

RAZSTAVA

EXHIBITION

ZGODBE O UMETNOSTI TAL

ŽIVI EKOSISTEMI ZA SKUPNO PRIHODNOST



SOIL ART TALES

LIVING ECOSYSTEMS FOR SHARED FUTURES

POSAVSKIMUZEJ BREŽICE *pmb*

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ZGODBE o umetnosti tal = Soil art tales : živi ekosistemi za skupno prihodnost = living ecosystems for shared futures : [Posavski muzej Brežice, 10. september- 18. oktober 2026] / [umetniki Binta Diaw ... [et al.] ; avtorji besedil Stefano Cagol ... [et al.] ; prevod v slovenski jezik Mateja Žuraj ; fotografije Globalna mreža vodnih muzejev (WAMU-NET) in Posavski muzej Brežice].- Brežice : Posavski muzej = Posavje Museum, 2026

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SoilTribes



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Razstavo Zgodbe o umetnosti tal. Živi ekosistemi za skupno prihodnost organizira Globalna mreža vodnih muzejev (WAMU+NET) v sodelovanju s Posavskim muzejem Brežice. Razstavo je kuriral Stefano Cagol, izvedena pa je kot del projekta »SoilTribes«, ki ga financira EU, in je del programa Horizon Europe, razvitega v okviru natečaja »Mission Soil – Soil Deal for Europe competition«, ki ga financira Evropska izvajalska agencija za raziskave (REA).

SOIL ART TALES. Living Ecosystems for Shared Futures: an exhibition organised by the Global Water Museum Network, in partnership with the Posavje Museum Brežice. The exhibition is curated by Stefano Cagol and implemented as part of the EU-funded "SoilTribes" project, a Horizon Europe project developed under the Mission Soil – Soil Deal for Europe competition, funded by the European Research Executive Agency (REA).



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ZGODBE O UMETNOSTI TAL ŽIVI EKOSISTEMI ZA SKUPNO PRIHODNOST

Razstava, nastala v okviru triletnega programa in predstavljena v sedmih evropskih javnih institucijah, obravnava temeljne povezave med tlemi, vodo in življenjem. S pomočjo empatije, umetniških pogledov in praks transkodiranja štirje mednarodni umetniki različnih generacij oblikujejo skupno vizijo tal kot ključnega zaveznika pri ustvarjanju trajnostne prihodnosti.

Tla so živa – in živijo skupaj z nami. Niso monolitna snov, temveč so živ organizem, ki hrani spomin, nosi sledi preteklih civilizacij in različnih živih bitij ter omogoča vsakršno prihodnost, ki si jo le lahko zamislimo. Prepoznati njihovo živost pomeni priznati našo neločljivo povezanost z ekosistemi, od katerih je odvisno življenje. S preoblikovanjem znanstvenih spoznanj v senzorične pripovedi in skupne izkušnje razstava odpira poti k zavedanju, skrbi in odgovornosti. Glasovi tal – njihove teksture, komaj zaznavni ritmi in tiha trdoživost – postajajo mostovi med kulturami ter nas opominjajo, da smo varuhi krhke in nenadomestljive dediščine.

SOILψARTψ€! [9S LIVING ECOSYSTEMS FOR SHARED FUTURES

The exhibition, developed through a 3-year program and presented at seven European public institutions, explores the profound connections between soil, water, and life. Through empathy, artistic perspectives, and transcoding practices, four international artists from different generations come together to articulate a collective vision of soil as a fundamental ally in shaping a sustainable future.

Soil is alive—and lives with us. It is not monolithic but an organism, holding memory, carrying traces of past civilizations and different living beings, and nourishing every future we can imagine. Recognizing its vitality means acknowledging our interdependence with the ecosystems that sustain life. By translating scientific knowledge into sensorial narratives and shared experiences, the exhibition opens pathways for awareness, care, and responsibility. The voices of soil—its textures, subtle rhythms, and silent resilience—become bridges between cultures, reminding us that we are custodians of a fragile and irreplaceable heritage.

