

Metka Kavčič

ZADNJA VEČERJA / THE LAST SUPPER

Galerija Krško

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Iskrena hvala mami Ireni za skrbno in potrpežljivo zbiranje ribjih kosti ter vnukoma Lani in Nejcu za pomoč in ustvarjalno iskrico.

My heartfelt thanks to my mother, Irena, for her careful and patient collection of fish bones, and to my grandchildren, Lana and Nejc, for their help and creative spark.

— Metka Kavčič

ZADNJA VEČERJA

Mag. Andreja Rakovec, kustosinja

Kiparka Metka Kavčič se na aktualni razstavi *Zadnja večerja* predstavlja z istoimensko prostorsko postavitvijo, ki je nastajala v letih 2025 in 2026. Postavitev je umetnica ustvarila ob jubileju Galerije Krško, ki leta 2026 praznuje šestdesetletnico ustanovitve, prav posebej za prostor desakralizirane cerkve sv. Duha, v kateri domuje galerija. Nekdanja funkcija prostora jo je spodbudila, da je posamezne dele instalacije zasnovala z mislijo na prvotni ambient, in sicer je v prezbiterij postavila eksponat, ki črpa iz forme gotskih poliptihov, na konkavne stene ladje je razobesila plošče manjših dimenzij, ki spominjajo na okenska stekla vitrajev, na sredino ladje pa je umestila monumentalno skulpturo, ki budi asociacije na cerkvene lestence.

Čeprav bi ob naslovu razstave najprej pomislili na sakralno vsebino, je Metka Kavčič razstavo zasnovala v luči kritične refleksije o simptomih današnjega časa in družbenega dogajanja, zato prinaša večplastno interpretacijo. Po eni strani bi zadnjo večerjo lahko razumeli kot nekaj dokončnega, brez možnosti nadaljevanja ali ponovitve in zato usodnega. V okvirih aktualnega družbenega dogajanja, ki naplavlja nesmisel za nesmislom in razgrinja vse slabosti človekove prisotnosti v svetu tako v njegovi miselnosti kot delovanju, bi instalacijo lahko vzporejali z deli, ki napovedujejo zaton civilizacije, in njen naslov parafrazirali kot zadnjo večerjo zahodne civilizacije. Po drugi strani nas spomni na ključni dogodek v zgodovini krščanstva (zaradi katerega je bila cerkev tudi zgrajena): na zadnjo pashalno večerjo Jezusa in njegovih učencev, s katero se je zaključevalo Jezusovo zemeljsko življenje in hkrati z ustanovitvijo sv. evharistije začenjalo duhovno življenje krščanske skupnosti, ki je sledila njegovim naukom.

Zanimivo je, da bi lahko našli povezave med svetopisemskim prizorom zadnje večerje in umetničinim delom, za kar se je treba ozreti v bistvo tega novozaveznega dogodka, upoštevati pa še druge vsebinske vidike. Obred evharistije, ustanovljen pri zadnji večerji, v svojem bistvu nosi preobražanje ali, natančneje, transsubstanciacijo, presnovitev, tj. spremembo same substance, medtem ko zunanja oblika ostane enaka. Če se zadržimo pri preobražanju, lahko rečemo, da je preobražanje eden ključnih vidikov ustvarjanja Metke Kavčič – tako pri najnovejšem umetniškem delu kot starejših. Kiparka se namreč v svojem opusu že ves čas ukvarja z vprašanjem preobražanja snovi. Spomnimo na monumentalne čipke, ki jih od leta 2003 ustvarja iz trdih materialov, kot so varjena pločevina, žica in bron, pri čemer jo zanima, kako nekaj mehkega in gracilnega, kot je iz tekstila izdelana čipka, prenesti v trdo snov. Enako tematiko je obravnavala leta 2008 v skulpturi *Pletiljina vrata*, ki jo je izdelala iz več bronastih plošč, odlitih po kosih mehkih pletenin, in leta 2015 v bronastih skulpturah spodnjega perila iz cikla *Ko se duša naguba*. Obratno pa je v skulpturi *Kose* leta 2011 v trdo jeklo rezil vključila čipkast motiv in z luknjičastimi vzorci dematerializirala in estetizirala trdo, utilitarni rabi namenjeno kovino. Preobrat v izbiri materiala predstavlja cikel *Ostaline* iz leta 2023, v katerem je prvič uporabila plastiko. Tudi v tem primeru je preizkusila možnosti transformacije materiala in iz trde umetne snovi s toplotno obdelavo ustvarila vtis mehko gubane tkanine. Ravno tako je preobražanje materiala zajeto v delih iz istega cikla, nastalih leta 2024, za katera je uporabila kombinacijo plastike in vanjo vloženih tekstilnih čipk, ki so ob toplotni obdelavi spremenile barvo iz bele v zlato rjavo. Plastiko je umetnica uporabila tudi za aktualno prostorsko postavitev: bodisi je s plastičnim filamentom izdelala





