



Večna sprememba, ujeta v fotografski objektiv

Katalog fotografske razstave
ob 40. obletnici Triglavskega narodnega parka

Eternal Change Captured in Photographs

Catalogue of the photography exhibition
celebrating the 40th anniversary of Triglav National Park

Bled 2022

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Katalog fotografske razstave ob 40. obletnici Triglavskega narodnega parka

Spremembe so stalnica v življenju in spremljanje sprememb v naravni in kulturni krajini je ena od pomembnih nalog upravljanja zavarovanega območja Triglavskega narodnega parka. Poleg znanstvenih in raziskovalnih metod igra veliko vlogo pri analiziranju sprememb v naravi in kulturni krajini tudi fotografija. Pri tem ni pomembna le dokumentarna fotografija, ampak je mogoče spremembe opazovati tudi prek ustvarjalne gorniške fotografije, ki je svoj prostor zaradi navdihujočih lepot in raznolikosti Julijskih Alp našla tudi na širšem območju Triglavskega narodnega parka.

Ob 40. obletnici Zakona o Triglavskem narodnem parku ter 60-letnici prvega zavarovanja dela območja Julijskih Alp kot narodnega parka je Javni zavod Triglavski narodni park pripravil fotografsko razstavo, na kateri je poleg izbora 39 fotografij poeta gorske fotografije Jaka Čopa (1911–2002) razstavljenih 39 sodobnih barvnih fotografij istih motivov. Pri razstavi je kot partner sodeloval Slovenski planinski muzej, ki deluje pod okriljem Gornjesavskega muzeja Jesenice in hrani fotografsko zapuščino Jake Čopa.

Vsak vedoželjen fotograf, ki se ukvarja z gorniško fotografijo, se še posebej na območju Julijskih Alp slej ko prej sreča in spozna s Čopovim fotografskim opusom. Ob tem nihče ne ostane ravnodušen. Čeprav gre tehnično za fotografske presežke, pa vseeno iz njih žarijo domačnost, bližina in duša območja, ki ga je Jaka Čop zajel na fotografiji. V sicer divji, včasih pusti, sivi svet gora Julijskih Alp prinašajo življenje, ljudi, naselja, planine, gozdove, reke. Torej vse tisto, kar daje posebnost in izjemno lepoto narodnega parka.

Ideja o tovrstni razstavi ni nova, a zdelo se je, da je priložnost ob obletnici narodnega parka prava. Prav pred približno 40-imi do 60-imi leti je Jaka Čop ustvaril glavnino svojih črnobelih fotografij. S primerjavo fotografij se želi prikazati spremembe v naravni in kulturni krajini, spremembe pri razvoju fotografskega ustvarjanja, ob tem pa poudariti izjemnost Čopovih fotografij ter vseh sodelujočih fotografov. Na fotografski razstavi namreč poleg Jake Čopa sodeluje fotografinja in 14 fotografov: Andy Aungthwin, Rožle Bregar, Dan Briški, Rok Eržen, Luka Esenko, Jošt Gantar, Katja Jemec, Stane Klemenc, Aleš Krivec, Gorazd Kutin, Miljko Lesjak, Boštjan Odar, Miro Podgoršek, Gregor Skoberne in Aleš Zdešar.

Pri izboru fotografij je večji poudarek na motivih, na katerih je kulturna krajina, saj so spremembe v njej izrazitejše. Namen razstave sicer ni bilo dosledno kopiranje Čopovih motivov, ampak se je sodelujočim fotografom prepustila svoboda umetniškega izražanja, saj vsak drugače vidi, dojema in zajema motive ter pri tem uporablja svoj način fotografskega izražanja.

Jaka Čop je večino svojih črnobelih fotografij posnel na srednjeformatno kamero z uporabo standardnih in tele objektivov, medtem ko danes fotografi najpogosteje uporabljajo fotoaparate z manjšimi senzorji, med objektivni pa prevladuje uporaba širokokotnikov. Fotografije istih motivov so zato lahko zelo drugačne, a odražajo duh časa, fotografske tehnike in trenutnega pogleda na svet. Veliko motivov, zajetih na Čopovih fotografijah, danes ni mogoče posneti z istih stojišč. Največkrat je širše območje motiva popolnoma zaraščeno, pogosto nekdanjih objektov, ki so na Jakovi fotografiji, ni več ali pa so močno spremenjeni. Čeprav bi bilo z dokumentarnega stališča take posnetke zanimivo primerjati, pa jih za namen fotografske razstave ni mogoče postaviti ob bok Čopovim, saj nimajo skoraj nobene fotografske vrednosti.

Ob zavedanju, da je danes dostopnost Julijskih Alp bistveno lažja, da sta fotografska tehnika in oprema skokovito napredovali, da je imel Jaka Čop trdo koleno ..., je njegova fotografska zapuščina res izjemna. V nasprotju z mnogimi omejitvami pa je imel Jaka Čop pomembno prednost pred današnjimi fotografi. Motivov, v katerih se združuje urejena in obdelana kmetijska krajina, polni krajinskih značilnosti, posebnosti in detajlov, z naravnim gorskim okoljem Julijskih Alp, je bilo v času njegovega ustvarjanja bistveno več kot danes.

Razstava prinaša nedvoumno sporočilo – območje Triglavskega narodnega parka je bilo in je še vedno izredno fotogenično. Kombinacija neokrnjenega gorskega okolja s tankočutno vpeto kulturno krajino, zaradi katere je v tem delu Slovenije nastal in obstal edini narodni park, je prostor in navdih za fotografsko ustvarjanje nekdanjih in novih generacij. Čeprav se kulturna krajina zaradi splošnih družbenih razmer vidno spreminja, pa je prav obstoj Triglavskega narodnega parka zagotovilo, da bo tudi v prihodnosti vpliv človeka na to območje uravnotežen, osrednje območje parka pa prepuščeno naravnim procesom in dolgoročni ohranitvi Zlatorogovega kraljestva.

Eternal Change Captured in Photographs

Catalogue of the photography exhibition celebrating the 40th anniversary of Triglav National Park

Changes are a constant in life. The observation of changes in the natural and cultural landscape is one of the main management objectives of the protected area of Triglav National Park. Together with scientific and research methods, photography is an important tool in analysing these changes. Admittedly, however, it is not only documentary photography that is of considerable relevance. Changes can also be observed and recorded through artistic mountain photography, which, inspired by the beauty and diversity of the Julian Alps, has firmly established itself in the wider area of Triglav National Park.

