

DRUGAČNI
SVETOVI
2018

DIFFERENT
WORLDS
2018

photon
galerija

DRUGAČNI SVETOV 2018

BALÁZS DEIM (HU)
ZUZANA PUSTAIOVA (SK)
ELÍ JOTEVA (BG)
ANTAL BÁNHEGYESY (RO)
ORA HASENFRATZ (HU)
MAGDA KUČA (PL)
MARIN MEŠTER (HR)
MATKO MEŠTROVIĆ (HR)
RINA VUKOBRATOVIĆ (SRB)
PRIMOŽ ZORKO (SLO)

DIFFERENT WORLDS 2018

16. 11. - 11. 12. 2018
Photon - Center za sodobno fotografijo

Naslovna fotografija / Cover photograph:
Balázs Deim, Flying Object, *Space*, 2017.

Nagrajenci / Award winners

1. nagrada / 1st Prize

Balázs Deim

Vesolje / Space,
2017

2. nagrada / 2nd Prize

Zuzana Pustaiova

Družinski album /
Family Album,
2013 - 2018

3. nagrada / 3rd Prize

Elí Joteva

Biogram Blueprints,
2018

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DIFFERENT WORLDS 2018.

UVOD

Mednarodni natečaj Drugačni svetovi je namenjen predstavljanju ustvarjalnih in umetniških dosežkov na področju sodobne fotografije. Prvič je bil organiziran leta 2013 v Centru za sodobno fotografijo Photon v Ljubljani, s ciljem spodbujanja, vrednotenja in promoviranja mladih, še neveljavljenih umetnikov in fotografov. S sodelovanjem mednarodno priznanih strokovnjakov natečaj podpira ideje ustvarjalne raznolikosti in različne, predvsem izvirne pristope pri uporabi fotografije. Natečaj je namenjen umetnicam in umetnikom do 35. leta starosti, ki živijo in delajo v državah Srednje in Vzhodne Evrope ali prihajajo iz teh držav in delujejo na tujem.

Vsako leto žirija izbere do deset umetnikov za zaključno razstavo, med katerimi so trije nagajeni. O tokratnem izboru avtoric in avtorjev je odločala mednarodna komisija v sestavi Petra Kenschakeja (direktor in kustos Galerije STP v Greifswaldu v Nemčiji, ki predstavlja vzhodnoevropsko umetnost s poudarkom na fotografiji), Gerharda Grossa (projektni vodja organizacije Kulturvermittlung Steiermark v Gradcu, kurator in organizator fotografskega bienala Photo Graz) in Dejana Sluge (direktor in programski vodja Galerije Photon v Ljubljani in na Dunaju ter vodja festivala Fotonični trenutki).

Natečaj nima predpisane teme, zato žirija praviloma izbira med deli, ki sodijo v široko paleto fotografskih in s fotografijo povezanih praks (fotografija, fotomontaža, fotokolaž, fotoinstalacija, apropiacija najdenih fotografij ipd.). Pri tem višje vrednoti dela, ki izkazujejo originalnost, nekonvencionalnost ter inovativnost tako v formalnem pristopu kot v izboru tem in konceptov.

DIFFERENT WORLDS 2018.

AN INTRODUCTION

Different Worlds is an international open call, aimed at presenting creative and artistic achievements in the field of contemporary photography. Initiated by Photon, it was first organised in 2013 in Ljubljana to encourage, evaluate, and promote young, emerging, and not-yet-established, artists and photographers. With the participation of internationally renowned experts, the competition promotes ideas of creative diversity and different, above all, original approaches to photography. It is open to artists up to the age of 35 who live and work in the countries of the CEE region, or come from these countries and live and work abroad.

Every year the jury selects up to 10 artists to be exhibited in the final exhibition, among whom three are awarded. This year the selection of the artists and the works was in the hands of the independent international jury composed of **Dr Peter Kenschake** (director and founder of the STP Galerie in Greifswald, Germany, which specializes in Eastern European art with the focus on photography), **Mag. Gerhard Gross** (project manager at the Kulturvermittlung Steiermark in Graz; artist, curator and organiser of the photography biennial Photo Graz – Styrian Photo Biennial), and **Dejan Sluga** (director and programme curator at the Photon Gallery in Ljubljana and Vienna and the Photonic Moments festival in Ljubljana).

As there is no prescribed theme for this call, the organiser accepts works from the wide range of photography and photography-related practices (photography, photomontage, photo-collage, photo-installation, appropriation of

Tovrstne preference se lepo odražajo v zmagovalnem projektu Vesolje Balasza Deima (HU), kjer se avtor igra s citati in ikonami kolektivnega spomina (npr. s podobo odtisa stopinje na Luni), vendar na način humorno distancirane konfrontacije s temo. Ob simboličnem pomenu serije in posameznih motivov projekt odlikuje tudi popolna tehnična izvedba.

Drugo nagrado je žirija podelila Zuzani Pustaiová (SK) za projekt Družinski album, v katerem je vernakularne fotografije družinskega albuma uporabila za pripoved osebne zgodbe, ki pa jo postavlja v sodobni kontekst širšega nabora estetskih in socialnih označevalcev in s tem širšega pojmovanja fotografije. Tretja nagrada gre v roke Elí Joteva (BG) za serijo Modrotiski biograma, kjer digitalna slikovna informacija, ki je nevidna človeškemu očesu, postane vidna s pomočjo nekdanjega analognega postopka cianotipije. Pri tem avtorica referira na zgodovinske začetke uporabe cianotipije, ki je v javnosti zaslovela sredi 19. stoletja z botaničnimi fotografijami Anne Atkins, Joteva pa jo aktualizira v sodobnem kontekstu, v čemer lahko vidimo posebno »fototehnično potovanje skozi čas«.