Razstava je del projekta SoilTribes – Glocal Ecosystems Restoring Soil Values, Roles and Connectivity, ki ga financira program Horizon Europe. Do sredine prihodnjega leta bo predstavljena v sedmih evropskih ustanovah: Fundaciji Serralves v Portu na Portugalskem, Villi Altieri – metropolitansko mesto Rim v Italiji, Posavskem muzeju Brežice v Sloveniji, Narodni galeriji Bolgarije v Sofiji, Bienalu Experimenta v Grenoblu v Franciji, Kulturnem centru Milanówek na Poljskem in Centru sodobne umetnosti za ekološko misel Castel Belasi v Italiji.

Developed within the framework of the Horizon Europe-funded project SoilTribes – Glocal Ecosystems Restoring Soil Values, Roles and Connectivity, the exhibition will be presented in seven European institutions until mid-next year, including Serralves Foundation in Porto (Portugal), Villa Altieri – Città Metropolitana di Roma (Italy), Posavje Museum Brežice in Slovenia, the National Gallery of Bulgaria in Sofia, Experimenta Biennale of Grenoble in France, Milanowskie Centrum Kultury in Poland and Castel Belasi – Contemporary Art Center for Eco Thought in the Alps (Italy).

KURATOR RAZSTAVE

Stefano Cagol (rojen leta 1969 v Trentu, Italija) je italijanski sodobni umetnik, ki deluje na področjih konceptualne, ambientalne, eko in land art umetnosti.

Sodeloval je na številnih mednarodnih razstavah, med drugim na NOOR Riyadh 2024, na 59., 55. in 54. Beneškem bienalu, na Manifesti 11 v Zürichu, na 14. Bienalu v Curitiba ter na 1. Singapurskem in 1. Xinjiang bienalu. Dvakrat je prejel nagrado »Italian Council« (2019, 2023) italijanskega Ministrstva za kulturo. V svojih raziskovalno zasnovanih projektih se posveča mejam, vplivu, energiji in okolju.

Od leta 2022 vodi platformo We Are the Flood v Znanstvenem muzeju MUSE v Trentu ter soustvarja zbirko Anthropocene Collection MUSE. Od leta 2023 je umetniški direktor centra sodobne umetnosti Castel Belasi v Italiji, posvečenega ekološki misli.

Študiral je na Akademiji Brera v Milanu, Italija, ter na Metropolitan University v Torontu, Kanada, predaval pa je na univerzah Bauhaus Weimar, Nemčija, Brera Milano, Italija in Goldsmiths London, Velika Britanija.

EXHIBITION CURATOR

Stefano Cagol (born in 1969 in Trento, Italy) is an Italian contemporary artist working in the fields of conceptual, environmental, eco, and land art.

He has participated in numerous international exhibitions, including NOOR Riyadh 2024, the 59th, 55th, and 54th Venice Biennale, Manifesta 11 in Zurich, the 14th Curitiba Biennale, as well as the 1st Singapore and 1st Xinjiang Biennale. He is a two-time recipient of the Italian Council award (2019, 2023) from the Italian Ministry of Culture. His research-based projects focus on borders, influence, energy, and the environment.

Since 2022, he has led the We Are the Flood platform at the MUSE Science Museum in Trento and contributes to shaping the Anthropocene Collection MUSE. Since 2023, he has served as the artistic director of the Castel Belasi in Italy, contemporary art center dedicated to ecological thought.

He studied at the Brera Academy in Milan, Italy, and Metropolitan University in Toronto, Canada, and has lectured at Bauhaus University Weimar, Germany, Brera Academy Milan, Italy, and Goldsmiths University London, Great Britain.

MIGUEL TEODORO

Puščave na obrobju, 2026,
multimedijska instalacija, dvokanalni
video, barva, 4K, stereo zvok, LED-
zaslon

Film Miguela Teodora je raziskovalno zasnovan projekt, ki preučuje prepletenost med antropogenimi praksami, okoljskimi politikami in delovanjem materialov. Delo, predstavljeno kot razširjena dvokanalna filmska instalacija, temelji na terenskem raziskovanju in arhivskem delu. V tem večplastnem delu tla in film postaneta raziskovalna medija, skozi katera se razkrivajo okoljske, geopolitične in znanstveno-tehnološke zgodovine obrobni območij južne Evrope – Cipra in Portugalske – regij, ki ju zaznamujejo primerljivi družbeni in okoljski izzivi.

