

CASTRA 2021

4. mednarodni festival akvarela

4th International Watercolour Festival

Ajdovščina, Slovenija



**Društvo likovnih umetnikov
Severne Primorske**





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28. 8. – 9. 10. 2021

Ajdovščina, Slovenija

Danes je akvarel zelo dostopna tehnika, saj zanjo ne potrebujemo velikih ateljejev in tehničnih pripomočkov, zato jo uporabljajo tako umetniki, ilustratorji in oblikovalci, kot tudi ljubiteljski ustvarjalci za sprostitev ali lastno raziskovanje novih načinov izražanja.

“Subtilnost, ki jo lahko dosežete s prelivanjem barv na akvarelnem papirju in močno, večplastno konturo, ki jo dobite pri prekrivanju slojev, je kot ples,” pojasnjuje slikar in ilustrator Jonathan Case. Ta tehnika ustvarjalcem pomaga ustvariti občutljive in drzne učinke, vendar doseganje teh učinkov ni enostavno. Uporaba mokrih čopičev na mokrem akvarelnem papirju lahko ustvari povsem drugačen videz kot čopič, ki se uporablja na suhi površini. Obvladovanje teh učinkov zahteva potrpljenje in prakso, saj so lahko nepredvidljivi tako za začetnike kot za profesionalce.

Sedaj že tradicionalni *Mednarodni festival akvarela Castra* je v letošnjem letu doživel nov mejnik v številu sodelujočih. Kljub izredno nepredvidljivim in negotovim globalnim razmeram zaradi epidemije Covida se je v prvem krogu na razpis odzvalo 310 avtorjev z 893 akvareli iz 48-ih držav. Strokovna žirija je na razstavo sprejela 282 akvarelov 273-ih avtorjev iz 46-ih držav. Da so razmere po svetu res nepredvidljive, nam pove že podatek, da do sredine julija, že dva meseca po zadnjem roku za oddajo pošiljk, še vedno ni prispelo v Lokarjevo galerijo več kot štirideset poslanih pošiljk, ki jih strokovna žirija zaradi tega ni mogla upoštevati v izboru za nagrade in diplome. Kljub vsem organizacijskim težavam, ki jih prinaša globalna pandemija, nas veseli dejstvo, da je festival akvarela Castra postal stalnica v koledarju tovrstnih svetovnih akvarelističnih dogodkov. Še posebej nas veseli dejstvo, da na letošnji Castru sodeluje več kot dve tretjini novih akvarelistov s celega sveta.

Vladimir Bačič
predsednik IWS Slovenije,
vodja Lokarjeve galerije
in predsednik Društva likovnih umetnikov Severne Primorske



Nowadays, watercolour is a very accessible technique, as it does not require large studios and technical tools, so it is used by artists, illustrators and designers, as well as amateur painters, to relax or explore new ways of expression.

“The subtlety that can be achieved by spilling colours on watercolour paper, and the strong, multi-layered contour obtained when overlaying layers is like dancing,” explains painter and illustrator Jonathan Case. This technique helps creators bring about delicate and bold effects, but achieving them is not easy. Using wet brushes on wet watercolour paper can create a completely different look than a brush on a dry surface. Coping with these effects requires patience and practice, as they can be unpredictable for both beginners and professionals.

The now traditional *International Watercolour Festival Castra* has experienced a new milestone in the number of participants this year. Despite the extremely unpredictable and uncertain global situation due to the COVID epidemic, 310 artists responded to the call in the first round with 893 watercolours from 48 countries. The professional committee accepted 282 watercolours by 273 artists from 46 countries. That the situation around the world is really unpredictable is already shown by the fact that by mid-July, two months after the deadline for submission of original artworks, more than forty shipments had not yet arrived at the Lokarjeva gallery, which the professional committee could not take into account in the selection of awards and recognitions. Despite all the organisational problems caused by the global pandemic, we are delighted that the Watercolour Festival Castra has become a fixture in the calendar of such world watercolour events. We are especially pleased with the fact that more than two thirds of new watercolour artists from all over the world are participating in this year’s watercolour festival.

