



**NATAŠA PROSENC STEARNS**

*HOTEL DIARY / HOTELSKI DNEVNIK*  
*GOLDEN CURTAIN / ZLATA ZAVESA*



*Hotelski dnevnik / Hotel Diary, Stopnišče 1 / Staircase 1, 2016, inkjet print on metal, 90 x 150 cm*

**NATAŠA PROSENC STEARNS**

*HOTEL DIARY / HOTELSKI DNEVNIK*  
*GOLDEN CURTAIN / ZLATA ZAVESA*

VIDEO AND PRINT INSTALLATION  
VIDEO INSTALACIJI IN SERIJA PRINTOV

**GALERIJA VELENJE**

20. 10. – 19. 11. 2016

**RAZSTAVIŠČE GORENJE**

*Izbor del Nataše Prosenc Stearns v Razstavišču Gorenje se osredotoča na žensko telo. Video in serija printov Zlata zavesa, 2016 se navezuje na istočasno razstavo v Galeriji Velenje, ostala dela pa reinterpretirajo percepcijo ženstvenosti (Odaliska, 2016), odnos ženskega telesa z okoljem (Blato, 2009) in težnjo k abstraktnemu (Brez naslova, 2016).*



Festival Velenje



**gorenje**  
*Life Simplified*



## THE MILESTONES OF TRANSITION

Nataša Prosenč Stearns has based her video installation on correlations between space and human body. She designed it as a comprehensive representative image of a serene, yet intense depiction of a relationship between humans and space. The setting is a hotel which she had mentioned symbolically in her interview with Vesna Teržan (*Pogledi*, Volume 6, Issue 23-24, 9 December 2015) concluding that a big part of the population in Los Angeles, USA – where she currently lives – are foreigners, and that being a foreigner in a big American city is something completely normal. »Moreover, Los Angeles is like a big hotel, a place of constant transition, which I have become accustomed to over the years,« said Nataša Prosenč Stearns. She also points out that human body has always been the focal point of her work. Despite all the progress and technological development, which on one side overwhelm us, it is our universal human purpose that still makes us the protagonists of the story. All the products of our efforts are imbued with the presence of essence and existence.

The video installation represents this fact both as a whole and in its details. They get revealed in primacy and clar-

## MEJNIKI PREHAJANJA

Nataša Prosenč Stearns je video instalacijo zastavila na različnih tematizacijah prostora in človeškega telesa. Oblikovala jo je v celovito reprezentativno podobo umirjene, a napete scene odnosa med človekom in prostorom. Prostor dogajanja je hotel, ki ga je simbolno omenjala v intervjuju Vesne Teržan (*Pogledi*, letnik 6, št. 23-24, 9. december 2015), ugotavljajoč, da je v Los Angelesu v ZDA, kjer živi, skoraj vsak drugi človek priseljenec in da je to, da si v večjem ameriškem mestu tujec, nekaj povsem običajnega. »Povrhu tega pa je Los Angeles kot velik hotel, mesto nenehne tranzicije, na katero sem se z leti navadila,« je povedala Nataša Prosenč Stearns. Ta izjava je navezava na tematiko razstavnega projekta v Velenju kot osredotočenost na priprave za razvijanje ideje in celotne nove produkcije. Prosenčeva poudarja, da je središče njenega ustvarjanja že od nekdaj človeško telo. Kljub vsemu napredku in razvoju tehnologij, ki po eni strani prekrivajo človeka, ga njegova vsesplošna funkcija človečnosti ohranja kot nosilca zgodbe. Vsi produkti njegovega udejanjanja so prežeti s prisotnostjo biti in bivanja, saj je človeška odzivnost na svet bliskovita. Instalacija to odzivnost reprezentira v globalnem in v detajlih. Razpira jih od primarnosti in jasnosti prizorov do abstrahiranja, sestavlja-

ity of the scenes and in abstracted, layered moving images. We either follow the minimal narration or, by means of directing, the author enters the narrative of those very scenes through different details and thus

the story crawls out of its visual space. What is fundamental in all the stages is observance of empathy for the surrounding marginal areas, which is linked to and continued as a latent and omnipresent theme of various migrations. The themes take place in two series and three exhibition sets. Series of videos *Hotel Diary* and *Golden Curtain* were filmed in an abandoned hotel in L.A. The artist used static camera to record the atmosphere of the location, which with mystic vividness takes place in deserted interiors and provokes boundless visions and memories; at the same time, the activity is reduced to a minimum and dynamism is achieved mainly through the presence of light and water overlapping the solid matter.

