



CASTRA 2019

3. mednarodni festival akvarela

3rd International Watercolour Festival

Ajdovščina, Slovenija



**Društvo likovnih umetnikov
Severne Primorske**



CASTR A 2019

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3rd International Watercolour Festival

24. 8. – 6. 10. 2019

Ajdovščina, Slovenija

Zgodba o mednarodnem festivalu akvarela Castra se je začela leta 2015. Že prvo leto je bil mednarodni odziv izjemen, enako je tudi letos, ko je že tretjič na vrsti veliki format. V zadnjem letu, dveh se je v Evropi in po svetu »zgodilo« kar precejšnje število novih bienalov akvarela, kar nas postavlja v povsem drugačen položaj kot pred petimi leti, ko smo bili eni redkih organizatorjev tovrstnega dogajanja. Veseli nas, da se je letos prijavila več kot polovica povsem novih akvarelistov, kar samo potrjuje, da smo s svojim delom in vrhunsko organizacijo Castro postavili med vodilne bienale akvarela v svetu.

Na natečaj, ki je odprt za vse umetnike in v vseh tehnikah akvarela, smo v prvem krogu v elektronski obliki prejeli 577 likovnih del iz 39 držav. Strokovna žirija, ki so jo sestavljali umetnostni zgodovinarji in likovni kritiki Aleksander Bassin, predsednik žirije, dr. Nelida Nemec in Barbara Savenc ter slikarji Lucijan Bratuš, Azad Karim, Tea Curk Sorta in Vladimir Bačič je na razstavo sprejela 165 avtorjev iz 39 držav. Razstava Castra 2019 sicer prinaša raznovrsten, hkrati pa kakovosten izbor akvarelov.

V izbor smo skušali zajeti vse tehnike, motive in koncepte akvarela, nismo se osredotočili samo na 'všečnost' upodobljene pokrajine ali portreta, ampak smo upoštevali tudi izvirnost ideje ter pristop k reševanju likovnega problema. Skozi to prizmo smo poiskali in nagradili dela, ki izstopajo in si zaslužijo nagrade in diplome.

Dobitniki nagrad letošnje Castra 2019 so Fatemeh Zahab Saniei iz Irana, Marene Lasagabaster in Conchi Ororbia iz Španije, Corneliu Dragan-Targoviste iz Romunije, Živko Toplak iz Hrvaške, nagrado za samostojno razstavo pa je prejel Žarko Vrezec.

Žirija je podelila tudi dvanajst diplom. Te prejmejo Catherine Rey iz Francije, Goran Žigolić iz Hrvaške, Hanna Chapurnaja-Aleinik iz Belorusije, Juan Saturio Santos iz Španije, Julia Aksenova Sergeevna iz Rusije, Junsung Back iz Južne Koreje, Magdalena Kalieva iz Bolgarije, Nai Mu Ko iz Tajvana, Olga Lebedeva iz Rusije, Roman Planko in Silva Karim iz Slovenije ter Ze Ze Lai iz Hong Konga.

*Vladimir Bačič,
predsednik IWS Slovenija,
vodja Lokarjeve galerije
in predsednik Društva likovnih umetnikov Severne primorske*

The story of the international watercolour festival Castra began in 2015. In the first year, the international response was huge, and so this year, the third international big format watercolour edition is taking place. In the last year or two, there have been many new international watercolour festivals in Europe and around the world, which puts us in a different position than five years ago when we were one of the few organizers of this kind of events. We are happy to notice that this year, more than a half of participants are new, which only confirms the fact that with our professional work and top-level organization, Castra has become one of the world's leading watercolour festivals.

The festival was open for every artist in every watercolour technique. This year, 577 watercolour artworks in digital form from 39 countries were received in the first round. The professional committee composed of art historians and art critics, Aleksander Bassin, the representative of the committee, Dr. Nelida Nemec and Barbara Savenc, and painters Lucijan Bratuš, Azad Karim, Tea Curk Sorta and Vladimir Bačič, reviewed all incoming artworks and selected 165 authors from 39 countries for the exhibit. In the selection, we tried to include all watercolour techniques, motives and concepts. We did not focus only on "likeability" of the portrayed landscape or portrait, but we also took into account the originality of the idea and the approach to solve an artistic problem. Through this prism we looked for and awarded the watercolour artworks that stand out and are worthy of the prize and diploma.

The awarded authors of Castra 2019 are Fatemeh Zahab Saniei from Iran, Marene Lasagabaster and Conchi Ororbia from Spain, Corneliu Dragan-Targoviste from Romania, Živko Toplak from Croatia, and the award for the individual exhibition was given to Žarko Vrezec from Slovenia.

The committee awarded the diploma to the following authors: Catherine Rey from France, Goran Žigolić from Croatia, Hanna Chapurnaja-Aleinik from Belarus, Juan Saturio Santos from Spain, Julia Aksenova Sergeevna from Russia, Junsung Back from South Korea, Magdalena Kalieva from Bulgaria, Nai Mu Ko from Taiwan (R.O.C.), Olga Lebedeva from Russia, Roman Planko and Silva Karim from Slovenia and Ze Ze Lai from Hong Kong.

*Vladimir Bačič,
President of IWS Slovenia,
Manager of Lokarjeva gallery
and President of the Fine Artist Association from Northern Primorska*

Tretji Castrina pot!

Tretji Castrina pot!

Ali lahko danes, ob koncu dvajsetega stoletja, ugotovimo, da si je umetnost ves ta čas prizadevala ohranjati predvsem svojo samostojnost, da se je vedno, kadar je popustila v svoji identiteti, približala samo funkciji dekoracije in se v poizkusih identificiranja z življenjem povsem izgubila? Je tedaj vzpostavljeno ravnotežje med avtonomijo estetike in življenja ključno vprašanje? (A. B., Akvarel izven konvencije/Ob prvem mednarodnem bienalu akvarela, Kamnik 1995.)

»Nihče do sedaj še ni odgovoril na vprašanje, kaj je pravzaprav primarno svojstvo umetnosti. Ampak vendar obstaja v naših izkušnjah določena predstava – od kod jo pravzaprav imamo? Zdi se, kot da bi bil občutek neke biti, ki je lasten umetnosti, skrit nekje v mistično zatemnjenem kotičku naše zavesti. Opažamo, da znamo razlikovati umetnost od vsega ostalega. Ampak na čem temelji to prepoznavanje, če ni podprto z nečim, kar je razumljivo? Ne zahteva potrdila – kot da bi svoje dokazovanje že vsebovala sama v sebi. To, kar se sprašujemo o umetnosti, izhaja navzven samo od sebe, ker je v sami zavesti dovolj omejeno.« (Heidegger)

Kako lahko torej razumemo samo določenost umetnostne biti, če je ne moremo predstaviti z nečim konkretnim, pa čeprav jo občutimo kot resnično – vendar tako, da je ne sugerira resničnost, ampak da ona sama sugerira resničnost? Umetnost je del življenja, a spet ne taka, da bi jo življenje obsegalo, ampak da je življenje obseženo v njej.

»Ali je torej treba tu iskati njeno primarno svojstvo?« (Djordje Kadijević, Prva in druga umetnost, Orion Art, Beograd, 2017, str. 10.)

