



DRUGAČNI SVETOV

MLADA
SODOBNA
FOTOGRAFIJA

6.10. – 24.10. 2014

Photon – Center za sodobno fotografijo
Kamera, Kino Šiška

Naslovna fotografija | Cover photo: Tina Umer, iz serije *Znotraj* | from series *Inside*, 2014.

photon
galerija



DRUGAČNI DIFFERENT SVETOV I WORLDS

MLADA YOUNG
SODOBNA CONTEMPORARY
FOTOGRAFIJA PHOTOGRAPHY

6.10. – 24.10. 2014

Photon – Center za sodobno fotografijo

6.10. – 18.10. 2014

Kamera, Kino Šiška

Jaka Bulc • Aljaž Celarc • Jernej Čuček Gerbec • Jure Kastelic • Nina Rojc
• Matej Stupica • Špela Škulj • Saša Štucin • Tina Umer • Jara Vogrič

UVODNIK

Skupinska razstava *Drugačni svetovi – Mlada sodobna fotografija* predstavlja deset domačih uveljavljajočih se fotografov mlajše generacije, ki so bili izbrani na Photonovem natečaju. Razstava na ogled postavlja njihovo svežo produkcijo in s tem ponuja vpogled v najnovejše tendence domače sodobne fotografije. *Mlada sodobna fotografija* je iniciativa, ki spodbuja, vrednoti in predstavlja dogajanje med mladimi in (še) neuveljavljenimi generacijami fotografskih ustvarjalcev do 35 let. Photonov natečaj *Drugačni svetovi* si v svoji drugi izdaji za svoje vodilo postavlja »kreativnost v drugačnosti«.

Razstava je razdeljena med dve sosednji prizorišči: Photon – Center za sodobno fotografijo in Kino Šiška. V Photonu so na ogled postavljena dela treh nagrajencev letošnjega natečaja, v razstavišču Kamera (Kino Šiška) pa svoja dela predstavlja sedem ostalih avtorjev ožjega izbora. Avtorje je izbrala mednarodna žirija v sestavi: **Iva Prosoli** (Muzej grada Zagreba), **Dejan Sluga** (Photon - Center za sodobno fotografijo) in **Filip Vančo** (Galerija Photoport, Bratislava). Prvo nagrado letošnjega natečaja *Drugačni svetovi* predstavlja mesečna rezidenca in samostojna razstava v Galeriji Photoport v Bratislavi. Drugo in tretjo nagrado podeljuje podjetje Fotoformat v obliki njihovih storitev. Sponzorsko pa natečaj podpira tudi Studio Okvir. Za podporo se vsem iskreno zahvaljujemo.

Ekipa galerije Photon

INTRODUCTION

The group show *Different Worlds – Young Contemporary Photography* displays works of ten young and emerging Slovenian photographers who have been selected through the open call organised by Photon. The exhibition thus presents their recent works and thereby provides an insight into latest tendencies of local contemporary photography. *Young Contemporary Photography* is thus an initiative that encourages, evaluates and promotes developments of young, non-yet-established, and emerging generations of artists and photographers, up to 35 years of age. In its second edition the contest titled *Different Worlds* follows the idea of "creativity and diversity".

The exhibition is divided between two adjacent venues; Photon – Centre for Contemporary Photography and Kino Šiška. At Photon works of three award-winning artists are displayed while in Kamera / Kino Šiška works of remaining seven shortlisted photographers are exhibited. The artists have been selected by international jury: **Iva Prosoli** (Zagreb City Museum, Croatia), **Dejan Sluga** (Photon – Centre for Contemporary Photography, Ljubljana, Slovenia) and **Filip Vančo** (Photoport Gallery, Bratislava, Slovakia). The first prize of this year's contest titled *Different Worlds* is a one-month residency and solo exhibition at the Photoport Gallery in Bratislava. The second and the third prize is sponsored by Fotoformat which provides its services. The contest and the exhibition are also sponsored by Studio Okvir. We would like to sincerely thank to all our supporters.

The team of Photon

NAGRAJENCI

AWARD RECIPIENTS

1. nagrada | 1st Prize (podeljuje | awarded by Photoport)

Aljaž Celarc: *Mountains Made of Steam*

2. nagrada | 2nd Prize (podeljuje | awarded by Fotoformat)

Jernej Čuček Gerbec: *Googlescapes*

3. nagrada | 3rd Prize (podeljuje | awarded by Fotoformat)

Jaka Bulc: *In Transference*

Letošnji natečaj *Mlada sodobna fotografija* ni imel predpisane teme, kar je rezultiralo v širokem spektru žanrov, pristopov, estetik, kakor tudi tehnik. To pa je opazno tudi v končnem izboru žirije za pričujočo razstavo.

Med 44 prijavljenimi se je komisija odločila za deset avtoric in avtorjev sledeč kriterije jasno predstavljenih in kakovostnih fotografskih podob, prepoznavnega avtorskega pečata in celovitosti serij. A kljub očitni raznovrstnosti je simptomatično, da pri večjem številu avtorjev prevladujejo intimistična dela, popačene slike stvarnosti, konstrukcije ali bolje rečeno diverzije realnosti, torej dela, ki na nek način odražajo eskapistično naravo.