In *Hotel Diary*, the first series comprising nine videos, a human figure appears in accordance with the unpredictable pulse of the contemporary world. Either the body appears as the central motif or it presents itself in the moment of leaving, in disintegration of that very moment. The relationship between the interiors and exteriors is defined by curtains which act as dividers between the two opposite poles: between the

nja in eksperimentiranja z različnimi kombinacijami. Razpon je nepredvidljiv. Sledimo čisti pripovednosti ali pa avtorica z režijo poseže v pripovednost prizora v različnih detajlih in se tako zgodba izplazi iz slikovnega prostora. V vseh fazah pa je temeljno sledenje empatiji do obdajajočega marginalnega sveta, ki se povezuje in nadaljuje z latentno in vseprisotno temo raznovrstnih migracij. Teme se odvijajo v dveh ciklusih in treh razstavnih sklopih. Ciklusa *Hotelski dnevnik* in *Zlata zavesa* sta bila posneta v zapuščenem hotelu Los Angelesa. S statično kamero je bilo snemano vzdušje tega prostora, ki se z mistično slikovitostjo odvíja v opustelih interierjih ter vzbuja brezmejne predstave in spomine; ob tem je aktivnost zelo racionalizirana in dinamičnost dosežena predvsem s svetlobnimi in vodnimi učinki, ki tvorijo preplet trdne gibljive materije in različnih vodnih oblik. Voda je prisotna kot povezovalna ali pa destruktivna snov ob figuri.

V prvem sklopu devetih videov *Hotelski dnevnik* je figura utelešena po nepredvidljivem utripu sodobnega sveta, bodisi v prisotnosti telesa kot centra motiva ali breztelesnosti v trenutku odhajanja in razkranja tega trenutka. Odnos med interierjem in eksterierjem omejujejo zavesa kot mejniki med obema poloma: javnim in zasebnim ter očitnim in

public and private, between the overt and the hidden, which interplay on the five layered and synchronised projected moving images. The layering and abstracting of the moving images stirs up mental pictures of events, which we can't see, yet we recognize them through sensory experience derived from the memory of the past. Transparency and transition between the visible and fictional unveil views of windows, openings, stairs and doors, which articulate the flow of the visible and conceivable, as well as the unfolding of the atmosphere of mystery. Both the structure and the colour of the images are reminiscent of horror scenes. For them we prepare gradually, we anticipate them with great tension; yet they still often surprise us, even disappoint us, as they vanish into an unexpected closing. In Nataša's videos the tension of the scenes does not fade away but it regenerates itself with constant interplay of tense and soothing atmospheres. Connections and disconnections are repeated with different figure arrangement. The softness of transitions creates pleasant mood and soothingly calms us.

The second series of works consists of ten printed images. The scenes from the videos have been interrupted at different stages of overlaying and silhouette placements. The multilayered story expands and develops, prompting us to immerse ourselves into the particular moments of the narrative.

prikritim; prekrivanje z montažnimi načini plastenja učinkuje kot gibljivi kolaž šestih sinhronih projekcij. Prekrivanje in abstrahiranje gibajoče se slike nam vzbujajo predstave o sledenju dogodkov, ki jih sicer ne vidimo, a jih kljub vsemu zaznavamo s čutnim doživljanjem po spominu preteklega izkustva. Transparentnost in prehajanje med videnim in fiktivnim odstrinja poglede na okna, odprtine, stopnice in vrata, ki artikularajo pretočnost videne in predstavljivega ter razpletanja mističnega vzdušja. Barvna in strukturna koprena nas spominjata na dramaturške prizore grozljivk, na katere se v stopnjevani napetosti pripravljamo, jih napeto pričakujemo, vendar nas mnogokrat presenetijo, celo razočarajo, ker se razblinijo v nepričakovanem razpletu. Pri videih Prosenčeve prizori ne zvodnijo, ampak se zlijejo v eno podobo ali pa se ta zlitja ali izlitja ponavljajo v različnih položajih figur. Mehkoba prehodov ustvarja ugodno vzdušje in nas blagodejno pomirja.

