



Maja Šubic

Nevarna razmerja

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galerija
Krško



Samorog / Unicorn, 2021, freska na lehnjaku / fresco on tufa stone, 77 x 15 cm
Samorog / Unicorn, 2021, freska na lehnjaku / fresco on tufa stone, 82 x 15 cm
Samorog / Unicorn, 2021, freska na lehnjaku / fresco on tufa stone, 75 x 15 cm

NEVARNA RAZMERJA

Mag. Andreja Rakovec, kustosinja

Nekdaj posvečeni prostor baročne cerkve sv. Duha, ki je danes likovno razstavišče, je s svojo poprejšnjo namembnostjo nagovoril akademsko slikarko Majo Šubic do te mere, da je vsebino velike večine svojih del, ki jih razstavlja na aktualni razstavi, zvedla na imenovalce sakralnega. V razgibano cerkveno notranjščino je umestila dela, naslikana v tehniki prave freske, *buon fresco*, za katero lahko rečemo, da ima domicil v sakralnih stavbah, saj je že stoletja dolgo prisotna na njihovih zunanjščinah in v notranjščinah.

Pravo fresko v evropski likovni umetnosti sicer srečujemo že od antike dalje, saj jo je gojila minojska umetnost, pozneje stari Etruščani in Rimljani, do pravega razmaha pa je prišlo v poznem srednjem veku, ko je nastopilo veliko obdobje freske v slogovnem obdobju slikarki nadvse ljube gotike. Ta je pustila bogate sledove na umetnici domačem Loškem, kjer najdemo vrsto bogato poslikanih cerkva. Umetnica se je s to tehniko stenskega slikarstva srečala že v svoji mladosti, ko jo je v žlahtno umetnost freskantstva pospremil njen oče, slikar Ive Šubic. Sprva mu je asistirala pri slikanju fresk, pri petnajstih letih pa že sodelovala pri izdelavi freske *Poljanska vstaja* v Poljanah, za katero je izdelala napis; po zaključku študija je freska postala kontinuirani del njenega opusa, kar jo danes uvršča med redke freskantke na Slovenskem. Pri tem pa ni ostala znotraj ustaljenih okvirov tehnike, vezane na steno in zato nepremične, temveč je fresko prestavila v format prenosnega medija, ko je začela ustvarjati freske na kosih jezerskega lehnjaka, pozneje je kot nosilec uporabljala še keramične krožnike. Med prve prenosne freske, ki jih je izdelala, sodijo t. i. kamnite znamke z motivi živali, ki jih je na potovanju z ladjo Beagle odkril znameniti angleški naravoslovec Charles Darwin. Odločitvi za prenosne freske je botrovalo hotenje, da bi, kot pravi, presešla nivo ilustracije in po tehnični plati, tj. z izborom dovolj prominentne

tehnike, izenačila raven, ki jo v znanosti zaseda Darwinova evolucijska misel; hkrati pa je našla še eno povezavo med fresko in očetom evolucije, in sicer je bila ena Darwinovih najljubših ved ravno geologija, zato je bila izbira kamna kot nosilca povsem skladna z umetničinimi nameni. Prenosne freske na lehnjaku je Šubičeva izbrala tudi za razstavo v Galeriji Krško, s čimer je želela povezati slikarsko tehniko, tradicionalno vezano na sakralni prostor, z nekdanjo cerkvijo. Uporabila je format fragmentarnih upodobitev, ki ga v njenem opusu srečamo že npr. v ciklu prenosnih fresk po motivih iz hrastoveljske cerkve sv. Trojice. Na odlomljenih in odrezanih kosih kamna je naslikala detajle z večjih kompozicij, nekaj tudi z odkrušenimi partijami po lastni zamisli. V tako podanih poslikavah odseva stanje mnogih gotskih fresk, ki so se v takšni skromni podobi, ki daje zgolj slutiti njihov nekdanji obseg in sijaj, ohranile do današnjih dni. Izbiro fragmentarnih podob lahko razumemo tudi kot prisposodbo skrivnostne preteklosti, ohranjene le v drobcih.

