



DRUGAČNI
SVETovi
DIFFERENT
WORLDS
2016

7. 11. - 2. 12. 2016

Photon – Center za sodobno fotografijo
Kamera, Kino Šiška

Naslovna fotografija | Cover photograph: Ibro Hasanović: iz serije *Črna kronika (detajl)* | from series *Black Chronicles (detail)*, 2014.

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Lana Bregar • Jaka Bulc • Dejan Clement • Mia Čuk • Vedad Divović •
Ibro Hasanović • Sanja Knežević Jovanović • Andrea Palašti • Tina Umer

NAGRAJENCI AWARD WINNERS

1. nagrada | 1st Prize

Ibro Hasanović: Črna kronika | Black Chronicles, 2014

2. nagrada | 2nd Prize

Sanja Knežević Jovanović: Družinske zadeve | Family Matters, 2010-2011

3. nagrada | 3rd Prize

Tina Umer: Dom (Slike spominov) | Home (Pictures of Memories), 2016

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Drugačni svetovi četrtič

Z letošnjo že četrto edicijo natečaja in skupinske razstave *Drugačni svetovi* Photon – Center za sodobno fotografijo uspešno nadaljuje z iniciativo *Mlada sodobna fotografija*, ki ob pomoči sodelujočih strokovnjakov spodbuja, vrednoti in predstavlja dogajanje med mladimi in uveljavljajočimi se generacijami ustvarjalcev, stari do 35 let, ki delujejo na področju sodobne avtorske fotografije. Vodilo natečaja ostaja ideja o drugačnosti, raznolikosti in kritični misli.

Drugo leto zapored je natečaj odprt prostoru zahodnega Balkana (vključujoč Slovenijo, Hrvaško, Bosno in Hercegovino, Srbijo, Črno Goro, Kosovo in Makedonijo). Skupinska razstava *Drugačni svetovi 2016* tako predstavlja dela devetih umetnikov in fotografov iz držav nekdanje Jugoslavije ter s tem ponuja vpogled v najnoveše tendence sodobne fotografije v regiji.

Avtorje je izbrala mednarodna žirija v sestavi: **Sophia Greiff** (FotoDoks, München) **Jasna Jernejšek** (Photon – Center za sodobno fotografijo, Ljubljana), **Lara Plavčak** (Kino Šiška, Ljubljana) in **István Virágvölgyi** (Robert Capa Center, Budimpešta).

Tudi četrta edicija natečaja *Drugačni svetovi* ni imela predpisane teme, kar se je odrazilo v raznovrstnosti prijavljenih del, tako v avtorskih izrazih in poetikah, kot v mnogoterosti fotografskih in s fotografijo povezanih praks in tehnik. Med skoraj sto prijavami je žirija v močni konkurenci prepričalo devet avtorskih projektov, med katerimi bi, razen geografske povezanosti, težko izpostavili skupni imenovalc. Izbrana dela se gibljejo od dolgoročnih konceptualnih projektov, dokumentarnega zasledovanja in ustvarjanja zgodb, stvarnih ali fiktivnih, do apropiacije najdenih fotografij in sistematičnega ustvarjanja arhiva. Po vsebinski plati pa vsa dela, bodisi s pogledom navzven, v svojo neposredno okolje, bodisi s usmeritvijo navznoter, v lastni svet, predstavljajo svojstven pogled na trenutno družbeno stvarnost in avto-refleksijo avtorjeve oziroma avtoričine pozicije v njej.

Razstava je (zdaj že tradicionalno) nastala v sodelovanju s **Centrom urbane kulture Kino Šiška**, ki gosti del razstave v razstavišču Kamera, in pod pokroviteljstvom **Studia Okvir** iz Ljubljane.

Jasna Jernejšek

Different Worlds, the fourth edition

This year we have witnessed the fourth edition of the *Different Worlds* competition and group exhibition with which Photon – Centre for Contemporary Photography successfully continues its *Contemporary Young Photography* initiative, which (with the help of participating experts) encourages, evaluates and presents young and upcoming artists, up to 35 years of age, who work in the field of contemporary art photography. As in the previous editions, the competition guidelines promote the idea of diversity, difference and critical thought. For the second year running the competition is open to the Western Balkans region (including Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro, Kosovo and Macedonia). The group exhibition *Different Worlds 2016* presents the works by nine artists and photographers from the former Yugoslav states and through them provides an insight into the newest tendencies in contemporary photography within the region.

The artists were selected by an international jury composed of the following members: **Sophia Greiff** (FotoDoks, Munich) **Jasna Jernejšek** (Photon – Centre for Contemporary Photography, Ljubljana), **Lara Plavčak** (Kino Šiška, Ljubljana) and **István Virágvölgyi** (Robert Capa Center, Budapest).