Tudi ostali izbrani avtorji so žirijo prepričali z izvirnim pristopom pri ustvarjanju svojih fotografskih projektov. Magda Kuca (PL) je v seriji Slovanski bestiarij premišljeno uporabila fotografsko tehniko mokrega kolodija za ustvarjanje portretov, ki navezujejo na folklorno tradicijo. Matko Meštrović (HR) je v seriji Svetovi s podobami gnijoče hrane ustvaril metafore tujih, neraziskanih svetov. Antal Bánhegyesy (RO/HU) nam s projektom Ortodoksija omogoča vpogled v sedanji proces politične in verske preobrazbe v Romuniji, simptome tega vzporednega sveta pa ponazarja z estetsko impresivnimi podobami. Ora Hasenfratz (HU) je težko obdobje osebne konfrontacije z boleznijo prikazala v pomenljivih podobah z impresivnim, »kliničnim« koloritom v seriji Izven Raja – moja borelijoza. Rina Vukobratović (RS) v projektu Utopija prikaže vpliv

found photographs, etc.). The jury has, however, favoured works, which exhibit originality, unconventionality, and innovation both in their formal approach and in regard to the selected themes and concepts.

These preferences are well reflected in the winning project *Space* by **Balasz Deim** (HU), in which the artist plays with quotations and icons of collective memory (e.g. the image of a footprint on the Moon), by employing a humorously distanced confrontation with the topic. Along with the symbolic meaning of the series and the individual motifs, the technical implementation of the project is also perfectly executed.

The jury awarded the second prize to **Zuzana Pustaiová** (SK) for her project *Family Album*, in which she used the vernacular photographs of her family album to narrate a personal story, which she puts in the modern context of a wider range of aesthetic and social markers, and thus employs an extended conception of photography.

The third prize goes to **Elí Joteva** (BG) for the series *Biogram Blueprints*, in which the digital image information that is invisible to the natural eye is made visible by means of the formally analogue cyanotype process. The artist refers to the historical beginnings of the cyanotype technique that was made publicly known in the mid-19th century through the botanical photographs of Anna Atkins, and by placing it in a contemporary context, Joteva reveals a special »photographic journey through time«.

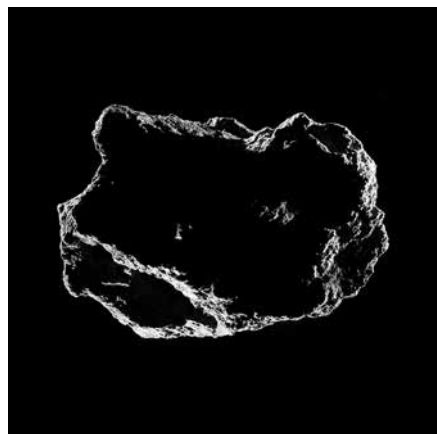
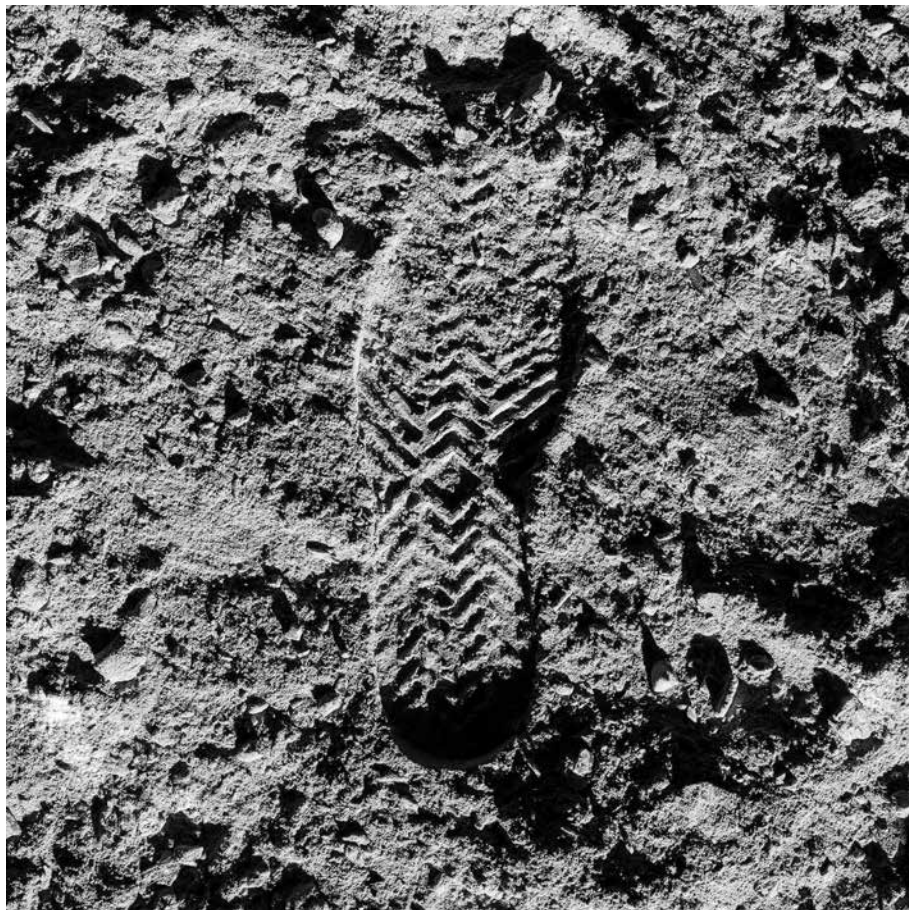
Other selected authors also convinced the jury with their original approaches in creating their photographic projects. In the series *Slavic Bestiary*, **Magda Kuca** (PL) skilfully implemented the specific image quality of the technique of wet plate collodion to create portraits that were elaborately arranged to refer to folkloric traditions. With images of rotting food in the series *Worlds*,