Starodavna tehnika akvarela omogoča s svojo neposrednostjo, zračnostjo, svetlobo in ležernim strukturnim mešanjem v nekem smislu nepretenciozno, pa vendarle v določeni meri tudi raziskovalno stopnjo; čim je akvarel prešel konvencionalni motiv samo neposrednega zapisa po ali v naravi, je postal tehnika neposrednega, hitro se menjajočega predstavitvenega »sloga« tako v kontekstu aluzivnega kot apredmetnega pristopa in to s pomembno izrazno širino.

Širino, ki ima pomen prav zaradi tega, ker se umetnost dandanes pravzaprav vrača, ker sledi spontani, poudarjeni izraznosti, tudi improvizaciji, odprti kvaliteti, skozi katero je mogoče izpeljati marsikatero novo misel brez intelektualističnih konstruktov, toda vendarle v imenu avtonomnih poetik.

Ob tem uvodnem, tako splošnem kot zgodovinskem zapisu smo se spomnili še na predhodnici bienala *Castra v Ajdovščini*, se pravi na obe dvoletni prireditvi v Kamniku leta 1995 in 1997, ki sta kljub administrativni ukinitvi opozorili na tradicijo akvarela tako v slovenskem kot v mednarodnem prostoru. Na tradicijo, ki je tudi v našem prostoru prerasla pri številnih avtorjih iz povzemanja optične realnosti v širši, poglobljeni likovni razmislek, v dokazovanje odgovora o primarnem svojstvu umetnosti, kot si ga je tako razmišljujoče zastavil moj stari prijatelj, beograjski kritiški kolega Djordje Kadijević.

Pisana paleta letošnjega akvarelnega nabora, sodeč tako po prijavih iz številnih mednarodnih prostorov in po motivni širini, v kateri so v večini predvsem apropiacije iz optičnega, predmetnega sveta, manj pa je v njih prepoznati uvodoma omenjeni poglobljeni razmislek, kar vendar govori tudi v prid nadaljnjega razvoja te mednarodne prireditve v Ajdovščini. Le-ta naj bi se še bolj poglobila v odkrivanje novodobnih sporočilnih vrednot, v prepoznavanje in stimuliranje najvidnejših umetnostnih pričevalcev, ki jim ta tradicionalna tehnika še vedno, in hkrati tudi znova pomeni, odkrivanje primarnega svojstva umetnosti. Temu svojstvu se namreč tudi akvarel ne sme nikoli odreči.

Aleksander Bassin, umetnostni kritik in muzejski svetnik

Toward the third Castra!

Toward the third Castra!

Nowadays, at the end of the twentieth century, could we determine that all this time the art has strived for maintaining mainly its own individuality, that always when it slackened in its identity, it just got nearer to its function as decoration and so it has been lost when trying to identify itself with the life? It is therefore the established equilibrium between the aesthetics and life autonomy the key issue? (A. B., Akvarel izven konvencije/Ob prvem mednarodnem bienalu akvarela, Kamnik 1995.)

»Until now there has been no answer to the question about what actually is the primary characteristic of art. Nevertheless, in our experience, there is a certain perception – but where does it come from? It seems like an experience of an essence that is proper to the art, hidden in a dark corner of our perception. We may be able to differentiate art from any other form, but what is this recognition based on if it is not supported with something that is understandable? However, it does not require a confirmation – as if the proof existed within itself. What we wonder about art, manifests on its own, because it is already sufficiently limited in its perception.« (Heidegger)

How can we therefore understand the certainty of the artistic essence if it cannot be presented with something specific even though it feels so real – yet that it is not suggested by the reality but it suggests the reality? The art is part of life although life does not embrace it because life is embraced by art.

»Should we be looking for its primary characteristic?« (Djordje Kadijević, Prva in druga umetnost, Orion Art, Beograd, 2017, p. 10.)

With its directness, airiness, light and leisure structural blending, the ancient watercolour technique enables an unpretentious yet investigative stage. As soon as the watercolour crossed the conventional motif of only direct portraying of the nature, it became a technique of a direct and rapidly changing representational "style" of both, the context of the allusive as well as of the immaterial approach with an important expressive width.

Nowadays, the width has the significance because art is coming back, because it follows a spontaneous, emphasized expressiveness, also an improvisation and open quality through which many new thoughts, without intellectualized constructs, can be drawn, yet within autonomous poetics.

In this general and historic introduction we also remember both predecessors of Castra in Ajdovščina – the two events in Kamnik in 1995 and 1997 which, despite being cancelled due to administrative issues, pointed out the watercolour tradition in Slovenia and abroad. The tradition, which also led to many artists from this area to change from portraying the optical reality to a wider and deeper artistic deliberation, that is to say, demonstrating the primary characteristic of art, as my old friend, an art critic from Belgrade Djordje Kadijević, once in his thoughts wanted to show.

The colourful assortment of this year's watercolour artworks from different countries and of different motifs, many of which are mainly the appropriation from the optical and material world, and a less in-depth deliberation than the one mentioned in the introduction, speaks in favour of the further development of this international event in Ajdovščina. It is supposed to go deeper in the discovery of modern communication values, in recognizing and stimulating the most prominent art testimonials for which this traditional technique still, and at the same time again, means the discovery of the primary characteristic of art. And the watercolour must never give up this property.

Aleksander Bassin, art critic and museum councillor

Žirija / Professional committee

Aleksander Bassin, predsednik žirije / President of the committee
dr. Nelida Nemec, Barbara Savenc, Lucijan Bratuš, Azad Karim,
Vladimir Bačić, Tea Curk Sorta

Nagrade / Prizes

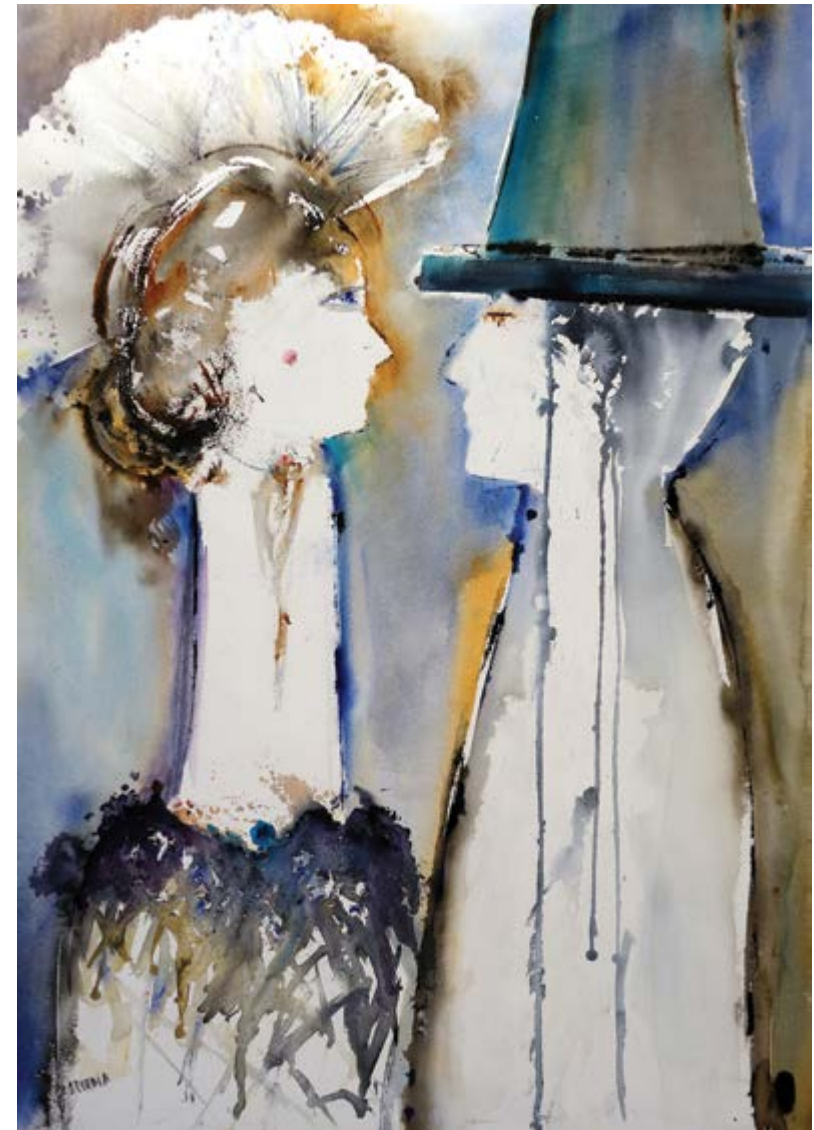
1. nagrada / 1st prize – **Fatemeh Zahab Saniei** (Iran)
2. nagrada / 2nd prize – **Marene Lasagabaster** (Spain)
3. nagrada / 3rd prize – **Conchi Ororbia** (Spain)
4. nagrada / 4th prize – **Corneliu Dragan-Targoviste** (Romania)
5. nagrada / 5th prize – **Živko Toplak** (Croatia)
6. nagrada / 6th prize – **Žarko Vrezec** (Slovenia)