Staying true to its predecessors, the fourth edition of the *Different Worlds* did not come with a prescribed theme. This was clearly reflected in the diversity of the received works, in their original expressions and poetics as well as in the various photographic and photography linked practices and techniques that were applied. From the strong competition consisting of almost one hundred applications, the jury selected nine original projects, with almost no common denominators with the exception of geographic location. The selected works range from long-term conceptual projects, documentary pursuits and storytelling (real or fictitious), to the appropriation of found photographs and systematic creation of archives. As regards their contents, all works – some looking towards the outside, into the direct surroundings, others turned towards the inside, into the personal world – represent a unique view on the current social reality and an auto-reflection of the artist's position within it.

The exhibition emerged (now already traditionally) in cooperation with the **Centre for Urban Culture Kino Šiška**, which hosts a part of the exhibition in its exhibition space Kamera, and under the patronage of **Studio Okvir** from Ljubljana.

Jasna Jernejšek

O žiriranju

Delo žirije se prične z individualnim premislekom ob pripravi zapiskov, odpiranju prispelih map in ad hoc učenju vseh vrst ekstrahiranja. Nato se žirija lahko sestane. Po večurni argumentaciji, natančnejšem pregledu posameznih projektov in vnovični diskusiji je tudi tokratni žiriji uspelo izbrati zmagovalce in projekte, za katere meni, da so najuspešnejše komunicirali v zamišljeni ideji in predstavljeni zasnovi. V veliko veselje nam je, da se lahko izbrani projekti z realizirano razstavo v Photonu in Kinu Šiška predstavijo in nagovorijo širše občinstvo. Hkrati se želim zahvaliti vsem sodelujočim za pogumno deljenje njihovih idej, saj je med prispelimi materiali veliko zanimivih, katerih avtorji/ice bodo nedvomno ustvarjali, raziskovali dalje, iskali in našli nove priložnosti.

Glede na raznovrstnost prispelega materiala bi le težko govorili o regionalnih posebnosti. Najdemo kritično ukvarjanje z zgodovino, njeno prezentacijo, ki pa se velikokrat razvije in poveže v etnološke študije ali odkrivanja mikro zgodb. Nedvomno gre za pogled mlajše generacije, ki jo zanima širjenje polja fotografije, vse od posnetkov Skype-a, skeniranja, digitalnih grafičnih obdelav do kombiniranja pristopov in fizičnega kolažiranja. Ne manjka niti fotografije, ki si za nalogo zada eksperimentiranje z vzorci, površino in abstrahiranjem upodobljenega. A svoje mesto še vedno vzdržujejo tudi snapshot estetika in dokumentarni pristopi. Fotograf/inja kot flâneur zbira podobe v smislu dnevniških zapisov, odkriva zanemarjene detajle naključij ter se igra z vizualnimi asociacijami, kar omogoča tako izstop iz banalnosti vsakdana kot ustvarjanje lastne pripovedi v/o svetu. Močna je konceptualna časovna komponenta, ki se kaže v izboru motivov zapuščenih stavb, čakalnic, postaj, potnikov na avtobusih, nikogaršnjih prehodnih prostorov ter v namernem vračanju k istemu motivu, ponavljanju v različnih situacijah in spremljanju propadanja fizičnih fotografij. Prav tako obstaja zanimanje za modno fotografijo, režirano fotografijo ter neposredno grajenje fikcije. Ponovno je privlačen prenos avtorstva, ki avtorja/ico postavlja za skrbnika/co konceptualne izvedbe in nastalega arhiva – zgodbe.

Lara Plavčak

Jury work

Jury work starts with the thought process that occurs during the preparation of the personal notes, the opening of the received folders and the ad hoc learning of all types of extraction. As soon as all of this is performed, the jury can meet. After hours of deliberation, a detailed overview of the received projects and an additional discussion, the jury selected the winners and the projects that we believed were best at conveying the idea and the presented plan. We are thrilled that the selected projects will be realised and presented in an exhibition form which will take place in Photon and Kino Šiška and will thus be able to address a broader audience. At the same time I would like to thank all of the participants for bravely sharing their ideas, for a large share of the received materials were extremely interesting. Thus, we are convinced that the artists will continue with their creativity and research and we are certain that they will not merely seek, but also find new opportunities.