človeka na naravo in njegove posledice v zahtevno postavljenih, estetsko privlačnih in tehnično popolnih (analognih) utopijah v mikroformatu. Primož Zorko (SI) s fotografsko instalacijo Surfam doma, v kateri se podobe in slikovni fragmenti zgoščajo v poetični asociativni prostor, presega konvencionalno pojmovanje fotografije. Marin Mešter (HR) pa je v seriji diptihov z naslovom (Ne)opazen dialog ustvaril dialoške kompozicije, ki dokumentarno, vendar lahko predstavljajo ljudi, objekte, strukture in barve v bolnišnici.

Menimo, da je podpora mladim in uveljavljajočim se fotografskim umetnicam in umetnikom iz Srednje in Vzhodne Evrope izredno pomembna, saj se v tem delu Evrope soočamo s šibkim trgom in pomanjkanjem institucionalne infrastrukture. V zvezi s tem je pomemben tudi finančni in produkcijski učinek tega fotografskega natečaja. Prva nagrada prinaša 1.000 € ter samostojno razstavo v Galeriji Photon, izbor desetih najboljših projektov pa je podprt z 200 € in predstavljen na skupinski razstavi v Ljubljani, na Dunaju in drugod. Nagrado in razstavo podpirata naša velikodušna sponzorja Luka Koper in Studio Okvir, brez katerih natečaja v takšnem obsegu ne bi bilo mogoče izpeljati in za kar smo jima izjemno hvaležni.

Matko Meštrović (HR) created metaphors of foreign, undiscovered worlds. With the project *Orthodoxia*, **Antal Bánhegyesy** (RO/HU) provided insight into the current political and religious transformation process in Romania, by illustrating symptoms of this parallel world through aesthetically impressive images. **Ora Hasenfratz** (HU) depicted the difficult period of her personal confrontation with the disease with meaningful images, involving enrapturing, »clinical« colouring in the series *Out of Eden – My Lyme*. In her project *Utopia*, **Rina Vukobratović** (RS) referred to humanity's impact on nature and its consequences in the form of elaborately arranged, aesthetically appealing, and technically perfectly implemented (analogue) utopias in micro format. With the photographic installation *I Surf at Home*, in which images and fragments assemble into a poetic associative space, **Primož Zorko** (SI) reached beyond the conventional interpretation of photography. And finally, in his series of diptychs entitled (*Un*) *noticeable Dialogue*, **Marin Mešter** (HR) created dialogical compositions, which in a documentary manner, and yet effortlessly, approach objects, people, structures, and colours in a hospital.

We think it is extremely important to support young and emerging photo artists from the CEE region as we are confronted with a weak market and a lack of institutional infrastructure in this part of Europe. In these regards, the financial and production contribution of this photo competition is relevant as well. The first prize is worth € 1,000 and includes a solo exhibition at the Photon Gallery. The selected ten best applicants are awarded € 200 and their projects presented at a group exhibition in Ljubljana, Vienna, and elsewhere. The prize and the exhibition are supported by our generous sponsors Luka Koper and Studio Okvir. The competition would not be possible without their assistance, for which we are deeply grateful.



BALÁZS DEIM (Madžarska / Hungary)

Vesolje / Space 2017

Balázs Deim (1987) je zaključil dodiplomski študij fotografije na Univerzi Kaspovár na Madžarskem (2013). Od leta 2009 je imel več samostojnih razstav in sodeloval na številnih skupinskih predstavah doma in v tujini. Leta 2017 je postal član Društva madžarskih fotografov. Trenutno živi in dela v Budimpešti.

Balázs Deim (1987) graduated from BA Photography at the Kaspovár University in Hungary (2013). He became a member of the Association of Hungarian Photographers in 2017. From 2009 he had a number of solo exhibitions and has participated in several group exhibitions. He currently lives and works in Budapest.

Fotografska serija Vesolje je najnovejše delo Balázsa Deima in je bila dokončana leta 2017. Projekt, ki povezuje svetove čutnega zaznavanja, domišljije in osebnih spominov, prevrednoti vsakdanje predmete in kraje na način, da se nam le-ti zazdijo kot dokazi potovanj v vesolje. Pri tem pa ne skriva znamenj vsakdanjosti in izvornih funkcij predmetov; tako so podobe vesolja, ustvarjene iz preprostih predmetov, rekontekstualizirane kot dokumentacija zasebnega in notranjega potovanja.