Projekt se osredotoča na sporne krajine, pogosto predstavljene kot »prve bojne črte« podnebnih sprememb, ter raziskuje, kako ta območja oblikujejo spreminjajoči se okoljski diskurzi in raba zemljišč. Delo preučuje tudi, kako je pojem »dezertifikacije« postal vpet v kolonialne in povojne zgodovinske narative. Skozi srečanja s kmeti, znanstveniki in lokalnimi akterji obravnava tla ne le kot pričo dolgotrajnega okoljskega nasilja, temveč raziskuje tudi skrite funkcije tal kot živih semenskih bank in njihov velik regenerativni potencial.

MIGUEL TEODORO

Peripheral Deserts, 2026, multimedia
installation, 2-channel video, colour,
4K, stereo sound, LED panel

Miguel Teodoro's film is a research-led project that examines the entanglements between anthropogenic practices, environmental policies, and material agency. Presented as an expanded two-channel film installation, the work emerges from fieldwork and archival research. Within this multilayered work, soil and film function as investigative media through which environmental, geopolitical, and technoscientific histories are traced across the southern European peripheral territories of Cyprus and Portugal – regions confronting parallel socio-environmental challenges.

Focusing on contested landscapes often framed as climate change "frontlines," the project explores how these territories are shaped by shifting environmental narratives and land uses. The project unpacks how "desertification" became naturalised as a colonial and post-war environmental narrative. Through encounters with farmers, scientists, and local practitioners, the work approaches soil not only as a witness to long-term environmental violence but also explores the hidden functions of these soils as living seed banks and their great regenerative potential.

Miguel Teodoro (Portugalska, 1997) je vizualni umetnik in raziskovalec, ki živi in dela med Portugalsko in Nizozemsko. Njegova na raziskovanju temelječa umetniška praksa preučuje prepletenost materialnosti, geopolitike, ekologije in vizualne kulture. Od leta 2021 je koordinator platforme Hiperlocal, namenjene praksam na presečišču umetnosti in ekologije v Urbanem ekološkem parku Viana do Castelo. Je član kolektivov FIELD in Pousio. Magistriral je iz geodizajna na Akademiji za oblikovanje v Eindhovnu na Nizozemskem ter diplomiral iz likovne umetnosti na Univerzi v Portu na Portugalskem.

Miguel Teodoro (Portugal, 1997) is a visual artist and researcher based between Portugal and the Netherlands. His research-based practice examines the interdependencies of materiality, geopolitics, ecology and visual culture. Since 2021, he has been coordinating Hiperlocal – platform for situated practices between art and ecology in the Viana do Castelo Urban Ecological Park. He is member of the collectives FIELD and Pousio, and holds an MA in Geo-Design from the Design Academy Eindhoven in The Netherlands and a BA degree in Fine Arts from the University of Porto in Portugal.



NIKKI LINDT

Podzemni zvok; Stroj za risanje zvočnih ritmov, 2026, interaktivna multimedijaska instalacija, risalni stroj, cvetlično korito s postajo, ki omogoča poslušanje v živo, slike in zvočni sistemi

Participativno umetniško delo Nikki Lindt spodbuja neposredno sodelovanje z naravnim svetom ter obiskovalce vabi, da pozornost usmerijo k sistemom pod nami, ki pogosto ostajajo neopaženi. Z ojačanjem zvokov, posnetih v tleh, razkriva spremembe, ki se med spreminjanjem našega planeta dogajajo v ekosistemi. Kaže, kako lahko globoka, pazljiva povezanost s to skrito plastjo Zemlje preoblikuje naš pogled na okolje in način, kako razmišljamo o njem.