Skladno s tehniko freske je slikarka posebej za razstavo v Krškem izbrala tudi vsebino, in sicer več fresk predstavlja izreze iz znanih del iz obdobja gotike, ki jo umetnica nadvse občuduje. Še v posebej dobrem spominu ji je ostal obisk pariškega Narodnega muzeja srednjeveške umetnosti, nekdanjega Muzeja Cluny, kjer je velik vtis nanjo naredil cikel šestih tapiserij *Dama z enorogom* s konca 15. stoletja, ki predstavlja enega od vrhuncev poznogotske tkalske umetnosti. Tapiserije so nastale po naročilu plemiške družine Le Viste iz Lyona kot alegorija šestih čutov (vida, sluha, okusa, vonja, tipa in srca, slednjega kot edinega notranjega čuta, ki s pomočjo razuma obvladuje ostalih pet, zunanjih in tako ohranja čistost duše), ki temelji na razpravi Jeana Gersona (1363–1429) *Doctrinal aux simples gens*. Šubičeva je pritegnil motiv enoroga, ki je na tapiserijah upodobljen v prizoru device z enorogom ter kot grbonosec ali zastavonoša. Slikarka ga je upodobila na dveh freskah: na eni je naslikala enoroga pod oranževcem, ki je nastala po zadnji iz cikla tapiserij, ki predstavlja alegorijo Srca, na drugi pa enoroga, opasanega z grbom družine Le Viste s srebrnimi polmeseci na modrem traku, ki se ga dotika roka dame, kar je naslikano po tapiseriji z upodobitvijo alegorije Tipa. Tretja freska z motivom enoroga pa je nastala po tapiseriji *Enorog v ujetništvu* iz cikla sedmih tapiserij z upodobitvijo enoroga s konca 15.

in začetka 16. stoletja, ki jih hrani Metropolitanski muzej v New Yorku, in prikazuje enoroga, privezanega na drevo v vrtu z leseno ogrado, kar predstavlja ukročenega ljubimca in v povezavi z drugimi simboli, kot je npr. granatno jabolko v drevesni krošnji, tvori alegorijo zakonske zveze in plodnosti. Slikarko so omenjena dela nagovorila zaradi predstavnikov mitske živalske vrste, ki je priljubljena tudi dandanes, medtem ko vsebinskemu okviru, kot ga srečamo na izvirknih, ne sledi, zanima jo le enorog sam na sebi. Enoroga kot mitsko žival srečamo že v zapisih antičnih piscev, največ upodobitev pa je nastalo v srednjem veku, še zlasti v gotiki, ko je dobil vrsto krščanskih simbolnih pomenov, med katerimi je najbolj znan kot simbol čistosti oz. nedolžnosti, saj ga po Fiziologu ujame lahko le devica, v naročje katere nasloni svojo glavo, kar je simboliziralo oznanjenje. In to nedolžnost lahko uzremo tudi na upodobitvah enorogov Maje Šubic, ki jim je pridala posebno očarljivost in dobrodušnost, ki sijeta iz dobrohotnih oči in smehljaja ter delujeta kot posebitev topline in miline. Živalska motivika je namreč ena slikarkinih najljubših tem, iz njenih upodobitev živali odseva ljubezniv odnos, ki ga umetnica goji do njih. Slikarka je motivom enorogov dodala še motiv narvalovega roga, tj. arktičnega kita enoroga, s čimer se je ponovno navezala na srednjeveško izročilo, ko so narvalove rogove, ki jih je morje naplavilo na obale severne Evrope, imeli za enorogove in jih uporabljali v zdravilne namene, saj je veljalo, da imajo čudežno moč in da razstrupljajo zastrupljeno hrano ter pijačo. Da so si tovrstni rogovi utrli pot tudi v kabinete čudes, najbrž ni treba posebej poudarjati. Šubičeva, ki v narvalovem rogu vidi nevarno plat, saj njegova ostro zašiljena oblika asociira na orožje, ki lahko rani ter ga zato povezuje z motivom žeblja, je kitov rog upodobila kot realni predmet, ki deluje kot fizični dokaz o obstoju bitij, ki so zgolj plod domišljije, in gledalcu tako približala tesen preplet fantazije in realnosti, ki sta spremljali predstavn svet poznosrednjeveškega človeka.

