



Ema Lančaričová, Utopija, 2019



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Betonske sanje II

Razstava mednarodnega natečaja
na temo industrijske dediščine

Concrete Dreams II

The Exhibition of the International
Open Call on the Topic of Industrial Heritage



Stefano Martini, Riviera, 2019

V projektu **Betonske sanje / Concrete Dreams** raziskujemo dediščino industrijskega razvoja, posredovano skozi fotografski medij. V ožjem smislu nas zanima, kako določeni umetniki v sferi vizualnega to dediščino vidijo danes in kako jo z vidika estetske relevantnosti sprejemajo kot material za svoje avtorske projekte. V širšem smislu pa gre za vprašanje, kako lahko fotografski medij v današnjem času reflektira širši kontekst nekega prostora in časa, ki je v povojni Evropi 20. stoletja spodbujal razvoj industrije in s tem določene arhitekture, ki se danes v veliki meri opušča in ruši oziroma se njena funkcija spreminja.

Na vprašanje, kako zmore fotografija prispevati k našemu razumevanju preteklega industrijskega razvoja, odgovarjamo tudi z drugim delom projekta *Betonske sanje* – razstavo desetih finalistov mednarodnega natečaja. To so: **Lia Forslund & Franek Wardyński, Lin Gerkman, Shiva Khademi, Ema Lančaričová, Nada Maleš, Stefano Martini, Senka Mušič, Mehdi Nazeri Gahkani, Maruša Račič** in **Lana Stojčević**. Finaliste je izbrala strokovna žirija v sestavi: Virginia Vrecl, arhitektka in fotografinja (SLO), David Schreyer, arhitekt in fotograf (AUT) in Antonio Živkovič, fotograf (SLO).

Industrijska dediščina se danes kaže v širokem diapazonu pojavnih oblik; od stavbne dediščine, preko sprememb urbanih in ruralnih krajin, do lokalnih in globalnih ekoloških posledic industrializacije. Področje natečaja vključuje dela, ki to dediščino tematizirajo - ne samo skozi materialno zgodovino, pač pa tudi skozi lokalne tradicije ali osebne zgodbe, v širšem smislu pa tudi s predstavljanjem stanja naše civilizacije, zlasti skozi ekološko prizmo. Slednji aspekt želimo še dodatno poudariti, saj je trenutno okoljsko stanje v veliki meri rezultat industrializacije ter načina življenja, ki ga je ta prinesla s seboj. V tem smislu ekološke posledice industrializacije prav tako smatramo za industrijsko dediščino.

Sodelujoči mladi avtorji razmišljajo o industrijski dediščini na različne načine, večinoma pa z dokumentiranjem materialnih ostankov izbranih industrijskih lokacij. Z avtorskim pristopom »nadgradijo« stavbne ali strojne objekte ne le na ravni optimalne prezentacije, temveč predvsem z drugačnimi pogledi in koncepti, ki te objekte vključuje kot motive nekih širših zamisli. Pogosto pa se teme industrijske dediščine lotevajo skozi obravnavo osebnih zgodb in vključevanjem določenih artefaktov kot atributov nekdanjih delovnih procesov, vse skupaj pa predstavijo kot del kolektivnega spomina prebivalcev nekdanjih industrijskih krajev.

Projekt posvečamo 50-ti obletnici izida legendarne knjige *Anonyme Skulpturen* Bernda in Hille Becher, ki povzema prvo desetletje njunega sistematičnega ukvarjanja z industrijsko arhitekturo v Porurju. Njuno delo je predstavljalo relevanten prispevek k tedaj aktualni smeri *New Topographic*, kasneje pa je izjemno vplivalo na generacije ustvarjalcev na področju fotografije. Becherja sta kasneje imela odločilno vlogo pri ustanovitvi oddelka za fotografijo na Kunstakademie Düsseldorf, ki se je nato preimenoval v Düsseldorf School of Photography. Ostalo je zgodovina.

In the project **Concrete Dreams** we explore the heritage of industrial architecture, as it has been conveyed through the photographic and video media. In the narrower sense, the project raises the question of how certain artists in the visual sphere perceive this heritage today and how it is used as material for their artistic projects in terms of aesthetic relevance. In a broader sense, the question is posed how these media presently reflect the broader context of a certain space and time, which in 20th century post-war Europe encouraged the development of industry and thus of a particular architecture. Today, the latter is being largely abandoned and torn down or is changing its function.

The question of how photography can contribute to our understanding of past industrial development is answered also with the second part of the *Concrete Dreams* project – an exhibition of ten finalists of an international competition. Those are: **Lia Forslund & Franek Wardyński, Lin Gerkman, Shiva Khademi, Ema Lančaričová, Nada Maleš, Stefano Martini, Senka Mušič, Mehdi Nazeri Gahkani, Maruša Račič** and **Lana Stojčević**. The finalists were selected by an expert jury composed of: Virginia Vrecl, architect and photographer (SLO), David Schreyer, architect and photographer (AUT) and Antonio Živkovič, photographer (SLO).

This open call aims to interrogate the role photography can play in shaping our understanding of the industrial development throughout history, which remains evident in a wide array of manifestations today; from architectural heritage, through the transformation of both urban and rural landscapes, to the local and global ecological ramifications of industrialization. For this reason, we expanded the guidelines of this open-call to include works that not only deal with industrial heritage concerning material historical remains, but encompass works that thematically deal with local traditions as well as personal accounts, and more generally, with the current state of our civilization through the prism of ecology. We wish to emphasize the latter more since the state of the climate and the environment is largely a result of industrialization and its influence it had on the way of life. In this sense, we consider ecological effects of industrialization as "industrial heritage" for this open-call.

Participating artists reflect on industrial heritage in a variety of ways within the selected categories, predominantly through the material remains of chosen industrial sites. Their artistic approach "upgrades" the chosen topics designs not only at the level of optimal presentation but, above all, by employing different views and concepts, into which it incorporates architectural objects as motifs of certain broader notions. They often approach the topic of industrial heritage through the prism of personal narratives and by including specific artefacts as attributes of former working processes, which they present as a part of a collective memory of the inhabitants of ex-industrial sites and places.