V drugem sklopu tiskanih podob, ki so ustavljene na različnih stopnjah preplastenja ali odpiranja figur ter različnih materialov, se razprostira kolažirana zgodba in odvíja v statičnih oblikah slike. Spodbuja nas k življenju v nadaljevanje zgodbe še na drugače ilustriran način.

*Golden Curtain*, the last of the three series containing six videos, establishes a relation between female body and space and also between the internal and external space through synchronous projections. Stearns intertwines a variety of different elements, expanding them either across the whole space or over an image. The natural movement of golden curtains is lit with a strong light. The floating female body silhouettes and the presence of water articulate the co-dependence of all elements, while being a symbolical continuation or even an enhancement of the first series of videos, *Hotel Diary*. The boundary between different spaces is again determined with a curtain, which also links our memories with current reality. The golden color is reminiscent of the flourishing period of the old hotel; the present condition of the space is representing an allegory for the flow of energy and time. This is accented in the human figure, which appears discreetly out of the folds of the curtain. The connecting component between all scenes is water, the element of permanent transition.

Nataša Prosenč Stearns' video installations are allegorical in execution of the ideas. The perfection of implementation points to the utmost empathy towards her subject matter, and the inventive composing of moving images redefines our notions of time and space.

Milena Koren Božiček

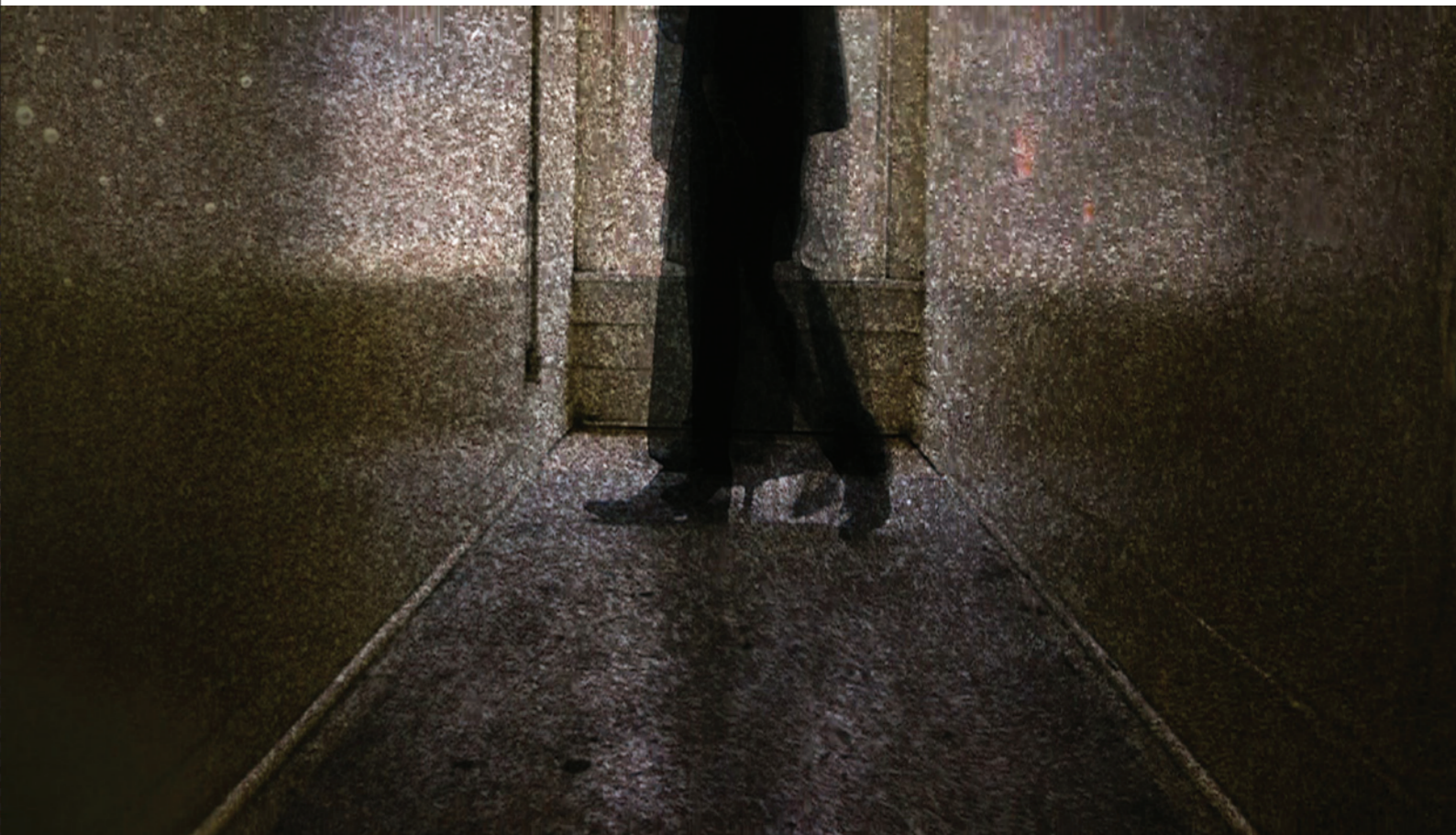
Zadnji izmed treh sklopov šestih videov *Zlata zavesa* je določen niran z vzpostavljanjem odnosa med figuro in prostorom ter med notranjim in zunanjim prostorom s petimi sinhronimi projekcijami. Prosenčeva združuje preplet različnih elementov, ki delujejo kot ena podoba, katere se razprostira v manjšem delu ali pa kar po celotnem prostoru. Naravno gibanje zlatih zaves ožarja močna svetloba, siluete ženske figure in vodnih učinkov, ki artikularajo soodnosnost bivanja in se simbolno navezujejo ali celo nadgrajujejo prvi sklop videov *Hotelski dnevnik*. Mejo med različnimi prostori predstavlja zavesa, ki povezuje tudi pretekli čas prostora iz našega spomina in sedanjo realnost. Zlata barva spominja na cvetočo dobo delovanja pričujočega prostora, ki je prisposoda za pretok energij in časa. Temeljni akcent tega časa je figura, ki se diskretno pojavlja v gibljivem delu. Rdeča nit med prizori pa so vodne kapljice, glasniki življenja v prehajanju.

