presečišču glasbe, kulture in trajnosti ter aktivno deluje v sferi kulturne produkcije in organizacije dogodkov. Njena interdisciplinarna umetniška praksa obsega video, (digitalni) kolaž in fotografijo. Skozi družbenokritična dela raziskuje teme identitete, ženske izkušnje in vsakdanjika kot prostora, v katerem se prepletata osebno in kolektivno.

Digitalni kolaž fotografij za osebni dokument *Generacijski triptih* upodablja družinsko tri-generacijsko vejo žensk po materini strani, digitalno preoblikovanih v estetiki, ki namiguje na *pop art* poznih petdesetih let.

GENERATIONAL TRIPTYCH

DIGITAL IMAGE, 2026

Gaia Merlak is a master's student of Cultural Studies and writes critical texts for the *Koridor – križišča umetnosti association* and *Dialogi* magazine. She collaborates on research projects at the intersection of music, culture, and sustainability, and is active in the fields of cultural production and event organization. Her interdisciplinary artistic practice encompasses video, (digital) collage, and photography. Through socially critical works, she explores themes of identity, the female experience, and the everyday as a space where the personal and the collective intertwine.

The digital photo collage for the *Generational Triptych* depicts a three-generation maternal line of women, digitally transformed using an aesthetic that alludes to the Pop Art of the late 1950s.

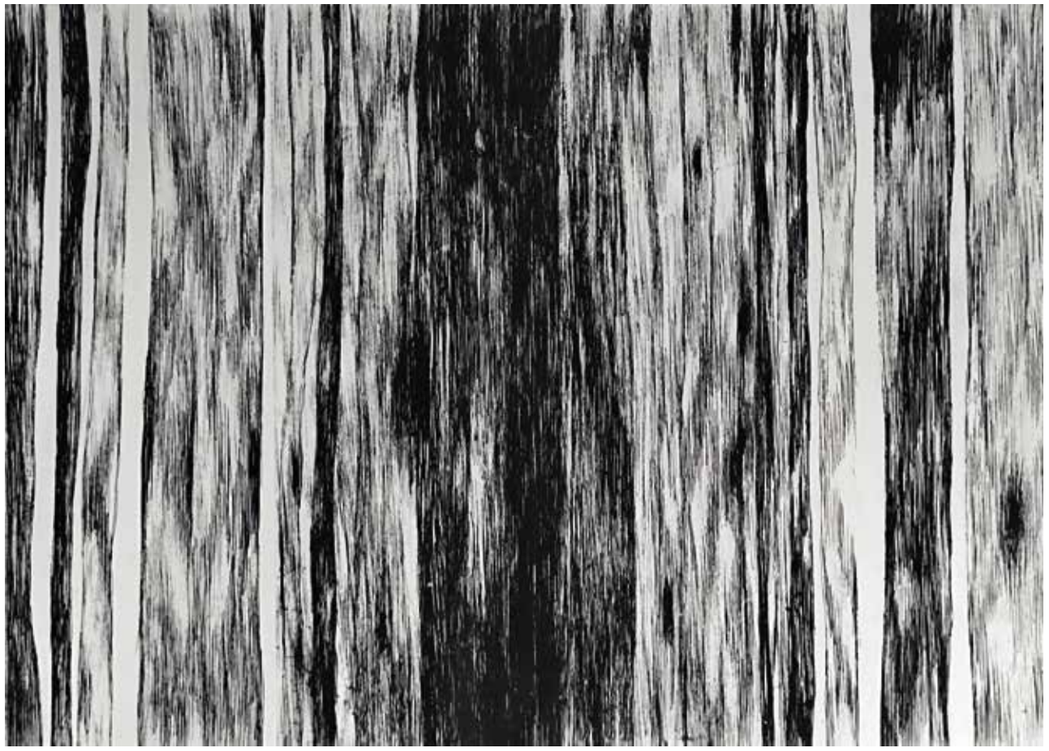
HELI NIKOLOVSKI BRNJIĆ / SEVERNA MAKEDONIJA / NORTH MACEDONIA

DEBLA

BAKROPIS, 2012

Heli Nikolovski Brnjić je magistrica likovne pedagogike na grafični smeri. Po diplomi na Akademiji za uporabne umetnosti na Reki pod mentorstvom profesorja Josipa Butkovića se je posvečala predvsem slikarstvu, suhim iglam in linorezu. Njena strast so jedkanice na bakrenih ploščah. Čarobnost, ki jo prinaša ta tehnika, jo očara. Trenutno živi in ustvarja v Zagrebu.