If we take into account the diversity of the received material it would be hard to talk about regional characteristics. We can find critical thoughts on history and presentations which often develop and connect into ethnological studies or micro stories. This is undoubtedly a view of the younger generation which wants to broaden the field of photography, from Skype shots, scans, digital manipulation, to combining approaches and physical collages. There were also plenty of photographs which experimented with patterns, surface areas and extraction of the depicted. However, there is also space for snapshot aesthetics and documentary approaches. Similar to a flâneur, the photographer collects images in the form of diary records, reveals the neglected details of coincidences and toys with visual associations, all of which help him escape the banality of everyday life while creating a unique story about this world. The time component is conceptually strong; this can be seen in the motives depicting abandoned buildings, waiting rooms, stations, passengers on buses, nobody's transition spaces as well as in the intentional returning to the same motive, the repetition in different situations and monitoring the degradation of physical photographs. Fashion photography, staged photography and direct fictional construction have also proven to be of interest. The transfer of authorship has become attractive once again; this time the artist assumes the role of the caretaker of the concept and the archive that emerged with it - the story.

Lara Plavčak

O izboru

V toku žiriranja se je bilo zanimivo soočiti z dejstvom, da je večina izmed 96 prijavljenih del (kar je radostno visoka številka) imela močno povezavo z aktualno družbeno stvarnostjo in da bi jih lahko označili za dokumentarna, medtem ko je bilo manj režiranih motivov. To morda izvira iz bližnje preteklosti, ki je mnoge avtorje napeljala na to, da ne samo reflektirajo, ampak skušajo tudi vplivati na lastno družbo. Žirija je bila navdušena nad dejstvom – kar smo izvedeli šele po glasovanju – da devet izbranih fotografov prihaja iz različnih držav te regije, da je v izboru pet umetnic in štirje umetniki, katerih starost je med 18. in 35. leti; to so: Lana Bregar (Slovenija, 1998), Jaka Bulc (Slovenija, 1989), Mia Ćuk (Srbija, 1988), Vedad Divović (BiH / Nemčija, 1991), Ibro Hasanović (BiH / Kosovo, 1981), Dejan Clement (Srbija, 1989), Sanja Knežević Jovanović (Srbija, 1984), Andrea Palašti (Srbija, 1984) in Tina Umer (Slovenija / Danska, 1991).

Prijetno presenečenje je bilo tudi spoznanje, da v regiji delujejo nekatere zelo kakovostne fotografske in umetniške šole, saj večina izbranih avtorjev izvira iz tega miljeja. Približno polovica izbranih del prikazuje osebne vizije ali dnevniške zapiske, kar je bolj značilno za mlade avtorje; na drugi strani so tu dela (kar me je tudi prijetno presenetilo), ki temeljijo na različnih arhivih, dve med njimi pa sploh ne vsebujeta avtorskih, ampak najdene fotografije. Sam bi pozdravil predvsem dokumentarne cikluse kot na primer tistega Sanje Knežević Jovanović, ene redkih, ki se je prijavila s dokumentarnim foto-esejem. Celotna izkušnja pregledovanja 96. prijavi pa bi bila še močnejša, če bi več prispelih del izkazalo tako temeljito razdelana konceptualna izhodišča. Pa vendar je devet izbranih del izjemno močnih in progresivnih, saj za njimi stojijo zelo senzibilni in angažirani fotografi. Na koncu le upamo na svetlo prihodnost natečaja in sodelujočih umetnikov; oboji so ključnega pomena za regijo Zahodnega Balkana.

István Virágvölgyi

On selection

It was interesting to see that most of the 96 applications (a joyfully high number!) had a strong tie to the current social reality and could be classified as documentary and that there were less staged images. This could be linked to the region's past that pushes many artists not only to reflect on, but also to try to influence the society they live in. The jury was delighted by the fact – which we only learned after the voting – that the nine shortlisted photographers represent a fair selection of the countries that can partake in the contest, and that the selection includes 5 female and 4 male artists ranging from 18 to 35 years of age: Lana Bregar (Slovenia, 1998), Jaka Bulc (Slovenia, 1989), Mia Ćuk (Serbia, 1988), Vedad Divović (BiH / Germany, 1991), Ibro Hasanović (BiH / Kosovo, 1981), Dejan Clement (Serbia, 1989), Sanja Knežević Jovanović (Serbia, 1984), Andrea Palašti (Serbia, 1984) and Tina Umer (Slovenia / Denmark, 1991). The jury was also pleasantly surprised to establish that there must be some good photography schools in the region, for the majority of the shortlisted photographers have an arts degree – and Lana Bregar is also already enrolled in an arts high school, so this could possibly be her future path too. Half of the nine shortlisted series could be categorised as depicting a personal vision or a diary of sorts (which is probably rather typical for young artists), but the other half consists of various archives (which came as a delightful surprise to me), two of which did not even contain photographs made by the artists. I welcome documentary series such as the one presented by Sanja Knežević Jovanović who was one of the few to enter the contest with a photo essay. As an overall experience one could say that many of the 96 applications would be much more powerful if they had a better developed conceptual background. However, the nine shortlisted series are extremely powerful and progressive as they show observant and concerned photographers who will enrich any society. We wish a long future for both, the grant and the contributing artists; both are vital to the region!