tridimenzionalne risbe ribjih okostij bodisi je s toplotno obdelavo plastičnih ploskev ustvarila trden prosojen ovoj, v katerem so vstavljeni posamezni detajli instalacije.

Če v navedenem pregledu ustvarjalnega dela Metke Kavčič razbiramo kontinuirano sosledje materialov in motivike, ki se prepletajo med posameznimi umetniškimi deli in cikli – tako kot nit v kiparki nadvse ljubi čipki –, pa instalacija *Zadnja večerja* v njen opus vnaša ne le povezave z dosedanjim razvojem, ampak tudi novost. Kiparka je prvič uporabila naravni material, in sicer kosti rib in klešče rakov. Posamezne eksponate instalacije je izdelala iz tistega dela rib, ki se pri predelavi zavrže in ni namenjen zaužitju. Ure in ure je porabila že za samo pripravo materiala, tj. čiščenje in prekuhavanje koščic, da so bile primerne za nadaljnji ustvarjalni proces (zgovoren je podatek, da je za instalacijo porabila ostanke več kot 400 rib). Kosti je nato položila med dve plasti trde PVC-folije in ju s toploto spojila, da je dosegla želeni učinek.

Uporaba živalskih kosti v sodobnih umetniških instalacijah ni pogosta, saj umetniki raje posegajo po odlitkih, keramiki ipd., med tistimi, ki ustvarjajo s pravimi kostmi, pa omenimo sledeče. Najmonumentalnejša instalacija je bržkone *Mobilna matrica* Gabriela Orozca iz leta 2006 v Knjižnici Joséja Vasconcelosa v Ciudadu de Mexicu, za katero je umetnik uporabil okostje kita, ki ga je porisal s črtno risbo z grafitnim svinčnikom. Če gre Orozcu za spreminjanje ustaljenih načinov percepcije, pa v delih nizozemskega konceptualnega umetnika Hermana de Vriesa živalske kosti, ki jih kot *objet trouvé* vključuje v instalacije in objekte, predstavljajo pristni del narave, ki jo umetnik prenaša v galerijski prostor (npr. *Življenje*, 1996–2011, *Prehod*, 2012–2013). Umetniški tandem Marina Abramović in Ulay pa je za instalacijo *Zavesa iz kosti* leta 1985 (replika postavljena leta 2025 na razstavi v ljubljanski Cukrarni) uporabil goveje kosti in tako ustvaril simbolni prehod med življenjem in smrtjo.

