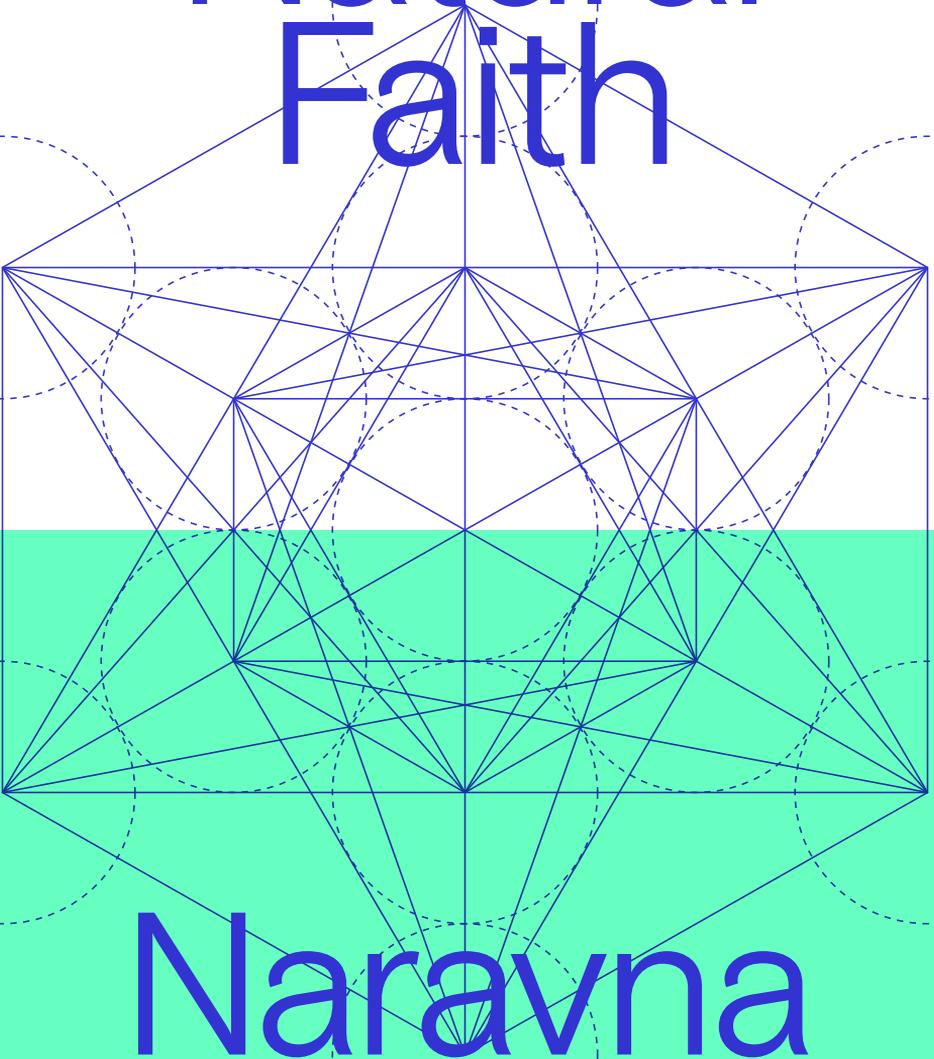


Natural  
Faith



Naravna  
vera



# Natural Faith

*I put a capital N on Nature, and call it my Church.*  
— Frank Lloyd Wright, 1957

The global events of recent years have highlighted the serious consequences of the systemic crisis of neoliberal capitalism and revealed the exhaustion of traditional philosophy in meeting the challenges of the new reality.

The continuous and radical changes caused by specific human activities in nature are having such devastating and dizzying effects on the planet's climate and biodiversity that they have prompted a rethinking of the existing geological time scale. Considering mankind's far-reaching impact on the environment as a unique geological force, the Anthropocene is defined as a new epoch that is supposed to follow the Holocene. Although the term is still debated and awaits acceptance, its limited understanding of the extent of human impact on the environment is already outdated. Rapid technological progress, the explosive growth of the world's population and the mass production and consumption of goods have revealed the pervasive effects of political and economic power relations and inequalities under global capitalism. These unprecedented circumstances, also referred to as the Capitalocene, are characterised by social stratification and existential insecurity, compounded by a sense of threat from the deliberate distortion of facts in a post-truth era. They have made even more evident the inescapable need for fundamental change in our relationships with each other and the world,

and ultimately a reassessment of our relationship with the natural environment.

In creating this unique apocalyptic landscape, where social crises are intertwined with ecological catastrophe, we cannot ignore the many inequalities, forms of violence and migration processes that make the current scenario complex, causing difficulty in understanding clearly and precisely what we are facing. It is therefore not surprising that the desire for a return to nature is resurgent. This return need not necessarily manifest itself in the adoption of rural life and customs as opposed to the supposed sophistication of the urban pulse but is rather a conscious retreat from artificiality, the oversaturation of material goods and a way of establishing a genuine relationship with nature.

Bruno Latour, an emblematic figure in the world of ideas and ecological thought, has said that the expression “natural religion” is a pleonasm. The original forms of belief were based on the conviction that nature was sacred, but it did not have the character of the supernatural. Western definitions of nature relied heavily on theology, thus equating the two main concepts of this semantic puzzle. In contrast to any kind of positive religion based on normatively defined cults, natural religion reveals that the problem of this binomial lies not in the definition of religion and its governing codes, but in the impossibility of defining the concept of nature. The latter, with its immensity, opens up the possibility of ascribing to it a greater spiritual dimension than that which religion limits exclusively to intimate and individual experience.

In search of evidence for this external spirituality, the idea arose in ancient Greece that the universe might follow a complex equation in which there are patterns of energy that create and unify everything that exists. These artificial schemes were based on geometric forms to which a spiritual meaning was attached (Jaka Babnik, *Sacred Geometry*) and which were supposed to explain the origin of the universe according to a mathematical blueprint reflected in nature, thus confirming nature’s status as a theological, divine creation. This rational approach was intended to provide a definitive explanation for the origin of the universe, which Greek mythology had already sought to justify with the notion of a divine natural order rising from the dark abyss of chaos. The ancient Greek imaginarium thus encompassed the intervention of the divine in the human (Andrej Savski, *The Mist*) and served as a means of expressing human identity in nature. In this context, the metamorphoses of the gods into other species and man’s imaginary encounters with hybrid beings are a profound exercise in identification with the sacred that evokes fascination and horror in equal measure. These situations of anthropomorphic transformation, in which human characteristics were attributed to the gods, not only symbolised the human condition in all its dimensions but also revealed man’s longing to escape his own limitations (Ana Čavić, *Mythopoeias*).