Projekt združuje pojem játék (madž. pomen: igrati se, igra, igrača) z nostalgijo in hrepenenjem po daljnih deželah. Podobe aktivirajo številne pomenske plasti, ki segajo od otroškega univerzuma, pa vse do ustvarjalnega procesa eksperimentiranja, kar je bistvena značilnost del Balázsa Deima. Po eni strani pričajo fotografije o neskončnosti otroške radovednosti in nenehni želji po odkrivanju neznanega. Po drugi strani pa se z nostalgijo obračajo nazaj v preteklost, kjer se globoko v podzavest zasidrani trenutki in kraji razkrijejo kot resnični ali namišljeni spomini na, recimo, igrišča, podobe starih revij ali na filmske tednike iz obdobja hladne vojne. V nekaterih delih pa se avtor pokloni fotografom, ki so vplivali na njegovo ustvarjanje; primera iz te serije sta dodatno podnaslovljena z »flashback« in citirata dela avtorjev Imre Drégelyja in Gáborja Kerekesa.

The photo series *Space* is the latest work by Balázs Deim, completed in 2017. The project, which connects the realms of sensual perception, imagination and personal memories, re-evaluates everyday objects and places and makes them appear as evidence of space travel through their placement. However, he does not hide the signs of the everydayness and the original objects. Thus, the images of space created out of simple objects is re-contextualized as a documentation of a private, internal journey. The project combines the notion of *játék* (meaning: playing, game, toy) with the phenomena of nostalgia and wanderlust. The images activate multiple interpretative layers of the concept ranging from toys, the act of playing and the child's universe to the creative process of experimentation, which is highly characteristic to Deim's works. The photos point towards the infinity with a child's curiosity and the desire to discover the unknown. They turn towards the past with nostalgia, from where moments and places deeply buried in the subconscious reveal themselves, as the real or imagined memory of a playground, an old magazine's image or a newsreel from the Cold War era. Some pictures serve as a tribute to photographers who influenced Balázs Deim's perspective. Pieces marked with the subtitle "flashback" quote work by Imre Drégelyi and Gábor Kerekes.

ZUZANA PUSTAIOVA (Slovaška / Slovakia)

Družinski album / *Family Album* (2013 - 2018)

www.pustaiova.com

Zuzana Pustaiova (1990) je magistra fotografije z Akademije za likovno umetnost in oblikovanje v Bratislavi (2017). Od leta 2013 je imela število samostojnih razstav na Slovaškem in Češkem, kot tudi v nekaterih drugih evropskih mestih. Zasedla je prvo mesto na festivalu Photodays Rovinj (2018). Živi in dela v Bratislavi

Zuzana Pustaiova (1990) graduated from the Academy of Fine Arts and Design, Bratislava from MA Studio about Photography (2017). Since 2013 her work was exhibited in several solo exhibitions in Slovakia and the Czech Republic, as well as a few other European countries. She won 1st place at the Photodays Rovinj festival (2018). She currently lives and works in Bratislava.

Serijska *Družinski album* temelji na družinskem arhivu avtorice. Pustaiova izbrane fotografije iz arhiva s pridihom ironije predela z ročno izdelanimi artefakti iz preteklosti in sedanjosti, kot so čipka, barvne nalepke, vžigalnice, perje, milimetrski papir. Namensko dekorativne lastnosti posegov v kontekst fotografij, podajo inteligenten komentar na temo stereotipov spola tipične srednje-evropske družine. Pustaiova ni edina umetnica, ki dela s fotografskim arhivom. Vendar je za razliko od drugih bolj smrtno-resnih pristopov njen slog lahek, brez nepotrebne poenostavljanja in brez motenj konceptualne globine vsebine.

Branislav Štěpánek

The series *Family Album* is based on the artist's family archive. Pustaiova picks photographs from the archive and amends them with handcrafted artefacts of the past and the present - lace, colour stickers, matches, feathers, millimetre paper- with a sense of irony. The deliberately decorative character of the interventions and the context in which they are found constructs an intelligent commentary on the gender stereotypes of the typical Central European family. Pustaiova is not the only artist working with the photographic archive, however, where others express themselves with deadly seriousness, Pustaiova's style is easy, without the unnecessary oversimplification and the distraction of the conceptual depth of the subject matter.

Branislav Štěpánek





ELÍ JOTEVA (Bolgarija / Bulgaria)

Biogram Blueprints 2018

www.joteva.com

Elí Joteva (1990) je bolgarska vizualna umetnica, fotografinja in raziskovalka, ki ustvarja na stičišču umetnosti in znanosti z uporabo novih orodji za vizualizacijo podatkov in "biofeedback" tehnologijo. Tematsko se pretežno ukvarja z neoprijemljivimi aspekti človeškega telesa in ostalih organizmov. Magistrirala je na UCLA, smer oblikovanje in medijska umetnost (2018). Živi in ustvarja v Los Angelesu.

Elí Joteva (1990) is a Bulgarian visual artist, photographer and researcher working at the intersection of fine arts and science through the use of new imaging tools and biofeedback technologies. Her work is about the intangible experience of the human body and other organisms. She earned an MFA from UCLA in Design in Media Arts (2018). She currently lives and works in Los Angeles.

Biogram Blueprints je projekt, ki raziskuje digitalizacijo organskih struktur skozi neviden spekter svetlobe. Pri tem uporablja tehnologijo zaznavanja obeh strani izven vidnega spektra svetlobe, pri čemer problematizira odnos med vidnim in nevidnim, virtualnim in dejanskim. S pomočjo infra-rdeče laserske tehnologije ustvari tridimenzionalno podatkovno informacijo, ki temelji na fizičnih dimenzijah posnetih rastlin. V raziskovanju nevidnega spektra svetlobe tako nastale 3D skene v postopku tiskanja združi z eno od najstarejših fotografskih tehnik – cianotipijo. Avtorica negative razvije le delno; določene segmente vsake slike pusti, da ostanejo občutljivi na UV svetlobo in s tem podvrženi fizičnim spremembam skozi čas. S spreminjanjem digitalnih skenov v dinamične »topografske zemljevide«, želi avtorica s projektom prikazati, kako se digitalne informacije lahko »prevedejo v materialno dimenzijo«.