Ob razstavi Metke Kavčič se poraja vprašanje: zakaj kosti rib oz. nekaj, kar je samo gola konstrukcija brez mesa in okrasa? Odgovore bi ponovno našli v dosedanjem umetničinem opusu. Kiparka je že leta 2015 v ciklu *Ko se duša naguba* tematizirala razgaljanje, ki je eden temeljnih vidikov umetniškega ustvarjanja. Ko umetnik svoje delo postavi na ogled javnosti, v katerem zrcali svoje razmišljanje, čutenje in najgloblje doživljanje sveta,





se izpostavi in razgali ter je zato lahko ranljiv, krhek in nebogljen. A če je šlo pri omenjenem ciklu za metaforo razgaljanja človeške duše z odloženimi kosi perila kot najbolj intimnega dela posameznikove garderobe, ki je zakrita pogledom drugih in je zato prispodoba zasebnega, skritega in ranljivega, je tokrat poudarek še stopnjevan: umetnica kosti rib interpretira kot zadnji korak razgaljanja, ko meso odpade in se prikopljemo do ogrodja, ko ostane le gol skelet. Ta simbolizira poslednjo postajo v procesu umetničinega razdajanja skozi njeno delo, ki ga na razstavi predaja gledalcem. Simbolizira pa tudi današnji čas, ko se je razgalila vsa beda človeške omejenosti in trdosrčnosti, ko razpada ustaljeni sistem vrednot, ko je »glodanje drug drugega« prispodoba neizprosne, tekmovalne in brezčutne sodobne družbe. A razdajanje ima tudi drugo, pozitivnejšo plat. V luči krščanskega etosa pomislimo na ljubezen, ki se razdaja, na darovanje, ki drugemu omogoči življenje. Če instalacijo Metke Kavčič uzremo v tem okviru, se njena umestitev dodobra sklada s prostorom, v katerem so nekoč opravljali obred v spomin na Kristusovo daritev v imenu ljubezni do človeka.

Če se ustavimo še pri vidiku ribjih kosti kot nečesa, kar se zavrže, instalacija *Zadnja večerja* ponovno odpira večpomensko razlago. V simboliki zavrženih rib bi lahko videli po eni strani simptom sodobnega časa, tj. odmetavanje, ki je posledica brezmejnega potrošništva, v katerega nas sili družbeni sistem, ali neizpolnjene čustvene kompenzacije nenehno nepotešenega potrošnika. Po drugi strani pa, če upoštevamo zgodnjekrščansko simboliko ribe, ki je predstavljala Kristusa, instalacijo lahko razumemo tudi kot simptom časa, ki je zavrgel Kristusa, saj je krščanstvo v sodobni Evropi pristalo na smetišču družbene refleksije in sistema vrednot. Navsezadnje temu v prid govori dejstvo, da Evropska unija v preambulo ustave ni hotela zapisati, da ima krščanske korenine, čeprav so te globoko zasidrane v evropski miselnosti in načinu delovanja, navsezadnje tudi v osebni svobodi posameznika, egalitarnosti v družbi in spoštovanju človekovega dostojanstva, s katerimi se ponaša evropska družba – najbrž so zakoreninjene tako globoko, da so samoumevne in je njihov krščanski izvor v aroganci in ignoranci sodobnega človeka že zabrisan. Zato lahko rečemo, da *Zadnja večerja*, postavljena v nekdanji sakralni prostor, s tematiko zavrženosti deluje kot kritično zrcalo sodobnemu času.

Metka Kavčič s svojim delom opozarja še na en vidik sodobnega časa. Posamezni deli instalacije v pogledu od daleč pritegnejo našo pozornost z estetiziranim videzom bodisi z zlato rjavim tonom bodisi z mrežastim, kot čipke učinkujočim prepletom. A z vsakim korakom bližje se estetizirana podoba razblinja in razodeva se realno stanje. Vidimo namreč tisto, česar ne pričakujemo, še več, česar si najbrž sploh ne bi želeli videti. Navidezna bleščeča podoba nas privede do šokantnega spoznanja, da stojimo sredi prostorske postavitve, ki v nas namesto ugodja zbuja nelagodje in odpor, ker je sestavljena iz zavrženih, ogolelih, celo gnus zbujajočih kosov. Učinek podkrepi še transparentnost plastičnih ovojev, saj

dobimo vtis, da kosti lebdijo. Zremo v koščke razpadlega organizma, ki ni skrit, ampak nas umetnica povsem neposredno, brezkompromisno sooči z njim. In morda je za sodobnega človeka, ki je ujet v fantazmo hiperestetiziranja in iluzorno srečnega časa ugodja, prosperitete in zmagoslavnega pohoda visoke tehnologije, takšen pristanek na realnih tleh natanko tisto, kar potrebuje.