On the occasion of the 40th anniversary of the Triglav National Park Act and 60 years of the first protection of a part of the Julian Alps area as a national park, the Triglav National Park Public Institute has opened a photography exhibition that features 40 black and white photographs taken by Jaka Čop (1911-2002) along with 39 contemporary colour photographs of the same motifs. The Slovenian Alpine Museum, which operates under the auspices of *Gornjesavski muzej Jesenice* (Jesenice Upper Sava Museum) and is the keeper of Jaka Čop's photographic archive, was a partner in the exhibition.

Any aspiring photographer who enjoys photographing mountains, especially in the area of the Julian Alps, will eventually come across Jaka Čop and his impressive and captivating photographic oeuvre. A beacon of technical perfection, Čop's photographs instil a sense of homeliness, closeness and the soul of the area that is captured through the camera lens. Čop takes the wild, sometimes bleak and grey, terrain of the Julian Alps and brings it to life by adding images of people, hamlets, mountain pastures, forests and rivers – everything that makes up the unique character and outstanding beauty of Slovenia's only national park.

Whilst the idea of this comparative exhibition is not new, it is definitely a fitting way to mark the occasion of the anniversary of the national park. Actually, most of Čop's black and white photographs date back 40 to 60 years. The aim of displaying Čop's photographs alongside contemporary images of the same motifs was to illustrate the changes in nature and the cultural landscape and the developments in the art of photography, while highlighting the exceptional quality of Jaka Čop and the other 15 photographers featured in the exhibition: Andy Aungthwin, Rožle Bregar, Dan Briški, Rok Eržen, Luka Esenko, Jošt Gantar, Katja Jemec, Stane Klemenc, Aleš Krivec, Gorazd Kutin, Miljko Lesjak, Boštjan Odar, Miro Podgoršek, Gregor Skoberne and Aleš Zdešar.

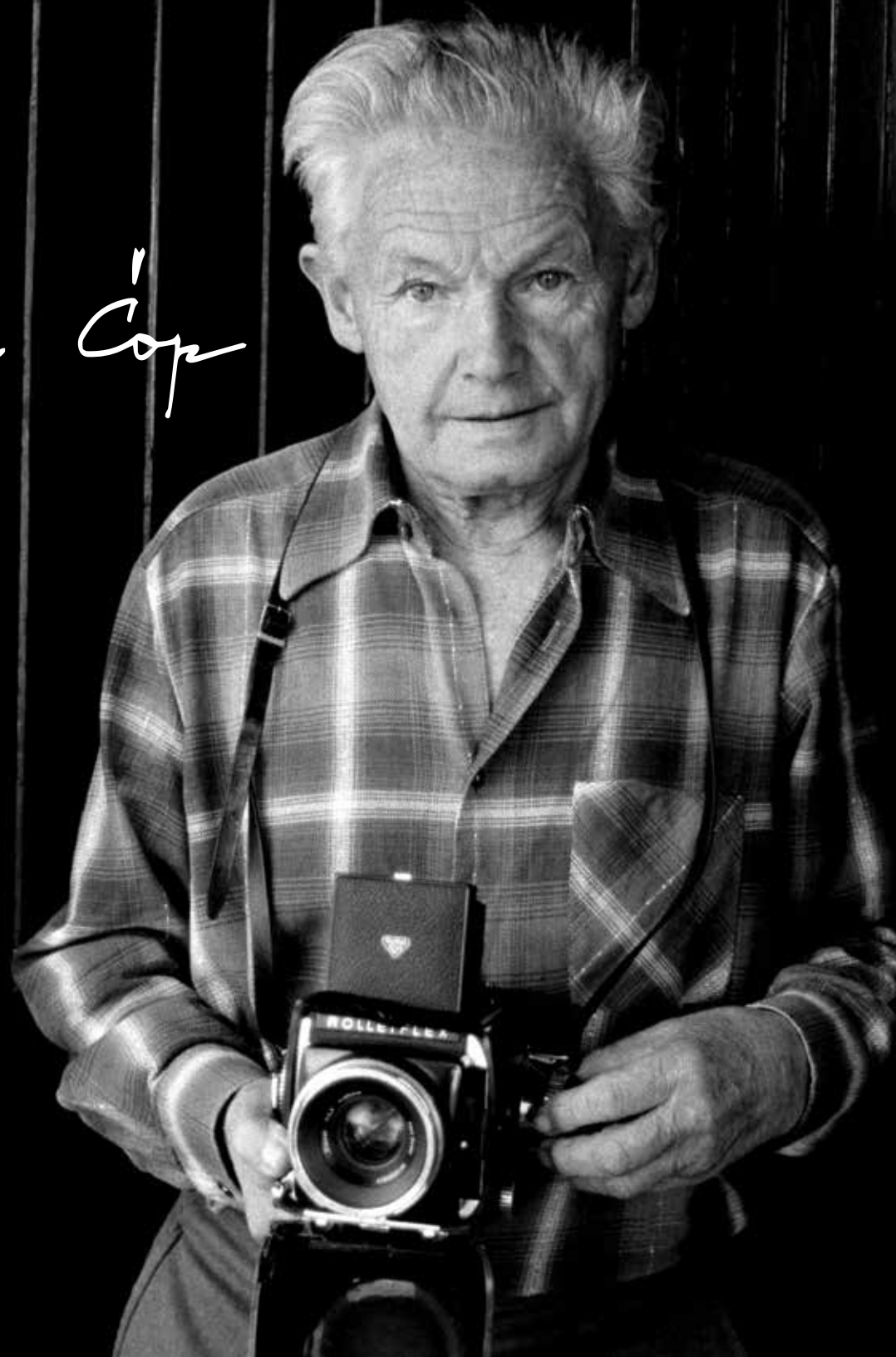
In the selection of the photographs to be included, images of cultural landscapes were prioritised as it is there that changes are more evident. The purpose of the exhibition was not to look for replicas of Čop's photographs: on the contrary, the photographers were given full creative freedom to view, perceive and capture motifs in their own way, using their signature photographic expression.

Jaka Čop took most of the black and white photographs with a medium format camera and standard or tele lenses, while today's photographers mainly prefer to use small sensor cameras and wide-angle lenses. Therefore, photographs of the same motifs can differ considerably, which is a reflection of the time, photographic technique and the way the author saw the world at the time of shooting. Most of the motifs depicted in Čop's photographs cannot be shot from the same vantage points today. In most cases, the area is fully overgrown and the objects in Čop's photographs now longer exist or have changed almost beyond recognition. Although it would be interesting to study replica photographs, they are of low artistic value and hence unfit to be displayed alongside Čop's masterpieces.