Between mysticism and escapism arises man’s desire to reach a new dimension of spirituality through the contemplation of nature. Admiration of the grandeur and extraordinary beauty of nature becomes a transcendent and sublime experience

(Urša Vidic, *Crystal Sea*), which, combined with the awe-inspiring energy, evokes a highly subjective emotional response in us. The expansion of the scientific understanding of the cosmos and the transcendental understanding of the world have finally annihilated nature, and the acceptance of the infinity of the universe has also changed the notion of the autonomous functioning of nature.

When the natural scientist James Lovelock presented his Gaia hypothesis in 1969, he revived the mythological name of the Greek goddess of the Earth, based on scientific paradigms. According to his hypothesis, living organisms and inorganic matter are part of a dynamic and complex system of evolution that shapes the biosphere. Further research has shown that the original hypothesis was wrong, and that self-organisation is not only linked to organic life, but to the Earth's system as a whole. This hypothesis, which has developed into a theory, is an essential part of our intuitive conviction that the planet is alive (Marko Pogačnik, *Manifesto for a Free Earth*) and is itself a complex organism. It ensures its own survival through its ability to renew itself and actively change its internal structure. It is astonishing that such an important concept, increasingly present in public discourse and in many activist and spiritual movements, is still treated only marginally in conventional science.

To accept the Gaia theory is to reject the notion of a higher and preordained natural order and suggests that humanity is part of a larger system that it cannot control, while at the same time posing one of the greatest threats to the natural balance of the planet. This inevitably leads us to the question

of whether it is necessary to establish a different relationship with Mother Earth (Kristina Rutar, *Alma Mater*), one that is not exclusively limited to human self-interest. Understanding the place of humans in nature (Urh Sobočan, *Return*), where there is interdependence and sometimes tension between species (Polonca Lovšin, *Me and the Bear*), leads us to accept our fragility and reawakens the need to reconnect with nature on a meditative level (Milan Ketiš, *Art-is-a(n) mind ship*).

As the dystopian scenarios of ecocide become inevitable in the context of savage capitalism dominated by the forces of economic power, human exploitation and environmental colonialism (Iva Tratnik, *False God*), the need to define the authentic meaning of nature becomes increasingly clear (Zmago Lenárdič and Jasna Hribernik, *Three Wishes*). In the search for a response to the environmental crisis, many have argued that the current ecological challenges are the result of humanity's alienation from nature and that this complex situation can only be resolved in the context of theology and the resacralisation of nature, i.e. of reclaiming its sacred character, rediscovering the regenerative potential of nature (Tomaž Gorjup, *The Light of Darkness*) and adopting the myths and even the rituals of ancient spiritual traditions from a more personal perspective in order to restore the original emotional attachment to nature (Irena Tomažin, *Voice roots # echo*).

The exhibition *Natural Faith* presents artworks and interventions that have in common the integration of nature and man in a dynamic balance beyond

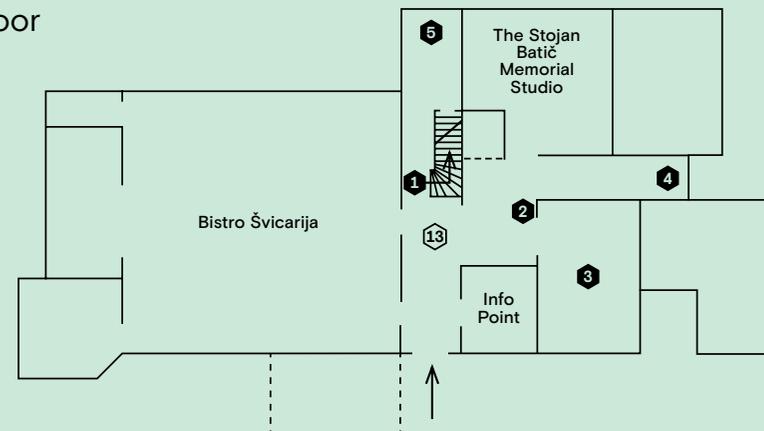
spirituality. The works presented reveal an intimate, unique and individual relationship with nature and a particular way of knowing the world and understanding our place in nature. A new ontology comes to the fore, breaking away from the limiting foundations of natural religion and finally embracing its secular version, where our personal beliefs that we are an integral part of nature help us to re-imagine new futures of coexistence that are crucial for the preservation of our planet.

Yasmín Martín Vodopivec

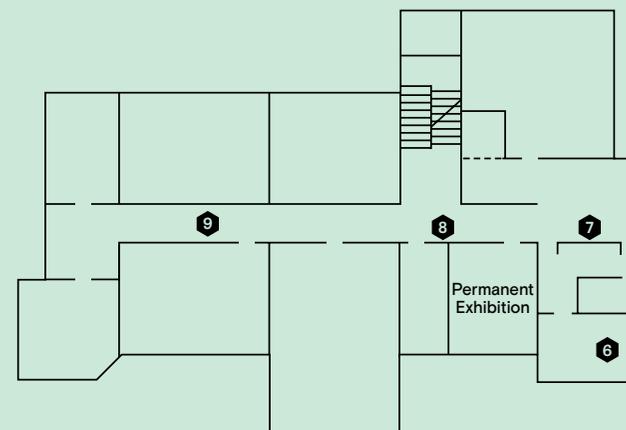
# Exhibited Works

- 1 Jaka Babnik  
*Sacred Geometry*
- 2 Andrej Savski  
*The Mist*
- 3 Ana Čavić  
*Mythopoeias*
- 4 Urša Vidic  
*Crystal Sea*
- 5 Marko Pogačnik  
*Manifesto for a Free Earth*
- 6 Kristina Rutar  
*Alma Mater*
- 7 Urh Sobočan  
*Return*
- 8 Polonca Lovšin  
*Me and the Bear*
- 9 Milan Ketiš  
*Art-is-a(n) mind ship*
- 10 Iva Tratnik  
*False God*
- 11 Zmagó Lenárdiĉ and Jasna Hribernik  
*Three Wishes*
- 12 Tomaž Gorjup  
*The Light of Darkness*
- 13 Irena Tomažin  
*Voice roots # echo*