Osrednji element instalacije je tako imenovani »*Sonic Rhythms Drawing Machine*« oziroma *Stroj za risanje zvočnih ritmov* – risalna naprava in klop, katere zasnova temelji na zvoku. Obiskovalce vabi, da se umirijo, usedejo in prek slušalk prisluhnejo resničnim podzemnim zvokom. Vse, kar slišijo, jih navdahne k soustvarjanju neprekinjene skupne risbe – »*cadavre exquis*« (fr. izvrstno truplo) –, ki med udeleženci tke nevidno nit ter poudarja pomen skupne pozornosti in kolektivne zavesti.

NIKKI LINDT

Subterranean Voice; Sonic Rhythms Drawing Machine, 2026, interactive multimedia installation, drawing machine, planter with live listening station, paintings and sound systems

Nikki Lindt's participatory artwork encourages direct engagement with the natural world, inviting visitors to notice the systems beneath us that often go unseen. By amplifying sounds recorded underground in soil, her work reveals changes occurring within ecosystems as our planet transforms. It shows how a deep, attentive connection with this hidden layer of the earth can shape the way we perceive and think about the environment.

At the center of the installation, the *Sonic Rhythms Drawing Machine* is a drawing apparatus and bench whose design is inspired by sound. Visitors are invited to slow down, sit, and listen to actual subterranean sounds through headphones. Inspired by what they hear, they contribute to a continuous communal drawing, an exquisite corpse, that traces an invisible thread from one participant to the next, emphasizing shared attention, and collective consciousness.

Instalacijo dopolnjujeta dve sliki, nastali med terenskim snemanjem v ekstremnih arktičnih okoljih. Umetnica je svoje celostne izkušnje poslušanja podzemnega sveta pretvorila v likovno obliko, obiskovalcem pa omogoča, da prisluhnejo posnetim zvokom.

Nikki Lindt (Nizozemska, 1971) je umetnica, rojena na Nizozemskem, ki živi in dela v New Yorku. Njena dela so bila med drugim predstavljena v Umetnostnem inštitutu v Chicagu, Muzeju reke Hudson, Muzeju White Mountains in Muzeju severa na Aljaski. Eno izmed njenih del je Projekt podzemnega zvoka (The Underground Sound Project), stalna instalacija v Prospect Parku v Brooklynu, New York, ZDA. Pri ustvarjanju interaktivnih umetniških del, odzivnih na specifične prostore in usmerjenih v poslušanje, povezovanje ter okoljsko ozaveščanje, sodeluje z ekologi, znanstveniki, ki proučujejo tla, nosilci staroselskega znanja in družboslovnimi raziskovalci. Študirala je na Akademiji Gerrit Rietveld na Nizozemskem in Univerzi Yale v ZDA.

The installation is complemented by two paintings created during field recordings in extreme Arctic environments. The artist translated her immersive experiences listening to the underground, and now shares the sound with visitors.

Nikki Lindt (The Netherlands, 1971) is a Dutch-born, New York-based artist. Her work has been presented at the Art Institute of Chicago, Hudson River Museum, the White Mountains Museum, and the Museum of the North in Alaska, among others, and includes The Underground Sound Project, a permanent installation in Brooklyn's Prospect Park, New York, USA. She collaborates with ecologists, soil scientists, Indigenous knowledge holders and social researchers to create interactive, site-responsive artworks that foster listening, connection, and environmental awareness. She studied the Gerrit Rietveld Academie in The Netherlands and at Yale University in the USA.



BINTA DIAW

Telesna pokrajina XIV, roditi se v svet pomeni, da zasnujemo (in živimo) svet kot odnos, 2025, instalacija v mešani tehniki, prst, umetni lasje, fotografija, okoljska dimenzija

Umetniško delo Binte Diaw predstavlja vizualno zlitje človeškega telesa in tal ter tako odpira številna razmišljanja o naši povezanosti z njimi. Telo postane preplet ustvarjanja, prostora in vsega imaginarnega, skozi katerega se lahko prepoznamo in raziskujemo lastno umeščenost v svet.

Iz tal, ki priključijo predstave o domovini in preživetju, vznikajo skulpture iz umetnih las. Te so poklon pletenju las kot obliki kulturne komunikacije in upora, katere korenine segajo v Afriko. Spletene kite, ki privzemajo obliko mangrov, se navezujejo na metaforo, s katero je martiniški pesnik in filozof Édouard Glissant ponazoril prepletenost globalnega in lokalnega ter pojma diaspore in razkropljenosti po odhodu iz domovine.