István Virágvölgyi

LANA BREGAR

Izgubljeno in najdeno | Lost and Found, 2016

V seriji fotografij *Izgubljeno in najdeno* želi Lana Bregar ustvariti lastno imaginarno krajino. V prepričanju, da je narava nad vsemi posvetnimi stvarmi, je avtorica ustvarila kombinacijo podob narave (gozdov, dreves ali trave) in svojih avtoportretov, da bi s tem poudarila njihovo medsebojno napetost in predvidela njihovo prihodnost. Četudi se narava umešča nad vsa posamezna živeča bitja, je ravno človeška vrsta tista, ki nadzoruje in odreja prihodnost narave in posledično lastno usodo. Delo tako prikazuje avtorico in njena iskanja v svetu neznanih identitet in prostorov.

With the *Lost and Found* series of photographs Lana Bregar creates a landscape of her imagination. Believing that nature is above all worldly things, extremely rare and appreciated, she depicts a combination of images of nature (forest, trees or grass) and human beings (the artist's self-portraits) in order to highlight their mutual tension as well as to predict their future. Nature as a rounded entity stands above all particular living creatures, however, human beings control the future of nature and therefore of themselves. The series thus describes the artist and her search for unknown identities and spaces that can be found in the big wide world.

Lana Bregar (1998) je mlada fotografinja in filmarka, ki zaključuje srednjo šolo za fotografijo in oblikovanje v Ljubljani. Živi in deluje v Grosupljem.

Lana Bregar (1998) is a young photographer and filmmaker who is currently completing her studies at the High School for Photography and Design in Ljubljana. She lives and works in Grosuplje, Slovenia.



JAKA BULC

Steelerton, 2015-v teku | -ongoing

Fotografski projekt *Steelerton* je ime dobil po izmišljenem kraju, navdih zanj pa je resnično mesto – Jesenice. Kot je pri fotografijah pogosto, se je tudi Bulc počutil ujetega v prostorskih in časovnih okvirjih svojih del. Zato se je odločil, da bo iskal motive, ki bodo videti popolnoma univerzalni, brez referenc na specifičen prostor in čas. Jesenice so se izkazale kot presenetljivo filmične, hkrati pa se zaradi avtorjeve osebne navezanosti na mesto projekt ubada z nostalgijo kakor tudi s pogledom na družbeno in demografsko situacijo kraja. Jesenice so liminalno mesto; bivše industrijsko središče, ki se je zaradi nenehne gospodarske tranzicije znašlo v krizi; bivše obmejno mesto, ki je postalo nova meja Evrope; mesto migrantov iz bivše Jugoslavije, ki so, kot v nekakšni enklavi, ustvarili unikatno lokalno skupnost. Serija *Steelerton* torej sledi ideji pripovedovanja specifične zgodbe specifičnega kraja skozi univerzalne podobe. Sodobno post-industrijsko mesto, katerega poreklo je le delno razkrito, tako služi kot kulisa za fotografsko raziskovanje osebnih spominov in duha prostora skozi prizmo dokumentarnih, režiranih in najdenih fotografij.

Steelerton is an ongoing project named after an imaginary place inspired by the real Slovenian town of Jesenice. Similar to numerous other photographers Bulc felt constricted by the spatial and temporal frames of his works. Thus, he set out on a mission to photograph motifs that would have a totally universal look, with no references to a place or time. The town turned out to be rather cinematic and - as the artist has a personal connection to the town - the work dealt with nostalgia as well as local social and demographic issues. Jesenice is a liminal place; a former industrial powerhouse whose industry has collapsed, and the town has remained in constant economic transition to this very day; a former border town which in a sense still represents a frontier within the EU; a town of emigrants from former Yugoslavia who have established a unique local community. The *Steelerton* series follows the idea of using universal imagery to tell a specific story of a specific place. The contemporary post-industrial town, with its real provenance only partially revealed, serves merely as a backdrop for a photographic exploration of the personal memories and the town's spirit through a conglomerate of documentary, staged and found photographs.

Jaka Bulc (1989) je na Fakulteti za družbene vede v Ljubljani diplomiral iz kulturologije. Je svobodnjaški fotograf, prevajalec in pisec, ki živi in ustvarja na Bledu.

Jaka Bulc (1989) holds a degree in Cultural Studies from the Faculty of Social Sciences in Ljubljana. He works as a freelance photographer, translator and writer. He lives and works in Bled, Slovenia.

jakabulc.com



DEJAN CLEMENT

Umetnik je mrtev | *The Artist is Dead*, 2016


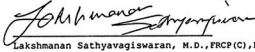
Projekt *Umetnik je mrtev* je večplastno in večmedijsko delo, ki vključuje video, performans, instalacijo, interakcijo in fotografijo; v danem kontekstu pa je predstavljeno v obliki foto-dokumentarne serije. Avtor skozi delovni proces raziskuje različne sociološke in psihološke vidike smrti v svetu umetnosti, kar je običajno velika prelomnica v ustvarjanju mita o umetniku. Dejan Clement tako zbira medijske vsebine, ki pričajo o smrti umetnikov, s tem pa se izpostavlja različnim situacijam in ustvarja številne scenarije lastne smrti. Vsak artefakt je sestavljen iz treh delov; fotografije mrtvega umetnika, uradnega poročila medicinske obdukcije in članek, ki je privzet iz časopisja.