Marene Lasagabaster / Spain
En la marisma, 2018, 50 x 70 cm



Conchi Ororbia / Spain
Diálogo, 2019, 70 x 50 cm



Corneliu Dragan-Targoviste / Romania
Firenze street, Italy, 2019, 59,5 x 39,5 cm



Živko Toplak / Croatia
Umorno jutro, 2018, 50 x 70 cm





Diplome / Diplomas:

Julia Aksenova Sergeevna (Russia)

Junsung Back (South Korea)

Hanna Chapurnaja-Aleinik (Belarus)

Magdalena Kalieva (Bulgaria)

Silva Karim (Slovenia)

Nai Mu Ko (Taiwan (R.O.C.))

Ze Ze Lai (Hong Kong)

Olga Lebedeva (Russia)

Roman Planko (Slovenia)

Catherine Rey (France)

Juan Saturio Santos (Spain)

Goran Žigolić (Croatia)



Junsung Back / South Korea
Quiet road, 2017, 57 x 57cm



Hanna Chapurnaja-Aleinik / Belarus
Autumn wedding, 2018, 50 x 70 cm



Magdalena Kalieva / Bulgaria
The Apple Society, 2019, 50 x 65 cm



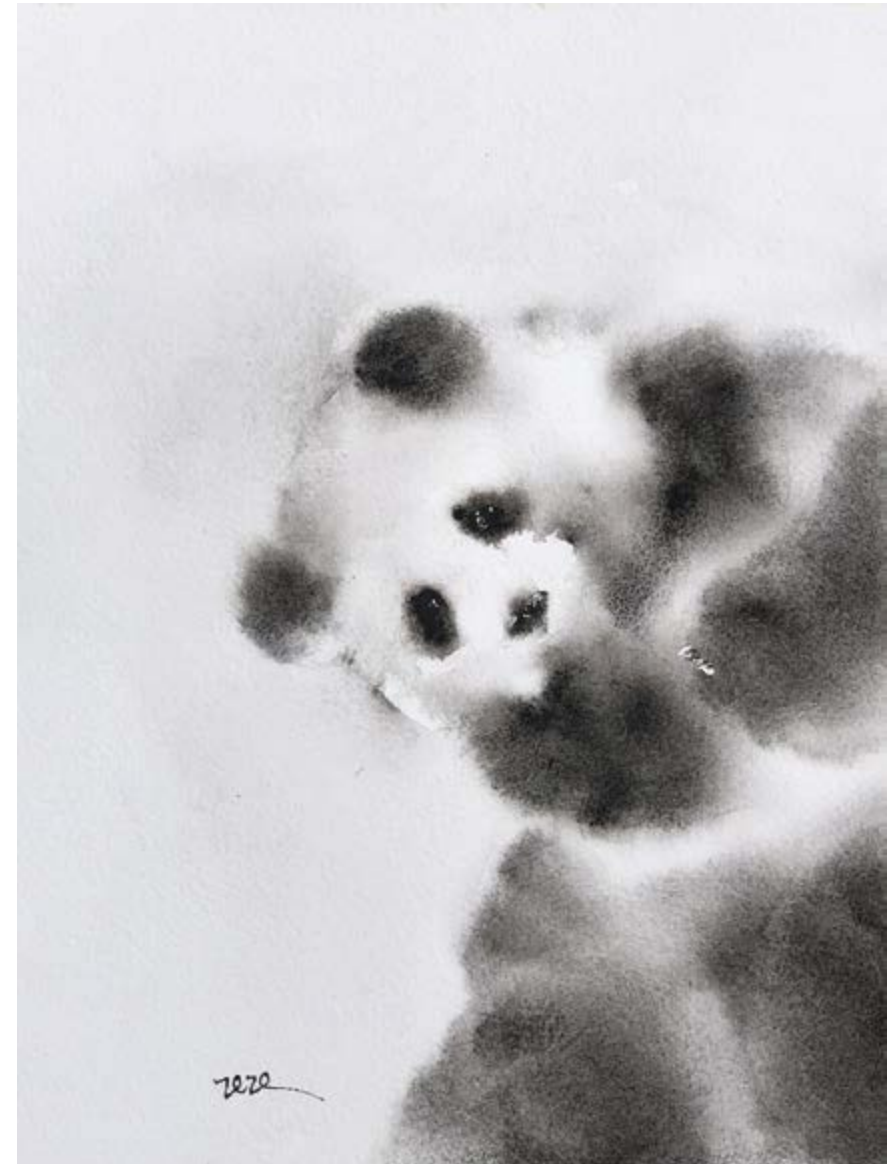
Silva Karim / Slovenia
Nad vodo, 2019, 35 x 57 cm