THE LAST SUPPER

Andreja Rakovec, MA, curator

In her current exhibition, *The Last Supper*, sculptor Metka Kavčič presents a site-specific installation of the same title, produced between 2025 and 2026. The artist created the installation to mark the anniversary of Krško Gallery, which celebrates its sixtieth anniversary in 2026, and specifically for the space of the deconsecrated Church of the Holy Spirit, which houses the gallery. The former function of the space prompted her to conceive the individual elements of the installation with the original ambience in mind, by placing an exhibit that draws on the form of Gothic polyptychs in the chancel, hanging smaller panels reminiscent of stained-glass window panes on the concave walls of the nave and installing a monumental sculpture that awakes associations of church chandeliers at the centre of the nave.

Although the exhibition title might initially suggest a sacred subject, Metka Kavčič has conceived the exhibition in the light of critical reflection on the symptoms of our time and current social developments, thereby offering a multilayered interpretation. On the one hand, the Last Supper could be understood as something definitive, with no possibility of continuation or repetition, and therefore fateful. In the context of current social developments, which seem to bring one absurdity after another and lay bare all the shortcomings of the human presence in the world, both in terms of mindset and behaviour, the installation could be compared to works that foretell the decline of civilisation, and its title could be paraphrased as the Last Supper of Western civilisation. On the other hand, it reminds us of a defining event in Christian history (central to the faith for which the church was built in the first place): Jesus' final Passover meal with his disciples, which marked the end of his earthly life and, at the same time, through the institution of the Holy Eucharist, the beginning of the spiritual life of the Christian community that followed his teachings.

It is interesting to note that connections can be found between the biblical scene of the Last Supper and the artist's work. To do so, one must look to what is essential in this event of the New Testament, while also taking other thematic aspects into account. The Eucharistic rite, instituted at the Last Supper, essentially involves a transformation or, more precisely, transubstantiation, a metamorphosis, that is, a change in the substance itself, while the outward form remains the same. If we stay with transformation, we can say that it is one of the key aspects of Metka Kavčič's art practice – both in her latest artwork and throughout her earlier works. Indeed, throughout her oeuvre, the sculptor has consistently engaged with the question of the transformation of matter.



We might recall the monumental lace works from hard materials such as welded sheet metal, wire and bronze that she has been creating since 2003, exploring how the softness and elegance of lace fabric might be translated into a hard material. In 2008, she pursued the same idea in the sculpture *The Knitter's Door*, made from several bronze panels cast from pieces of soft knitted fabric, and in 2015 in the bronze sculptures of underwear in her cycle *When the Soul Wrinkles*. By contrast, in her 2011 sculpture *Scythes*, she incorporated a lace motif into the hard steel scythe blades, using perforated patterns to dematerialise and aestheticise the metal intended for utilitarian use. A shift in her choice of material is represented by the 2023 cycle *Relics*, in which she used plastic for the first time. Here, too, she explored the possibilities of transforming the material, using heat treatment to create the impression of softly creased fabric from a hard synthetic material. Similarly, the transformation of the material is evident in works from the same cycle created in 2024, for which she used a combination of plastic and embedded textile lace that changed colour from white to golden brown when heated. Plastic was also used by the artist in her current spatial installation: she either made three-dimensional drawings of fish skeletons with plastic filament or treated sheets of plastic with heat to form a rigid, translucent casing into which individual elements of the installation were inserted.