Grafika *Debla* raziskujejo naš odnos do časa. Čeprav pogosto zremo v preteklost ali pričakujemo prihodnost, le redko zares doživljamo sedanjost. Debla, brez korenin, vej ali listov, simbolizirajo trenutek, v katerem se srečajo preteklost, sedanjost in prihodnost. Predstavljajo pripadnost, povezanost in zamisel o »družinskem drevesu« – osrednjem stebru, ki povezuje generacije ter ustvarja nekaj novega, nepredvidljivega in lepega.



TRUNKS

COPPER ETCHING, 2012

Heli Nikolovski Brnjić is a master of art pedagogy with a major in graphic design. After graduating from the Academy of Applied Arts in Rijeka under the guidance of Professor Josip Butković, she was mostly engaged in painting, dry needling or linocut. Her passion is copper etching with its magic. She currently lives and works in Zagreb.

The *Trunks* explore our relationship with time. While we often look to the past or anticipate the future, we rarely truly experience the present. Without roots, branches, or leaves, the trunks symbolize a moment where past, present, and future meet. They represent belonging, connection, and the idea of the “family tree”—a central pillar linking generations and creating something new, unpredictable, and beautiful.

MANU NONKOVIĆ / SLOVENIJA / SLOVENIA

LIMBO

FOTOGRAFIJA, 2021

Manu Nonković se izraža skozi fotografijo, grafično oblikovanje, kolaž, risanje, slikanje in poezijo. Z umetniškimi deli je sodelovala na več razstavah, v tisku pa se je že uveljavila njena poezija. Inspiracijo črpa iz bivanjske problematike, minljivosti, neukrotljive ljubezni, introspekcije in življenja samega ter pod vprašaj postavlja malomarno družbo in v njej izgubljenega posameznika.

Limbo prikazuje skozi objektiv ulovljeno nostalgijo. Obala, horizont, februarsko sonce. Meja med prostranim morjem in nebom je nedoločljiva. Edinstven trenutek ujet med spominom in pozabo. Na videz nepovezani osamljen trajekt, ovenelo drevo in podoba matere se povezujejo v objemu avtoričinega spomina. Ohranjen trenutek limba, v katerem se vse giblje v svojo smer, a sočasno miruje.

LIMBO

PHOTOGRAPHY, 2021

Manu Nonković expresses herself through photography, graphic design, collage, drawing, painting, and poetry. Her artworks have been exhibited, and her poetry has been published in print. She draws inspiration from existential issues, transience, untamable love, introspection, and life itself, while questioning a negligent society and the individual lost within it.

Limbo shows nostalgia captured through the lens. The shore, the horizon, the February sun. The boundary between the vast sea and the sky is indiscernible. A unique moment suspended between memory and oblivion. An apparently unrelated solitary ferry, a withered tree, and the image of a mother converge in the embrace of the author’s memory. Preserved moment of limbo, in which everything moves in its own direction, yet remains still at the same time.

MATEJ NOSE / SLOVENIJA / SLOVENIA

ZAJČEV PRESKOK

DIGITALNA SLIKA, 2026

Matej Nose je dijak zadnjega letnika na Srednji medijski in grafični šoli Ljubljana. Ob koncu prvega letnika se je v njem porodila želja po risanju, ki se ga je sčasoma priučil sam. S svojim ustvarjanjem izraža lastne misli skozi zanimive kompozicije z živalskimi motivi.

Slika *Zajčev preskok* prikazuje osebo, ki je zatrta, potlači svoja čustva, oziroma trpi. Tega navzven ne kaže, saj bi jo okolica lahko zavrnila. Namesto tega, se mora prilagoditi in vključiti v zasidrane poti prejšnjih generacij.

RABBIT LEAP

DIGITAL IMAGE, 2026

Matej Nose is a final-year student at the Secondary School for Media and Graphic Arts Ljubljana. At the end of his first year, he developed a desire to draw—a skill he taught himself. Through his work, he expresses his thoughts using intriguing compositions featuring animal motifs.

The painting *Rabbit's Leap* depicts a person who suppresses their emotions or suffers. They do not show this outwardly, as such behavior could lead to rejection by those around them; instead, they must conform to established paths charted by previous generations.

VANJA REPIČ / SLOVENIJA / SLOVENIA

MED PROSTORI

A. O., SUHA IGLA, 2026

Vanja Repič je likovna pedagoginja in ustvarjalka. Deluje na različnih likovnih področjih, predvsem v grafiki, risbi, slikarstvu in oblikovanju. Začetna zamisel je pri njej le izhodišče. Pri delu se rada poglobi tudi v sam postopek in tehnologijo ter določene rešitve poišče in dožene sama. Prav ta raziskovalni proces ji je pogosto še pomembnejši od trenutka, ko je delo končano.