Če motivika enorogov sodi pod okrilje profane oz. deloma sakralne ikonografije, pa je slikarka za preostala dela izbrala značilno sakralno tematiko, tj. *Mario lactans*, doječo Marijo, in Kristusove rane ter orodja Kristusovega mučeništva. Motiv doječe Marije srečamo že v starokrščanski umetnosti, na stenski poslikavi v Priscilinih katakombah, a gre za osamljen primer, saj se je najmočneje razvil šele stoletja pozneje v gotiki,

ko sta bila izpostavljena človeška narava Kristusa in usmiljenje. Marija, ki se usmili lačnega Deteta in ga podoji, je bila podoba Božje Matere, ki je vlivala upanje ter tolažbo; k njej so se v priprošnjah obračali verniki in se nadejali, da jim bo nebeška Mati ravno tako izkazala usmiljenje, kot ga je svojemu Sinu. Umetnica je na freskah podala le ključni detajl, tj. razgaljeno dojko, ki jo Božja Mati pridrži malemu Jezusu, pri čemer je Marijino mleko lahko prisposodba duhovne hrane, ki jo vernik prejme med obredom svete maše.

Motiviko *Arma Christi* je avtorica omejila na bič, žebelj in trnovo krono ter jih povezala z motivom Kristusovih ran kot tistimi orodji Kristusovega mučeništva, ki so jih povzročila. Žebelj, ki ga je naslikala, upoštevajoč kovane antične rimske žeblje, kakršne so uporabljali tudi za križanje, preigrava narobe obrnjeno obliko enorožovega roga in z robustno kovaško obdelavo deluje kot nekaj surovega, kar je s človeškim sadizmom v odrešenjskem načrtu dobilo morilsko konotacijo; njegova usmerjenost proti tlom je v nasprotju z bleščočim se, vitko vzpetim stožcem enorožčevega rogu, in čeprav bi skleпали na nasprotje v njuni interpretaciji, pa slikarka opozarja na podobnost, tj., da oba ranita. Pri tem lahko pomislimo na dvojni značaj prizadetja ran oz. bolečine, saj so te zadane lahko na brutalen ali pa na rafiniran način; lahko so porojene iz sadističnih vzgibov, nekemu drugemu povzročiti trpljenje in ponižanje, ali pa iz obrambe in potrebe po zaščiti tistega, kar je nekemu pomembno. Vendar način ne zmanjša učinka posledice, saj je rana še vedno rana, ne glede na to, kako je povzročena.

Več prenosnih fresk prikazuje motiv Kristusovih ran, ki jih je slikarka črpala iz različnih gotskih iluminiranih rokopisov. Kristusove rane so bile v gotiki deležne posebnega češčenja, ki se je razvilo pod vplivom cistercijanskih in frančiškanskih pasijonskih pobožnosti. V umetnosti se je pojavljal motiv vseh petih ran, ki jih je med trpljenjem prejel Kristus, kot tudi posamezni motiv rane s Kristusove strani, ki so jo upodabljali ločeno od Kristusovega telesa, večkrat pokončno, kar je verniku omogočalo razmišljanje o Kristusovem trpljenju, odrešenju in evharistiji, celo mistično izkušnjo okušanja Kristusove rane oz. pitja iz nje. Iz ran prelita Kristusova kri predstavlja osrčje evharistije, pri kateri se med transsubstanciacijo