If, in this overview of Metka Kavčič's art practice, we discern a continuous sequence of materials and motifs that intertwine across individual works and cycles – much like the thread through the lace the sculptor holds so dear – then the installation *The Last Supper* introduces into her oeuvre not only a connection with her development to date, but also something new. For the first time, the sculptor has used natural materials, namely fish bones and crab claws. She crafted the individual elements of the installation from parts of fish that are discarded during processing and are not intended for consumption. She spent hours on end simply preparing the material, that is, cleaning and boiling the bones, to make them suitable for the subsequent creative process (it is telling that she used the remains of more than 400 fish for the installation). She then placed the bones between two layers of hard PVC film and fused them together using heat to achieve the desired effect.

The use of animal bones in contemporary art installations is uncommon, as artists tend to favour casts, ceramics and similar materials; among those who do work with real bones, the following are worth mentioning. The most monumental installation is arguably Gabriel Orozco's *Mobile Matrix* from 2006 at the José Vasconcelos Library in Mexico City, for which the artist used a whale skeleton that he covered with graphite pencil line drawings. If Orozco seeks to challenge established modes of perception, in the works of Dutch conceptual artist Herman de Vries, animal bones, which he incorporates into his





installations and sculptural works as *objets trouvés*, represent an authentic part of nature brought into the gallery space by the artist (e.g. *Life*, 1996–2011; *In Transit,* 2012–2013). The artist duo Marina Abramović and Ulay, meanwhile, used cow bones for their 1985 installation *Bone Curtain* (a replica of which was installed in 2025 in the exhibition at Cukrarna in Ljubljana), thereby creating a symbolic passage between life and death.

Metka Kavčič's exhibition raises the question: why fish bones, or, rather, something that is just a bare structure, devoid of flesh and ornament? Answers can



once again be found in the artist's body of work to date. As early as 2015, in her cycle *When the Soul Wrinkles*, the sculptor explored the theme of exposure, which is a fundamental aspect of artistic creation. By presenting work that reflects their thoughts, feelings and deepest experiences of the world to the public, artists expose themselves, lay themselves bare and therefore become vulnerable, fragile and defenceless. But if the aforementioned cycle was concerned with the metaphor of the human soul's exposure through discarded items of underwear as the most intimate part of an individual's wardrobe that is hidden from the gaze of others and thus a symbol of the private, the hidden and the vulnerable, then the emphasis is on this occasion further intensified: the artist interprets fish bones as the final stage of exposure, when the flesh falls away, and we get down to the framework, when only the bare skeleton remains. This symbolises the final stage in the process of the artist's giving of herself through her work, which she offers to viewers at the exhibition. It also symbolises the present day, as all the misery of human limitation and hard-heartedness have been laid bare, when the established system of values is crumbling, when "gnawing at one another" has become a metaphor for an unforgiving, competitive and callous contemporary society. Yet giving of oneself

also has another, more positive side. In the light of the Christian ethos, it calls to mind a love that gives of itself, a sacrifice that enables another to live. If we view Metka Kavčič's installation in this context, its placement fits perfectly with the space where a rite was once performed in remembrance of the sacrifice Christ made in the name of love for humankind.

If we pause to consider fish bones as something that is discarded or cast aside, the installation *The Last Supper* once again opens up multiple possible meanings. In the symbolism of discarded fish, we might see, on the one hand, a symptom of the contemporary era, that is, the throwaway culture of boundless consumerism that the social system imposes on us, or the futile attempt at emotional compensation by the perpetually dissatisfied consumer. On the other hand, if we take into account the early Christian symbolism of the fish, which represented Christ, the installation can also be understood as a symptom of an age that has cast Christ aside, since Christianity in contemporary Europe has ended up on the scrapheap of social reflection and the value system. After all, this is supported by the fact that the European Union did not wish to state in the preamble to its Constitution that it has Christian roots, even though these are deeply embedded in European thought and ways of life, not least in individual personal freedom, social equality and respect for human dignity, values in which European society takes pride – perhaps they are so deeply rooted that they are taken for granted, their Christian origins obscured by the arrogance and ignorance of people today. We can therefore say that *The Last Supper*, set in a former sacred space and concerned with what has been cast aside, holds up a critical mirror to the present.