Delo hkrati izpostavlja nepogrešljivo vlogo naravnih elementov tudi v sodobni hipertehnološki družbi. Kite, ki prodirajo v zemljo kot korenine, povezujejo preteklost s sedanjostjo, razgrajujejo stereotipne predstave – na primer tiste o telesu temnopoltih žensk – in vzpostavljajo nove imaginarije.

BINTA DIAW

Bodily Landscape XIV, to be born into the world, it's to finally conceive (and live) the world as a relationship, 2025, mixed media installation, soil, artificial hair, photograph, environmental dimension

Binta Diaw's work creates a visual fusion between the human body and soil, prompting multiple reflections on our connection to it. The body intertwines creation, space, and the imaginary, through which we can identify and place ourselves.

From the soil, which evokes ideas of motherland and subsistence, emerge sculptures made with synthetic hair that celebrate braiding as an Afrodescendent form of cultural communication and resistance. The braids assume the shape of mangroves, referencing a metaphor used by Martinican poet and philosopher Édouard Glissant to represent global-local entanglements and the notion of diaspora, and dispersion after leaving the motherland.

Furthermore, it recalls the crucial relevance of natural elements, even in our hyper-technological society. Braids penetrate the soil as roots, connecting the past to the present, deconstructing stereotypes, such as those behind the female black body, and creating new imaginaries.

Binta Diaw (Milano, Italija, 1995) je senegalsko-italijanska umetnica. Njena dela so bila predstavljena na pomembnih mednarodnih razstavah po vsem svetu, kot so Bienale Gwangju (2024), Manifesta (2024), Liverpoolski bienale (2023), Berlinski bienale (2022), Bamaška srečanja – Afriški bienale fotografije (2022) in Dakarski bienale (2022). Diplomirala je na Akademiji za likovno umetnost Brera v Milanu ter na Visoki šoli za umetnost in oblikovanje v Grenoblu v Franciji.

Binta Diaw (Milano, Italy, 1995) is a Senegalese-Italian artist. Her work has been exhibited numerous times around the world, notably at major events such as the Gwangju Biennale (2024), Manifesta (2024), the Liverpool Biennale (2023), the Berlin Biennale (2022), Les Rencontres de Bamako, African Photography Biennale (2022) and the Dakar Biennale (2022). Binta Diaw is a graduate of the Accademia di Belle Arti di Brera in Milan, as well as the École d'Art et de Design de Grenoble in France.



JO PEARL

Umazana skrivnost, 2026, stop animacija z glino, MP4, 6 minut 55 sekund, skulpture, entomološke škatle

Jo Pearl uporablja glino kot izrazno sredstvo, s katerim opozarja na pomen zdravih tal in živih bitij, ki v njih prebivajo. V filmu *Umazana skrivnost* glino oživi s pomočjo stop animacije, da poudari njeno vitalnost. Pomembna ugotovitev tega kratkega filma je, da še ni vse izgubljeno. Z regenerativnim kmetovanjem lahko obnovimo izčrpana tla in jim povrnemo rodovitnost. Tla, ki so polna življenja, lahko rodijo s hranili bogato hrano, vpijajo vodo ter tako preprečujejo poplave in shranjujejo ogljik, s čimer pripomorejo k blaženju podnebnih sprememb.

Z upodabljanjem nevidnih mikroorganizmov, micelija in praživali, ki živijo v tleh, delo spodbuja k ponovnemu premisleku o našem razumevanju tal: ne kot nečesa samoumevnega, temveč kot temelja prihodnjega življenja na planetu. Ob delu se zastavlja vprašanje, kako lahko podpremo kmete, ki postavljajo zdrava tla in ljudi pred prizadevanje za čim večji pridelek.

Ob koncu procesa animacije Jo Pearl svoje mikroskopske like žge v peči in jih tako preoblikuje v majhne keramične skulpture. Te so razstavljene v entomoloških škatlah, kot kakšni znanstveni primerki, ujeti v zaustavljeni animaciji.