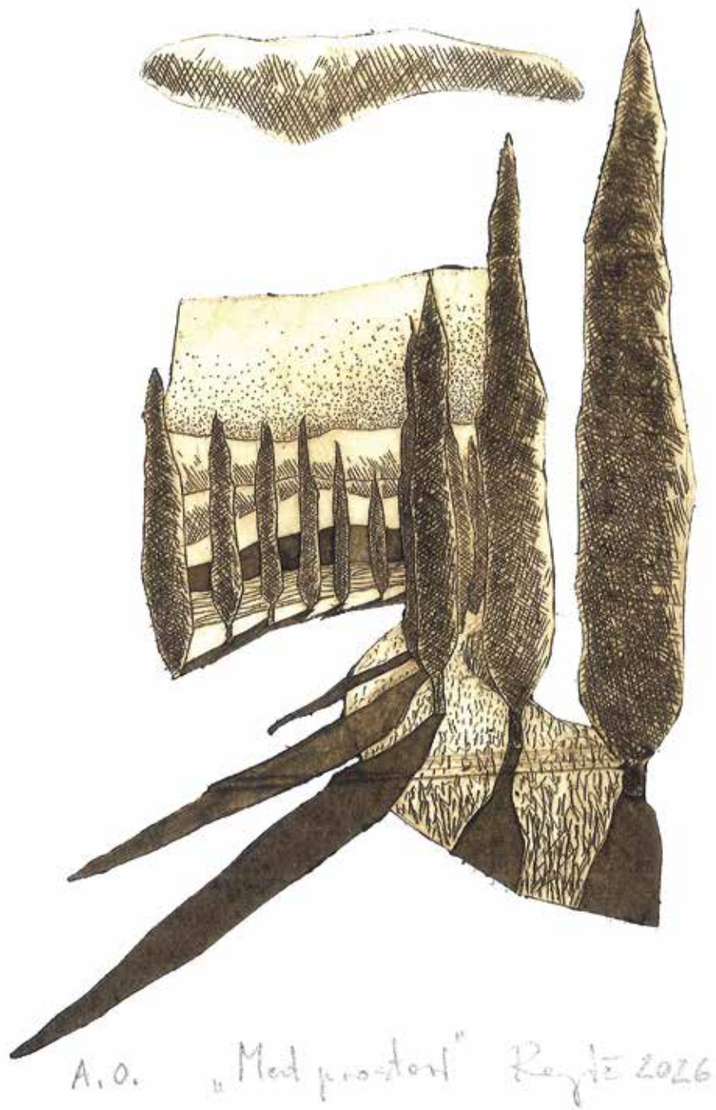
Fragmenti krajine *Med prostori* prikazujejo kraje, ki jih nosimo s seboj in se jih spominjajmo vsak po svoje. S časom se vse spreminja, ljudje odhajajo, v nas pa ostajajo podobe in spomini, ki povezujejo preteklost s sedanjostjo in generacije med seboj.

BETWEEN SPACES

A/P, DRYPOINT, 2026

Vanja Repič is an art educator and a creative artist. Her work spans various artistic disciplines, primarily printmaking, drawing, painting, and design. For her, the initial idea is merely a starting point; she enjoys immersing herself in the creative process and the technical aspects of the work, often discovering and mastering specific solutions on her own. Indeed, this process of exploration is frequently even more significant to her than the moment the work is completed.

Landscape Fragments *Between Spaces* depicts places we carry with us and remember in our own unique ways. Everything changes over time, and people depart, yet within us remain images and memories that connect the past with the present and link generations together.