Kristusova rana / The Wound of Christ, 2021, freska na lehnjaku / fresco on tufa stone, 42 x 15 cm
Kristusova rana / The Wound of Christ, 2021, freska na lehnjaku / fresco on tufa stone, 43 x 15 cm
Kristusova rana / The Wound of Christ, 2021, freska na lehnjaku / fresco on tufa stone, 46 x 15 cm

mašno vino spremeni v Kristusovo kri, zato lahko umetnično odločitev za to tematiko razumemo kot osrednji poudarek razstave, ki je nastala z mislijo na sakralni prostor, kjer so se nekoč vršile evharistične daritve. Na čudežno pretvorbo snovi med evharistijo opozarja npr. upodobitev rane, v kateri je naslikan jezik s petimi krvavečimi Kristusovimi ranami, kar spominja na vernikovo mistično okušanje Odrešenikove žrtve. Kristusove rane so v poznosrednjeveški ikonografiji igrale pomembno vlogo pri posredništvu pri Bogu, saj je Kristusova prelita kri zadostila za grehe človeštva in pomirila Božji srd ter dosegla Njegovo usmiljenje. Šubičeva je z motivom doječe Marije in Kristusovih ran izpostavila usmiljenje kot enega osrednjih vidikov krščanstva v poznem srednjem veku, hkrati pa opozorila na mističnost kot zvesto spremljevalko verske izkušnje tistega časa. Ustavimo se še pri upodobitvi Kristusove rane po iluminaciji iz *Horarija Bonne Luksemburške*. Pokončno naslikana rana je bralca ne le usmerjala v kontemplacijo o Kristusovem trpljenju oz. ranah, temveč je zavzela dejavno vlogo pri njegovem odrešenju, in sicer je pod iluminacijo v horariju zapisano, da bo gledalec deležen toliko odpustkov, kolikor časa bo gledal naslikano rano. Odpustki ali, boljše rečeno, trgovina z odpustki pa je še ena tema, ki je pritegnila slikarko do te mere, da je sklenila v razstavo vključiti tovrstno kupčijo: obiskovalcu so na voljo giclée odtisi izbranih razstavljenih del, ki se prodajajo kot odpustki.

Pogled na preteklost je večkrat fragmentaren, saj si celostno podobo o njej lahko sestavljamo le postopno z odkrivanjem različnih koščkov. Maja Šubic nas na aktualni razstavi skozi fragmente popelje v čas poznega srednjega veka, ki je po svoji slikovitosti, veri, domišljiji, mističnosti, celo iracionalnosti na prvi pogled precej drugačen od racionalno zastavljene in v dvom usmerjenega današnjega časa, obenem pa nam skozi drobce tedanjega imaginarija odstira svet, katerega miselni horizont je še dandanes nadvse privlačen.

Desno:
Galaktotrophousa, 2021,
freska na lehnjaku /
fresco on tufa stone,
60 x 27 cm



DANGEROUS LIAISONS

Andreja Rakovec, MSc, curator

The once consecrated space of the Baroque Church of the Holy Spirit, which is today an art exhibition venue, spoke out with its former purpose to the academy-trained painter Maja Šubic to such an extent that she reduced the content of the vast majority of her works, which she is showing in the present exhibition, to the denominator of the sacred. She has placed the works painted in the technique of fresco, *buon fresco*, into the dynamic church interior, whose home is to be found in sacred buildings, as they have been present on their exteriors and interiors for centuries.

Frescoes have existed in European art since ancient times, cultivated by the Minoans, and later by the ancient Etruscans and Romans, but their real heyday came in the Late Middle Ages, when the great age of fresco painting came in the Gothic style, so beloved by the painter. This left rich traces in the artist's home area surrounding Škofja Loka, where we find a number of lavishly painted churches. The artist encountered this technique of wall painting in her youth when she was escorted into the noble art of fresco painting by her father, the painter Ive Šubic. At first, she assisted him in painting the frescoes, but at the age of fifteen she was already involved in the creation of the fresco *The Poljane Uprising* in Poljane, for which she made an inscription; after completing her studies, the fresco became a continued part of her oeuvre, making her one of the few fresco painters in Slovenia today. However, she did not remain within the established framework of the technique bound to the wall and thus immovable but shifted the fresco to a portable medium format when she began to create frescoes on pieces of tufa stone from Jezersko, later also using ceramic plates as supports. Among the first