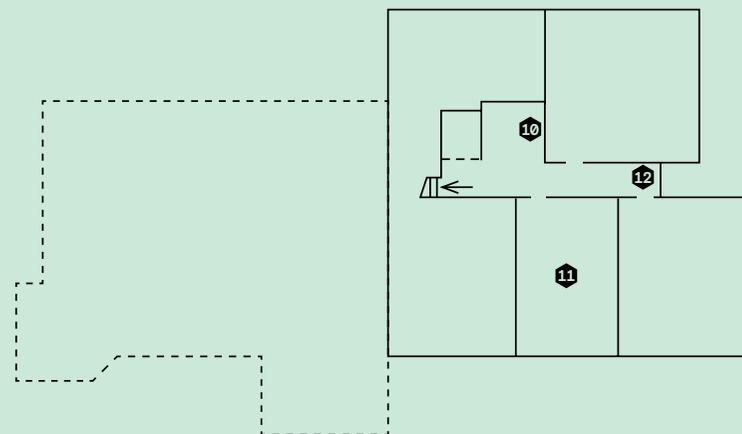
Ground Floor



First Floor



Basement



# Jaka Babnik *Sacred Geometry*

photographs, 2020  
commissioned work

1

Logic and geometry are the morphological forces of nature, determined either by the anthropocentric view or inherently by nature itself. Plato claimed that equilateral triangles, squares and pentagons form regular polyhedra. For him, these were the ideal geometric solids or cosmic figures consisting of the four elements (earth, water, air, fire) and the ether. By mirroring and reflecting the geometric shapes in the photographs taken in Tivoli Park, the stability of geometry and the mystical value of reality are shaken, and the harmonious balance is disturbed. The mirror is also a reminiscence of Land Art projects from the 1970s when nature was understood as a subject.



# Andrej Savski

## *The Mist*

oil on canvas, 2022

2

The motif of a woman's face kissing the light was produced from a photograph of a porcelain ballerina figure in the window of an antique shop in Ljubljana. It was gradually transformed into a representation of one of Jupiter's amorous metamorphoses. In Correggio's eroticised Renaissance depictions, Jupiter took the form of the swan, the rain, the eagle and the cloud. He used the latter to seduce the nymph Io, which can also be seen in the exhibited work. The intervention of the suprematist addition, the black dot, turns the painting into an order of composite images, and the line across the figure, a quotation from Fontana's incision into the canvas, completes the composition. A dramatic, mystical and surreal atmosphere is created between the figure and nature.



# Ana Čavić *Mythopoeias*

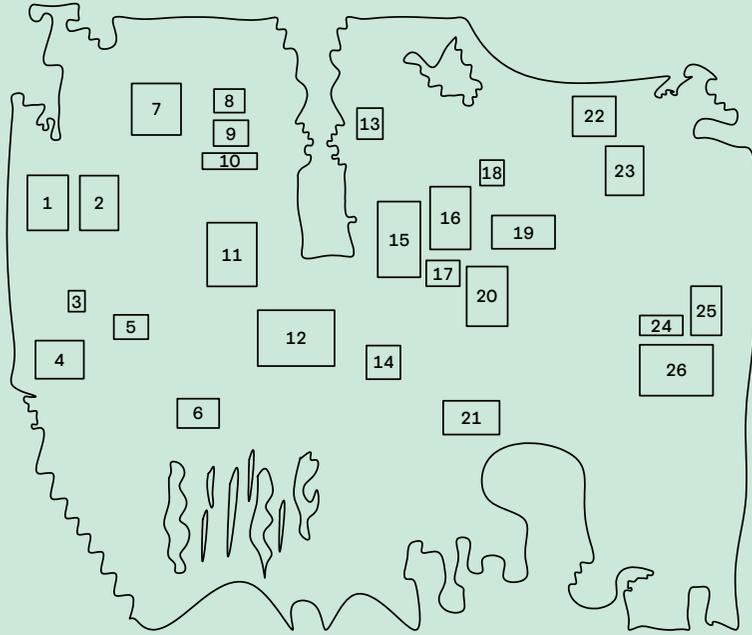
collages, 2020–2022

3

The series of collages tells the stories of women from mythology, folklore, fairy tales, legends and literature, from the Greek goddess Artemis to the legend of the Bear Woman of the indigenous American Indian Blackfoot tribe, and the origin of the constellation Ursa Major. The women's voices have been given a contemporary sound and image through poetic reinterpretation and collage using clippings from printed matter (newspapers, magazines, books). The collages embody a symbolic and lyrical feel, and as a spatial installation, they create a scenography of dramatic moments of women from the spiritual history of the whole world.