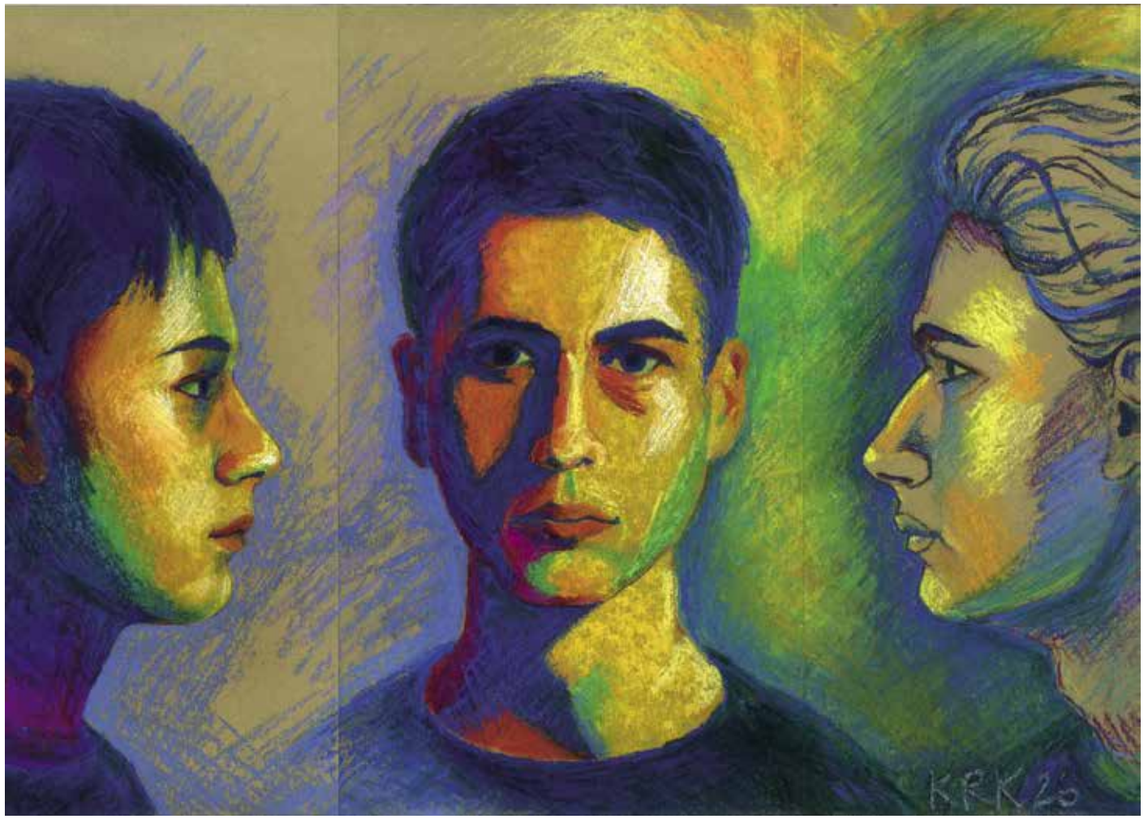
KOLJA REPIČ KOSTADINOSKI / SLOVENIJA / SLOVENIA

ISTI

PASTEL NA RJAVEM PAPIRJU, 2026

Kolja Repič Kostadinoski obiskuje zadnji letnik Srednje šole za oblikovanje in fotografijo Ljubljana, smer oblikovanje uporabnih predmetov. Pri ustvarjanju ga zanima predvsem, kako lahko z likovnimi sredstvi izrazi idejo, ki je ni mogoče povedati le z besedami.

Na sliki *Isti* prikazuje sebe v treh starostih: kot otroka, danes in v zamišljeni starosti. Preteklost in prihodnost gledata proti sedanjosti, sedanji on pa iz slike. Rjav papir in barva se skozi delo izmenjujeta kot praznina in izkušnja. Triptih ponazarja čas, ki nas spreminja, in različne generacije, ki jih nosimo v sebi.



THE SAME

PASTEL ON BROWN PAPER, 2026

Kolja Repič Kostadinoski attends the Secondary School of Design and Photography Ljubljana, specializing in product design. In his creative work, he is primarily interested in how visual means can be used to express an idea that cannot be conveyed through words alone.

Image *The same* depicts him at three stages of life: as a child, as he is today, and at an imagined old age. The past and the future look toward the present, while his present self looks out from the image. Throughout the piece, brown paper and paint alternate, representing emptiness and experience. The triptych illustrates the passage of time that transforms us, as well as the different generations we carry within ourselves.