Through her work, Metka Kavčič draws attention to yet another aspect of contemporary life. Viewed from a distance, the individual parts of the installation catch our eye with their aestheticised appearance, be it through their golden-brown hue or a mesh-like interweaving reminiscent of lace. With each step closer, however, the aestheticised image disintegrates, and the reality of the work is revealed. For we see something unexpected, perhaps even something we would rather not see at all. The apparently dazzling image leads us to the shocking realisation that we are standing in the midst of a spatial installation which, rather than evoking a sense of comfort, arouses unease and revulsion, as it is composed of discarded, bare, even repulsive fragments. The effect is further heightened by the transparency of the plastic casings, as we get the impression that the bones are floating. We are looking at fragments of a decayed organism, which is not hidden; rather, the artist confronts us with it directly and uncompromisingly. And perhaps for those caught up in the fantasy of hyper-aestheticisation and an illusory age of pleasure, prosperity and the triumphant advance of high technology, such a return to reality may be precisely what is needed.

METKA KAVČIČ

Akademska kiparka / Academy-trained sculptor

BIOGRAFIJA

V Mariboru rojena Metka Kavčič (1960) je leta 1981 zaključila študij na Pedagoški akademiji v Mariboru, likovna vzgoja. Istega leta se je vpisala na Akademijo za likovno umetnost v Ljubljani na kiparski oddelek in tam leta 1987 diplomirala pri prof. Slavku Tihcu. Tri leta zatem je na isti ustanovi končala konservatorsko-restavratorsko specialko. Na École Nationale Supérieure des Beaux-Arts v Parizu se je leta 1998 nekaj mesecev strokovno izpopolnjevala na oddelku za klasično modelacijo pri profesorjih Bernardu Perrinu in Jeanu-Françoisu Duffauju. V letu 2004 se je vrnila v Pariz na dvomesečno strokovno izpopolnjevanje. Med letoma 1989 in 2000 je bila kot konservatorka-restavratorka zaposlena v Pokrajinskem muzeju Ptuj. Od leta 2000, ko je pridobila status samozaposlene v kulturi, redno samostojno in skupinsko razstavlja v Sloveniji in na tujem.

BIOGRAPHY

Born in Maribor, Metka Kavčič (1960) graduated in 1981 from the Maribor Academy of Education, specialising in Art Education. That same year, she enrolled in the Department of Sculpture at the Ljubljana Academy of Fine Arts, graduating in 1987 under the supervision of Professor Slavko Tihec. Three years later, she completed a postgraduate specialisation in Conservation and Restoration at the same institution. In 1998, she undertook several months of advanced training at the École Nationale Supérieure des Beaux-Arts in Paris in the Department of Classical Modelling under Professors Bernard Perrin and Jean-François Duffau. She returned to Paris in 2004 for a further two-month period of professional training. From 1989 to 2000, she worked as a conservator-restorer at Ptuj Regional Museum. Since 2000, when she was granted self-employed status in the cultural sector accredited by the Ministry of Culture, she has regularly exhibited her work in solo and group shows across Slovenia and abroad.