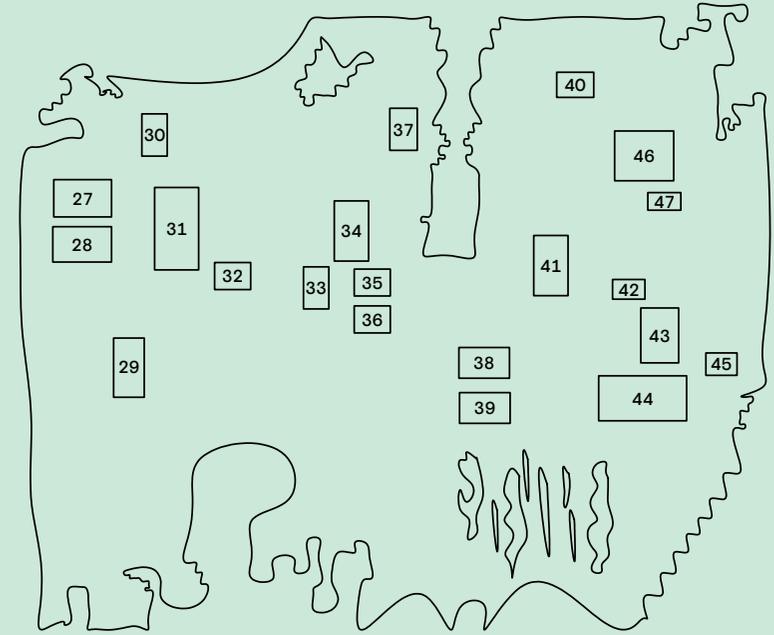


## Mythopoeias – front wall



- |   |  |  |
|---|--|--|
| 1 "Open Sesame!" (after the collection of folk tales <i>One Thousand and One Nights</i> ), 2020 | 10 Asteria, Goddess of nocturnal oracles and the stars performing a ritual in her human form, 2022             | 18 Goddess Aphrodite, falling in love, 2021  |
| 2 Fata Morgana, oasis of hope, 2022   | 11 Goddess Artemis, a visitation..., 2021  | 19 First night (after Hans Christian Andersen's <i>The Princess and the Pea</i> ), 2021          |
| 3 Eurydice's ascent from the underworld (after the myth of Eurydice and Orpheus), 2021          | 12 The wicked queen (after Brothers Grimm's <i>Snow White</i> ), 2021  | 20 Harpy Celaeno's prophecy (after Virgil's <i>Aeneid</i> ), 2021                                |
| 4 Morgana's augury (after the legend of King Arthur), 2021                                      | 13 Orlando, the time traveller (after Virginia Woolf's <i>Orlando</i> ), 2021                                  | 21 Fata Morgana, midnight vision, 2021   |
| 5 "Thus, by fire, she put out fire..." (after the legend of Saint Brigid), 2022                 | 14 Sappho, "sustained by wings", leaps off the White Rock of Leukàs (after the myth of Sappho and Phaon), 2021 | 22 Athena, night watch, 2021   |
| 6 Goddess Isis (after the <i>Book of the Dead</i> ), 2021                                       | 15 "Stop it! Your tears are hurting me." (after Hans Christian Andersen's <i>The Snow Queen</i> ), 2021        | 23 Goddess Chloris, a visitation..., 2021  |
| 7 Demon Lilu (after the <i>Epic of Gilgamesh</i> ), 2021  | 16 Blood ties (after the <i>Bear Woman</i> Blackfoot creation story about the constellation Ursa Major), 2021  | 24 Genie in a bottle (after <i>The Book of Tales of Ziyad Ibn Amir al-Kinani</i> ), 2021         |
| 8 Asteria, Goddess of nocturnal oracles and the stars on the island Delos, 2022                 | 17 Pythia, the Oracle of Delphi, 2021  | 25 Her dance at their wedding (after Hans Christian Andersen's <i>The Little Mermaid</i> ), 2021 |
| 9 Asteria, Goddess of nocturnal oracles and the stars scrying with her magic mirror, 2022       |  | 26 The Little Mermaid (after Hans Christian Andersen's <i>The Little Mermaid</i> ), 2020         |

## Mythopoeias – back wall



- |  |   |  |
|--|---|--|
| 27 The thirteenth fairy (after Anne Sexton's <i>Briar Rose</i> ), 2021                               | 35 Medea, the sorceress (after Euripides' <i>Medea</i> ), 2021  | 45 Pygmalion's prayer to bring the statue of Galatea to life (after the myth of Pygmalion and Galatea in Ovid's <i>Metamorphoses</i> , Book X), 2021 |
| 28 Snow White and The Huntsman (after Brothers Grimm's <i>Snow White</i> ), 2021                     | 36 Witch, 2022  | 46 Cinderella, the wishing tree (after Brothers Grimm's <i>Cinderella</i> ), 2021  |
| 29 Angel foam (after Hans Christian Andersen's <i>The Little Mermaid</i> ), 2021                     | 37 Goddess Mnemosyne ("Memory"), mother of the Muses, 2021  | 47 Goddess Aphrodite, breath of love, 2021   |
| 30 Arachne, 2021   | 38 Persephone and Cerberus, 2021  |  |
| 31 Rapunzel, the flower woman (after Brothers Grimm's <i>Rapunzel</i> ), 2021                        | 39 Underwater dreaming (after Hans Christian Andersen's <i>The Little Mermaid</i> ), 2021                 |  |
| 32 Scheherazade (after the collection of folk tales <i>One Thousand and One Nights</i> ), 2020       | 40 Shakespeare's sister (after Virginia Woolf's <i>A Room of One's Own</i> ), 2022                        |  |
| 33 Psyche betrays her husband, the "winged creature" Eros (after the myth of Psyche and Eros), 2021  | 41 Goddess Kali (after the <i>Devi Mahatmya</i> ), 2021   |  |
| 34 Alice (after Lewis Carroll's <i>Through the Looking-glass, and What Alice Found There</i> ), 2022 | 42 Pandora's Box, or hope, 2020   |  |
|  | 43 The gold miracle (after Brothers Grimm's <i>Rumpelstiltskin</i> ), 2021                                |  |
|  | 44 Midas' touch, her too... (after the myth of King Midas in Ovid's <i>Metamorphoses</i> , Book XI), 2021 |  |



# Urša Vidic *Crystal Sea*

installation, 2014

4

Crystal Sea is a world of thought, trapped in a technologically sophisticated showcase with its own generic system and atmosphere. With the icy landscape, the artist creates utopian and illusory spaces that are also inspired by the tradition of German Romanticism (the allegorical landscape depictions of Caspar David Friedrich) and the concept of sublime melancholy. In the individual, closeness to nature and the feeling of isolation collide through a confrontation with uncontrollable nature.



# Marko Pogačnik

## *Manifesto for a Free Earth*

5

charcoal writing on a wall  
and installation of stones, 2022  
commissioned work

An address to Mother Earth, written in the artist's distinctive script and grounded by a group of stones, connects the spatial and mental dimensions of nature as elemental consciousness. The text on the wall addresses all people (including the spirit of the house and its visitors) and is positioned at the border between the park and the forest, conveying that the time of human arbitrariness is running out. Questions to Mother Earth and her living expression of infinite love are a call to humanity's responsibility to preserve the Earth as a place of creative coexistence.



KI NISO POSVEČENE ŽIVLJENJU IN NISO PRIPRAVLJENE  
BIVATI IN DELOVATI V SOZVOČJU Z BISTVOM BIVAJOČEGA.

ZEMLJA NI MRTVA REČ SESTAVLJENA IZ TRDIH KAMENIN,  
OBLEČENA ZGOLJ V TENKO PLAST ŽIVLJENSKEGA TKIVA.  
ZEMLJA JE PRED VSEM ELEMENTARNA ZAVEST.  
ZEMLJA KOT ZAVESTNO BITJE VE, DA SE JE VESOLJNI KROG  
OBRNIL, DA SE JE ČAS ČLOVEŠKE SAMOVOLJE  
NAPIHNJENE Z VOLJO DO MOČI IN OBLASTI IZTEKEL.  
ZEMLJA KOT SOUSTVARJALKA PRI RAZODETJU  
NOVEGA KROGA VESOLJNEGA RAZVOJA VE, DA PRIHAJA  
DOBA MEDSEBOJNEGA PREPLETANJA NASPROTIJ.  
ZEMLJA JE SKOZ IN SKOZ ŽIVO BITJE SESTAVLJENA  
IZ NESTETO DROBNIH SONC, V KATERIH JE  
SPOMIN OD VEČNOSTI DO KONCA VEČNOSTI.