Video instalacije Nataše Prosenč Stearns so alegorične v realizaciji ideje, v dovršenosti izvedbe, predanosti izjemni empatiji do okolja in inventivnem kolažiranju gibljivih slik v redefiniranem času in prostoru.

Milena Koren Božiček



*Hotelski dnevnik / Hotel Diary, Soba 23 / Room 23, 2016, inkjet print on metal, 90 x 150 cm*



*Hotelski dnevnik / Hotel Diary, Hodnik brez izhoda 3 / Dead End Corridor 3, 2016, inkjet print on metal, 90 X 150 cm*



Zlata zavesa 9 / Golden Curtain 9, 2016, inkjet print on metal, 56 x 100 cm



Zlata zavesa 12 / Golden Curtain 12, 2016, inkjet print on metal, 56 x 100 cm



## BIO

Slovenian born video artist and filmmaker Nataša Prosenc Stearns graduated from the Academy of Fine Arts in Ljubljana. She moved to Los Angeles on a Fulbright Grant to pursue her MFA at California Institute of the Arts. She is a recipient of the Soros and Durfee Grants among others. She exhibited twice at the Venice Biennale; first she represented Slovenia at the 48th Biennale, and last year she was part of the Biennale's collateral exhibition *20 Artists from Los Angeles* presented by bardoLA.

Her work was shown at ARCO Madrid, in Douloun Museum of Art in Shanghai, in Tel Aviv Museum of Art in Israel, as part of the program of The European Capital of Culture and in numerous galleries and festivals in the USA.

Nataša Prosenc Stearns je video umetnica in režiserka, ki je diplomirala na Oddelku za oblikovanje ljubljanske ALUO. Tam je ustvarila svoje prve videe ter jim kmalu pridružila instalacije in filme. S Fulbrigh-

tovo štipendijo je odpotovala v Los Angeles, kjer je končala podiplomski študij na California Institute of the Arts. Razstavlja v slovenkih in mednarodnih galerijah in muzejih, s projektom *Gladiatorji* pa je predstavljala Slovenijo na 48. beneškem Biennalu, za kar je prejela Nagrado Prešernovega sklada. Prejela je še vrsto drugih štipendij in nagrad, lani pa je bila ponovno predstavljena na beneškem Biennalu v sklopu razstave *Dvajset umetnikov iz Los Angelesa*.