Recognising that the Julian Alps are much more accessible today than in Čop's time, that photographic techniques and equipment have advanced tremendously and that Jaka Čop had a stiff knee, we continue to marvel at the iconic legacy of this great photographer. Despite his many limitations, Jaka Čop also had an important advantage over present-day photographers. In his day, the motifs of the pristine mountain nature of the Julian Alps with cultivated farmland and its rich landscape features and details were definitely more numerous and easier to find than today.

The exhibition delivers a clear message – Triglav National Park has always made a great photographic subject. This pattern of the cultural landscape intricately woven into pristine mountain nature, which is the main reason for the formation and existence of Slovenia's only national park, is the space and inspiration for the photographic endeavours of the former and coming generations. Although the cultural landscape is changing visibly in the wake of societal changes, the continued existence of Triglav National Park is a guarantee that the impact of humankind on this area will remain balanced and the park's core zone will be left to natural processes and dedicated to long-term conservation of the Kingdom of Zlatorog.

Jaka Čop



Jaka Čop

(* 26. 10. 1911, Jesenice; † 5. 1. 2002, Jesenice)

Jaka Čop izhaja iz številne planinske družine Čopov, med katerimi je zagotovo najbolj znan Jakov stric, alpinist, gorski vodnik in reševalec Joža Čop. Tudi Jakov oče Jakob je bil velik ljubitelj gora, gorski vodnik in dolgoletni gospodar koč na Golici. Mati Ivana je bila lastnica kavarne sredi Jesenic. To je bil razlog, da je bil Jaka po osnovni izobrazbi natakar. Zaradi poškodbe kolena tega poklica ni mogel opravljati. Zaposlil se je v jeseniški železarni, kjer je do upokojitve delal v tehničnem biroju.

Domača kavarna je bila shajališče in zbirališče mnogih znanih planincev. Polni doživetij z gora so v Jaku budili radovednost in ljubezen do planinskega sveta, ki mu je posvetil vse svoje življenje. Posebej mu je bila pri srcu dolina Soče – Trenta, s katero se je prvič srečal v otroških letih v pravljici o Zlatorogu. Od takrat naprej ga želja doživljati divji svet med visokimi gorami ni več zapustila. Prepotoval in prehodil je vse Alpe in vso Evropo, podal se je celo v Ameriko, njegov stalni sopotnik na vseh poteh pa je bil fotografski aparat.

Prvo fotografijo je posnel pri desetih letih, vzornik pa mu je bil jeseniški fotograf Fran Pavlin. Bil je član Turistovskega kluba Skala, ki na vrhunsko raven ni dvignil le slovenskega alpinizma, temveč tudi umetniško fotografijo. V fotoamaterskem odseku jeseniške podružnice kluba se je Jaka učil in kalil in kmalu so bili vidni prvi uspehi. Po drugi svetovni vojni je sodeloval na mnogih razstavah doma in v tujini in za svoje fotografije prejel številna odlikovanja in priznanja. Dosežke predvojne planinske fotografije je v svojih delih še nadgradil. Še posebej se je njegovo oko izurilo za črno-belo fotografijo. Bil je mojster za opazovanje svetlobe in senc, za sceno, ki mu jo je postavila narava. Ob upoštevanju zakonitosti kompozicijske gradnje posnetka, smislu za usklajevanje svetlobnih partij in določanju pravega izreza, iznajdljivosti in potrpežljivosti se je zanesel predvsem na lastno intuicijo in motive izbiral po navodilih srca. Vse skupaj se je skozi oko kamere zapisalo na fotografije, ki jih lahko občudujemo v knjigah Svet med vrhovi, Raj pod Triglavom, Viharniki, Kraljestvo Zlatoroga, Slovenski kozolec, Trenta in Soča. Z večjim sestavljanjem ozadja gorske pokrajine z ospredjem dolin in življenjem v njih je znal ustvariti hkrati romantično vzdušje in realistično pričevanje o času, ki je minil. Poleg estetske imajo njegove fotografije z beleženjem nekdanjega bogastva kulturne krajine in kmečkih opravil tudi veliko dokumentarno vrednost.

Z mnogimi predavanji z diapozitivi je skrbel za popularizacijo planinske fotografije in gorskega sveta. Tako je skozi pravljico o Zlatorogu lepote njegovega kraljestva predstavil več kot 70.000 šolskim otrokom. Svoje

fotografije je predstavil na več kot 60 samostojnih in še več skupinskih razstavah, objavljaj pa jih je tudi v različnih domačih in tujih knjigah, časopisih in revijah. Bil je neprekosljiv ambasador naših Julijcev, v zadnjih letih življenja pa tudi z njimi povezanega Triglavskega narodnega parka.

Slovenski gorski in visokogorski svet je v njem našel svojega najboljšega, najbolj zvestega upodobljevalca, kateri ga je v več desetletij trajajočem intenzivnem fotografskem ustvarjanju uspel posneti iz vseh zornih kotov.

Elizabeta Gradnik

Jaka Čop

(* 26 October 1911, Jesenice; † 5 January 2002, Jesenice)

Jaka Čop came from a family of keen mountaineers whose most notable member was Jaka's uncle – the mountaineer, mountain guide and mountain rescuer Joža Čop. Jaka's father Jakob, who also shared the family's love for the mountains, was a mountain guide and a long-term manager of the mountain hut on Mt. Golica. Jaka's mother, Ivana, ran a café in the centre of Jesenice. This was the reason why Jaka became a waiter, but a knee injury soon left him unable to pursue his profession. He then got a job at the Jesenice Ironworks and worked in its Technical Office until retirement.

The family café was the favourite meeting point for many well-known mountaineers. The stories they told there on their return from the mountains filled Jaka with a longing and passion for the mountains, which he pursued his entire life. Jaka was particularly fond of the Soča (Trenta) Valley, which he first learnt about as a child listening to stories about the gold-horned chamois Zlatorog. His desire to explore the rambling wilderness of mountain peaks never faded. Čop traversed the Alps and Europe and travelled as far as the USA, accompanied by his one loyal companion – his camera.