Biogram Blueprints is a body of work that explores the digitalisation of organic structures through the invisible spectrum of light. At its core, the production process uses measurement techniques from the two ends just outside the visible spectrum of light to contemplate the relationship between the visible and the invisible, the virtual and the actual. The 3D capturing involves IR depth laser scanning technology to compute digital data points of spatial information about the physical dimensions of four live plants. The printing process uses these 3D scans to explore the other end of the invisible light spectrum through one of the oldest methods of photographic printing - the cyanotype.

All prints are partially developed, rendering portions of each image to remain sensitive to UV light, and thus undergo physical changes over time. By flattening the digital scans into dynamic topographic maps, the project aims to decode the dimensional translation of material and digital memory systems.

ANTAL BÁNHEGYESY (Romunija / Romania)

ORTHODOXIA 2017 - 2018

www.banhegysy.com

Antal Bánhegyesy (1989) trenutno zaključuje magistrski študij fotografije na Univerzi za umetnost in oblikovanje Moholy-Nagy v Budimpešti. Njegova dela so bila razstavljena na številnih skupinskih razstavah v različnih mestih po Evropi. Razstavljal je tudi v Galeriji Calvert 22 v Londonu, v okviru razstave "New East Photo Prize" (2018). Živi in ustvarja v Budimpešti.

Antal Bánhegyesy (1989) s currently finishing his master's degree at the Moholy-Nagy University of Art and Design in Budapest. His work has been exhibited in several group exhibitions in various cities around Europe. His work was also featured in the Calvert 22 Gallery in London in 2018 as a part of the New East Photo Prize exhibition. He currently lives and works in Budapest.

Serijska *Orthodoxia* raziskuje pravoslavno vero in narodno identiteto v Romuniji. Inspiracija zanjo je bil pojav v romunski vasici Nyárádtő, kjer so nad zgodovinsko grško-katoliško cerkvijo zgradili pravoslavno, ki je popolnoma zaobjela strukturo stare cerkve. Serija se osredotoča na proces oblikovanje narodne identitete v Romuniji od obdobja padca komunizma v devetdesetih, skozi širjenje pravoslavne vere. Od padca režima je bilo v Romuniji zgrajenih kar 7000 pravoslavnih cerkva, več kot 1000 jih je še v gradnji. Čeprav gre tukaj za drugačen format, takšno širjenje religije nadaljuje z idejo hegemonije iz komunističnega obdobja.. Večina financiranja gradnje izvira iz javnih sredstev in še zmeraj ostaja predmet političnega spora.

The *Orthodoxia* series explores orthodox religion and national identity in Romania. It was inspired by a phenomenon in Nyárádtő, a Romanian village, where an Orthodox church was built over the historically old Greek-Catholic church, entirely incorporating the old structure. This series highlights the process of the formation of national identity in Romania since the fall of communism in the 1990s through the spreading of the Orthodox religion. Since the fall of the regime more than 7000 Orthodox churches were built in Romania, and more than 1000 are still under construction. This carries on the idea of the hegemony of the communist era albeit in a different format. The majority of funding for the construction comes from public money and remains a political controversy.



ORA HASENFRATZ (Madžarska / Hungary)

Iz raja - moja bolezen / *Out of Eden - My Lyme* 2015-2018

www.orahasenfratz.com

Ora Hazenfratz (1987) je zaključila magisterij fotografije na Fakulteti za umetnost in oblikovanje v Savani, ZDA (2018). Od leta 2012 je imela število samostojnih in skupinskih razstav v Budimpešti, v Sloveniji in v Srbiji. Za serijo "Out of Eden - My Lyme" je prejela nagrado "Budapest for Young Talents Award" (2016). Živi in ustvarja na Majorki.

Ora Hazenfratz (1987) graduated from MFA Photography at the Savannah College of Art and Design in Georgia, USA (2018). Since 2012 her work was exhibited in several solo and group exhibitions in Budapest, Slovenia and Serbia. She was aware the Budapest for Young talents award in 2016 for the Out of Eden - My Lyme series. She currently lives and works in Mallorca.

V seriji *Out of Eden - My Lyme*, se Ora ukvarja s terapevtsko funkcijo fotografije, s pomočjo katere želi prikazati bolezen, ki navzven ne kaže vidnih znakov. Dokumentarne in metaforične podobe upodabljajo avtoričine simptome, zdravljenje in postopek okrevanja po lymski boreliozi - bakterijski infekciji, ki jo prenašajo klopi. Po mnogih letih iskanja vzrokov za hude glavobole, bolečine v sklepih, nihanj v razpoloženju, možganske megle, težav s spominom in koncentracijo, so Ori končno postavili diagnozo. To bolezen je zelo težko odkriti, saj se lahko manifestira v več kot 300-ih različnih simptomih. Serija prikazuje njeno pot do okrevanja s številnimi avtoportreti, režiranimi in dokumentarnimi fotografijami zdravljenja, ter z asociativnimi fotografijami njenih simptomov, občutkov in okrevanja.