portable frescoes she made were the so-called stone stamps with motifs of animals discovered by the famous English naturalist Charles Darwin on his voyage with the Beagle. The choice of the portable fresco was motivated by the desire, as she says, to go beyond the level of illustration and to balance technically, i.e. by choosing a sufficiently prominent technique, the level occupied by Darwin's evolutionary thought in science; at the same time, she found another connection between the fresco and the father of evolution, namely that one of Darwin's favourite sciences was geology so that the choice of stone as a support was entirely in line with the artist's intentions. For her exhibition at Krško Gallery, Šubic also chose portable frescoes on tufa, with which she wanted to connect the painting technique traditionally tied to the sacred space with the former church. She used the format of fragmentary depictions, which we already find in her oeuvre, for example, in the cycle of portable frescoes based on the motifs from the Hrastovlje Church of the Holy Trinity. On the broken and cut pieces of stone, she painted details from larger compositions, sometimes with chipped parts and according to her own ideas. The resulting paintings reflect the condition of many Gothic frescoes, which have survived to this day in such modest condition that their former scope and splendour can only be guessed at. The choice of fragmentary images can also be understood as a metaphor for a mysterious past preserved only in fragments.

In accordance with the fresco technique, the painter also chose the content specifically for the exhibition in Krško, namely some frescoes depicting excerpts from well-known works of Gothic Art, which the artist greatly admires. She especially remembered her visit to the National Museum of Medieval Art in Paris, the former Cluny Museum, where she

was impressed by the cycle of six tapestries *The Lady with a Unicorn* from the end of the 15th century, which belongs to the highlights of late Gothic weaving. The tapestries were commissioned by the noble family Le Viste of Lyon as an allegory of the six senses (sight, hearing, taste, smell, touch and heart, the latter as the only inner sense controlling the other five outer ones and thus preserving the purity of the soul), based on the treatise *Doctrinal aux simples gens* by Jean Gerson (1363–1429). Šubic was attracted by the motif of the unicorn, which is depicted in the tapestries in the scene of the Virgin with the unicorn and as the bearer of the coat of arms or pennant. The painter has depicted the unicorn in two frescoes: in one, she has painted it under an orange tree, after the last tapestry of the cycle depicting the allegory of the Heart, and in the other, a unicorn bearing the coat of arms of the family Le Viste with silver crescents on a blue band, touched by the hand of the lady, painted after the tapestry depicting the allegory of Touch. The third fresco with a unicorn motif is based on the tapestry *The Unicorn in Captivity* from a cycle of seven tapestries depicting unicorns from the late 15th and early 16th centuries held by the Metropolitan Museum of Art in New York and shows a unicorn tied to a tree behind a wooden garden fence, representing the beloved tamed and forming an allegory of marriage and fertility in conjunction with other symbols such as a pomegranate in the crown of the tree. The above-mentioned works spoke to the painter because of the representatives of the mythical animal species, which is still popular today, while she does not prescribe to the contents as found in the originals but is only interested in the unicorn on its own. The unicorn as a mythical beast is already found in the records of ancient writers, and most of its representations originated in Middle Ages, especially in Gothic Art, when it acquired a number of Christian symbolic meanings, among which it is best known as a symbol of purity and innocence, for, according to the Physiologus, it can only be captured by a pure virgin, in whose lap it rests its head, which symbolised the Annunciation. And this innocence can also be seen in the depictions of unicorns by Maja Šubic, who has bestowed a special charm and kindness upon them that shine from the benevolent eyes and smiles and act as a personification of warmth and grace. Animal motifs are one of the painter's favourite themes and her depictions of animals reflect the loving relationship the

artist has with them. The painter has added the motif of a narwhal's tusk to the motifs of the unicorns, i.e. the Arctic whale-unicorn, thus taking up the medieval tradition when narwhal horns washed up from the sea on the coasts of northern Europe were regarded as unicorns and used for medicinal purposes, as they were believed to possess miraculous powers and to be able to detoxify poisoned food and drink. That such tusks also found their way into the chambers of curiosities hardly needs to be emphasised. Šubic – who sees a dangerous side in the narwhal's tusk, since its sharply pointed form is reminiscent of a weapon that can injure and can therefore be associated with the motif of the nail – has depicted the whale's tusk as a real object that acts as physical evidence of the existence of beings that have sprung only from the imagination, thus bringing the viewer closer to the tight intertwining of fantasy and reality that accompanies the representational world of late medieval man.