Nai Mu Ko / Taiwan (R.O.C.)
Pigeon, 2018, 30 x 30 cm



Ze Ze Lai / Hong Kong
Cotton Ball 1, 2019, 31 x 23cm



Olga Lebedeva / Russia
Wet snow, 2019, 42 x 58 cm



Roman Planko / Slovenia
Maki, 2019, 31 x 41 cm



Catherine Rey / France
Aluminium pots, 2019, 33 x 33 cm



Juan Saturio Santos / Spain
Abandoned Blue, 2019, 50 x 70 cm





CASTRA 2019



Lorenza Aldrighetti / Italy
Decadenza, 2019, 25 x 35 cm



Tatiana Alferova / Russia
Lace of sky, 2019, 70 x 50 cm



Miguel Angel Sanchez / Mexico
En la memoria, 2019, 28 x 38 cm



Boris Arutjunjan / Russia
Ljubljansko barje, 2018, 35 x 45 cm



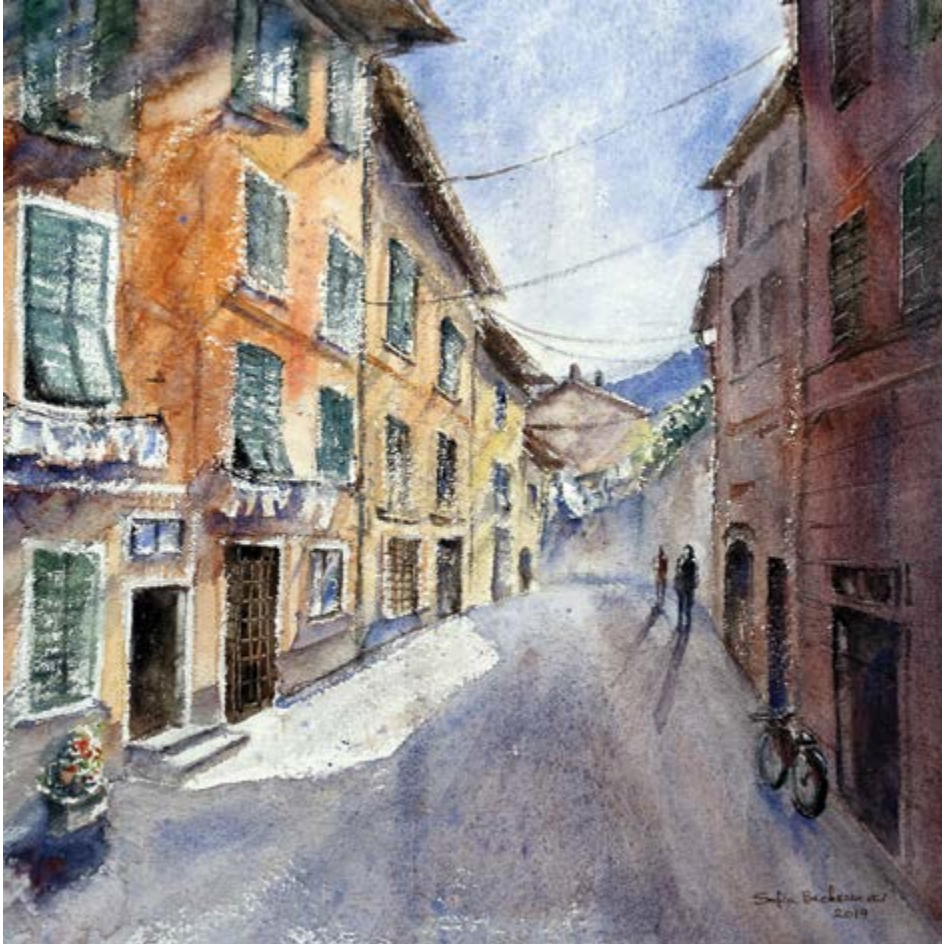
Natalia Barabasheva / Russia
Prague roofs, 2018, 23,2 x 30,2 cm



Giuseppina Bascietto / Italy
Spring Waltz, 2018, 56 x 38 cm



Sofia Becherucci / Italy
 Levanto, 2019, 36 x 36 cm



Maria Beklemisheva / Russia
 Tranquility, 2019, 31 x 41 cm



Ilya Belousov / Russia
Early Twilight, 2019, 22,7 x 30,3 cm



Christine Berlinson-Esser / Germany
Hafenszene, 2018, 37,5 x 52 cm



Vinko Bogataj / Slovenia
Poljska pot, 2019, 36 x 48 cm



Blanka Božič / Slovenia
Nostalgija, 2019, 38 x 28 cm



Andrea Buschfort / Germany
Chimp, 2019, 50 x 65 cm



Tatiana Bykova / Czech Republic
Blue field, 2019, 24 x 32 cm



Chien-Ping Chiu / Taiwan (R.O.C.)
Come back home, 2018, 28 x 38 cm



Yat Chun Anthony Choy / Hong Kong
Catch Me, 2019, 26 x 38 cm



Silva Copič / Slovenia
Ujetost v času, 2018, 47 x 36 cm



Jasminka Čišić / Slovenia
Sunny afternoon in backyard, 2018, 53 x 33 cm



Momčilo Dabanović / Serbia
On the square 2, 2019, 30 x 40 cm



Olga Dadasheva / Luxembourg
Au Soleil, 2019, 56 x 38 cm



Marina Danilova / Russia
Hot afternoon in Kalamata, 2018, 26 x 37 cm



Dimitar Davidov / Bulgaria
Hope, 2019, 35 x 50 cm



Claudia Delgadillo / Bolivia
Weaving Dreams, 2019, 56 x 38 cm



Sandra Di Lenardo / Italy
Hollyhocks, 2017, 56 x 25 cm



Janez Dragolič / Slovenia
Drevored v vodi, 2019, 28 x 38 cm



Khrystyna Dransfeld / Poland
Flowers day, 2018, 30 x 40 cm



Olena Duchene / France
Coral Peonies, 2019, 41 x 31 cm



Emilija Erbežnik / Slovenia
Logarice, 2019, 19 x 39 cm



Blaža Fečur / Slovenia
Olive, 2018, 40 x 40 cm



Damijan Finc / Slovenia
Sončna kmetija, 2018, 30 x 40 cm



Chantal Fischer / France
Lumière éphémère, 2018, 53 x 36 cm



Marija Flegar / Slovenia
Svež in dišeč šopek, 2018, 50 x 70 cm



Marija Franinović / Slovenia
Slive, 2018, 31 x 41 cm



Raymond Frank / France
Ter Au Lever Du Jour, 2018, 32 x 60 cm



Marta Frei / Slovenia
Gora, 2019, 33,5 x 62,5 cm



Javier Fuentes / Spain
Wave, 2019, 50 x 70 cm



Aneta Gajos / Poland
Movement, 2019, 56 x 76 cm



Susana Garcia Espinosa / Mexico
Ilusiones, 2019, 31 x 62,5 cm



Giordano Gattolin / Italy
Low Tide in Santa Luzia, 2019, 31 x 46 cm



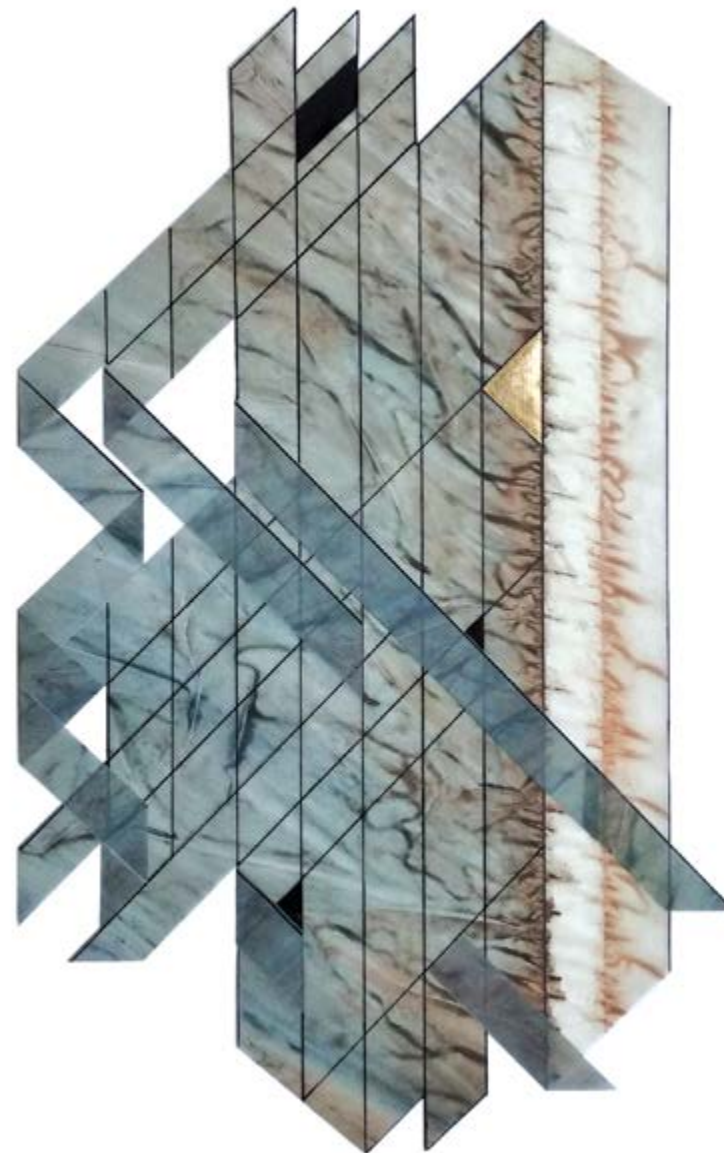
Pawel Gladkow / Poland
Heavier than Air, 2018, 50 x 70 cm