# SELECTED PRESENTATIONS AND HONORS

## IZBOR PREDSTAVITEV IN PRIZNANJ

### GRANTS AND AWARDS NAGRADE IN ŠTIPENDIJE

2011 Cultural Capital of Europe Grant, Slovenia  
2008 Durfee Foundation Grant, Los Angeles, USA  
2006 Best of Festival, Berkeley Film and Video Festival, USA  
2001 Nagrada Prešernovega sklada / Prešeren Fund Award, Slovenia  
2000 Kodak grant, CalArts, USA  
Special Jury Award, CiNY, Brooklyn Film, USA  
1999 Gold award, WorldFest - Flagstaff, USA  
1997 - 1999 Fulbright Grant, USA  
1996 ArtsLink grant, Soros Fund, USA  
1995 Open Society Grant, Slovenia  
Excellence Award, Tokyo Video Festival, Japan  
Video Medea Prize, Video Summit, Novi Sad, Yugoslavia

### SOLO EXHIBITIONS SAMOSTOJNE RAZSTAVE

2016 PLAZILCI / CRAWLERS, Monfort Contemporary Art Space, Slovenija  
ČRNE VODE / BLACK WATERS, Prešeren Award Winners Gallery, Kranj, Slovenia  
2015 NIGHT SPRING, Ruth Bachofner Gallery, Los Angeles, USA  
NOČNI IZVIR / NIGHT SPRING, Galerija Vžigalica (z / with Jasna Hribernik), Ljubljana, Slovenia  
2014/15 BELO ZLATO / WHITE GOLD, Galerija Kresija, Ljubljana, Slovenia

2014 POD ČRNIMI PALMAMI / UNDER THE BLACK PALM TREES, MoTA - Muzej tranzitornih umetnosti, Ljubljana, Slovenia  
VIDEOS AND PRINTS, (with Marianne Magne), The Electric Lodge, Venice, USA  
2013 BACKFILL, Ruth Bachofner Gallery, Los Angeles, USA  
VIDEO OBJEKTI / VIDEO OBJECTS, SCCA, Ljubljana, Slovenia  
2012 INNOCENCE DISSOLVED, Wallspace Gallery, Los Angeles, USA  
ZASIP / BACKFILL, Grad Maribor / Castle, Cultural Capital of Europe, Slovenia  
2009 BLATO / MUD, Ruth Bachofner Gallery, Los Angeles, USA  
2008 EXPOSURE, Director's Guilt of America, Los Angeles, USA  
TRANSPPOSITIONS, Ambasada RS / Slovene Embassy, Washington, USA  
2005 CROSSING, Overtones Gallery, Los Angeles, USA  
2005 KRIZIŠČE, Cistercian Church, Kostanjevica na Krki, Slovenia  
2004 CROSSING, Gallery Jarmuschek and Partner, Berlin, Germany  
2001 WELL, The Hatch Gallery, Los Angeles, USA  
2000 VORTEX, Contemporary Art Gallery, Catania, Sicily, Italy  
1999 GLADIATORJI / GLADIATORS, Slovenc pavilion, 48. Biennale di Venezia, Italy  
1997 MORE, Raum fur Kunst, Graz, Austria  
1996 VZROK / REASON, Mala Galerija, Moderna galerija Ljubljana, Slovenia  
BIG BROTHER'S ROOM, LACE Gallery, Hollywood, USA  
PLACE OF THE GAME, Galleria NOVA, Roma, Italy

### GROUP EXHIBITIONS SKUPINSKE RAZSTAVE

2016 ARTIST AS SUBJECT, Curator Andi Campognone, MOAH, Museum of Art and History, Lancaster, USA  
PROXIMITY EFFECT, Curator Nika Grabar,