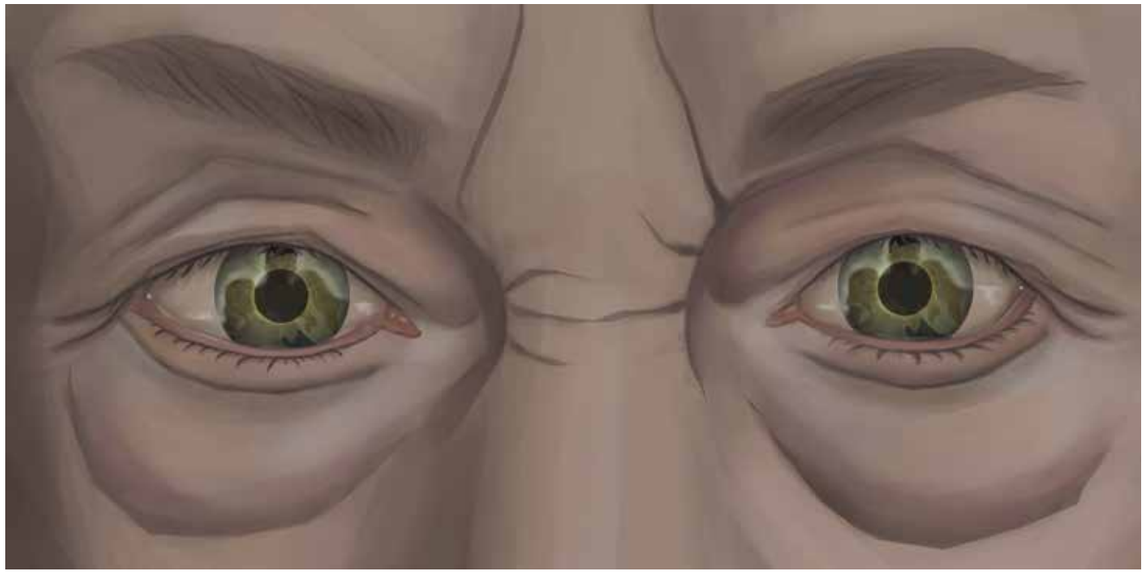
DARYNA RURA / UKRAJINA / UKRAINE

OČI

DIGITALNA SLIKA, 2026

Daryna Rura ne riše le zato, da bi ustvarjala slike, temveč tudi zato, da v sebi ohranja občutek življenja, svobode in harmonije. V težkih časih ji ustvarjanje pomaga, da ostaja zvesta sebi, najde lepoto v preprostih trenutkih in iskreno uživa v samem procesu ustvarjanja.

Z delom *Oči* želi prikazati stare oči – globoke, polne preživetih let, spominov in ljubezni. Zdi se, kot da v njihovem odsevu oživi celotna družina starostnika: otroci, vnuki in drugi ljubljeni ter vse tisto, kar ostaja z njim in nadaljuje njegovo zgodbo. Oči za Daryino Rura niso le pogled, temveč so nit, ki povezuje generacije. V očeh so shranjene preteklost, sedanjost in prihodnost, prepletene z ljubeznijo, ki ne izgine s časom, temveč živi naprej v naslednjih generacijah. *Oči* so zgodba o spominu, družini in nevidni niti ljubezni, ki nas povezuje skozi leta.



EYES

DIGITAL PAINTING, 2026

Daryna Rura draws not merely to create images, but also to preserve within herself a sense of life, freedom, and harmony. In difficult times, creating helps her stay true to herself, find beauty in simple moments, and genuinely enjoy the creative process itself.

With the work *Eyes*, she seeks to portray aged eyes - deep, and filled with the years lived, memories, and love. It appears so that the elderly person's entire family comes to life in their reflection: children, grandchildren, and other loved ones, along with everything that remains with them and carries on their story. For Daryna Rura, eyes are not merely a way of seeing; they are a thread connecting generations. They hold the past, present, and future, interwoven with love that does not fade with time but lives on in the generations to come. Eyes tell a story of memory, family, and the invisible thread of love that binds us together through the years.