Valeria Golovenkina / Russia
Summer Evening. Tram Of Sorrow, 2019, 56 x 38 cm



Milena Gregorčič / Slovenia
Linije - akvarel na pausu, 2019, 47 x 27 cm



Elena Guban / Russia
Silence, 2019, 38 x 56 cm



Natalia Gudina / Russia
Poppies, 2018, 46 x 57 cm



Dainis Gudovskis / Latvia
Sonata Libre I, 2018, 50 x 70 cm



Peter Hergold / Slovenia
Prizna 1, 2018, 24 x 32 cm



Tanja Hočevar / Slovenia
Salinae, 2017, 38 x 56 cm



Alisa Ilina / Russia
Silverster, 2019, 38 x 56 cm

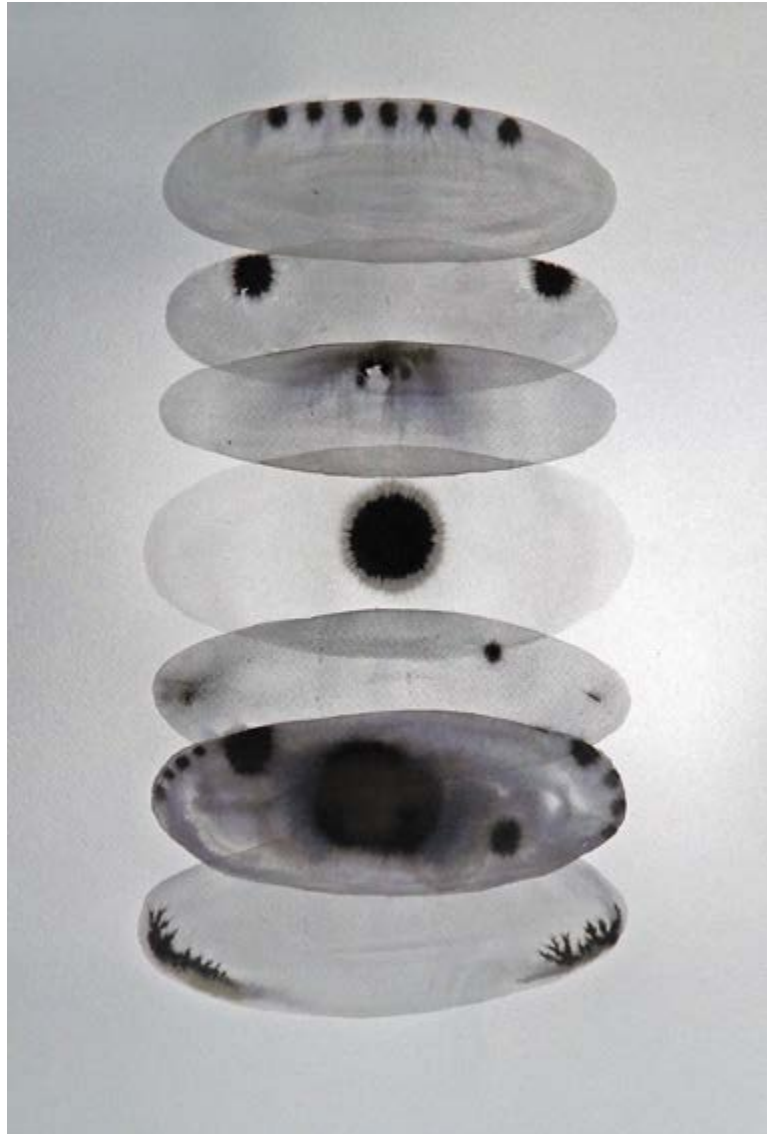


Siwa Inthakhot / Thailand
Lady and veil, 2019, 27 x 37 cm



Tatsiana Ivanova / Russia
In anticipation of spring, 2017, 45 x 30 cm





Olga Kaskevych / Ukraine
Apples, 2018, 28 x 38 cm



Sanchai Khunnuch / Thailand
Steak Thailand, 2017, 21 x 30 cm



Jelena Kizmane / Latvia
Sea, 2019, 22,2 x 31 cm



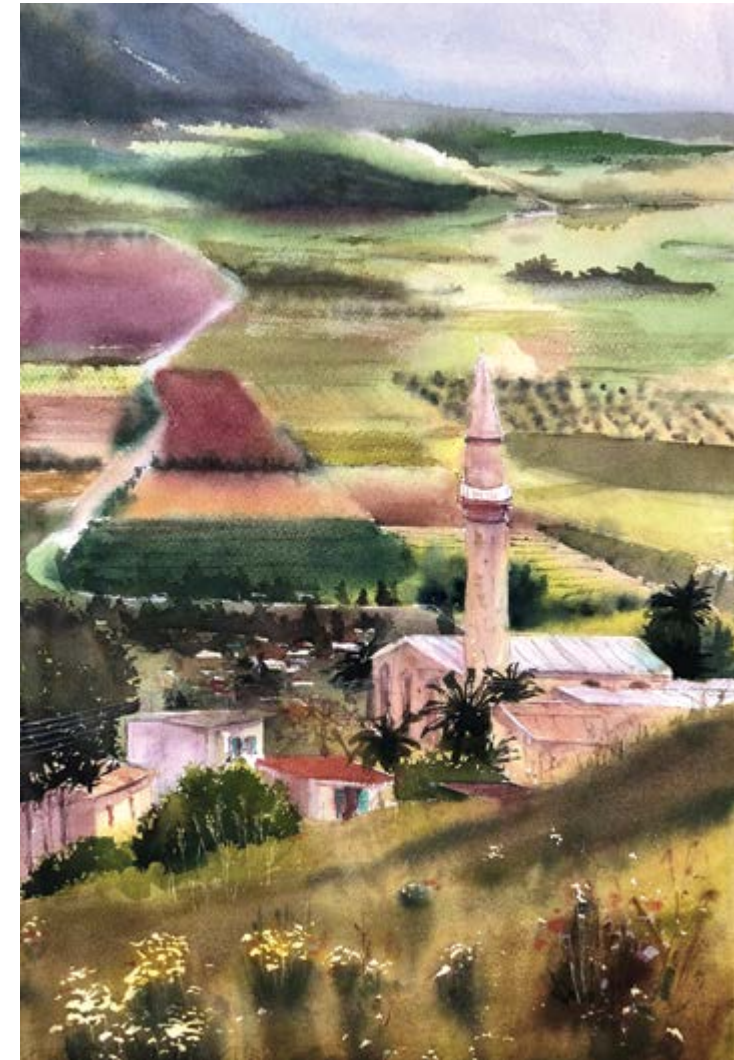
Lara Kobal / Slovenia
Blooming dreams II., 2017, 50 x 35 cm