The project *The Artist is Dead* is a comprehensive mixed media artwork that includes video, performance, installation, live interaction and photography; however, within this context it is presented in the form of a photo-documentary series. The artist uses the working process to investigate the different sociological and psychological aspects of death in the world of art, which is usually a giant turning point in the creation of the myth of the artist. Clement collects media reports on dead artists and by doing this he is exposing himself in different situations and creating various scenarios of his own death. Every artefact is composed of three parts: the photograph of the dead artist, the official autopsy report, and the article appropriated from a newspaper.

Dejan Clement (1989) je diplomiral iz slikarstva na Akademiji likovnih umetnosti v Beogradu, medtem ko aktivno deluje in razstavlja od leta 2008. Živi in deluje v Beogradu.

Dejan Clement (1989) graduated in Painting from the Academy of Fine Arts in Belgrade. He has been actively working and exhibiting since 2008. He lives and works in Belgrade, Serbia.



AUTOPSY REPORT		DEPARTMENT OF CORONER
	No. 01022	
		CLEMENT, DEYAN B.
Page <u>14</u>		
Autopsy showed atherosclerotic heart disease. Toxicology testing showed cocaine, benzoylcegonine, cocaethylene, marijuana, alprazolam (Xanax), cyclobenzaprine, (Flexeril), and diphenhydramine (Benadryl).		
Microbiology and virology studies were not contributory.		
Death was due to drowning due to effects of atherosclerotic heart disease and cocaine use. No foul play is suspected. The mode of death is accident.		
	<u>3-29</u>	DATE
Christopher Rogers, M.D., MBA Chief Forensic Medicine Division		
	<u>3-29</u>	DATE
Lakshmanan Sathyavagiswaran, M.D., FRCPC(C), FICAP, FACP Chief Medical Examiner-Coroner		

CA199-Rev 201

Deyan Clement May Have Drowned in Tub, Taken Xanax Before Death

Reports have begun to roll in about Deyan Clement's final hours and what may have caused his untimely death.



TMZ reports that Clement was found submerged in his bathtub at the Beverly Hilton hotel by his agent. Clement's friend became worried about the artist because he had been in the bathroom for over an hour, and it was time to prepare for the big opening night in a museum, where he had planned to exhibit.

The agent went in to check on Clement, and found the artist in the tub with his face under water and his legs up, looking as though he slid down the back of the tub. Agent attempted CPR on Clement, who remained unresponsive.
Paramedics arrived shortly thereafter, and the artist was pronounced dead at 3:55 PM.

TMZ also reports that the artist had a prescription for the drug Xanax, which he took to calm his nerves before big shows, like this exhibition he was scheduled to perform at Saturday evening, though sources close to Danny say he did not mention taking the drug on Saturday. Various prescription medication bottles are reported to have been found in his room when paramedics arrived.

An unnamed law enforcement official told RadarOnline.com that the artist had a "plethora of sedatives including Lorazepam, Valium, Xanax, and a sleeping medication" in his hotel room. The prescription drugs were taken into custody by the Beverly Hills Police Department.
An autopsy is expected to take place either Sunday or Monday.

Reports say that Clement had been in a good mood all day and was excited to perform that evening. Hours before his passing, he had phone conversations with his mother, as well as his cousin. Both women say they talked to Clement about attending that evening's museum show and that nothing seemed out of the ordinary.

MIA ĆUK

Eikaiwa, 2014-v teku | -ongoing

Mia Ćuk (1988) je diplomirala na likovni akademiji v Novem Sadu in kasneje magistrirala iz fotografije na univerzi Westminster v Londonu. Njena praksa se osredotoča na izpraševanje minljivih in prehodnih trenutkov, vsakodnevnih rutin in navad. Živi in deluje v Novem Sadu.