MATI, MATI, ALI JE RES, DA BODO PODNEBNI  
ZELENE TRAVNIKE SPREMENILE V PUSTOVARINO  
OSUŠILE STRUGE BISTRIH REK IN STUDENČEV  
MATI, MATI, ALI JE RES, DA BODO MNOŽICE  
PODNEBNIH BEGUNCŃEV PREPLAVILE EVROPE  
PESTILA ČLOVEŠKA LJUDSTVA MED JUDSKIMI  
MATI, MATI, ALI JE RES, DA BO SONCE TAKO  
PRIPEKALO, DA BODO PIKAPOLONICE OBLEDI  
IN LJUDJE MNOŽIČNO ODHAJALI V DRUGO  
MATI, MATI, ALI JE ZEMLJA RES MORTALNA  
NESPOSORNA POMAGATI ŽIVALI PASTI



# Kristina Rutar

## *Alma Mater*

6

assembled and deformed rotation bodies,  
stoneware, spatial arrangement, 2017

A series of individual ceramic figures clustered around a central figure – the Alma Mater (the bountiful mother). The iconographic background of the spatial arrangement derives from mythological traditions in which the figure of the primordial mother figure embodies a positive female principle that offers protection to the human community. In pictorial terms, the rounded figures are a return to matter, a contact with nature, which in turn creates contradictory symbolic meanings through the repetition of abstract forms.



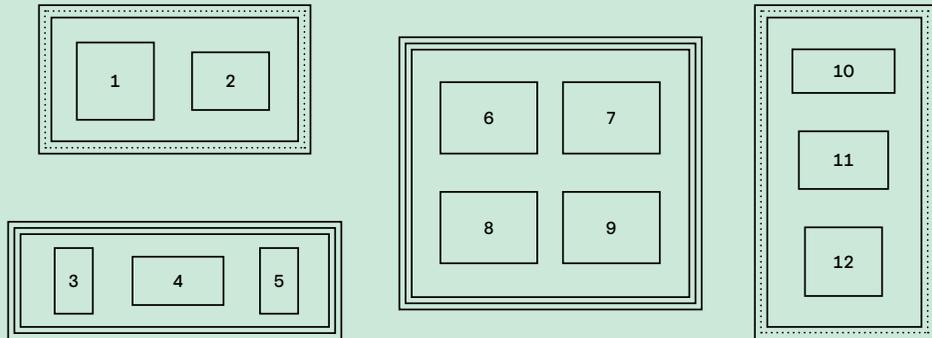
# Urh Sobočan *Return*

Illustrations in the technique of linen lace  
(handwork), 2009

7

Bobbin lace making using threads in thin and thick lines, organic and geometric shapes, and positive and negative space, together create an autobiographical and collective narrative at the same time. The juxtaposition of man and animal, the tension between the natural and the urban space, the reference to fables and myths about nature and man without moral conclusions, form metaphorical worlds in which nature is a force of constant search and aimless movement.





1 *Crystal Clear*

2 *Paths*

3 *Morning Dew*

4 *Birth*

5 *Nowhere, Slowly*

6 *War 3*

7 *War 1*

8 *War 4*

9 *War 2*

10 *Battle*

11 *Temptation*

12 *Dance*



# Polonca Lovšin *Me and the Bear*

video, 2006  
duration: 1'35"

8

The video performance in the shelter of the spruces at Pokljuka is documentary, humorous, mystical and grotesque all at the same time. The artist leaves us in the dark about how the encounter with the bear went. It is an open question whether nature is a place of refuge or an image of apparent safety.



# Milan Ketiš

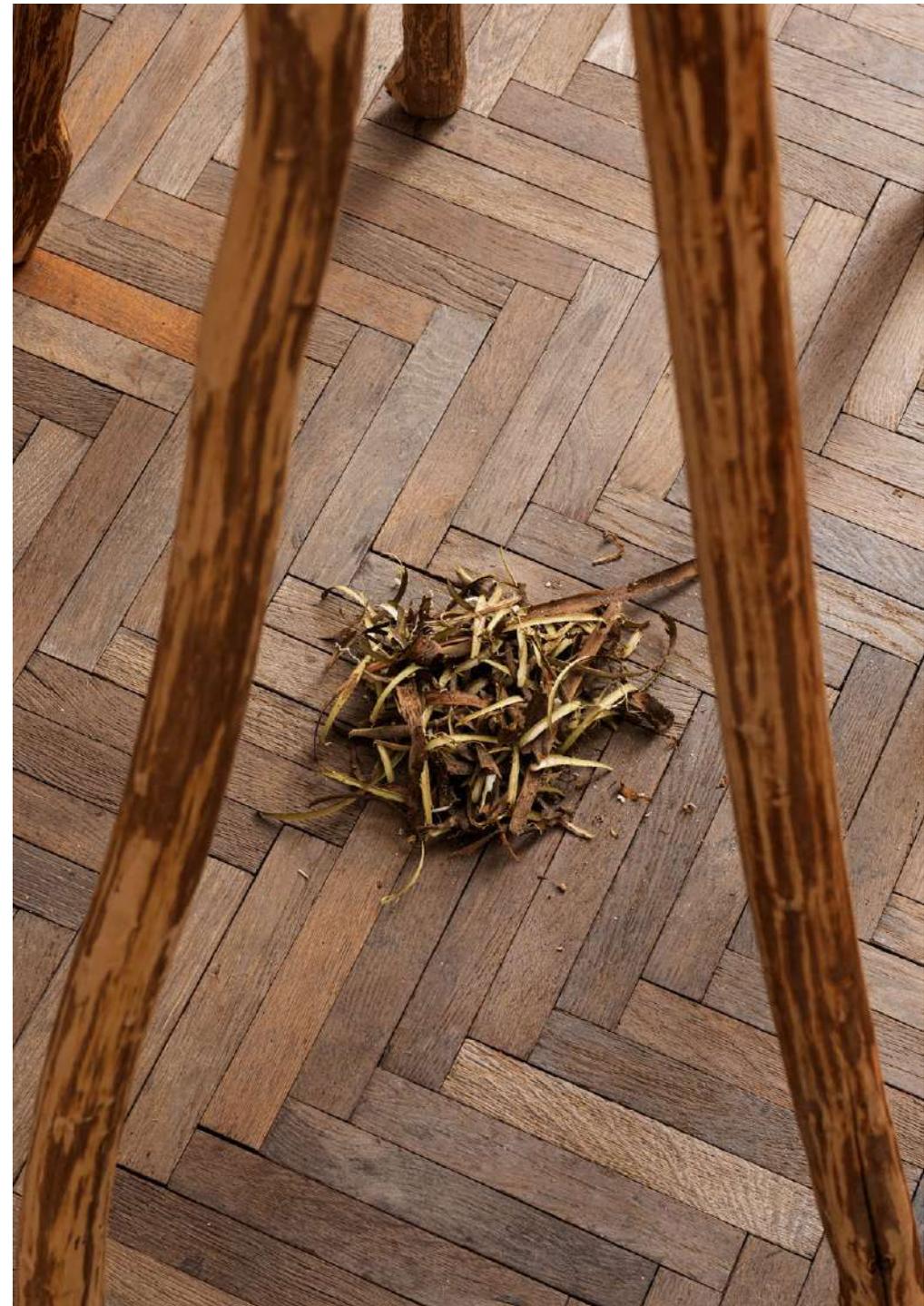
## *Art-is-a(n) mind ship*

9

series of buildings from natural materials, 2016–2022  
spatial installation, 2022  
commissioned work

The phrase *Art-is-a(n) mind ship* is based on an interplay of the two terms art and artisanship. The artist flirts with traditional handicraft skills and uses unadulterated material from nature to create art. The objects on display are the result of a mental process in which the hands form their own sense, their own “primordial mind”. This dictates what should be done with the randomly collected material from nature and how to give it a new look, purpose and function.