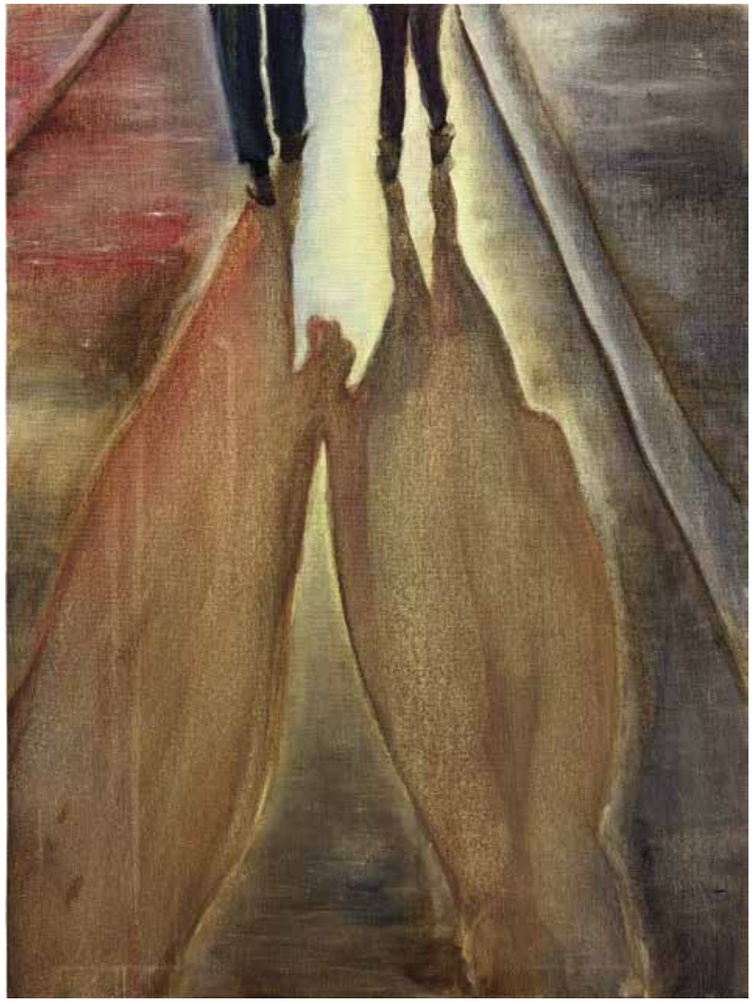
SARA STEVANOVIĆ / BOSNA IN HERCEGOVINA / BOSNIA AND HERZEGOVINA

NAJINI SENCI BI SE ZLILI, TUDI ČE BI BILA LOČENA

UNSERE SCHATTEN WÜRDEN SELBST DANN ZUSAMMENLAUFEN, WENN WIR GETRENNT SIND

AKRIL, 2026

Sara Stevanović je študentka slikarstva na ljubljanski Akademiji za likovno umetnost in oblikovanje, izobraževala se je tudi na Weißensee Kunsthochschule v Berlinu. Primarno se ukvarja s slikarstvom, svoje umetniško raziskovanje pa razvija tudi na področju grafike. Leta 2026 je prvič samostojno razstavljala v galeriji Kulturnega centra »Semberija« v Bijeljini. Sodelovala je na skupinskih razstavah doma in v tujini, med drugim v galerijah Bažato, Kresija, ZDSLU, Škuc, Dobra Vaga in ALU Sarajevo, v Mali galeriji Banke Slovenije, v Mestni hiši Ljubljana, Ex Arte Gallery in Kunstpunkt Berlin.



OUR SHADOWS WOULD MERGE EVEN IF WE WERE APART

ACRYLIC, 2026

Sara Stevanović is a painting student at the Academy of Fine Arts and Design in Ljubljana, who also studied at the Weißensee Kunsthochschule in Berlin. While her primary focus is painting, she also explores printmaking in her artistic practice. She held her first solo exhibition in 2026 at the “Semberija” Cultural Center gallery in Bijeljina. She has participated in group exhibitions both at home and abroad, including at the Bažato, Kresija, ZDSLU, Škuc, Dobra Vaga, and ALU Sarajevo galleries, as well as the Bank of Slovenia’s Mala galerija, Ljubljana City Hall, Ex Arte Gallery, and Kunstpunkt Berlin.

EMA ŠUMAN / HRVAŠKA / CROATIA

BALKON BLUZ

BALKON BLUES

FOTOGRAFIJA, 2026

Ema Šuman je grafična oblikovalka in fotografinja, ki raziskuje razmerje med analognimi in digitalnimi praksami. Navdih črpa iz ljudi, vsakdanjega življenja, sredozemske pokrajine in kulture okolja, iz katerega izhaja. Uživa v eksperimentiranju s fotografijo, z različnimi tehnikami in materiali ter raziskuje, kako je z njimi mogoče prikazati vzdušje, čustva in osebno perspektivo.

BALCONY BLUES

PHOTOGRAPHY, 2026

Ema Šuman is a graphic designer and photographer exploring the relationship between analogue and digital practices. She finds inspiration in people, everyday life, the Mediterranean landscape, and the culture of the environment she comes from. She enjoys experimenting with photography, different techniques, and materials, exploring how they can be used to convey atmosphere, emotion, and personal perspective.

PETRA TIČAR / SLOVENIJA / SLOVENIA

ZAVEDANJE

ENERGIJSKO KODIRANO, AKRIL, 2025

Petra Tičar ustvarja energetske zapise v obliki abstraktnih slik, ki nastanejo iz njenega notranjega občutka, intuicije in povezovanja z energijami vesolja. Barve, krogi, črte, številke, črke in znaki nastajajo spontano. Svoje slike doživlja kot energetsko čiste in bele, brez bolečine, ki jo lahko ustvarjalec nehote pusti v delu. Njihov namen je nositi dobro, mir in zaščito tistemu, ki jih sprejme.