Mia Ćuk (1988) graduated from the Academy of Arts in Novi Sad and holds an MA in Photography from the University of Westminster, London. Her artistic practice focuses on collecting fleeting and transient moments, daily routines and habits. She lives and works in Novi Sad, Serbia.

www.miacuk.net

Pred približno dvema letoma je Mia Ćuk začela delati kot učiteljica na eni izmed šol Eikaiwa, mreže zasebnih angleških šol na Japonskem. Sprejela je njihovo korporativno politiko, nizke prejemke in pravila o neosebni komunikaciji, da bi s tem razgalila njene mehanizme – institucionalizacijo jezika, kulturne stereotipe in politiko anonimnosti. Delala je v ambivalentnem virtualnem okolju omrežja Skype, sledila predpisanim scenarijem in vedenjskim kodam kot so pozitiven odnos in pretiran entuziazem. Sistem Eikaiwe je ustvarjen na način, da nevtralizira resnično identiteto študentov in učiteljev, zato zahteva rabo vzdevkov in generičnih tematik, da bi s tem izničila kritična mnenja in ohranila prostore, kjer se odvija pouk (okvir videa), popolnoma neosebne. Kljub zahtevani distanci je avtorica поближе opazovala in dokumentirala detajle zasebnih prostorov svojih študentov. Skozi te elemente je Ćuk opazovala načine samo-representacije in špekulirala o identitetah svojih sicer anonimnih sogovornikov.

Approximately two years ago Mia Ćuk began working as a teacher at one of the Eikaiwa schools, a privately owned network of English conversation schools in Japan. She accepted its corporate policy, low wages and rules of impersonal communication in order to expose the school's mechanisms – the institutionalisation of language, cultural clichés and its concealed policy. She worked in the ambivalent space of Skype where she followed the prescribed scenario and behaviour codes such as positive attitude and exaggerated enthusiasm. The Eikaiwa system is designed to neutralise the true identity of the students and teachers with nicknames and common discussion themes; it also attempts to subdue any critical opinions and keep the spaces in which classes take place (video frame) thoroughly impersonal. Despite the requested distance, the artist closely observed and documented details within the private spaces of her students. It was through these elements that Ćuk noticed modes of self-representation and speculated on the identities of her anonymous interlocutors.



VEDAD DIVOVIĆ

*Jezus, Jugoslovani in stvarjenje sveta |
Jesus, the Yugoslavs and the Creation of the World, 2016*

Seriya *Jezus, Jugoslovani in stvarjenje sveta* Vedada Divovića predstavlja subjektivni zapis popotovanja skozi sedem novoustanovljenih držav nekdanje Jugoslavije. Fotograf je potoval skozi širšo regijo in se osredotočal na mejna področja, ki delijo populacijo in gradijo nove identitete, temelječe na etnični pripadnosti in sovraštvu, ki je sledil razpadu nekdanje kolektivne nadnacionalne identitete. Ta se je na teh področjih ohranjala skoraj pol stoletja. Delo, ki je ustvarjeno v obliki foto-knjige, sestoji iz kombinacije portretov, metaforičnih podob krajine, arhitekture in uličnih motivov, s tem pa avtor pokaže na življenjske razmere v teh prostorih danes in izzove gledalčev pogled, saj namerno zamegli mejo med ostanki preteklosti in znaki sedanjosti. Kompozicija knjige je narejena tako, da je celotna regija videti kot (še vedno) enoten prostor – brez ideoloških razloževanj in brez (neposrednih) pripisov, ki bi razkrili provenienco posameznih prostorov.

Vedad Divović's series of photographs entitled *Jesus, the Yugoslavs and the Creation of the World* is a subjective record of a journey through the seven newly established states of former Yugoslavia. Following the collapse of the once collective supranational identity that was maintained here for almost half a century, the photographer travelled across the area and focused on the border territories which segregate the populations and build new identities based on ethnic division and hatred. The work produced in the form of a photobook consists of a combination of portraits, metaphoric pictures of landscapes, architecture and street snapshots. Together they showcase the living conditions of these places today and challenge the viewer's gaze by deliberately blurring the line between the remnants of the past and the signs of the present. The book treats the entire region as if it was still a unified territory – with no ideological distinction and no (immediate) captions that would disclose the provenance of particular places.

Vedad Divović (1991) je diplomiral iz fotografije na Univerzi uporabnih znanosti v Bielefeldu. V polju umetnosti in fotografije se aktivno udejstvuje od leta 2010. Živi in deluje v Hamburgu.

Vedad Divović (1991) graduated in Photography from the University of Applied Science in Bielefeld, Germany. He has been active in the field of art and photography since 2010. He lives and works in Hamburg, Germany.



IBRO HASANOVIĆ

Črna kronika | *Black Chronicles*, 2014

Ibro Hasanović (1981) je študiral industrijsko oblikovanje na Ilikovni akademiji v Sarajevu in sodobno umetnost in film v Le Fresnoy – Studio National des Arts Contemporains v Franciji. V svojem delu se osredotoča na fenomene zgodovine, kolektivnega spomina in osebnih arhivov. Živi in deluje v Prištini.