The spatial installation was realised with the help of the public company VOKA SNAGA, which provided the tree remains from the cleaning of Tivoli Park.



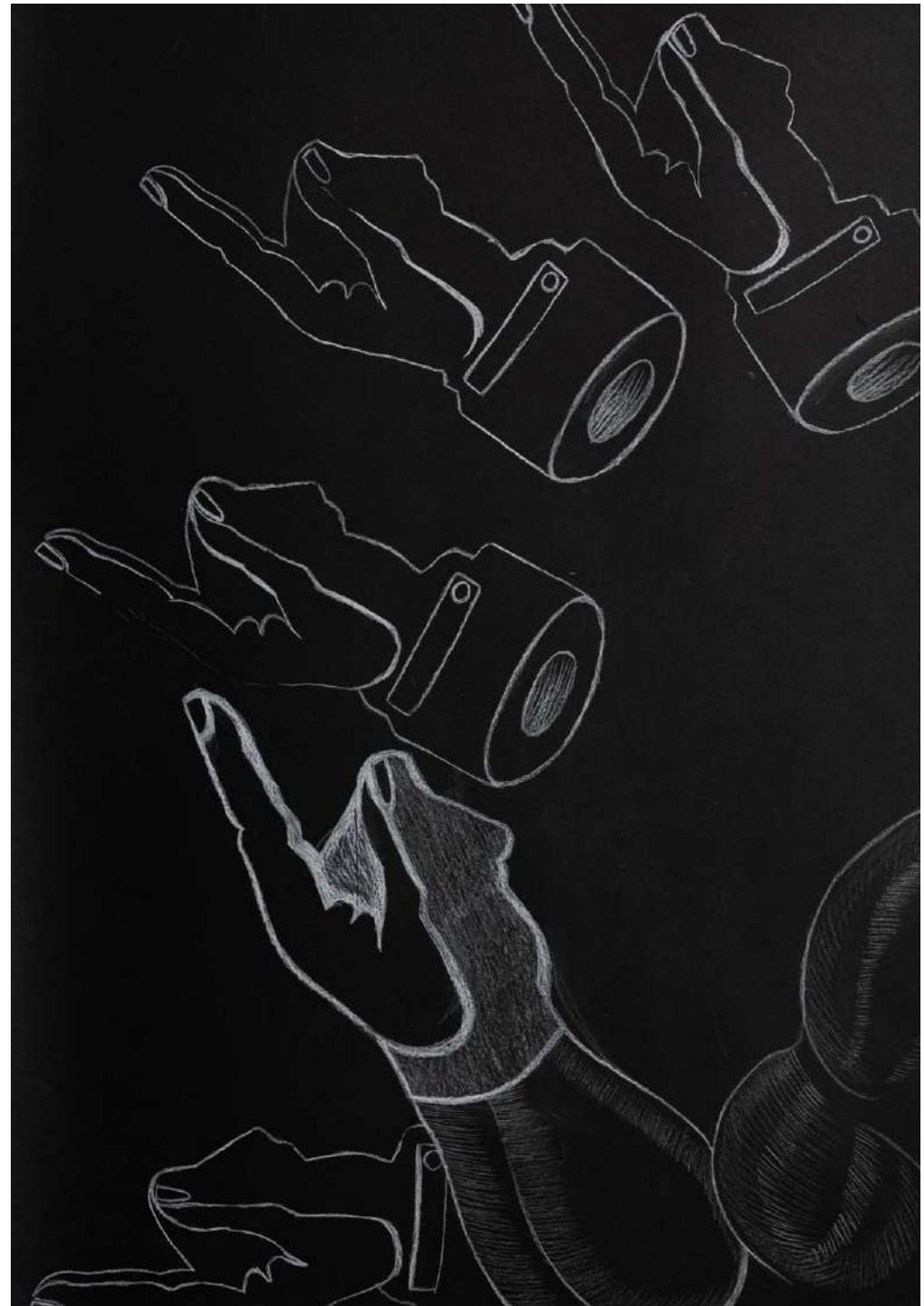


Iva Tratnik  
*False God*

10

colour and graphite pencil on paper, 2022

The enigmatic image of the anatomically drawn headless male body represents ideologies and social systems that constantly shift identities and faces without really changing. The figure has one leg placed on the deformed head of a doll and the other bent towards the phallus. The entire pose and the many additional heads and arms strung around the figure are reminiscent of the deities typical of the Hindu pantheon.



# Zmago Lenárdič and Jasna Hribernik *Three Wishes*

11

video installation, 1999 (commissioned adaptation, 2022)  
duration: 8'30"

Installation of three video works: the physical performative action to make wishes come true, the rescue of fish from the intermittent Lake Cerknica and the discovery in a shoal of a potential goldfish. Three wishes that overcome competition, consumerism and the pursuit of success with an ethical stance to life and a call for coexistence with non-human living beings.



Tomaž Gorjup  
*The Light of Darkness*

serigraphy, 1994

12

The motif of the thinker in the form of a seated male figure amidst a colourful tropical landscape with accentuated mountains, a river and trees was created as a psychological meditation and self-purification in moments of personal crises. The disguised female figure suggests a relationship that represented a turning point in life, while the image of expressive nature is a solution and a place of solace.