If the motif of the unicorn falls within the realm of profane or partly sacred iconography, the painter has chosen a typically sacred theme for the other works, namely *Maria lactans*, Nursing Madonna, as well as the wounds of Christ and the Arms of Christ. The motif of the Nursing Madonna is already found in early Christian art, on the wall painting in the catacombs of Priscilla, but it is an isolated case, for it developed most strongly centuries later in Gothic Art, when Christ's human nature and mercy were brought to the fore. The Virgin having mercy on the hungry Child and suckling him, was the image of the Mother of God that provided hope and consolation; the faithful turned to her in intercession, hoping that the Heavenly Mother would show them mercy, as she did to her Son. In the two portable frescoes, the artist has depicted only one important detail, namely, the naked breast that the Mother of God holds out to little Jesus, Mary's milk being a metaphor for the spiritual nourishment that a believer receives during the rite of Holy Mass.

The *Arma Christi* motif was restricted by the artist to the whip, the nail and the crown of thorns, connected to the motif of Christ's wounds as those instruments that were the cause of Christ's martyrdom. The nail, which she painted considering the forged ancient Roman nails used for crucifixions, toys with the upside-down shape of the unicorn's horn and,

with a robust blacksmith's handling, appears as something crude that has acquired a murderous connotation with human sadism in the plan of salvation; its orientation towards the ground contrasts with the shining, slender rising cone of the unicorn's horn, and though one might suppose the contrary in their interpretation, the painter points out the similarity between the two, i.e. that they can both wound. Here we can think of the dual nature of causing a wound or pain, as these can be inflicted in a brutal or refined way; they can be born out of sadistic motives to inflict suffering and humiliation on someone else, or out of defence and the need to protect what is important to someone. The method, however, does not diminish the resulting effect, since a wound is still a wound, no matter how it is caused.

Several portable frescoes depict the motif of Christ's wounds, which the painter has taken from various Gothic illuminated manuscripts. The wounds of Christ received a special veneration in Gothic Art, which developed under the influence of the Cistercian and Franciscan devotions to the Passion. The motif of all five wounds received by Christ during the Passion appeared in art, as did the single motif of the wound on Christ's side, depicted separate from Christ's body, usually in an upright position, allowing the believer to reflect on Christ's Passion, the Redemption, and the Eucharist, even the mystical experience of tasting or drinking from Christ's wound. The blood spilt from the wounds of Christ represents the heart of the Eucharist, in which the wine of the Mass is transformed into the blood of Christ during transubstantiation. Therefore, the artist's choice of this theme can be understood as a central focus of the exhibition, created with the idea of a sacred space where Eucharistic offerings used to be made. Attention is drawn to the miraculous transformation of matter during the Eucharist, e.g., a depiction of a wound in which a tongue is painted with the five bleeding wounds of Christ, recalling the mystical tasting of the Saviour's sacrifice by the believer. The wounds of Christ played an important role in late medieval iconography in the intercession with God, as the spilt blood of Christ satisfied the sins of men and appeased the wrath of God and obtained His mercy. With the motif of the nursing Madonna and the wounds of Christ, Šubic highlighted mercy as one of the central aspects of Christianity in the Late Middle

Ages, and at the same time drew attention to mysticism as a faithful companion of the religious experience of that time. Let us stop at the representation of the wound of Christ after the illumination from *Psalter of Bonne de Luxembourg*. The uprightly depicted wound not only directs the reader to contemplate Christ's suffering or wounds but takes on an active role in his redemption, for under the illumination in the horarium it is written that the viewer will receive as many indulgences as he has spent time contemplating the depicted wound. Indulgences, or rather the sale of indulgences, is another subject that appealed to the painter so much that she decided to include such a bargain into the exhibition: giclée prints of selected works on display are available for visitors to purchase as indulgences.