In *Out of Eden - My Lyme*, Ora investigates the therapeutic function of photography as she explores ways to reveal a disease that has no visible signs. The documentary and metaphorical images are depicting the authors's symptoms, treatment, and the process of recovering from Lyme disease, a bacterial infection primarily transmitted by ticks. After years of searching for causes of her severe headaches, joint pain, mood swings, brain fogs, memory and concentration problems, Ora was finally diagnosed with chronic Lyme-disease. This disease is very difficult to detect as it can manifest in over 300 different symptoms. This series shows her path to recovery through self-portraits, staged and documentary photographs of the treatment and associational photographs of her revolving symptoms, feelings and healing.





MAGDA KUČA (Poljska / Poland)

Slovanski Bestiarij / Slavic Bestiary 2018

www.kucamagda.com

Magda Kuča (1983) je zaključila magisterij fotografije na Univerzi za Umetnost v Londonu (2018). Svoja dela postavlja v kontekst etnografije, ter uporablja starejše fotografske tehnike kot so mokri kolodij, cianotipija. Od leta 2013 redno razstavlja v okviru skupinskih in samostojnih razstav. Živi in ustvarja v Londonu.

Magda Kuča (1983) recently earned an MA degree in Photography at the University of the Arts London (2018). She places her work in the context of ethnography and utilises historical photographic techniques, such as wet plate collodion and cyanotype. Since 2013 she exhibited her work in solo and group exhibitions.. She currently lives and works in London.

Serijska *Slovanski Bestiarij* se ukvarja z dekodiranjem poljskih ljudskih tradicij z uporabo izvirnih ljudskih oblačil v kombinaciji s starejšo tehniko mokrega kolodija. Raziskovanju slovanske kulture v seriji pogojuje poganska tradicija, ki je del avtoričine narodne preteklosti. Serija v svojem bistvu poudarja povezavo med človekom in naravo. Vsa ljudska oblačila prikazana na fotografijah, pričajo o pozabljenih folklornih tradicijah. Za pozdrav novemu letu so na primer uporabili lik mitološkega Turona, medtem, ko so se tradicionalne noše iz Krakova nosile na poročnih obredih. Vsi kosi oblačil v seriji so avtentični in izposojeni iz arhivov poljskih muzejev in manjših kulturnih centrov.

The series *Slavic Bestiary* deals with the decoding of Polish folk traditions by using original folk garments in combination with the vintage wet plate collodion technique. It explores Slavic culture and is marked by pagan traditions of the artist's national past. In its core it highlights the connection between human and nature. Each garment depicted in the photographs speaks of a forgotten folk tradition. For example the figure of the mythological Turon was used to welcome a new year, whilst the traditional costumes from Krakow were used during wedding ceremonies. All garments are authentic and borrowed from the archives of Polish museums and small cultural centres

MARIN MEŠTER (Hrvaška / Croatia)

(ne)opazni dialog / (un)noticeable dialougue 2016

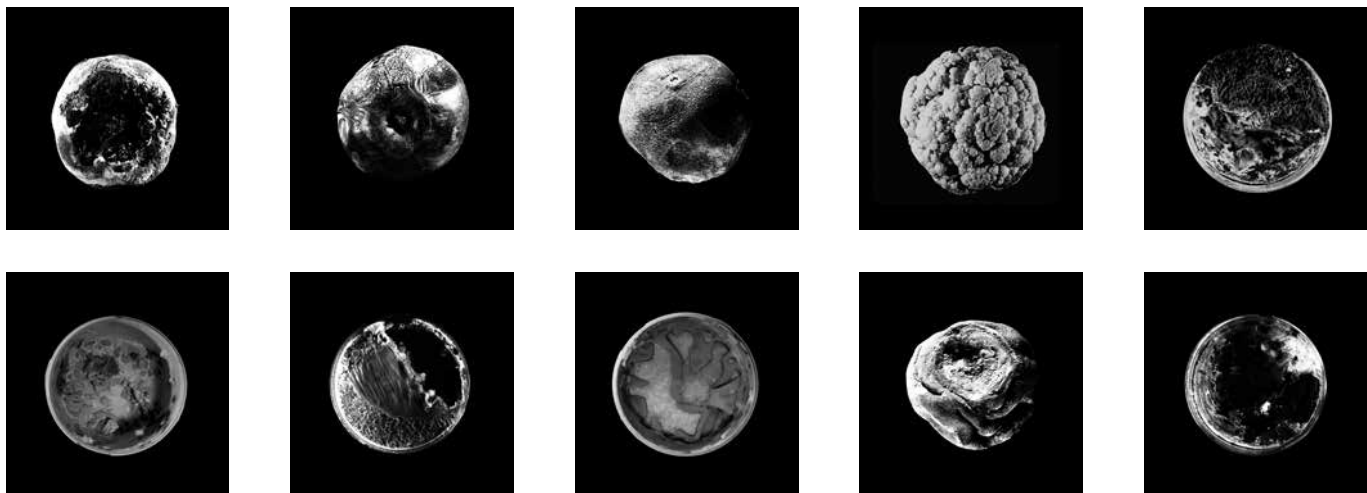
Marin Mešter (1987) je zaključil študij interaktivnega oblikovanja v Ljubljani. Njegove fotografije so bile objavljene v številnih revijah kot so *Esquire*, *Elle* and *The Sunday Telegraph*, v Sloveniji in v tujini. Razstavljal je v številnih muzejih in po raznolikih prizoriščih v Sloveniji, na Hrvaškem, v Srbiji in v Nemčiji. Živi in dela kot fotograf in umetniški direktor v Ljubljani.