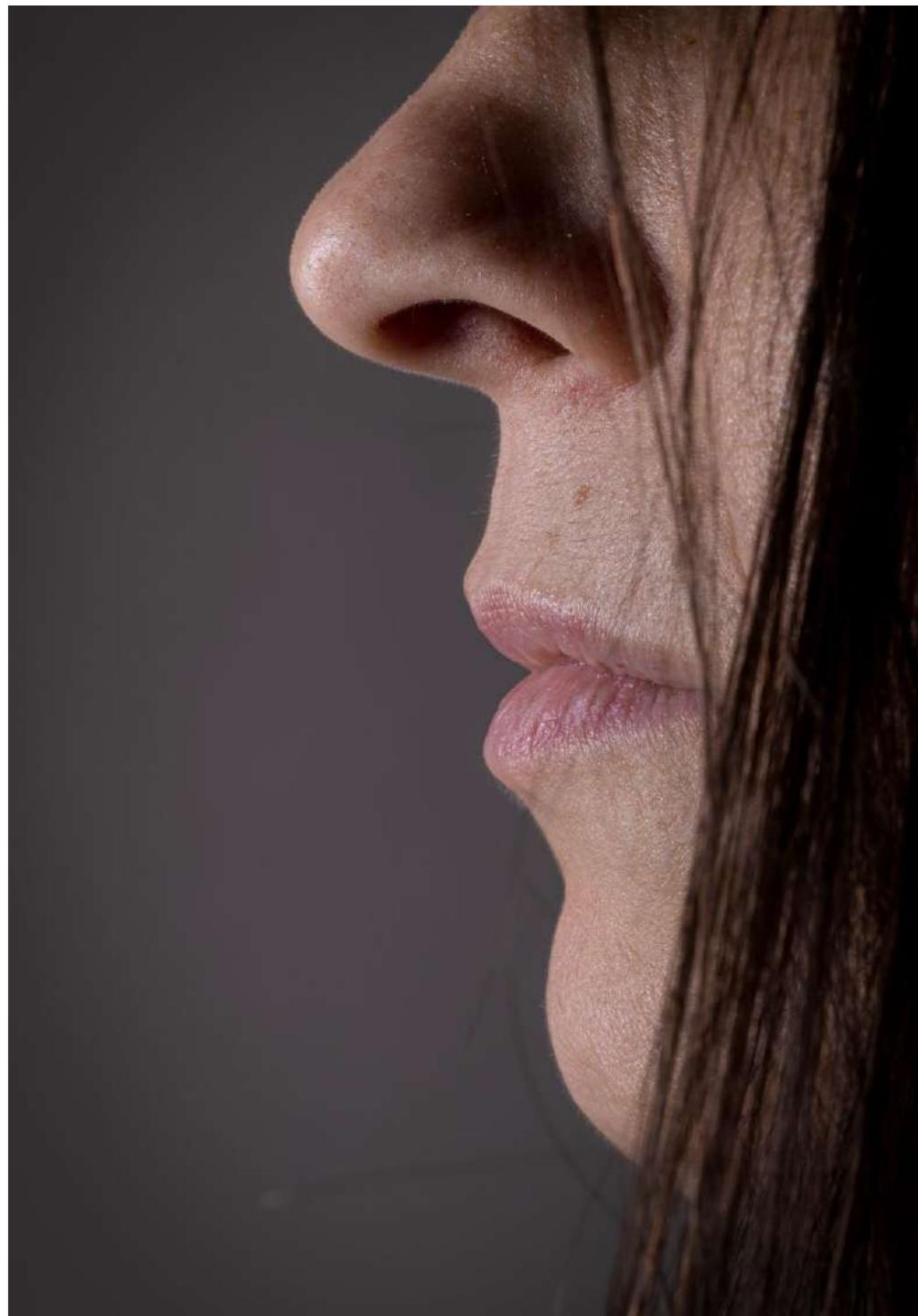
# Irena Tomažin

## *Voice roots # echo*

13

performance, 21. 12. 2022 (premiere),  
22. 1. and 15. 2. 2023 (repetitions)  
commissioned work

In the past, voice and singing were part of ritual. The work is a continuation of the artist's questioning of the voice – this time in relation to nature. As creatures of nature and culture, we are constantly at the intersection where the two forms of vocal presence – spontaneous and controlled – intersect. Similarly, the artist's performance ritually intertwines the space of Švicarija and the exhibited works, creating a unique auditory ambience.



# Presentations of artists

**Jaka Babnik** (1979) is a photographer who explores the symbolic values and relationships between the object and its context. He uses topographical, anthropological and research methods, moving between different genres of photographic practice. His photographic projects explore obscured historical phenomena and capture random spatial situations.

**Andrej Savski** (1961) is a visual artist and member of the retro-avant-garde collective IRWIN. In 2020, during the epidemic, he began to develop his painting practice, which represents his personal dialogue with art and refers to fundamental works of art history, from fine art to film.

**Ana Čavić** (1979) works at the intersection of visual art and literature. She creates in a variety of media including works on paper, art publications, digital poetry, animation and storytelling performances.

**Urša Vidic** (1978) is a visual artist and scenographer. Her work is characterised by a commitment to the motif of landscape, through which she touches on issues of mapping cultural space from colonialism to the age of post-industrial globalisation.

**Marko Pogačnik** (1944) is a sculptor concerned with the expanded field of art. From 1965 to 1971, he worked as a founding member of the OHO group. He developed his art practice (lithopuncture) as a network of landscape sculptures and placement of stone columns at selected points in the natural and man-made landscape. Since 1965, he has been working on artistic projects together with his wife Marika Pogačnik.

**Kristina Rutar** (1989) works between sculpture and ceramics. Using the potter's wheel, she explores the boundaries between the usable and the unusable object, resulting in dynamic

and dichotomous sculptures. She starts from the ceramic tradition (forms, materials and processes) and builds on it by incorporating the performative and ritual gesture into the installation of her works.

**Polonca Lovšin** (1970) is an architect and visual artist. She creates interventions in the public space, collages, video performances and animations that deal with alternative ways of living. Her works address the exacerbated relationship between city and countryside, the misguided communication between humans and other living beings, and call for the equality of all people and species.

**Milan Ketiš** (1992) is a painter whose art practice combines various media, from paintings and objects, to interactive spatial installations and performances. The use of natural materials and the relationship between man and nature are constant themes in his work. He is interested in the processes that occur when an individual encounters a pristine space and when the aesthetic moment occurs during this.

**Urh Sobočan** (1979) is an illustrator and visual communications designer. His visual language is characterised by a diverse use of media, visual recreations of Slavic mythology and the fusion of contemporary illustration with traditional Slovenian lace, in which collaboration with his grandmother and well-known lace maker Iva Sobočan plays an important role.

**Iva Tratnik** (1980) is a painter known for her large formats, extensive use of colour and physical, fantastical and symbolic motifs. She creates large oil and acrylic canvases, collages, portraits, sculptures, textiles, drawings and installations in a variety of media. She increasingly appears in performances, sometimes as a set and costume designer. She works independently or in temporary collectives.