IZBOR SAMOSTOJNIH RAZSTAV V OBDOBJU 2000–2026 / SELECTED SOLO EXHIBITIONS, 2000–2026

2026 *Dnevniki*, UGM Šop, Maribor
2024 *Ostaline*, Umetnostna galerija Maribor – UGM Studio, Maribor
2023 *Krhek svet*, Galerija Božidar Jakac, Kostanjevica na Krki
2021 Galerija M-art, Maribor
2020 *M+A+S sezuje tudi vas*, Miheličeva galerija Ptuj, Ptuj
Pohabljene sanje, Minoritska cerkev, Maribor
Simulakrum tradicije, Galerija Velenje, Velenje
2019 *Odmik*, KiBela / MMC KIBLA, Maribor
Družinske vezi, Galerija Media Nox, Maribor
2017 *Korak od dna*, Razstavišče Monfort, Obalne galerije, Portorož
2016 Konzulat RS v Celovcu, Celovec, Avstrija
2015 *Ženska klop*, Sodni stolp, Maribor
Prostor za asociacije, Dvorec Novo Celje, Žalec
2012 *Metka Kavčič in Bogdan Borčić*, podružnična cerkev sv. Jakob, Šentjakob, Avstrija
2011 *Na robu pozabljenega*, Galerija Hest, Maribor
2010 *Pr' Mariki*, Kraška hiša, Repen, Italija
KKAM 6050, Miheličeva galerija, Ptuj
2009 *Vrata*, Dolenjski muzej, Novo mesto
Vrata, Pilonova galerija Ajdovščina, Ajdovščina
Klepetulje, Savinov likovni salon, Žalec
2008 *Vrata*, Galerija muzej Lendava, Lendava
Vrata, Galerija Božidar Jakac, Kostanjevica na Krki
Kritiki izbirajo, Cankarjev dom, Ljubljana
Zapredene sledi, Muzej mesta Skopje, Skopje, Makedonija
Vrata, Koroška galerija likovnih umetnosti, Slovenj Gradec
2007 *Zapredene sledi*, Mestni muzej Idrija, Galerija Sv. Barbare, Idrija
2006 *Zapredene sledi*, Umetnostna galerija Maribor, Maribor
2005 *Sin salida*, La Roggia, Pordenone, Italija
2004 *Meščani*, Razstavni salon Rotovž, Maribor
Meščani, Mestna hiša, Ljubljana
Metkino nabodalo, Gruberjevo nabrežje, Ljubljana
Sin salida, Miheličeva galerija, Ptuj
Nagrajenci DLUM, Metka Kavčič in Luka Popič, ZDLSU, Ljubljana
Znamenja, Galerija Alcad, Slovenska Bistrica
2003 *Nagrajenci DLUM*, Metka Kavčič in Luka Popič, Galerija DLUM, Maribor
Sin salida, Galerija Tržič, Tržič
2002 *Jezični šah*, Kiparska galerija Latobia, Ljubljana
2001 *Varno zavrženo*, Tehniški muzej Slovenije, Bistra
Varno zavrženo, Razstavni salon Rotovž, Maribor
Razstava skulptur Metke Kavčič in slik Jožeta Šubica, Ljubljanski dom, Rogaška Slatina
2000 *Vrata*, Galerija Šivčeva hiša, Radovljica

Do leta 2026 je imela 41 samostojnih in 91 skupinskih razstav. /
By 2026, she had held 41 solo exhibitions and participated in 91 group exhibitions.

NAGRADE / AWARDS

Glazerjeva nagrada z listino za dosežke na področju kulture, 2021
Častno Valvasorjevo priznanje za leto 2019 – darovanje gradiva iz zapuščine akad. slikarja Maksa Kavčiča Slovenskemu gledališkemu inštitutu, 2020
Nagrada ZDSLU, 2016
Nagrada DLUM, 2013
Častna nagrada ZDSLU, Majski salon 2010
3. nagrada strokovne žirije za delo Pahljača, Razstavišče Kibla, 2004
1. nagrada občinstva za delo Pahljača, Razstavišče Kibla, 2004
Županjina nagrada mesta Ljubljana, 2003
Nagrada DLUM, 2003
Nagrada DLUM, 1997





Metka Kavčič
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