Thomai Kontou / Greece
Greece mussels, 2018, 23 x 30 cm



Svetlana Kostina / Russia
View on Balalan village, Cyprus, 2019, 56 x 38 cm



Ljiljana Kovačević / Serbia
Tenderly Green, 2018, 56 x 38 cm



Edda Thórey Kristfinnsdóttir / Iceland
Beach 2, 2019, 39,6 x 39,6 cm



Katerina Krivda / Russia
Pomegranate, 2019, 39 x43 cm



Valery Kruchkovski / France
Verona, 2019, 56 x 38 cm



Ülle Kuldkepp / Estonia
Waiting time, 2019, 50 x 70 cm



Irina Kulemina / Russia
Ostrovsky house in Moscow, 2018, 36 x 24 cm



Silvana Lautar / Slovenia
Šopek, 2018, 48 x 36 cm



Petar Lazarević / Slovenia
V Julijskih Alpah, 2019, 38 x 56 cm



Lisa Lee / Singapore
Chinese Garden, 2018, 29,7 x 21 cm



Chin Chian Lee / Malaysia
Say good day, 2017, 38 x 56 cm



Marina Legovini / Italy
Laguna 2, 2018, 47 x 43 cm



Danica Lešnjak / Slovenia
Jesen, 2019, 40 x 30 cm



Sze Hong Lim / Malaysia
Old style kettle, 2019, 42 x 29,7 cm



Victor Manuel Litano Vasquez / Peru
Through the Andean jungle, 2019, 48 x 70 cm



Rose Loos / Luxembourg
Untitled 4, 2019, 38 x 52,40 cm



Rawinan Loymek / Thailand
Fruits market, 2018, 29,7 x 42 cm



Daniela Lukacs / Romania
Forest, 2019, 29,7 x 21 cm



Joana Lukiene / Lithuania
The Fog, 2019, 21 x 29,7 cm



Vandana Malhotra / India
 Earthen pots, 2019, 21 x 29,7 cm



Henrieta Maneva / Bulgaria / USA
 Delft City Hall, 2017, 31 x 41 cm



Klavdija Marušič / Slovenia / Italy
Solza sveta, 2018, 63,5 x 50 cm



Oksana Matytcyna / Russia
Dandelion Wine, 2019, 37,5 x 56 cm



Eve Mazur / Poland
Lollipop, 2018, 30 x 40 cm



Mahsa Mehdizadeh / Iran
Yazd, 2018, 56 x 38 cm



Rita Mertz / Luxembourg
Lake shore, 2017, 32 x 50 cm



Agnieszka Midera / Spain
Block of flats, 2019, 36 x 51 cm



Slobodan Milojević / Slovenia
 Čevljarski most, 2019, 23 x 30,5 cm



Maisa Moi / Finland
 Me too, 2019, 56 x 38 cm



Lira Morina / Slovenia
Metamorphosis, 2019, 70 x 50 cm



Alfiya Mukhamedyanova / Kazakhstan
Seagulls, 2018, 24 x 32 cm



Elena Muravyeva / Russia
Mothers flowers, 2019, 41 x 55 cm



Zoran Ogrinc / Slovenia
Fraktalna figura 7, 2019, 50 x 70 cm



Janez Ovsec / Slovenia
Jesen v Tivoliju, 2017, 37 x 56 cm



Andrej Pavlič / Slovenia
Genesis, 2019, 35 x 50 cm



Irina Pavlova / Russia
Sepia, 2019, 31 x 41 cm



Elvira Kristel Peña Trujillo / Mexico
Embracing our roots, 2019, 24 x 32 cm



Rosalba Perucchini / Italy
Trees, 2018, 50 x 35 cm



Stane Petrovič / Slovenia
V marini, 2017, 43 x 57 cm



Luka Popič / Slovenia
Tihožitje III, 2019, 57,5 x 47,5 cm



Sofia Purba / Indonesia
Morning Light, 2019, 21 x 29,7 cm



Elvira Ruban / Russia
Antonovka Apples, 2019, 30 x 21 cm



Carmen Sánchez Blázquez / Spain
Fog in the river, 2018, 30 x 40 cm



Elena Sanina / Russia
It's spring, 2018, 30 x 21 cm



Alfredo Sarandeses / Spain
Abuno, 2019, 35 x 25 cm



Raul Saria / Singapore
Anchored, 2019, 36 x 51 cm



Natalia Shchepetnova / Russia
Evening sun, 2017, 38 x 56 cm



Anna Shevtsova / Russia
High Water, 2018, 50 x 65 cm



Ekaterina Shilyaeva / Russia
Blue Phlox, 2017, 39 x 41 cm



Alina Shmygol / Poland
Red branch, 2018, 38 x 57 cm



Tatjana Simanaitiene / Lithuania
If Cobalt Were Grey, 2017, 26 x 64 cm



Thongtep Sirisoda / Thailand
Life of colors, 2018, 42 x 29,7 cm



Janez Slabe / Slovenia
Ledenica, 2019, 28 x 37 cm



Germana Snaidero / Italy
Sinfonia in rosa con fenicotteri, 2018, 36 x 54 cm



Nicodim Sorin / Romania
Water columns and love, 2019, 61 x 47,5 cm



Julia Sotnikova / Germany
New morning, 2019, 38 x 56 cm



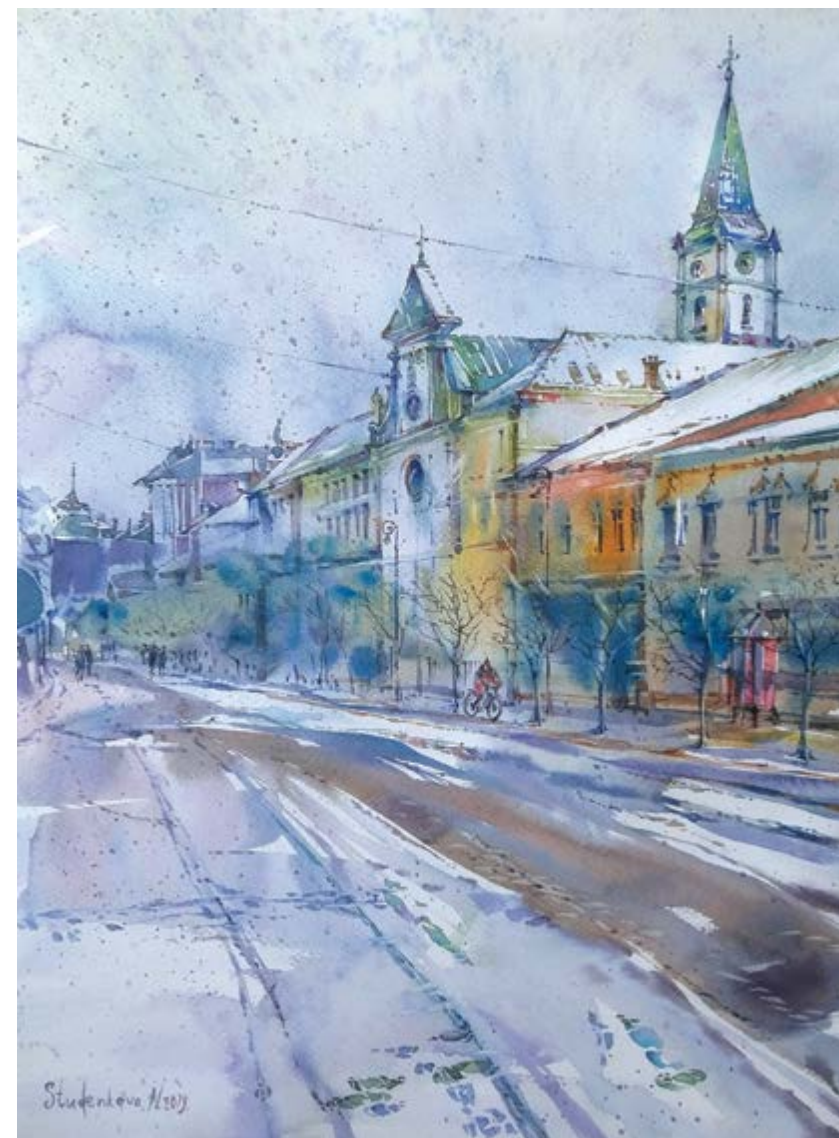
Olga Sotnikova / Ukraine
The pumpkins, 2019, 30 x 30 cm