**Zmag Lenárdič** (1959) is a painter and a visual artist. His work is characterised by the deconstruction of the modernist pictorial space, the screen adaptation of the post-media image, sequential painting and video installations.

**Jasna Hribernik** (1959) is a film director and creator of art video films, video installations and intermedia projects.

**Tomaž Gorjup** (1950) is a painter and printmaker, Professor Emeritus of Drawing and Painting at the Department of Art Education of the Faculty of Education in Ljubljana. His work is characterised by the expressiveness of stroke and colour, and a universal symbolism, which in part refers to the ancient and Christian traditions.

**Irena Tomažin** (1979) is a dancer, choreographer, performer, vocalist, singer and improviser. Her exploration of the voice and freely improvised music leads her into the realm of sonority and noise, into the in-between space of the voice, the body and the sonic dimensions of its mechanics.

# Accompanying programme to the exhibition

## OPENING OF THE EXHIBITION AND PERFORMANCE

Wednesday, 21. 12. 2022, at 16.00

**Irena Tomažin: *Voice roots # echo***

In the performance *Voice roots # echo*, Irena Tomažin continues to question the voice, its matter and mode of presence – this time in relation to Nature.

## PUBLIC TOURS

Conducted by the exhibition curators Yasmin Martín Vodopivec and Dušan Dovč.

**Sunday, 22. 1. 2023, at 11.00**  
(performance by Irena Tomažin and guided tour)

**Wednesday, 8. 2. 2023, at 10.00**  
(Slovenian Cultural Holiday)

**Wednesday, 15. 2. 2023, at 16.00**  
(performance by Irena Tomažin, guided tour and lecture by Marko Pogačnik at 17.00)

## LECTURES

**Artist talk and presentation of the publication *Mythopoeias* by Ana Čavić**  
Wednesday, 8. 2. 2023, at 11.00,  
Stojan Batič Memorial Studio,  
MGLC Švicarija

With her *Mythopoeias* series of collages and poems, the artist reinterprets female characters from myths, folk tales, fairy tales, fables, legends and literature from a decidedly contemporary female perspective. During the artist's talk, she will guide the audience through the exhibited collages, touching on depictions and

characterisations of women in an eclectic range of stories, hailing from different historical periods and cultures, in relation to the exhibition theme *Natural Faith*. The artist's talk will be followed by a presentation of the *Mythopoeias* publication (Rostfrei Publishing), which features her collages and poems. Ana Čavić is an artist who works at the intersection of visual art and literature. Rostfrei Publishing is a platform for publications with innovative, critical and artistic content.

**Lecture *What is Happening to the Earth and Its Universe* by Marko Pogačnik**  
Wednesday, 15. 2. 2023, at 17.00

The tumultuous and often painful events in nature and between nations indicate that fateful shifts are taking place in the causal background, about which reports remain silent. What can be said about this, and how can we cope with the clash of forces and counter-forces? The lecture will be given by Marko Pogačnik, UNESCO Artist for Peace and one of the exhibiting artists in the exhibition.

## WORKSHOPS

**Natural Faith: My Lifeline**

**Saturdays, 21. and 28. 1. 2023,**  
**as well as 18. and 25. 2. 2023, 11.00–14.00**  
(registration)

**Wednesday, 8. 2. 2023, 12.00–14.00**  
(family workshop, open to the public)

The ecological, experimental and creative relaxation workshops are aimed at children 8+, but parents, grandparents and carers are also welcome, as well as participants from different cultural backgrounds and anyone who wants to express themselves through different dimensions of creativity. The workshops include exploring nature

and plants, making kinetic figures, conceptualising them as »communal vegetation« and creating ambient applications.

Concept and performance: Barbara Bulatović, director and puppeteer

Each workshop also brings together invited artists and experts in botany, sculpture and design.  
Admission free, registration required at [trgovina@mglc-lj.si](mailto:trgovina@mglc-lj.si).

## EXHIBITION DOORS OPEN DAY

Slovenian Cultural Holiday, 8 February

**Programme**

10.00: Guided tour of the exhibition *Natural Faith*  
11.00: Presentation of the publication *Mythopoeias*  
12.00–14.00: Natural Faith: My Lifeline, family workshop

## VIDEO PRESENTATION

Documentary video presentation about the creation of the exhibition *Natural Faith*. Available on the MGLC website and social media, as well as the MGLC YouTube channel.

## Exhibition

NATURAL FAITH  
21. 12. 2022–26. 2. 2023

Producer: International Centre  
of Graphic Arts (MGLC)  
Director: Nevenka Šivavec

Author of the concept: Yasmín Martín Vodopivec  
Exhibition curators: Yasmín Martín  
Vodopivec, Dušan Dovč  
Education and accompanying programme:  
Yasmín Martín Vodopivec, Lili Šturm

Exhibition design: Anja Delbello and Aljaž Vesel / AA  
Graphic design: Aljaž Vesel and Anja Delbello / AA  
Photographs: Jaka Babnik  
Production support: Luka Novak Kogoj  
Public relations: Karla Železnik  
Head of marketing and promotion: Petra Klučar  
Administration: Tjaša Pernek  
Technical and logistics support: Boštjan Vidmar,  
Alenka Mikuž

### Production of works:

#### *Mythopoeias*

Concept and exhibition set-up: Ana Čavič,  
Yasmín Martín Vodopivec, Dan Adlešič  
Industrial design: Dan Adlešič  
Technical support: Andrej Črepinšek, Borut Wenzel

#### *Manifesto for a Free Earth*

Technical support: Krkoč, d.o.o., S skupina, d.o.o.

#### *Art-is-a(n) mind ship*

Concept and exhibition set-up: Milan Ketiš,  
Yasmín Martín Vodopivec  
Technical support: Blaž Janko  
Acknowledgements: JP VOKA SNAGA

#### *Three Wishes*

Video mapping: Anja Romih  
Technical support: Blaž Janko

## Exhibition publication

NATURAL FAITH  
21. 12. 2022–26. 2. 2023

Published by: International Centre  
of Graphic Arts (MGLC)  
On its behalf: Nevenka Šivavec

Author of the concept: Yasmín Martín Vodopivec  
Texts: Yasmín Martín Vodopivec,  
Dušan Dovč  
Edited by: Karla Železnik, Vesna Česen Rošker  
Slovene-to-English translation: Arven Šakti Kralj

Design: Anja Delbello and Aljaž Vesel / AA  
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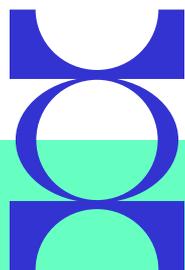
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