Marin Mešter (1987) studied Graphics and Interactive Communications in Ljubljana. His photographs were published in various magazines internationally like *Esquire*, *Elle* and *The Sunday Telegraph*. He has exhibited at various museums and venues in Croatia, Slovenia, Serbia and Germany. He currently lives and works in Ljubljana, both as a photographer and as an art director.

Serija je nastala na gastroenterološkem oddelku kliničnega centra v Reki in upodablja podrobnosti bolnišničnega vsakdana. Osebe in bolnike portretira v diptihih, kar usmerja pozornost k običajno neopaženim podrobnostim tovrstnega okolju, kot so npr. predmeti, rastline in nenavadni bolnišnični hodniki. Mešter ustvari dialog, ki se iz humornega spremeni v razmišljujoče in melanholično. Namiguje na skrite povezave med liki in predmeti; otožna bolniška sestra in uvela rastlina, visok, resen zdravnik ter tanko podolgovato stojalo, nasmejane sestre in kup pisanih plastičnih posod. Serija posameznike izolira, jim odvzame naziv in položaj in jih tako postavi v ospredje. Nekateri liki za nekaj trenutkov prenehajo z delom in rade volje pozirajo, medtem ko ostali, izgubljeni v svojih mislih in sploh ne opazijo, da jih nekdo fotografira.

The series was produced at the Department of Gastroenterology of the Clinical Hospital Centre Rijeka and depicts the details of the hospital's everyday life. It portrays staff and patients in photo-diptychs that draw the attention to what usually goes unnoticed in such an environment like various objects, plants and unusual hospital corridors. Mešter creates a dialogue that changes from humorous to thoughtful to melancholic. He suggests a narrative between characters and objects; a wistful nurse and a leaning plant, a tall serious doctor and a ~~thinly~~ **thin** elongated rack, smiling nurses and a ~~bunch~~ **pile** of colourful plastic containers. The series isolates individuals, giving them importance whilst stripping them of their title and position. Some characters - pausing their work for a moment - pose readily while others are lost in thought and do not notice the act of documenting.





MATKO MEŠTROVIĆ (Hrvaška / Croatia)

Svetovi / *Worlds* 2017

Matko Meštrović (1998) trenutno študira fotografijo na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Za svoje delo je prejel več nagrad, kot srebrno medaljo organizacije FIAP "International Federation of Photographic art", ter zasedel tretje mesto na četrtem Hrvaškem bienalu za mlade fotografe. Živi in dela v Ljubljani.

Matko Meštrović (1998) is currently enrolled in the Photography course at the Academy of Fine Arts and Design in Ljubljana. He got several awards like the FIAP bronze medal in 2013 and won third place at the 4th Croatian Biennale for young photographers. He currently lives and works in Ljubljana.

Projekt *Svetovi* je odsev avtorjevega psihološkega stanja, ki je bilo posledica spremembe okolja, ko se je zaradi študija preselil v Ljubljano. Nepoznavanje novega okolja in novega jezika, ter osamljenost in pomanjkanje rutine, so ga pripeljali do nepremostljivega zidu. Novost neznanega je vplivala na njegov občutek za realnost, zaradi česar se je osamil, tudi shujšal in ni mogel opravljati vsakdanjih nalog. To obdobje je po naključju premagal tako, da je začel fotografirati gnijočo hrano, za kar je dobil navdih med čiščenjem hladilnika. Na novo odkrita lepota razkroja in proces fotografiranja gnijoče hrane so privedli do avtorjevega sprejemanja svoje lastne propadajoče stvarnosti ter oblikovanja novih temeljev lastnega življenja.

The project *Worlds* is a reflection of the author's psychological state which was a result of the change in the environment when he moved to Ljubljana for his studies. The unfamiliarity of a new place, a new language, the loneliness and the lack of a routine led him to an insurmountable wall. This new unknown affected his sense of reality which resulted in the author's seclusion, weight loss and the inability to do everyday tasks. He overcame this period by starting to photograph rotting food, for which he was inspired whilst cleaning the refrigerator. The newfound beauty in deterioration and the process of photographing rotten food led him to accept his own deteriorating reality and to build a new structure for his life.



RINA VUKOBRA TOVIĆ (Srbija / Serbia)

Utopia 2016 - 2018

rinavukobratovic.wordpress.com

Rina Vukobratović (1986) je fotografinja, vizualna umetnica in magistra slikarstva na Akademiji za likovno umetnost v Novem Sadu (2012). Njena dela so bila razstavljena v številnih razstavah po Evropi, v Avstraliji in v ZDA. Leta 2013 je zasedla drugo mesto na natečaju "Px3 Prix de la Photographie" v Parizu. Živi in dela v Novem Sadu.

Rina Vukobratovic (1986) is a photographer and a visual artist with a masters degree in Fine Arts from the university of Novi Sad (2012). She has exhibited her work in around Europe, in Australia and in the USA. In 2013 she was awarded the 2nd place in the Fine Art category at the Px3 Prix de la Photographie in Paris. She currently lives and works in Novi Sad.