Čop took his first photograph when he was just ten, inspired by Fran Pavlin, a photographer from Jesenice. Čop was a member of the Turistovski klub Skala (Skala Tourist Club), which raised Slovenian mountaineering, as well as Slovenian artistic photography, to a brand-new level. As a member of the photography section of the club, Jaka delved into the art of photography and soon achieved his first success. After World War II, Čop

displayed his photographic work at a number of exhibitions in Slovenia and abroad and received countless awards and prizes. He worked hard to enhance his pre-war photographic achievements. He was particularly skilled at black and white photography, mastering the forces of light and dark and making the most of the settings created by nature. Showing great attention to the composition within his photographic images, a strong sense for balancing the light partitions and selecting the perfect cut, as well as ingenuity and patience, Joža mainly relied upon his infallible intuition and followed his heart when choosing his motifs. These principles were brought to life through Čop's camera and the photographs he – and it – created have been left for us to admire in the monographs *Svet med vrhovi* (The World among the Summits), *Raj pod Triglavom* (Paradise below Triglav), *Viharniki*, (Storm-Weathered Trees), *Kraljestvo Zlatoroga* (The Kingdom of Zlatorog), *Slovenski kozolec* (Slovenian Hayrack), *Trenta*, and *Soča*. Skilfully positioning the images of valleys and village life against the back drop of mountain landscapes, Čop was able to recreate romantic settings and realistic accounts of bygone times. Apart from their aesthetic value, his photographs, mementos of the rich cultural landscape and images of farming life, are also important for their documentary value.

In his many slide talks, Čop brought mountain photography and nature to the general public, increasing its popularity. He used the tale of the gold-horned chamois Zlatorog to illustrate the beauty of the mystical Kingdom of Zlatorog to over 70,000 pupils. He held over 60 solo exhibitions and even more group exhibitions, published extensively in various Slovenian and foreign books, newspapers and journals. Jaka Čop was a fine and worthy ambassador of the Julian Alps and, in his late years, Triglav National Park.

In Jaka Čop, Slovenia's mountains and high-altitude areas found their best, most loyal portrait artist, who devoted his photographic career spanning several decades to capturing the area from all angles.

Elizabeta Gradnik





Triglavski ledenik | The Triglav Glacier
Jaka Čop



Triglavski ledenik | The Triglav Glacier
Rožle Bregar



Aljažev stolp na vrhu Triglava | The Aljaž Tower on top of Triglav
Jaka Čop



Aljažev stolp na vrhu Triglava | The Aljaž Tower on top of Triglav
Jošt Gantar



Greben Malega Triglava | The ridge to Mali Triglav
Jaka Čop



Greben Malega Triglava | The ridge to Mali Triglav
Rok Eržen



Triglavski dom na Kredarici, v ozadju Vrbanove špice, Rjavina in Rž (od leve proti desni) |
Triglavski dom (Triglav Refuge) on Kredarica, with Vrbanove špice, Rjavina and Rž in the background (left to right)
Jaka Čop



Triglavski dom na Kredarici, v ozadju Cmir, Begunjski vrh, Vrbanove špice, Rjavina in Rž (od leve proti desni) | Triglavski dom
(Triglav Refuge) on Kredarica, with Cmir, Begunjski vrh, Vrbanove špice, Rjavina and Rž in the background (left to right)
Jošt Gantar



Jezero pod Vršacem v Dolini Triglavskih jezer, v ozadju Veliko Špičje in Zasavska koča na Prehodavcih | The lake Jezero pod Vršacem in the Triglav Lakes Valley, with Veliko Špičje and the Zasavska koča hut on the Prehodavci Pass in the background
Jaka Čop



Jezero pod Vršacem v Dolini Triglavskih jezer, v ozadju Velika Zelnarica, Veliko Špičje in Zasavska koča na Prehodavcih | The lake Jezero pod Vršacem in the Triglav Lakes Valley, with Velika Zelnarica, Veliko Špičje and the Zasavska koča hut on the Prehodavci Pass in the background
Rožle Bregar



Zeleno jezero v Dolini Triglavskih jezer, v ozadju Velika Zelnarica |
Zeleno jezero (the Green Lake) in the Triglav Lakes Valley, with Velika Zelnarica in the background
Jaka Čop



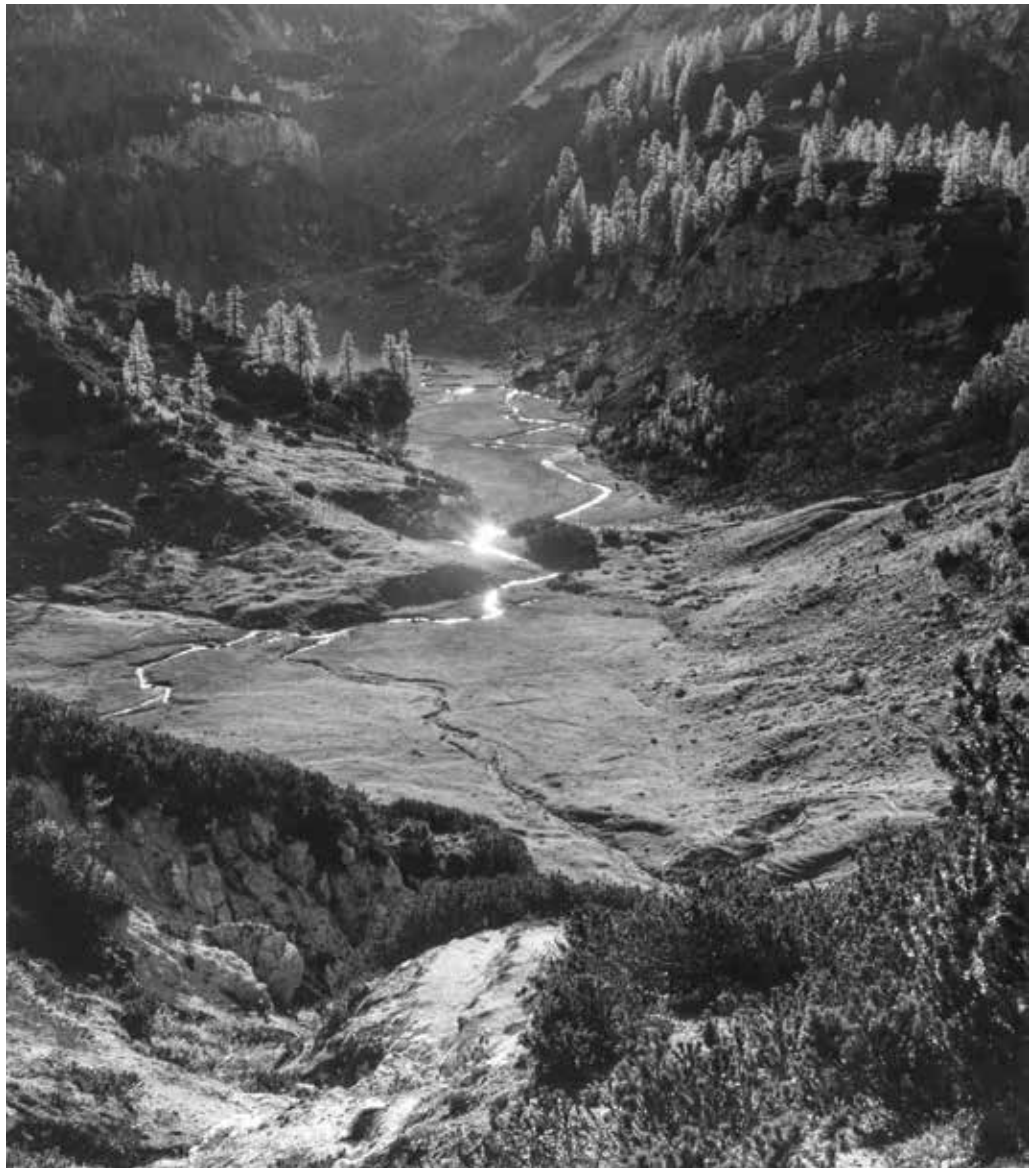
Zeleno jezero v Dolini Triglavskih jezer, v ozadju Velika Zelnarica |
Zeleno jezero (the Green Lake) in the Triglav Lakes Valley, with Velika Zelnarica in the background
Jošt Gantar