Galerija Vžigalica, Ljubljana, Slovenia  
TELO SPOZNANJA / BODY OF INSIGHTS, Curator Alenka Domjan, Novo Celje Mansion, Slovenia  
2015 WE MUST RISK DELIGHT, 20 ARTISTS FROM LOS ANGELES, 56t. Biennale di Venezia, Collateral Events, Curator Elizabeta Betinski, BardoLA, Magazzino del Sale 3, Venice, Italy  
FASHIONISTAS FIGHT BACK, OCCCA, Santa Ana, Curator Shana Nys Dambrot, Los Angeles, USA  
2014 FACE 2 FACE, Santa Monica Museum of Art, Santa Monica, USA  
THE THIRD RING, Disjecta Contemporary Art Center, Portland, USA  
PANORAMA, 60th Anniversary of the Permanent Collection of the Umetnostna galerija Maribor, Curator Nadja Gnamuš, Maribor, Slovenia  
2013 LINE STROKE THE LETTER, Vžigalica Gallery, Ljubljana, Slovenia  
2012 TARFEST, 10-Year Retrospective, Curator Holly Harrison - Variety, Los Angeles, USA  
SKORAJ POMLAD / ALMOST SPRING, 100 Years of Slovenian Art, Curator Simona Vidmar, Umetnostna galerija Maribor, Slovenia  
2011 UNIVERSE CITY, Curator Barry Markovitz, CSULA, USA  
2010 LAAA, Juror Franklin Sirmans, Los Angeles, USA  
REDEFINING BEAUTY, Juror Peter Frank, OCCCA, Los Angeles, USA  
VETTE / HEIGHTS, Juror Laura Spolaore, Palazzo Frisacco, Tolmezzo, Italy  
2009 SOUNDS AND VISIONS, Tel Aviv Museum of Art, Israel  
POLETJE / SUMMER, Curator Tomaž Brejc, Art Gallery Maribor, Slovenia  
2008 THE LONG WEEKEND, Curator Nancy Buchanan, Phantom Galleries LA, USA  
I-DENTITY, Curator Ashley Emenegger, UMKC Fine Art Gallery, Kansas City, USA  
INVENTED WORLDS, New media art from Slovenia Titanik Galleria, Turku, Finland  
2007 VALOVANJA, From permanent collection of Umetnostna Galerija Maribor, Slovenia

2006 H2EAU, Red House Gallery, Venice, USA  
2005 SLOVENE ART 1995-2005 - TERRITORIES, IDENTITIES, NETS, Moderna galerija Ljubljana, Slovenia  
2004 GALLERY TOUR OF THE TEN, International Club in the Ministry of Foreign Affairs, Berlin, Germany  
2003 THE DIFFERENT SAME, Doulon Museum of Modern Art, Curator Nadja Zgonik, Shanghai, China  
2001 NAVIGATOR, Cherrydelosreyes, Los Angeles, USA  
RAW, LA International Art Biennial, Los Angeles, USA  
SLOVIDEO, Spazio Erasmus Brera, Curator Aurora Fonda, Milano, Italy  
1999 ARCO, Madrid, Spain  
SIR HERMANN BLACK GALLERY, Sidney, Australia  
1997 MONOCROMO / BIANCO, Curator Aurora Fonda, Basilica Palladiana, Vicenza, Italy  
WISE HAND, Curators Nadja Zgonik and Judita Krivec Dragan, Jakopič Gallery, Ljubljana, Slovenia  
1995 8 ARTISTAS ESLOVENOS, Circulo de bellas artes, Curator Jure Mikuž, Madrid, Spain  
1994 EUROPA '94, Young European Art, Curator Walter Storms, Kunstlerwerkstatt, Munich, Germany

### SCREENINGS AND LECTURES PROJEKCIJE IN PREDAVANJA

2015 SCCA Project Room, MORE TIME EVERY MINUTE, A Night of Shorts curated by Miha Kelemina, Ljubljana, Slovenia  
2014 Slovenska kinoteka, THE TRIAL OF SOCRATES, Ljubljana, Slovenia  
2013 UCLA, Department of Film, Television and Digital Media, Los Angeles, USA  
SEEFEST / Ruth Bachofner Gallery, Art Talk, Los Angeles, USA  
2010 Cinematheque108 Alternative Screening Series, USC, Los Angeles, USA  
2009 EU Open House, Embassy of Slovenia, Washington, USA