Rinine fotografije ne spadajo v polje resničnosti saj povečini prikazujejo naravo ali pokrajino, ujeta v notranjost interjerja. Njeno razmišljanje o krajini predstavlja neizbežnost dejstva, da bi narava v stiku s človekom lahko ostala neokrnjena. Ta serija krajino prikazuje utopično z upodobitvami ročno izdelanih in estetiziranih prizorov iz narave. Z uporabo fotografske tehnike Rina oživi svoje domišljijske svetove, ki v žanru režirane fotografije dosežejo svoj simbolni pomen. Umetnica tako raziskuje svoj subjektiven pogled na naravo in v svojih delih prikaže delčke izrazito oblikovanega sveta. V tehničnem smislu je njen kreativni proces razdeljen v več faz: vizualizacija, konstrukcija miniaturnih prizorov, osvetlitev in fotografranje. Vse fotografije so analogne, posnete s kamero velikega formata in ročno razvite. Rina kljub možnosti razvijanja svojih fotografij v velikem formatu, raje ostaja pri manjših dimenzijah, saj svoje dela vidi kot miniaturo.

Rina's photographs do not belong to reality, with her work mostly representing nature or landscape trapped within an interior. When contemplating landscape she touches upon the inevitability of it remaining unchanged by human action. The photographs in this series depict handmade and aestheticised scenes of nature, an idea of a utopia. Belonging to the genre of staged photography, this series makes her imagined worlds come to life as she achieves a desired symbolic meaning through the use of her camera. She explores the subjective view of nature whilst leaving a trail or a reflection of a distinct world. In technical terms her creative process is divided into several distinct phases: visualisation, construction of miniaturised scenes, lighting and photographing. All photographs are analogue, taken with a large-format camera and developed manually. Although Rina has the possibility of developing large-scale prints she prefers to stick to smaller dimensions as she sees her work as miniatures.

PRIMOŽ ZORKO (Slovenija / Slovenia)

Surfam doma / *I Surf at Home* 2018

www.primozzorko.com

Primož Zorko, (1983) je samostojen umetnik, oblikovalec in fotograf. Študiral je arhitekturo, vendar se je kasneje preusmeril v oblikovanje in fotografijo. Njegova dela so bila vključena v število skupinskih razstav razstavljal pa je tudi samostojno tako v Sloveniji kot v tujini, z razstavami po Evropi in v ZDA. Živi in dela v Ljubljani.

Primož Zorko, (1983) is an independent artist, designer and photographer, working in the fields of commercial and art projects. He studied architecture but later changed his course and ventured into design and photography. He has exhibited his work in independent and group exhibitions in Slovenia and abroad, with exhibitions around Europe and also in the USA. He currently lives and works in Ljubljana.

Serijska *Surfam doma* je avtorjev osebni izraz spopadanja z željo po surfanju v oceanu, ki mu zaradi geografske lokacije rojstnega kraja pogosto nista dosegljiva. Njegova izkušnja surfanja je zato ponavadi le posredna – bodisi na spletu v obliki algoritmov in vizualnih predstavitev surf napovedi valov, ali pa ustvarjena podzavestno, v obliki sanj in sanjarjenja. Včasih posredno izkušnjo ustvari z doma najdenimi in ustvarjenimi nadomestki, da bi to pomanjkanje lažje preživel. Surfanje ga zanima predvsem zaradi občutkov, ki mu jih zbudi, zaradi strasti, meditacije, želje po povezanosti človeka z okoljem, ter odnosa med naravnim in urbanim in ne zaradi športa. Primoža ne zanimajo le trenutki na vrhu valov, temveč vmesni čas in prostor, kamor oči in objektiv ponavadi niso usmerjene. Serijo sestavljajo video, fotografije, grafike in skulpture. Fotografije so v svojem bistvu tradicionalne, analogne, ter niso zrežirane. Kasneje jih umetnik digitalno spremeni, kot izraza občutja ob surfanju in upodobitve njegovih, s tem povezanih, ponavljajočih se sanj in nočnih mor.

The *I Surf at Home* series is the author's personal expression of dealing with the desire for surfing and the ocean that are often unavailable to him due to the geographic location of his home city. His surfing experience is therefore often indirect – either online in the form of algorithms and visual representations of surfing/wave forecasts, or it is done subconsciously as dreams or daydreaming. Sometimes this indirect experience happens through substitutes he finds at home or that he creates in order to bare with the deprivation. He is not interested in surfing for sport but rather in the feelings it evokes, the passion, meditation, desire and connection of human with the environment, the relation of natural with urban. For Primož, It is not merely about the moment of riding a wave but instead, he focuses on the time in-between, where the eyes and lenses are usually not looking at. The series is comprised of video, photo prints, graphic and sculpture. The photos are in essence very traditional, analogue and un-staged. They are subsequently digitally manipulated to express the artist's feelings about surfing and to visualise his recurring dreams and nightmares related to surfing.



PRODUKCIJA | PRODUCTION:



Photon - Center za sodobno fotografijo
Photon – Centre for Contemporary Photography

Trg prekomorskih brigad 1
1000 Ljubljana, Slovenia
T: +386 59 977907
M: +386 40 168023
E: info@photon.si

photon.si
photogallery.at
www.photonicmoments.net

SELEKTORJI / SELECTORS:
dr. Peter Konschake, mag. Gerhard Gross,
Dejan Sluga

KURATORKA – KOORDINATORKA /
CURATOR - COORDINATOR:
Špela Pipan

UREDNIKA KATALOGA /
CATALOGUE EDITORS:
Špela Pipan in Dejan Sluga

BESEDILA / TEXTS:
Gerhard Gross & Dejan Sluga & Špela Pipan

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Ksenija Vidic, Aleksandra Cross

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