Dvojno jezero in Veliko Špičje | Dvojno jezero (the Double Lake) and Veliko špičje
Jaka Čop



Dvojno jezero in Veliko Špičje | Dvojno jezero (the Double Lake) and Veliko špičje
Jošt Gantar



Malo polje pod Mišelj vrhom | The Malo polje alp below Mišelj vrh
Jaka Čop



Malo polje, Mišelj vrh in sirarna na Velem polju | The Malo polje alp, Mišelj vrh and the cheese dairy on the Velem polje alp
Aleš Krivec



Planina Zajamniki na Pokljuki | The Zajamniki alp on the Pokljuka plateau
Jaka Čop



Planina Zajamniki na Pokljuki | The Zajamniki alp on the Pokljuka plateau
Katja Jemec



Pastirski stan (hišca) in hlev na Planini Voje v Bohinju | Shepherds' dwellings and a stable on the Voje alp in Bohinj
Jaka Čop



Pastirski stan (hišca) in nekdanji hlev na Planini Voje v Bohinju | Shepherds' dwellings and a former stable on the Voje alp in Bohinj
Luka Esenko



Zgornja Bohinjska dolina z Vodnikovega razglednika | The Upper Bohinj Valley viewed from Vodnikov razglednik
Jaka Čop



Zgornja Bohinjska dolina z Vodnikovega razglednika | The Upper Bohinj Valley viewed from Vodnikov razglednik
Aleš Zdešar



Vas Studor s Triglavom v ozadju | The village of Studor, with Triglav in the background
Jaka Čop



Studor in Srednja vas s Triglavom v ozadju | The villages of Studor and Srednja vas, with Triglav in the background
Boštjan Odar



Vas Studor, fotografirana z istoimenskega vrha nad vasjo | The village of Studor, photographed from the hill of the same name
Jaka Čop



Studor in Srednja vas, fotografirani z istoimenskega vrha nad vasjo |
The villages of Studor and Srednja vas, as seen from the hill of the same name
Andy Aungthwin



Bohinjsko jezero z razglednika Peč | Lake Bohinj viewed from the panoramic summit of Peč
Jaka Čop



Bohinjsko jezero z razglednika Peč | Lake Bohinj viewed from the panoramic summit of Peč
Luka Esenko



Bohinjsko jezero z Rudnice | Lake Bohinj viewed from Rudnica
Jaka Čop



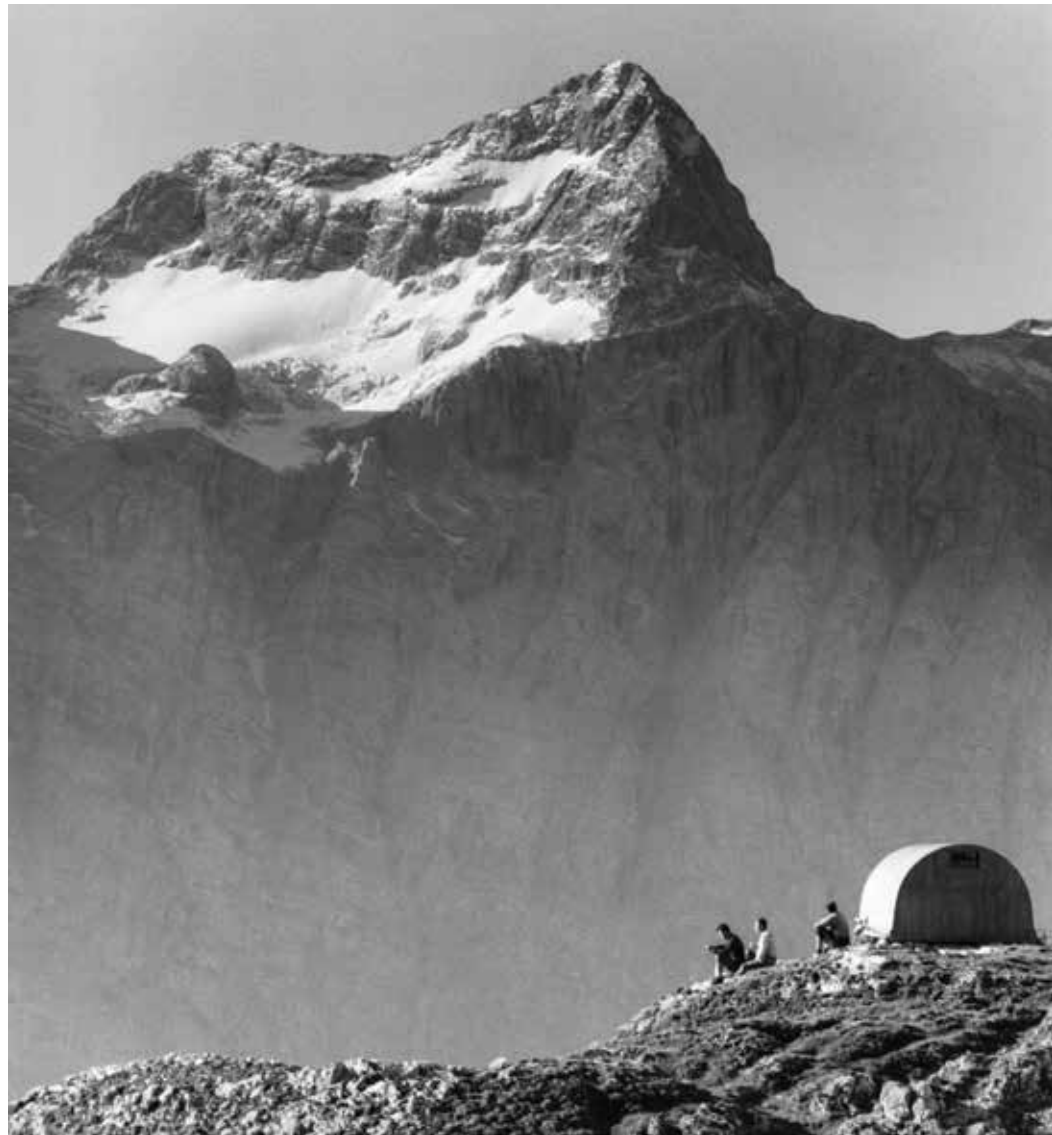
Bohinjsko jezero z Rudnice | Lake Bohinj viewed from Rudnica
Boštjan Odar