JO PEARL

Dirty Secret, 2026, Clay stop-frame animation, MP4, 6 mins 55 sec., sculptures, entomology cases

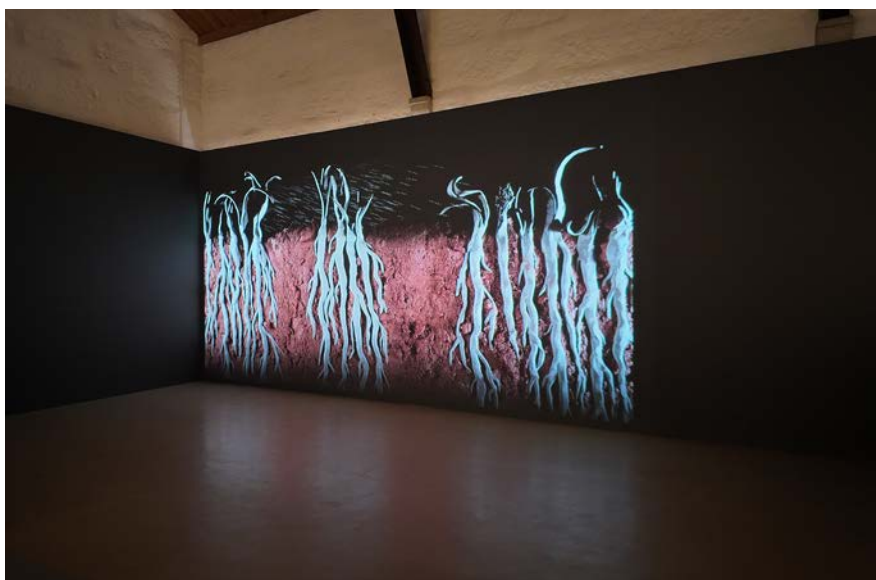
Jo Pearl uses her medium of clay to communicate about the importance of healthy soil and the beings that live there. In *Dirty Secret* she brings the clay to life using stop-frame animation to highlight how. This short film's deeper revelation is that all is not lost. Regenerative farming can restore degraded soil back to health. Soil teaming with life can grow nutrient-rich food, absorb water to prevent flooding, and capture carbon to minimize climate change.

Showcasing the invisible microbes, mycelium and protozoa living in the earth, this work provokes us to re-evaluate how we consider 'dirt': not something to be taken for granted but key to our future life on the planet. We are left to ponder how can we support farmers prioritizing soil and human health over high yields.

At the end of the animation process, Jo Pearl kiln-fires her microscopic characters, transforming them into small ceramic sculptures. They are displayed in entomology cases, like scientific specimens caught in suspended animation.

Jo Pearl (Velika Britanija, 1968) je britanska umetnica, ki živi in dela v Londonu. Njeno ustvarjanje je pogosto družbeno angažirano, saj izpostavlja težave, s katerimi se sooča sodobna družba. Njena multidisciplinarna umetniška praksa vključuje stop animacijo z glino, keramično kiparstvo, participativno umetnost in uporabo gline kot sredstva aktivizma. Njena dela so bila predstavljena na razstavi TLA: Svet pod našimi nogami (SOIL: The World at Our Feet) v Somerset House v Londonu (2025), pa tudi v Firencah, Berlinu, Philadelphii in New Yorku. Njeni animirani filmi so bili prikazani na številnih mednarodnih filmskih festivalih. Študij keramike je končala na šoli Central Saint Martins v Londonu v Veliki Britaniji.

Jo Pearl (Great Britain, 1968) is a British artist based in London. Her work often has a campaigning edge, seeking to shine a light on problems facing society. Her multi-disciplinary practice embraces stop-frame clay animation and ceramic sculpture, public engagement and clay activism. Her work was exhibited prominently at SOIL: The World at our Feet (Somerset House, London, 2025) and has been shown in Florence, Berlin, Philadelphia and New York. Her animated films have appeared in numerous international film festivals. She trained in ceramics at Central Saint Martins in London in Great Britain.