2008 THE MEANING OF TIME, Gateway to Archives of Media Art, Marseille, France  
ANGEL OF HISTORY, Projection of video Vortex as part of a concerto for two orchestras by Vinko Globokar, Viba Studio, Ljubljana, Slovenia  
Guest Lecture, Pasadena Art Center, USA  
2007 TRANSIENT BODIES, Galerija Kapelica, Ljubljana, Slovenia  
THE GENERIC REMIX PROJECT, Pacific Film Archives, Berkeley and Red Cat, Los Angeles, USA  
CATEGORICALLY NOT, Santa Monica Art Studios, USA  
2006 THE GENERIC REMIX PROJECT, Red Cat, Los Angeles, USA  
2004 USC, Guest screening, Los Angeles, USA

### FESTIVALS FESTIVALI

2016 Toronto Arthouse Film Festival, Canada  
Femmes Video Art Festival, Curated by Micol Hebron, LACE, Los Angeles, USA  
EBAFF, Culture Club Pindanguillo, Barcelona, Spain  
2015 Oaxaca Film Festival, Mexico  
Visionaria Festival, Siena, Italy  
2014 Experimental Film Fest, Portland, USA  
2012 The Los Angeles New Wave International Film Festival, USA  
Long Island International Film Expo, USA  
Maremetraggio, International Short film Festival, Trieste, Italy  
2010 Antimatter, Victoria, Canada  
Alternative Film/Video, Belgrade, Serbia  
2009 Not Still Art International Festival, Micro Museum, New York, USA  
Video Dia Loghi, Velan Centro Contemporanea, Turin, Italy  
2007 Hollywood DV Film Festival Los Angeles, USA  
Tenerife International Film Festival, Spain  
2006 San Diego Film Festival, USA  
Berkeley Film & Video Festival San Francisco, USA  
Chicago Independent Film Festival, USA

Videolab Coimbra, Portugal  
2004 Malibu Film Festival - Malibu, USA  
2003 Had To Be Made Film Festival - Los Angeles, USA  
DaVinci Film Festival - Corvallis, USA  
WorldFest - Houston, USA  
2000 Films de femmes - Paris, France  
South by Southwest - Austin, USA  
Victoria Independent Film Festival - Victoria, Canada  
Art in Motion - Los Angeles, USA  
Alpe Adria Cinema - Trieste, Italy  
LIFF, Ljubljana International Film Festival - Ljubljana, Slovenia  
1999 WorldFest - Flagstaff, USA  
Moondance International Film Festival - Boulder, USA  
Independent Exposure - Seattle, USA  
48th Melbourne Film Festival - Australia  
1998 L'Immagina leggera - Palermo, Italy  
Ostranienie - Dessau, Deutschland  
14th Kasseler Dokumentarfilm und Videofest - Kassel, Germany  
1997 World Wide Video Festival - Stedelijk Museum, Amsterdam, Nederland  
1996 Fotogrammi di pietra - Palermo, Italy  
Video Summit Videomedija - Novi Sad, Yugoslavia  
18th Tokyo Video Festival - Park Tower Hall, Tokyo, Japan  
Video formes '96 - Clermond-Ferrand, France  
World Wide Video Festival - Den Haag, Nederland  
Pandemonium, Festival of Moving Images - London, United Kingdom  
1995 Mesto žensk - Ljubljana, Slovenia  
Meridiens - Aubagne, France  
2. Manifestation international video et art electronique - Montreal, Canada  
Film+Arc - Graz, Austria  
WRO '95 - Wroclaw, Poland  
1994 Festival do minuto - Sao Paolo, Brasilia  
Videonale - Bonn, Germany  
ISEA '94, International Symposium on Electronic Art, Helsinki, Finland

Izdal: Festival Velenje-Galerija Velenje, zanj Barbara Pokorny

**GALERIJA VELENJE**

**20. 10. 2016 – 19. 11. 2016**

**Besedilo:** Milena Koren Božiček

**Kustosinja razstave in urednica kataloga:** Milena Koren Božiček

**Prevod:** Jelica Bukvić, Nataša Prosenc Stearns

**Fotografije:** Nataša Prosenc Stearns

**Oblikovanje:** OPA/Celica (Bojan Pavšek)

**Tisk:** Eurograf, d. o. o., Velenje

**Naklada:** 200 izvodov

© GALERIJA VELENJE, 2016

[www.galerijavelenje.si](http://www.galerijavelenje.si)

---

**Naslovnica:** Zlata zavesa 15 / Golden Curtain 15, 2016, inkjet print on metal, 56 x 100 cm



Festival Velenje



**gorenje**  
*Life Simplified*