Cerkev sv. Janeza Krstnika v Ribčevem Lazu ob Bohinjskem jezeru |
Church of St. John the Baptist in Ribčev Laz near Lake Bohinj
Jaka Čop



Cerkev sv. Janeza Krstnika v Ribčevem Lazu ob Bohinjskem jezeru |
Church of St. John the Baptist in Ribčev Laz near Lake Bohinj
Gregor Skoberne



Bivak II. na Jezerih, v ozadju Severna Triglavska stena, Triglavski ledenik in vrh Triglava |
Bivouac II at Jezera, with the Triglav North Face, Triglav Glacier and the summit of Triglav in the background
Jaka Čop



Bivak II. na Jezerih, v ozadju Severna Triglavska stena, Triglavski ledenik in vrh Triglava |
Bivouac II at Jezera, with the Triglav North Face, Triglav Glacier and the summit of Triglav in the background
Rožle Bregar



Severna Triglavska stena | The Triglav North Face
Jaka Čop



Severna Triglavska stena | The Triglav North Face
Jošt Gantar



Spodnji Martuljkov slap | The Lower Martuljek Fall
Jaka Čop



Spodnji Martuljkov slap | The Lower Martuljek Fall
Aleš Zdešar



Enojni kozolec v Rutah (Gozd Martuljek) in Martuljška skupina s Špikom |
A single straight-line hayrack in Rute (Gord Martuljek) and the Martuljek mountain group with Špik
Jaka Čop



Enojni kozolec v Rutah (Gozd Martuljek) in Martuljška skupina |
A single straight-line hayrack in Rute (Gord Martuljek) and the Martuljek mountain group
Rožle Bregar



Julijske Alpe fotografirane s Črnega vrha v Karavankah |
The Julian Alps, photographed from Črni vrh in the Karavanke mountain range
Jaka Čop



Julijske Alpe fotografirane s Črnega vrha v Karavankah |
The Julian Alps, photographed from Črni vrh in the Karavanke mountain range
Miro Podgoršek



Kranjska Gora, v ozadju Razor in Prisojnik (od leve proti desni) |
Kranjska Gora, with Razor and Prisojnik in the background (left to right)
Jaka Čop



Kranjska Gora, v ozadju Razor, Prisojnik, Mojstrovka in Jalovec (od leve proti desni) |
Kranjska Gora, with Razor, Prisojnik, Mojstrovka and Jalovec in the background (left to right)
Jošt Gantar



Erjavčeva koča na Vršiču in Martuljška skupina |
The Erjavčeva koča hut on the Vršič Pass and the Martuljek mountain group
Jaka Čop



Erjavčeva koča na Vršiču in Martuljška skupina |
The Erjavčeva koča hut on the Vršič Pass and the Martuljek mountain group
Aleš Zdešar



Slemenova špica, v ozadju Travnik in Jalovec | Slemenova špica, with Travnik and Jalovec in the background
Jaka Čop



Slemenova špica, v ozadju Travnik in Jalovec | Slemenova špica, with Travnik and Jalovec in the background
Aleš Zdešar



Zadnje okno v Prisojniku | Natural Window of Prisank
Jaka Čop



Zadnje okno v Prisojniku | Natural Window of Prisank
Rožle Bregar



Planica in Tamar, v ozadju Jalovec in Visoka Ponca |
The Planica and Tamar valleys, with Jalovec and Visoka Ponca in the background
Jaka Čop



Planica in Tamar, Mojstrovke, Travnik, Jalovec in Visoka Ponca |
The Planica and Tamar valleys, with Mojstrovka, Travnik, Jalovec and Visoka Ponca in the background
Aleš Zdešar



Jalovec | Jalovec
Jaka Čop



Jalovec | Jalovec
Jošt Gantar



Zavetišče pod Špičkom, v ozadju Zadnja Trenta, cesta na Vršič, Prisojnik, Razor in Triglav | The Zavetišče pod Špičkom refuge, with the Zadnja Trenta valley, the road to the Vršič Pass, and the summits of Prisojnik, Razor and Triglav in the background
Jaka Čop



Zavetišče pod Špičkom, v ozadju Zadnja Trenta, cesta na Vršič, Prisojnik, Razor in Triglav | The Zavetišče pod Špičkom refuge, with the Zadnja Trenta valley, the road to the Vršič Pass, and the summits of Prisojnik, Razor and Triglav in the background
Stane Klemenc



Zahodni del Julijskih Alp z Jalovcem in Mangrtom v ozadju |
The Western Julian Alps, with Jalovec and Mangrt in the background
Jaka Čop



Zahodni del Julijskih Alp z Jalovcem |
The Western Julian Alps, with Jalovec in the background
Dan Briški



Zadnja Trenta in Bavški Grintavec | The Zadnja Trenta valley and Bavški Grintavec
Jaka Čop



Zadnja Trenta in Bavški Grintavec | The Zadnja Trenta valley and Bavški Grintavec
Dan Briški



Turarjeva domačija in Jalovec | Homestead Turar and Jalovec
Jaka Čop



Turarjeva domačija in Jalovec | Homestead Turar and Jalovec
Dan Briški



Zadnja Trenta, v ozadju Razor, Planja in Goličica (od leve proti desni) |
The Zadnja Trenta valley, with Razor, Planja and Goličica in the background (left to right)
Jaka Čop



Zadnja Trenta, v ozadju Razor, Planja in Goličica (od leve proti desni) |
The Zadnja Trenta valley, with Razor, Planja and Goličica in the background (left to right)
Aleš Zdešar