The view of the past is often fragmentary, as we can only grasp the full picture of it gradually, through the discovery of its various parts. In the present exhibition, Maja Šubic takes us through fragments to the time of the Late Middle Ages, which in its imagery, faith, fantasy, mysticism, even irrationality, is at first glance quite different from the rationally-minded and doubt-oriented present, while at the same time, through the fragments of the Imaginarium of that time, she initiates us into a world whose mental horizon is still extremely appealing today.

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MAJA ŠUBIC

Biografija / *Biography*

Maja Šubic (1965) je študirala slikarstvo na Akademiji za likovno umetnost v Ljubljani, kjer je leta 1990 diplomirala pri prof. Emeriku Bernardu. Po akademiji se je začela intenzivneje ukvarjati s freskoslikarstvom in knjižno ilustracijo. Ilustrirala je preko 20 samostojnih knjižnih izdaj, redno objavlja v najvidnejših slovenskih otroških in mladinskih revijah. Njeno ustvarjanje obsega tudi dela v akrilni, akvarelni in grafični tehniki. Kot scenaristka in ilustratorka sodeluje tudi pri animiranem filmu. Razstavljala je na številnih samostojnih in skupinskih razstavah. Dvestoto obletnico rojstva Charlesa Darwina so v njegovem rojstnem mestu Shrewsburyju obeležili z njeno monumentalno fresko. Je članica združenja umetnikov Škofja Loka in DSLU. Kot samostojna ustvarjalka živi in dela v Škofji Loki in Poljanah.

Maja Šubic (1965) studied Painting at the Academy of Fine Arts and Ljubljana, where she graduated in the class of Prof. Emerik Bernard. After her studies, she became more intensively involved in fresco painting and book illustration. She has illustrated more than 20 independent book editions and regularly publishes in the most renowned Slovenian children's and youth magazines. Her creative production also includes works in acrylics, watercolour and printmaking. As a scriptwriter and illustrator, she also contributes to animated films. She has presented her work in many group and solo exhibitions. The bicentenary of the birth of Charles Darwin was celebrated in his home town of Shrewsbury with her monumental fresco. She is a member of the Škofja Loka Association of Artists and DSLU. As a freelance artist, she lives and works in Škofja Loka and Poljane.



*Kristusov žebelj (JM) / The Nail of
Christ (JM), 2021, freska na lehnjaku
/ fresco on tufa stone,
74 x 15 cm*

MAG. ANDREJA RAKOVEC

Biografija / *Biography*

Mag. Andreja Rakovec (1980, Kranj) je leta 2008 zaključila podiplomski študij s področja umetnosti novega veka na Oddelku za umetnostno zgodovino na Filozofski fakulteti v Ljubljani. Kot kustosinja je delala v Umetnostni galeriji Maribor, od leta 2014 deluje samostojno kot samozaposlena v kulturi – kuratorka. Zaposlena je na ZRC SAZU. Pripravlja razstave sodobne likovne umetnosti in fotografije. Področje njenih raziskav obsega florentinsko renesančno slikarstvo, kiparstvo v javnem prostoru, proučevanje sakralne umetnostne dediščine ter umetnosti 20. in 21. stoletja. Je avtorica več znanstvenih in strokovnih objav.

Andreja Rakovec, MSc (1980, Kranj) completed her postgraduate studies in the field of art of the Modern Period in the Department of Art History at the Faculty of Arts in Ljubljana in 2008. She worked as a curator at Maribor Art Gallery and has worked independently as a self-employed cultural worker – curator since 2014. She is employed at ZRC SAZU. She organises exhibitions of contemporary art and photography. Her research interests include Florentine Renaissance painting, sculpture in public spaces, research on sacred art heritage and art of the 20th and 21st century. She is the author of several scientific and expert publications.





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Kristusova krona (MP) / The Crown of Christ (MP), 2021, freska na lehnjaku / fresco on tufa stone, 35 x 15 cm

Fotografija na naslovnici:

Narval / Narwhal, 2021, freska na lehnjaku / fresco on tufa stone, 108 x 15 cm



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Kristusova rana / The Wound of Christ, 2021, freska na lehnjaku / fresco on tufa stone, 62 x 30 cm