Marija Strnad / Slovenia
Piran, 2019, 31 x 41 cm



Natalia Studenkova / Slovakia
Winter In Kosice, 2019, 55 x 40 cm



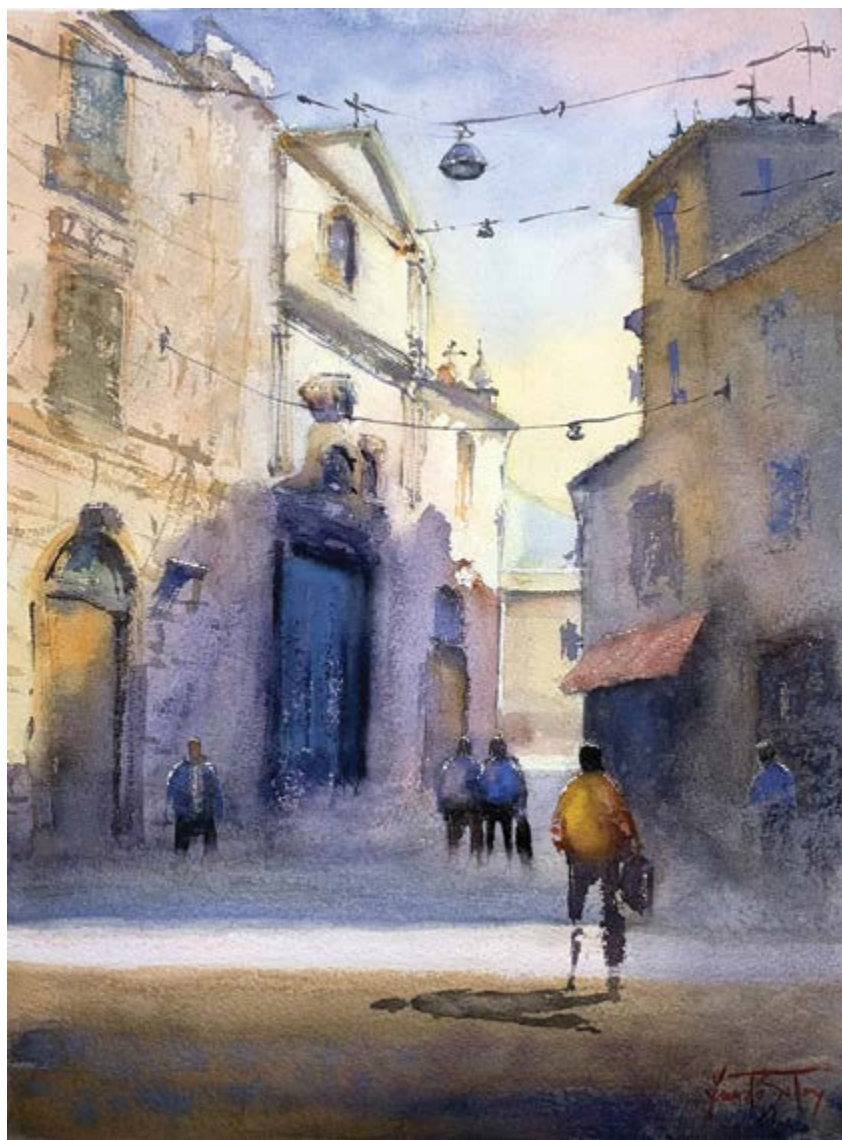
Alice Subbotina / Russia
Dreamy, 2019, 56 x 38 cm



Anna Sui / Estonia
On the beach, 2017, 21 x 29,7 cm



Fausto Sutera / Italy
Scorcio a Monreale, 2019, 40 x 30 cm



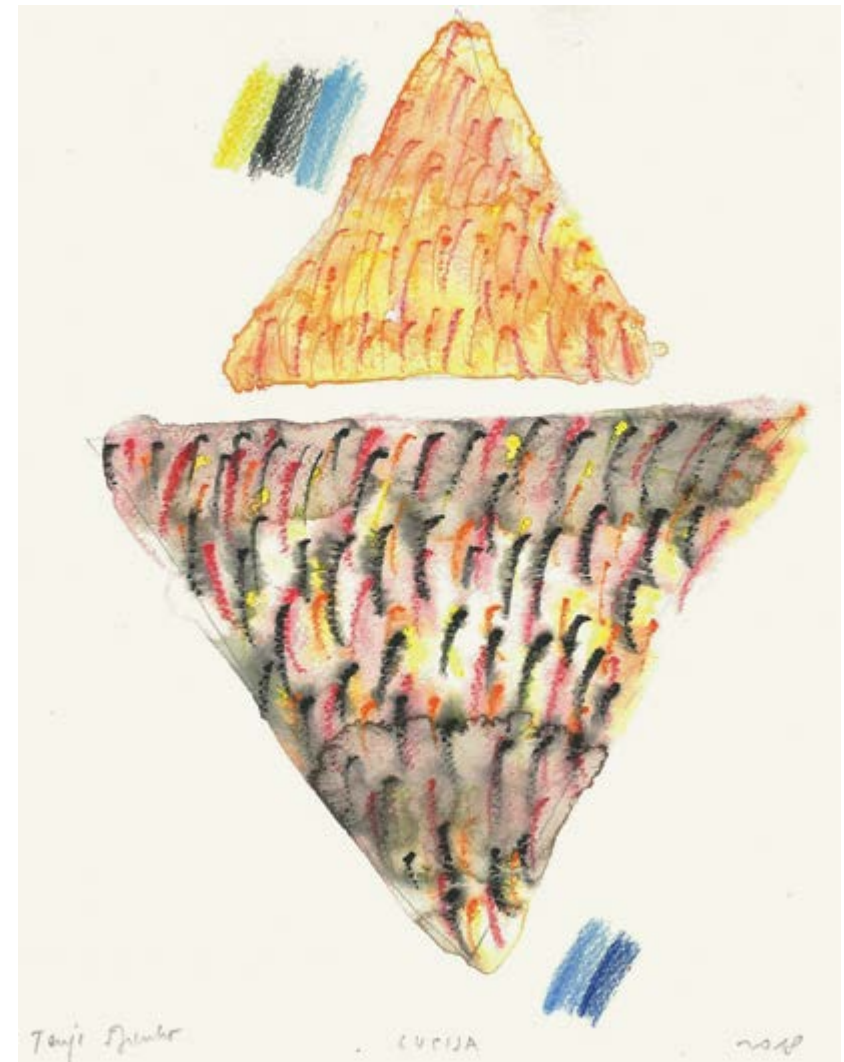
Ewelina Szczepańska / Poland
Drawing under a tree, 2018, 56 x 38 cm