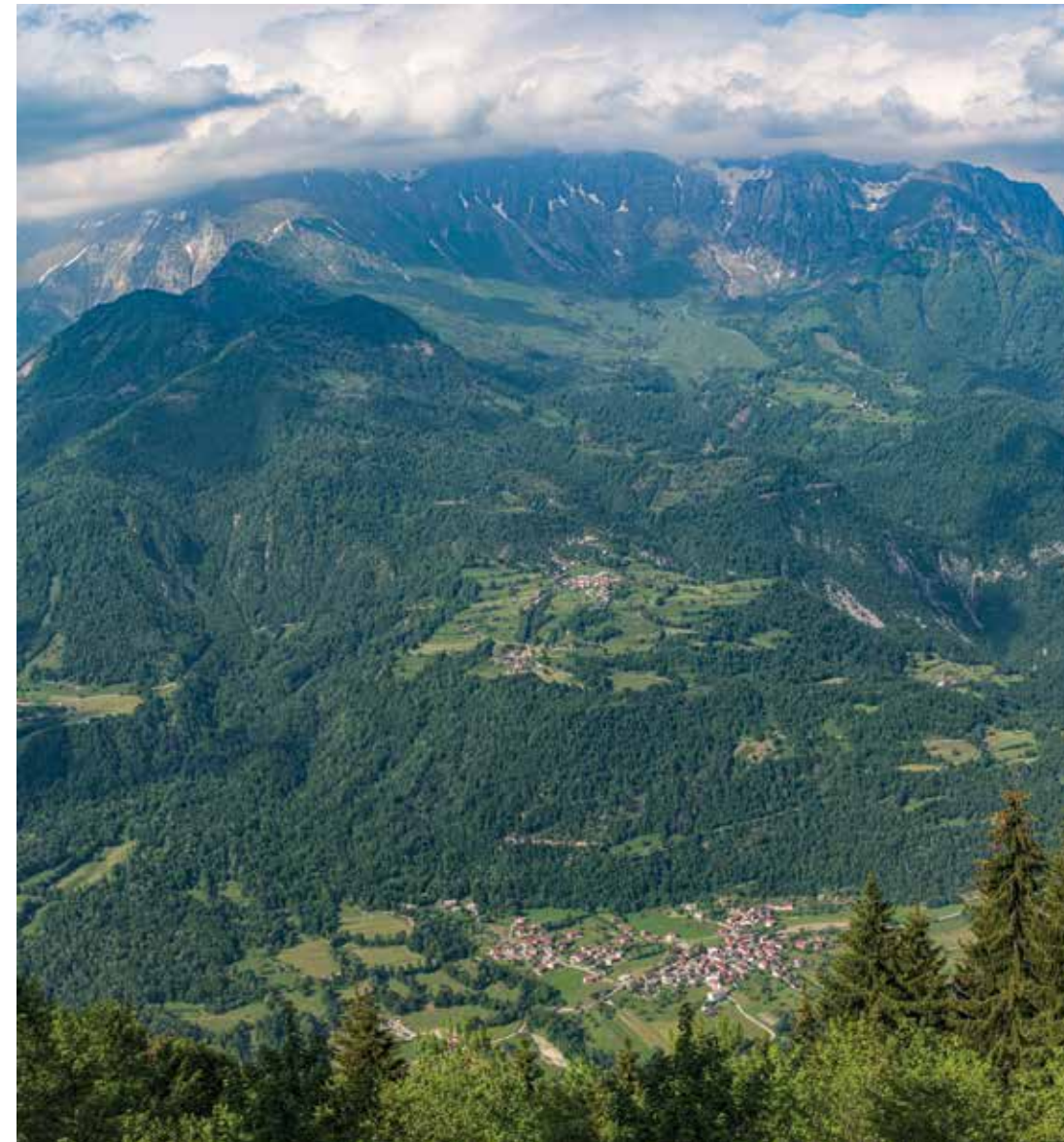
Predelska trdnjava, Mangrt in Jalovec (od leve proti desni) | Fort Predel, with Mangrt and Jalovec in the background (left to right)
Jaka Čop



Predelska trdnjava, Mangrt in Jalovec (od leve proti desni) | Fort Predel, with Mangrt and Jalovec in the background (left to right)
Rožle Bregar



Vasi pod Krnom | The villages below Krn
Jaka Čop



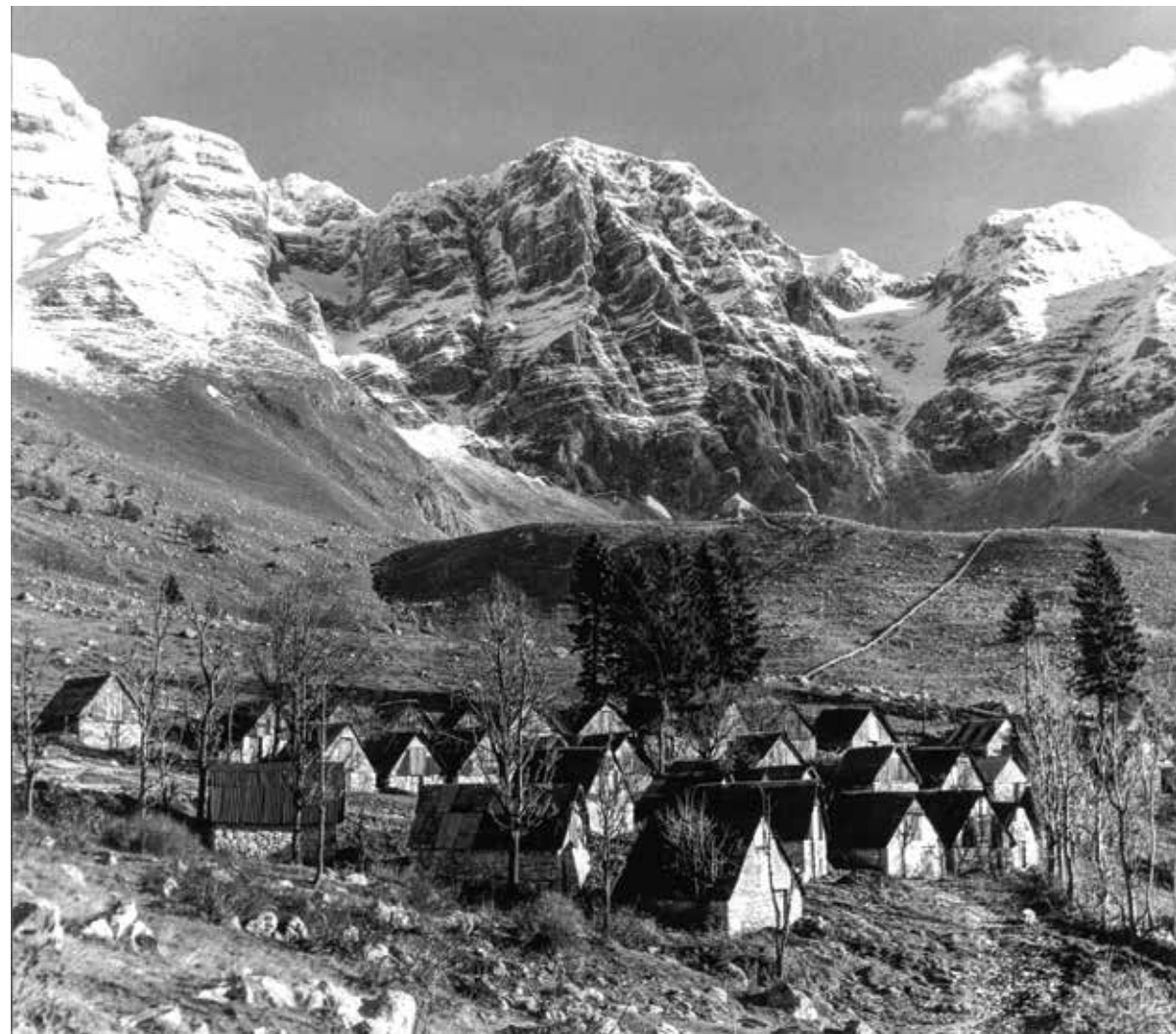
Vasi pod Krnom | The villages below Krn
Mijko Lesjak