Vladimir Bačič
President of IWS Slovenia,
Director of Lokarjeva gallery
and President of the Fine Artists Association from Northern Primorska

S svojo prepričljivo izrazno močjo v širokem diapazonu od klasičnih do sodobnih eksperimentalnih pristopov upodabljanja, ki smo jih v izboru upoštevali, so Adam Papke (Poljska), Pavel Janouškovec (Republika Češka), Nader Mohazabnia (Iran), Alojz Konec (Slovenija), Andzej Rabięga (Poljska) in Tomáš Fišera (Republika Češka) nagovorili tako s pristopom, izborom motiva, tehniko kot izrazom in v zakladnico akvarela kot tehnike, ki jo poznamo vse od starega Egipta naprej, dodali šest izvirnih del, ki že s samimi naslovi nakazujejo njihovo vsebino: Piazza del Duomo, Autumn impressions XII, Turkish man, Plastična svetova, Eagle owl in Valle of Rags. Šest avtorskih pristopov, šest vizij, šest resnic. Vsako delo nosi avtorjevo sled, zapis, njegovo globoko izkušnjo. Kot je že pred desetletji povedal slikar Zoran Mušič, ki je rad ustvarjal tudi v akvarelni tehniki, si v slikarstvu slikar »ne more pomagati s tujo izkušnjo, s tem, kar je odkril nekdo drug. Resnica, ki jo imate v sebi, če jo imate, je edino, kar velja. Ne morete uporabljati resnice drugih. Drugi vam lahko dajo nekakšen impulz«. To velja tudi za nagrajene avtorje.

Čprav je tehnika akvarela na videz preprosta in nezahtevna, to ni tako. Pomemben je prav vsak dotik na papir, najpogosteje moker, ki mora biti hkrati premišljen in spontan, da brez korekcij in dopolnjevanj oživi želeno obliko, kompozicijo, svetlobo, barvo, pa tudi vsebino; motiviko, vse od upodobitev sodobne urbanizirane krajine, tradicionalne krajine, portreta in figure, tihožitja, cvetličnih motivov ter z ilustracijo povezanih vsebin, ki so pogosti tudi v tej slikarski zvrsti. Že stoletja akvarelna tehnika ponuja široko paleto osebnih slikarskih poetik, žanrov in tehničnih pristopov, vse od raziskovalnih eksperimentalnih tehničnih postopkov do tradicionalnih transparentnih tehnik, kjer igrata ključno vlogo voda in pigment. Tako kot ostale slikarske zvrsti ponuja celo paleto izrazov, od realizma, hiperrealizma, naive, ekspresivnega likovnega načina izražanja vse do linearnega, geometrijskega in abstraktnega. Ponuja zelo osebni likovni in vsebinski pristop. Vse te lastnosti in prvine zasledujemo pri vseh delih, ki so bila sprejeta na razstavo, torej na 282 akvarelih 273-ih avtorjev iz 46-ih držav, ki seveda izražajo tako osebno poetiko kot vpliv šol in kulturnega miljeja, še posebej izrazito in likovno izčiščeno pa na nagrajenih delih, tako na tistih, ki smo jim dodelili nagrade, kot na tistih, ki so bili nagrajeni z diplomom. Dela žarijo v svoji barvni lestvici in svetlobi, nagovarjajo z motivom in kompozicijo, prepričajo s prosojno lepoto, ki jo spodbudi ta tako subtilna, sijoča in prelivajoča se akvarelna tehnika. V odsotnosti bele barve, ki jo nadomesti belina papirja samega. V odsotnosti prekrivanj in nalaganj barvnih plasti. V vsej čistosti trenutnega navdiha in subtilnega dotika roke in čopiča.

dr. Nelida Nemeč

With their convincing expressive power in a wide range from classical to modern experimental approaches to depiction, which we considered in the selection, Adam Papke (Poland), Pavel Janouškovec (Czech Republic), Nader Mohazabnia (Iran), Alojz Konec (Slovenia), Andzej Rabiega (Poland) and Tomáš Fišera (Czech Republic) addressed the approach, the choice of motif, technique and expression, and, in the treasury of watercolour as a technique known from ancient Egypt, added six original works, which already indicate their content with the titles themselves: Piazza del Duomo, Autumn Impressions XII, Turkish Man, Plastic Flowers, Eagle Owl and Valle of Rags. Six authorial approaches, six visions, six truths. Each work of art bears the author's trace, a record, his deep experience. As the painter Zoran Mušič, who also liked to create in the watercolour technique, said decades ago, in painting the painter "cannot help himself with someone else's experience, with what someone else has discovered. The truth lies within you, and if it does, this is the only thing that is true. You cannot use the truth of others. Others can give you some kind of impulse." This also applies to award-winning artists.