Ibro Hasanović (1981) studied Product Design at the Academy of Fine Arts in Sarajevo and Contemporary Art and Cinema at Le Fresnoy – Studio National des Arts Contemporains in France. In his work he focuses on issues relating to history, collective memory and personal archives. He currently lives and works in Priština, Kosovo.

www.ibrohasanovic.com

Serija *Črna kronika* temelji na arhivu časopisnih fotografij iz bosanskega dnevnega lista *Oslobođenje*, iz sekcije, ki pokriva zgodbe o kriminalnih dejanjih, ter tako so-postavlja osupljive podobnosti njihovih motivov in kompozicij. Hasanović je izpostavil očitno repetitijo vizualne reprezentacije žrtev, osumljenцев in varnostnih organov v množičnih medijih, ki ustvarjajo nekakšno psihotično propagando in strašljivo sliko sodobne družbe. Hkrati pa ima tok podob potencialne filmske elemente. Podobe prikazujejo bližnje posnetke pištol, ki merijo v gledalca, ter kadre z oboroženimi policisti, ki z maskami na glavah vodijo vklejenega osumljenca. Te fotografije so očitno ustvarjene v sklopu političnega diskurza, ki favorizira podobo močne izvršne oblasti. V vsakdanjem življenju se to manifestira v splošnem verovanju, da je lahko v družbi, kjer je kriminal vseprisoten, varnost državljanov zagotovljena le z močno prisotnostjo policije.

The *Black Chronicles* series is based on the crime stories press section of the photograph archive at the Bosnian daily newspaper *Oslobođenje*. It attempts to juxtapose striking similarities in the motifs and compositions of the crime stories. Hasanović exposed the apparent repetition in the visual representation of victims, criminal suspects and law enforcement forces in the mass media, all of which lead to psychotic propaganda and a scary picture of the contemporary society. However, the flow of images could also have cinematic elements. Images showing close-ups of guns pointing towards the viewer and scenes of masked police task forces create a suspense based on their familiarity; contemporary popular culture, regardless of whether this is the Hollywood film industry or mass media, uses the very same stereotypes by showcasing armed policeman wearing black masks and handcuffed criminal suspects. Moreover, these images are produced within a political discourse that favours strong executive and authoritarian imagery. In everyday life its results are manifested as a belief that in a society in which crime is omnipresent only a strong police presence can guarantee the safety of its citizens.



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SANJA KNEŽEVIĆ JOVANOVIĆ

Družinske zadeve | *Family Matters*, 2010-2011

Sanja Knežević Jovanović (1984) je dokumentarna fotografinja, ki se osredotoča na dolgoročne družbene projekte, ki obravnavajo fenomen humanosti. Diplomirala je na Fakulteti uporabnih umetnosti v Beogradu, kjer tudi živi in deluje.

Sanja Knežević Jovanović (1984) is a documentary photographer who focuses on long-term social projects that emphasise common humanity. She graduated in Photography from the Faculty of Applied Arts in Belgrade in 2008. She lives and works in Belgrade, Serbia.

www.sanjaknezevicjovanovic.com

V kontinuiranem projektu *Družinske zadeve* Sanja Knežević Jovanović raziskuje fenomene dogovorjenih porok v ruralnih predelih Srbije, kjer so številne vasi postopoma vse bolj zapuščene. V iskanju boljšega življenja se ženske pogosto selijo v mesta, medtem ko nekateri moški ostajajo osamljeni. Utrujeni od iskanja srbskih partnerk, ki bi se bile pripravljene preseliti v odročne kraje, se moški pogosto obrnejo na albanske ženitne posrednike. Ti zahtevajo precejšnjo vsoto denarja za uspešno srečanje. Moški, večinoma v svojih štiridesetih, tako dobijo priložnost najti ženo. Ker pa so večinoma revni, ne morejo odplačati storitve brez da bi prodali del svojega premoženja. Fotografinja dokumentira proces spoznavanja, ko je komunikacija omejena na telesno govorico, saj pari ne govorijo istega jezika, prav tako pa obstajajo druge pomembne razlike kot na primer religija in generacijski prepad – moški so običajno precej starejši od žensk. Na drugi strani pa serija prikazuje zmožnost sobivanja velikim kulturnim razlikam navkljub.

In her long-term project entitled *Family Matters*, Sanja Knežević Jovanović explored the phenomena of arranged marriages in rural Serbian areas where numerous villages have been abandoned over time. In search of a better life women often move to towns, leaving behind lonely men. Tired of searching for Serbian women who would be willing to move to these godforsaken areas, men often resort to services provided by Albanian matchmakers who charge good money for a successful meeting. Bachelors, most of them in their forties, thus get a chance to find a wife; however, they are usually poor and are unable to pay for the service without selling a part of their property. The photographer documents the matchmaking processes in which communication is most commonly limited to body language since the couple does not speak the same language. Of course, there are also other significant differences, such as religion and the generation gap – men are usually much older than the women. However, the series showcases the possibility of coexisting despite huge cultural differences.