Pavle Ščurk / Slovenia
Soline, 2019, 40 x 59 cm



Tanja Špenko / Slovenia
Lucija 2, 2018, 30,5 x 24 cm



Nataša Tajnik Stupar / Slovenia
Waterguardian, 2019, 39 x 56 cm



Teja Tegelj / Slovenia
Zlate trenutke pijem, 2018, 40 x 30 cm



Irina Teslik / Russia
On the beach, 2018, 27 x 38 cm



Lyubov Titova / Russia
Morning tea drinking, 2018, 38 x 56 cm



Igor Trifonov / Russia
Winter echo, 2018, 21 x 29,7 cm



Ana Undurraga / Spain
Betula, 2019, 50 x 70 cm



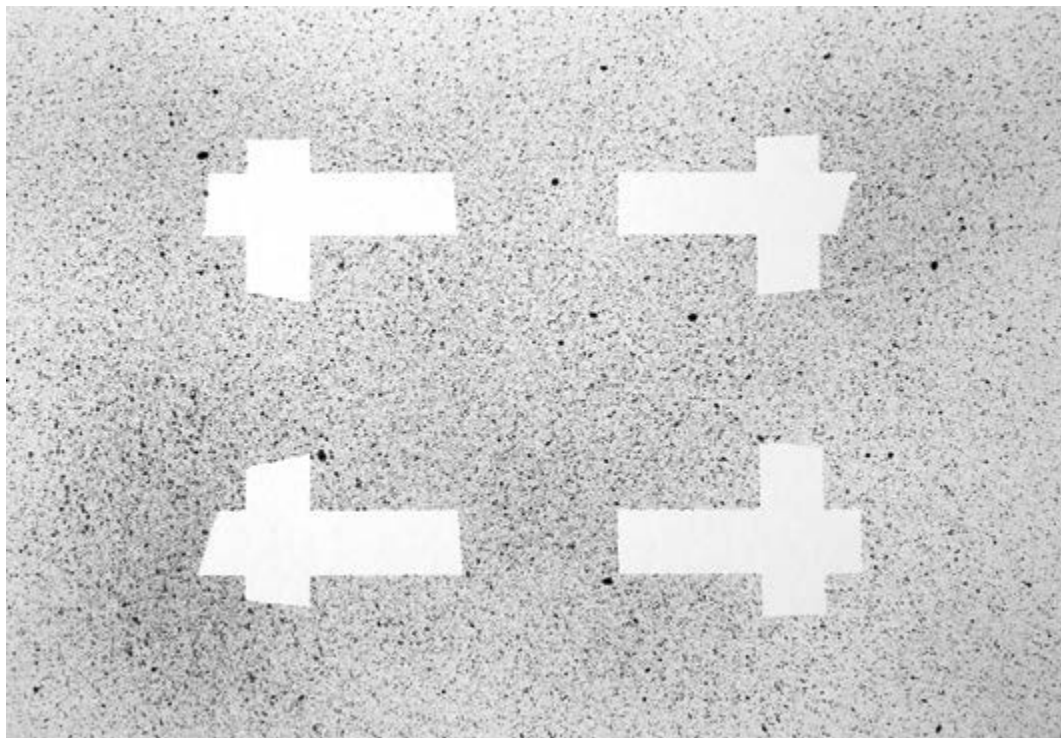
Natallia Valiukevich / Belarus
Thickets, 2018, 51 x 36 cm



Svetlana Vecherskaya / Russia
Peony, 2017, 24 x 50 cm



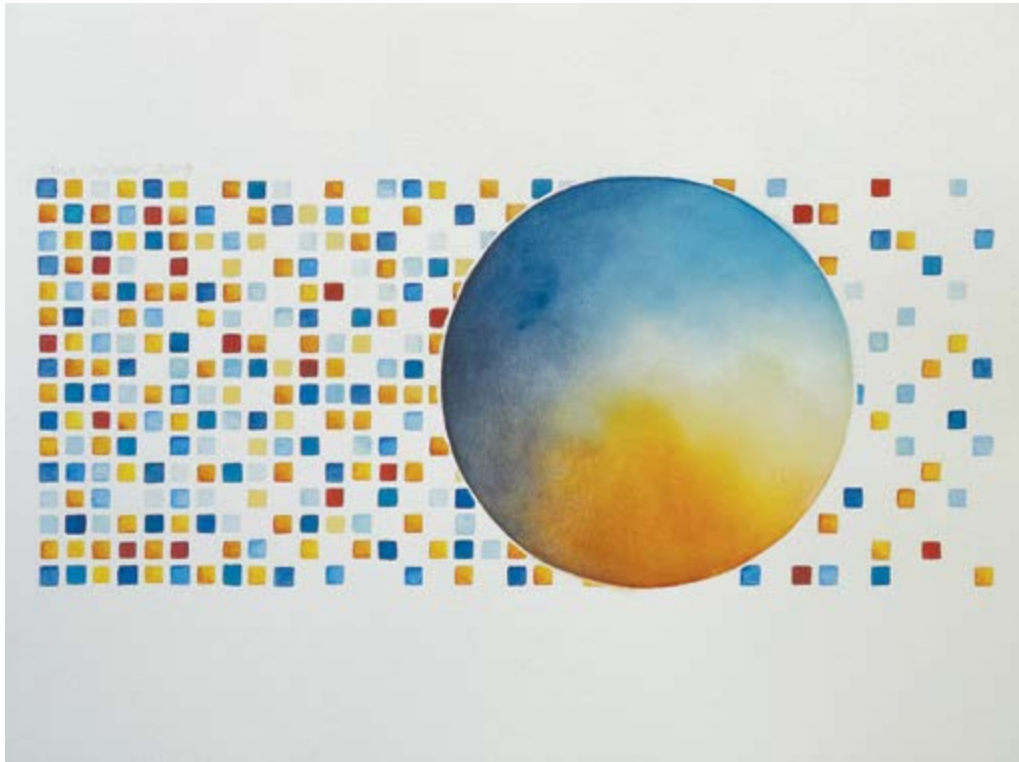
Andrea Verdelago / Italy
Pravokotnik Kanicse, 2019, 35,5 x 51 cm



Angélique Verleyen / Belgium
Poésie de Piafs, 2019, 35 x 56 cm



Ana Vidmar / Slovenia
Voda II, 2019, 30 x 40 cm



Oto Vogrin / Slovenia
Selniška obramba pred norostmi, 2019, 50 x 70 cm



Branka Vojnović / Serbia
Žuti jastuci, 2018, 36 x 54 cm



Diana Yusim / Russia
Early Spring, 2019, 37 x 57 cm



Lucia Zamburlini / Italy
Il gioco più bello, 2018, 30 x 48 cm



Zora Završnik Črnologar / Slovenia
Jutro v Zaki, 2018, 37 x 50 cm





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