Krnsko jezero in Krn | Lake Krn and Mt. Krn
Jaka Čop



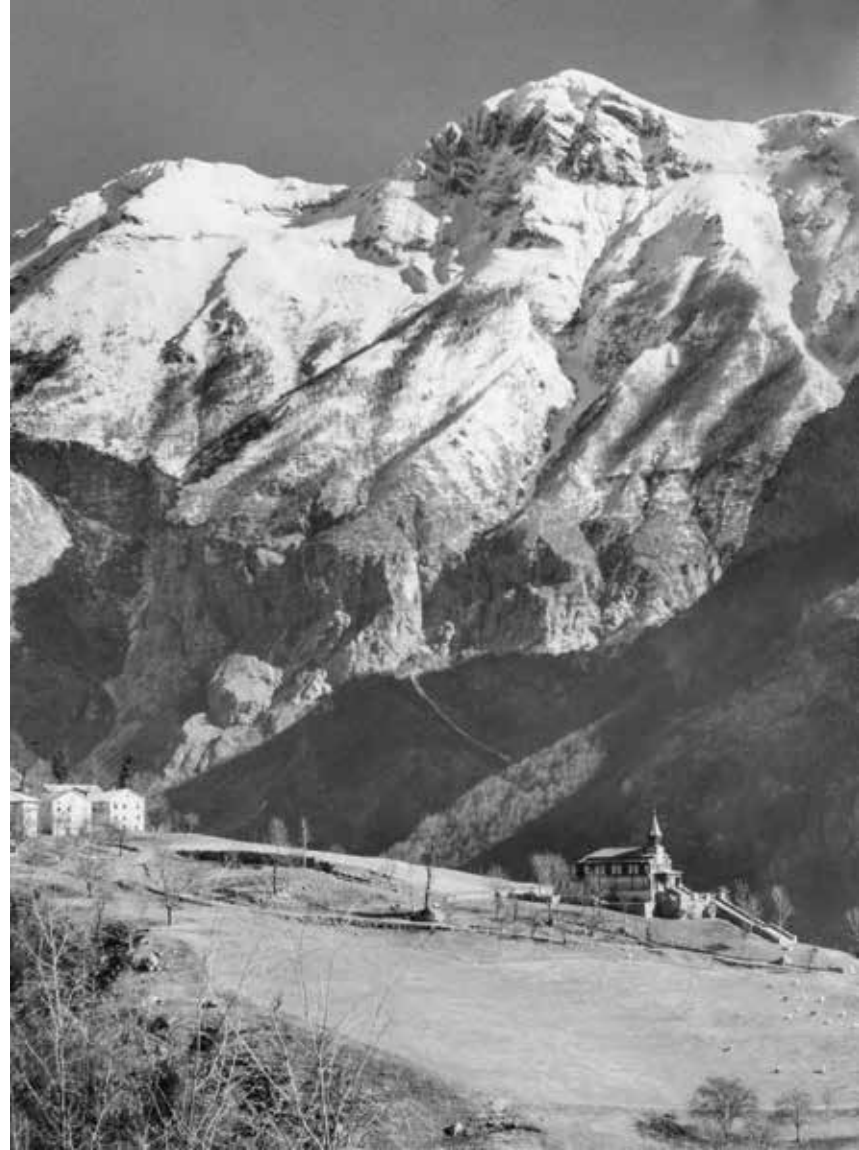
Krnsko jezero in Krn | Lake Krn and Mt. Krn
Miljko Lesjak



Planina Kuhinja pod Krnom, v ozadju Maselnik in Stador |
The Kuhinja alp below Krn, with Maselnik and Stador in the background
Jaka Čop



Planina Kuhinja pod Krnom, v ozadju Maselnik in Stador |
The Kuhinja alp below Krn, with Maselnik and Stador in the background
Aleš Zdešar



Spominska cerkev v Javorci, v ozadju Tolminski Kuk | The memorial church in Javorca, with Tolminski Kuk in the background
Jaka Čop



Spominska cerkev v Javorci, v ozadju Mahavšček | The memorial church in Javorca, with Mahavšček in the background
Gorazd Kutin



Tolminske Ravne in Tolminski Migovec | The village of Tolminske Ravne and Tolminski Migovec
Jaka Čop



Tolminske Ravne in Tolminski Migovec | The village of Tolminske Ravne and Tolminski Migovec
Mijko Lesjak



Planina na Kalu pod Tolminskim Migovcem | The Planina na Kalu alp below Tolminski Migovec
Jaka Čop



Planina na Kalu pod Tolminskim Migovcem | The Planina na Kalu alp below Tolminski Migovec
Gorazd Kutin

Večna sprememba, ujeta v fotografski objektiv

Katalog fotografske razstave ob 40. obletnici Triglavskega narodnega parka

Eternal Change Captured in Photographs

Catalogue of the photography exhibition celebrating the 40th anniversary of Triglav National Park

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