Miroslavova napitnina družini | Miroslav's tip to the family

ANDREA PALAŠTI

Domače vaje – Nakupovalni seznam |
Home Workouts – The Shopping List, 2013-v teku | -ongoing

Andrea Palašti (1984) je magistrirala na Likovni akademiji Univerze v Novem Sadu in doktorirala iz umetnosti in teorije medijev na likovni akademiji v Beogradu. Njena praksa se nahaja med umetniškimi in kuratorskimi prijemi s poudarkom na raziskavah in razstavnih praksah, ki se osredotočajo na arhive. Živi in deluje v Novem Sadu.

Andrea Palašti (1984) holds a MA in Photography from the Academy of Art, University of Novi Sad, and a PhD in Art and Media Theory from the University of Arts in Belgrade. In her work, in which she often crosses artistic and curatorial boundaries, she focuses on research and exhibition practices that experiment with archives, methodologies and contextual aspects of art. She lives and works in Novi Sad, Serbia.

Domače vaje je delo v procesu, sestavljeno iz serije različnih posamičnih vaj. Andrea Palašti jih je zasnovala na način komunikacijskih treningov in rutin, ki so zlahka izvedeni z minimalno opremo, naporom in časovnim vložkom. Poleg tega jih je mogoče izvajati v vsakem domu, z ali brez ostalih družinskih članov. S tem avtorica raziskuje določene fenomene vsakodnevnih rutin. Vaje predstavljajo humorno analizo tematik kot so zgodovina, identiteta, spol, ekonomija in politika, kar vključuje tudi različna sodelovanja in kuratorske impulze. Različne zadolžitve so nato dokumentirane s fotoaparatom kot na primer serija *Nakupovalni seznam*, v katerem Palašti zbira, klasificira in dokumentira preprosto dejanje zapisovanja artiklov, ki jih je treba vsakodnevno kupiti v trgovini, na improvizirani kos odpadnega papirja. Palašti tako zbira navidezno nepomembne dokumente, da bi z njimi zgradila arhiv vsakdanjega življenja.

Home Workouts is a work in progress that consists of a series of various individual workouts. Andrea Palašti conceived them as a communication exercise and workout routine that can easily be achieved with minimal equipment, time and effort. Moreover, in order to investigate a particular phenomenon within the everyday routine they can be performed in (any) home, with or without other family members. The workouts represent a humorous analysis of history, identity, gender, economy and political issues as well as employ collaborations and curatorial impulses into the project. Different tasks are documented with a camera, for instance *The Shopping List* series collects, classifies and documents the simple act of writing down a list of products that need to be bought at the shop on a daily basis. Palašti collects these seemingly insignificant documents in order to form an archive of everyday life.



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TINA UMER

*Dom (Slike spominov) |
Home (Pictures of Memories), 2016*

V poskusu preplevanja koncepta doma in domačnosti določenega prostora se je Tina Umer podala v ustvarjanje sodobnega fotografskega pogleda na slovensko Istro, odročno regijo, kjer je avtorica odraščala. S tem želi poustvariti svoj lastno vizualno percepcijo tega območja. Podobe se zato zdijo kot odmev njenega otroštva, napolnjena s čustvi in spomini na določene dogodke ali na posebna mesta. Fotografije so nato sestavljene v totalno instalacijo, ki želi ostati igriva in nerazločna (kot spomini v glavnem tudi so), a je kljub temu dosledna. Avtoričin pogled na obravnavano regijo je tako specifičen in intimen ter predvsem zelo drugačen od idealiziranih turističnih podob, ki promovirajo jadransko obalo in vinske ceste.

In an attempt to explore the concept of home and homeliness of a certain place, Tina Umer decided to create a contemporary photographic view of Slovenian Istria, a remote region where she lived as a child and youngster. She attempted to recreate her own visual imprint of the area. The images seem like an echo of her childhood, charged with emotions and memories of specific events or special places. The photographs are composed into a wholesome installation that wishes to remain playful and indistinct (like memories and emotions usually are) while remaining consistent. Umer's view of the region is therefore a very specific and intimate one, and it differs greatly from the idealised tourist presentations that promote the Adriatic coast and local wine routes.

Tina Umer (1991) je diplomirala iz vizualnih komunikacij na Akademiji za likovno umetnost in oblikovanje v Ljubljani. V polju fotografije aktivno deluje in razstavlja od leta 2010. Trenutno živi in deluje v Kopenhagenu.

Tina Umer (1991) graduated in Visual Communication from the Academy of Fine Arts and Design in Ljubljana. She has been working in photography and exhibiting since 2010. She currently lives and works in Copenhagen, Denmark.



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