Trikotnik in kvadrat skupaj predstavljata zavedanje in tvorita število sedem. Vsak znak je del njene osebne abecede. Njeni vnuki v tej sliki vidijo »čičke račke« – in tudi to je čar umetnosti: vsak v njej začuti nekaj svojega.

CONSCIOUSNESS

ENERGY-CODED, ACRYLIC, 2025

Petra Tičar creates energy paintings in the form of abstract works that emerge from her inner perception, intuition, and connection with the energies of the universe. Colors, circles, lines, numbers, letters, and symbols appear spontaneously. She experiences her paintings as energetically pure and white, free from pain that an artist may unconsciously leave within a work. Their purpose is to carry goodness, peace, and protection to those who receive them.

The triangle and square together embody consciousness, forming the number seven. Each symbol is part of her personal alphabet. Her grandchildren see “little duckies” in this painting — and that, too, is the magic of art: everyone feels something of their own within it.

IZTOK VIDMAR / SLOVENIJA / SLOVENIA

SLOVENSKI PUNK IN FOTOGRAFIJA

FOTOGRAFIJA, 2023

Iztok Vidmar je fotograf, ki skozi objektiv raziskuje predvsem ljudi, glasbo, prostor in trenutke, ki pogosto ostanejo spregledani. Njegova fotografija temelji na opazovanju, občutku za atmosfero in iskanju pristnih, neinsceniranih trenutkov. Posebej blizu mu je glasbena fotografija, kjer združuje dokumentarni pristop z osebnim pogledom na izvajalce in dogajanje na odru. Pri fotografiranju ga ne zanima le podoba, temveč tudi zgodba, energija in razpoloženje, ki jih fotografija lahko ohrani.

SLOVENIAN PUNK AND PHOTOGRAPHY

PHOTOGRAPHY, 2023

Iztok Vidmar is a photographer who, through his lens, explores primarily people, music, spaces, and moments that often go unnoticed. His photography is rooted in observation, a keen sense of atmosphere, and the pursuit of authentic, unstaged moments. He has a particular affinity for music photography, combining a documentary approach with a personal perspective on the performers and the action on stage. When shooting, he is interested not only in the image itself but also in the story, energy, and mood that a photograph can capture.

PIA ZABRET VERBOLE / SLOVENIJA / SLOVENIA

VERIGA TREH GENERACIJ

OGLJE IN KREDA, 2026

Pia Zabret Verbole je študentka ljubljanske Akademije za likovno umetnost in oblikovanje in maturantka Srednje šole za oblikovanje in fotografijo. Uživa v risanju na črn papir, ne z namenom, da bi bile slike žalostne ali srhljive, temveč da so skrivnostne. Navdušujejo jo narava in skrivnosti, ki jih skriva. Pogosto si v mislih predstavlja nova čarobna bitja. Kadar posluša glasbo, se zraven vrtijo prizori in različna bitja. Včasih preprosto nariše to, o čemer je sanjala. Je lokostrelka, ki rada jaha.

A CHAIN OF THREE GENERATIONS

CHARCOAL AND CHALK, 2026

Pia Zabret Verbole is a student at the Academy of Fine Arts and Design and a graduate of the Secondary School of Design and Photography Ljubljana. She enjoys drawing on black paper - not to create images that are sad or eerie, but rather mysterious. She is fascinated by nature and the secrets it holds. She often envisions new magical creatures; when listening to music, scenes and various beings play out in her mind. Sometimes, she simply draws what she has dreamed about. She is an archer who enjoys horseback riding.

EVA ŽURBI SIMEUNOVIČ / SLOVENIJA / SLOVENIA

ZVESTOBA

FOTOGRAFIJA, 2026

Eva Žurbi Simeunovič je fotografinja, ki ustvarja čudovite in nostalgične fotografije, ki nas popeljejo nazaj v pretekle, dragocene trenutke. Rada ima lepe, romantične fotografije, vendar se veliko bolj osredotoča na iskrenost fotografij, ki z leti pomenijo še več, kot v času nastanka. Ustvarja fotografije z brezčasnim dokumentarnim stilom, s poudarkom na pristnosti, čustvenih trenutkih in naravno toplino.

LOYALTY

PHOTOGRAPHY, 2026

Eva Žurbi Simeunovič is a photographer who creates beautiful, nostalgic images that transport us back to precious moments from the past. While she appreciates beautiful, romantic photography, she focuses far more on authenticity—capturing images that hold even greater significance as the years go by than they did when they were first taken. Her work features a timeless documentary style, emphasizing genuineness, emotional moments, and natural warmth.