Although the watercolour technique is seemingly simple and unpretentious, this is not the case. Every touch on the paper, most often wet, which must be thoughtful and spontaneous at the same time, is important in order to revive the desired shape, composition, light, and colour, as well as the content, without corrections and additions; motifs from depictions of modern urban or traditional landscapes, portraits and figures, to still lifes, floral motifs and illustration-related content, which are also common in this genre of painting. For centuries, the watercolour technique has offered a wide range of personal painting poetics, genres and technical approaches, from experimental technical procedures to traditional transparent techniques, where water and pigment play a key role. Like other types of painting, it offers a whole range of expressions, from realism, hyperrealism, naivety and expressive artistic expression, to linear, geometric and abstract. It offers a very personal artistic and content approach. All these qualities and elements can be traced in all the works accepted for the exhibition, i.e. in 282 watercolours by 273 artists from 46 countries, which of course express both personal poetics and the influence of schools and cultural milieu (all of these especially expressively and artistically refined in the awarded artworks) both on the watercolours awarded with a prize and on those awarded with a recognition. The artworks glow in their colour range and light, address with motif and composition, and convince with the translucent beauty stimulated by this so subtle, radiant and flowing watercolour technique. In the absence of white, it is replaced by the whiteness of the paper itself. In the absence of overlaps and layers of coloured layers. In all the purity of instant inspiration and the subtle touch of hand and brush.

Dr. Nelida Nemeč

Žirija / Professional committee

dr. Nelida Nemeč, predsednica žirije / President of the committee
Aleksander Bassin, Lucijan Bratuš, Azad Karim in Vladimir Bačič

Strokovna žirija je pri podelitvi nagrad in diplom skušala zajeti vse tehnike, motive in koncepte akvarela, upoštevala je tudi izvirnost ideje ter pristop k reševanju likovnega problema. Skozi to prizmo je poiskala in nagradila dela, ki izstopajo in si zaslužijo nagrade in diplome.

When awarding prizes and recognitions, the art committee tried to cover all techniques, motifs and concepts of watercolour, and also took into account the originality of the idea and the approach to solving the art problem. Through this prism, they rewarded artworks that stand out and deserve awards and diplomas.

Nagrade / awards:

1. nagrada / 1st award: **Adam Papke**, Poland
2. nagrada / 2nd award: **Pavel Janouškovec**, Czech Republic
3. nagrada / 3rd award: **Nader Mohazabnia**, Iran
4. nagrada / 4th award: **Alojz Konec**, Slovenia
5. nagrada / 5th award: **Andrzej Rabięga**, Poland

Aquarius nagrada / award: **Tomáš Fišera**, Czech Republic



Adam Papke / Poland
Milano Piazza del Duomo before, 2021, 56 x 38 cm





Nader Mohazabnia / Iran
Turkish man, 2020, 70 x 50 cm





Andrzej Rabięga / Poland
Eagle Owl, 2019, 56 x 38 cm





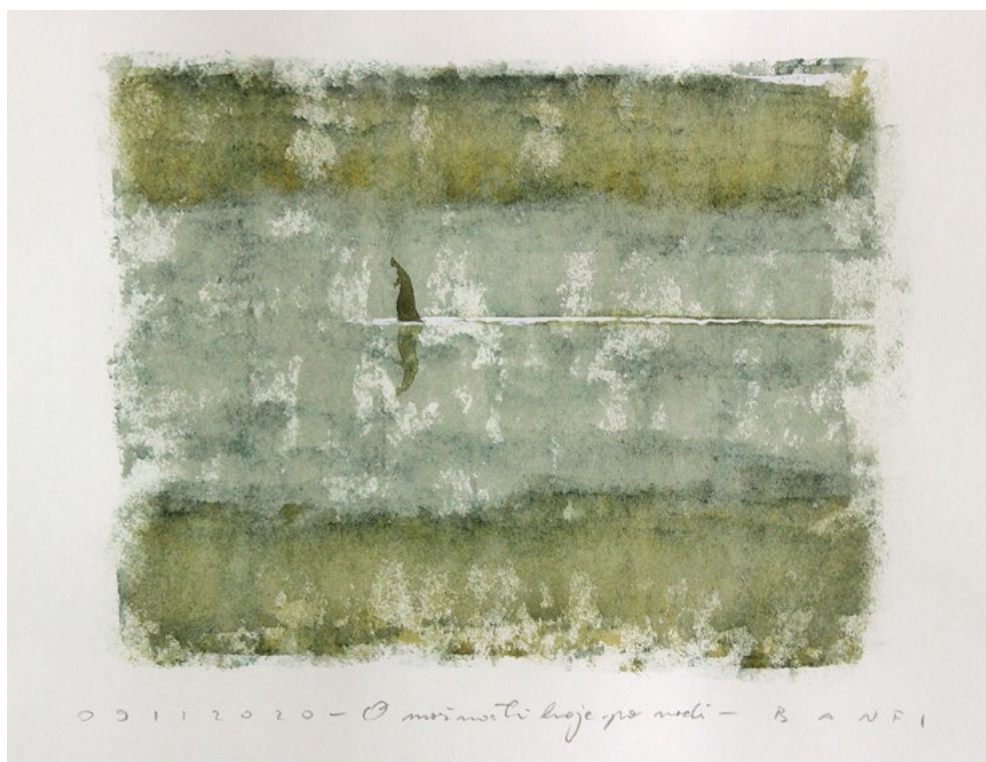
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Diplome / Recognitions:

Igor Banfi, Slovenia
Christine Berlinson-Esser, Germany
Leszek Blażewicz, Poland
Momčilo Dabanović, Serbia
Marta Frei, Slovenia
Oxana Kravtsova, Slovenia
Jelica Rašeta, Italy
Andrey Samolinov, Russia
Rein Van Uden, Netherland
Minko Wong, Hong Kong
Zora Završnik Črnologar, Slovenia
Ira Zybin, Israel

Častna diploma / Recognition of honour:

Žarko Vrezec, Slovenia



Igor Banfi / Slovenia
O možnosti hoje po vodi, 2020, 30 x 40 cm





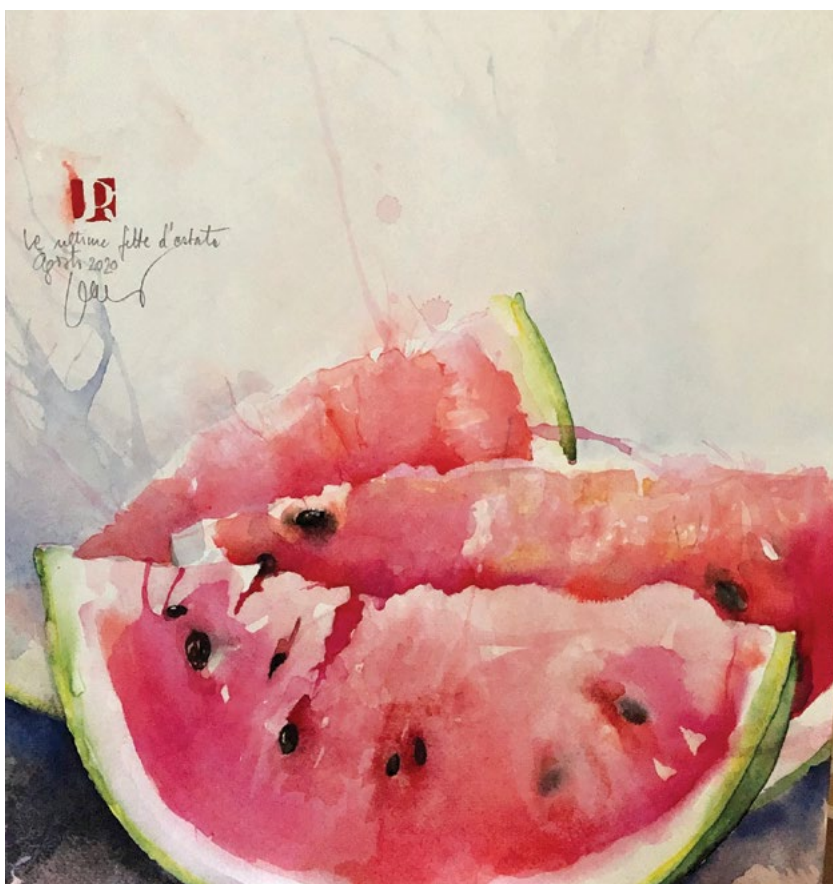
Leszek Blażewicz / Poland
The Swamp, 2021, 35 x 49 cm





Marta Frei / Slovenia
Fresh II, 2021, 38 x 35 cm





Jelica Rašeta / Italy
L'ultime fette d'estate 2020, 2020, 29,7 x 29 cm





Rein van Uden / Netherland
Man with seagulls, 2021, 32 x 45 cm





Zora Završnik Črnologar / Slovenia
Trta / Grapevine, 2020, 23 x 31 cm





Žarko Vrezec / Slovenia
Kvartet 4, 2021, 65 x 7,5 cm



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Prišli ste do konca brezplačne verzije kataloga Castra 2021.

Za ogled celotnega kataloga nam pišite na
iws.slovenia@gmail.com

This is the end of the free version of the catalogue Castra 2021.

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The Slovenian Association of Fine Arts Societies



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