Zgodbe o umetnosti tal. Živi ekosistemi za skupno prihodnost
Posavski muzej Brežice, 10. september–18. oktober 2026

Gostovanje mednarodne razstave Globalne mreže vodnih muzejev (WAMU+NET) (Republika Italija)

Kustos razstave: **Stefano Cagol**

Umetniki:

Binta Diaw (Italija/Senegal),
Nikki Lindt (Nizozemska/ZDA),
Jo Pearl (Velika Britanija)
in **Miguel Teodoro** (Portugalska)

Avtorji besedil: **Stefano Cagol, Binta Diaw, Nikki Lindt, Jo Pearl** in **Miguel Teodoro**

Prevod v slovenski jezik: **Mateja Žuraj**

Fotografije: **Globalna mreža vodnih muzejev (WAMU-NET)** in **Posavski muzej Brežice**

Oblikovanje: **Nives Slemenšek**, Posavski muzej Brežice

Tisk: **Bitisk, Peter Greglj, s. p.**

Naklada: **100**

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Postavitev razstave: **Nives Slemenšek, Pika Škerlj, Rok Verstovšek Tanšek** (Posavski muzej Brežice) in **Stefano Cagol**

Koordinacija razstave: **Boštjan Kolar**, Posavski muzej Brežice

Obrazstavni program: **Alenka Černelič Krošelj, Boštjan Kolar, Petra Štaleker Devčić, Andrejka Vabič Nose**, Posavski muzej Brežice, in zunanji izvajalci

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The Soil Art Tales. Living Ecosystems for Shared Futures

The Posavje Museum Brežice, September 10–October 18, 2026

Hosting an international exhibition by the Global Network of Water Museums (WAMU+NET) (Republic of Italy)

Exhibition curated by: **Stefano Cagol**

Artists:

Binta Diaw (Italy/Senegal),
Nikki Lindt (The Netherlands/USA),
Jo Pearl (United Kingdom)
and **Miguel Teodoro** (Portugal)

Authors of texts: **Stefano Cagol, Binta Diaw, Nikki Lindt, Jo Pearl** and **Miguel Teodoro**

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Exhibition coordination: **Boštjan Kolar**, The Posavje Museum Brežice

Educational program: **Alenka Černelič Krošelj, Boštjan Kolar, Petra Štaleker Devčić, Andrejka Vabič Nose**, The Posavje Museum Brežice, and external contractors

Co-organization: **The Posavje Museum Brežice**, represented by **Alenka Černelič Krošelj**, Director, and **The Global Network of Water Museums (WAMU-NET)**, represented by **Eriberto Eulisse**, Executive Director

Razstavo so omogočili:

Exhibition made possible by:



**Funded by
the European Union**



VTISI OBISKOVALCEV

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

NOTES

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INFORMACIJE IN NAJAVA OBISKA

Posavski muzej Brežice
Cesta prvih borcev 1
8250 Brežice
(07) 466 05 17
031 708 737
vodnik@pmb.si
www.pmb.si

Dodatna pojasnila in najava:
07 466 05 17, 031 708 737
vodnik@pmb.si; bostjan.kolar@pmb.si

INFORMATION AND VISIT ANNOUNCEMENT

Posavje Museum Brežice
Cesta prvih borcev 1
8250 Brežice
(07) 466 05 17
031 708 737
vodnik@pmb.si
www.pmb.si

Additional clarifications and announcement:
+386 7 466 05 17, +386 31 708 737
vodnik@pmb.si; bostjan.kolar@pmb.si

ODPIRALNI ČAS

- od torka do sobote: 10.00–18.00
- nedelje in prazniki: 14.00–18.00

Za najavljene skupine smo odprti tudi ob drugih urah in vse dni v tednu. Hvala za vaše zaupanje in sodelovanje. Veselimo se vašega obiska.

OPENING HOURS

- Tuesday to Saturday: 10:00–18:00
- Sundays and holidays: 14:00–18:00

We are also open for groups by appointment at other times and all days of the week. Thank you for your trust and cooperation. We look forward to your visit.



Dom Posavskega muzeja Brežice. Foto: Simon Srečkovič.
Home of the Posavje Museum Brežice. Photo by: Simon Srečkovič.