KATALOG MEDNARODNE LIKOVNE RAZSTAVE
MED GENERACIJAMI, 2026

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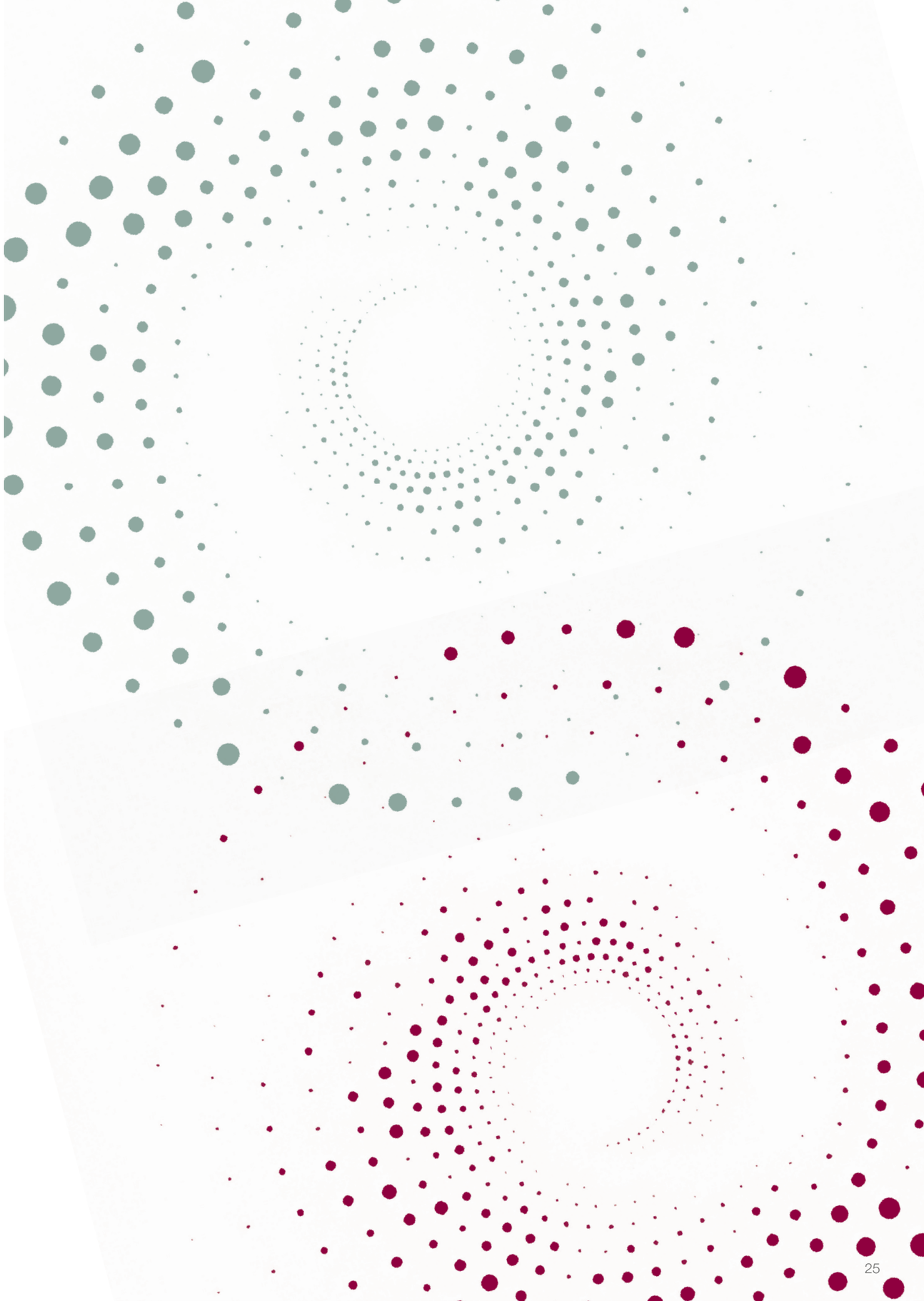
Lektorica: Maja Grintal
Izdajatelj: Le Clerck Co., d. o. o.
Oblikovanje: KREO
Tisk: Forma Brežice, d. o. o.
Naklada: po naročilu
Kamnik, 2026

CATALOGUE OF THE VISUAL ARTS EXHIBITION
BETWEEN GENERATIONS, 2026

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