Tako se oba prejemnika najvišjih nagrad, **Aljaž Celarc** (1. nagrada) in **Jernej Čuček Gerbec** (2. nagrada) ukvarjata z razumevanjem prostora. Celarc analizira pomen sodobnega pejzaža in njegove percepcije s strani človeka, ob tem pa zavzema malone vizionarsko držo. Na drugi strani Čuček Gerbec v projektu *Googlescapes* naslanjajoč se na Jeana Baudrillarda tematizira hiperrealnost simulacije prostora. Dobitnik tretje nagrade, **Jaka Bulc**, s svojimi krajinami skuša pričarati atmosfero čakanja.

Atmosferske krajine ustvarjata tudi **Saša Štucin**, ki z intervencijo v popotne fotografije pričara občutek nadrealnega, ter **Špela Škulj**, ki v seriji *Close Your Eyes* na prvi pogled dokumentarne fotografije označuje kot prostor miru pod skupnim imenovalcem – "zapreti oči in ne videti, da je svet ponorel."

V realnost prizorov posega tudi **Tina Umer**, ki je posnela notranjščino gradu pod Snežnikom ter s spretno osvetlitvijo in kompozicijo ustvarila bizarne prizore, ki odražajo močno prisotnost minljivosti. Z odnosom slike in teksta se ukvarjata dva avtorja: **Matej Stupica** najdenim situacijam v prostoru oziroma - kot jih sam imenuje – "spontanim skulpturam" dodaja izrezke iz časopisov in jim tako spreminja pomen; **Nina Rojc** pa posega po aktualni tematiki sodobne družbe, migraciji, s tem ko portretira osebe, ki so iz različnih razlogov spremenile državo bivanja, medtem ko s pomočjo fotografij in besedil predstavi njihove osebne zgodbe. **Jure Kastelic** razstavlja deloma fiktivni večmedijski dnevnik, ki priča o odnosu z veliko razdaljo ločenega ljubezenskega para. S tehniko in pristopom manipuliranja fotografij izstopa **Jara Vogrič**, ki v seriji fotogramov in kemigramov spaja fotografske in slikarske prvine ter s tem obnavlja principe, utemeljene s pojavom nadrealizma.

V omenjeni formalni in tematski raznovrstnosti pristopov mladih avtorjev je tako moč prepoznati nekatere skupne poteze, ki potrjujejo, da so sodelujoči umetniki povsem sodobni in nesporno potopljeni v današnji trenutek: to so očitni dokumentarizem, bolj ali manj naglašen osebni komentar, obenem pa tudi potreba po aktivnem spreminjanju trenutnega stanja.

This year's *Young Contemporary Photography* competition didn't have a set theme thereby resulting in a broad spectrum of genres, approaches, aesthetics, and even techniques among the entries, which is also evident in the jury's selection on show.

The jury selected ten out of forty-four entries adhering to a set of criteria, being clarity of the idea, quality of the photographic image, presence of a recognisable signature style, and integrity of the series. However, despite the apparent diversity among the large number of entries, it is telling that there has prevailed a tendency to make intimate works, presenting distorted versions of reality - constructing or rather diverting reality – and works that are, in a sense, escapist by their very nature.

The winners **Aljaž Celarc** (1st prize) and **Jernej Čuček Gerbec** (2nd prize) deal with understanding of space in a similar manner. While Celarc investigates the contemporary meaning of the landscape and how it is perceived by man, from a somewhat visionary standpoint, Čuček Gerbec references Jean Baudrillard in discussing the hyperreality of simulation of spaces in his project *Googlescapes*. **Jaka Bulc** (3rd prize) for his part attempts to evoke a sense of waiting in his landscapes; a sense of something hanging in the air.

Saša Štucin and **Špela Škulj** photographs also capture atmospheric landscapes. Štucin's interventions into trip photographs create a surreal impression while Škulj's series of seemingly documentary photographs entitled *Close Your Eyes* designate a peaceful place, otherwise known as - "close your eyes and be blind to the fact that the world has gone mad".

Tina Umer, who photographed the interior of the Snežnik castle, intervenes into the reality of the scene through skilful lighting and composition, creating a bizarre scene with a strong presence of decay.

Matej Stupica and **Nina Rojc** on the other hand explore the relationship between image and text. Stupica uses found (ready-made) situations in spaces, as he calls them – adding snippets of newspaper articles to spontaneous sculptures, thereby altering their meaning. Rojc takes up a topical theme in contemporary society – migration – taking portraits of people who, for one reason or another, have changed their country of residence – their personal stories coming together through her photographs. **Jure Kastelic** presents partly fictionalised multimedia diary testifying to a long distance relationship of a couple, a pair of lovers who are physically separated.

Jara Vogrič stands out for his technique and approach, as well as his skilful manipulation of photographs. Combining photography and painting in his series of photograms and chemigrams he rejuvenates the same principles as set forth by Surrealism.

Despite the diversity of the aforementioned young artists, it is still possible to identify a number of common concerns – be they formal or thematic – that make them contemporary and undeniably immersed the present moment: the apparent tendency towards documentary, more or less pronounced personal commentary, as well as desire to correct of the status quo.

Iva Prošoli

Iva Prošoli

Priznati moram, da me je serija fotografij *Vulkani* Aljaža Celarca pritegnila na prvi pogled. Kaj je na njej tako privlačnega? Poleg izvirne estetike je tu ključna prav kompaktnost vsebine in forme. Pri konceptualno naravnanih serijah gledalec navadno pričakuje enoten fotografski pristop, ki je uporabljen z razlogom jasnejšega razumevanja ideje. Celarc pa ustvarja drugače. Spreminja pogled, igra se s prostorom ali z ozadjem. Rezultat je delo, enotno v svojem pomenu, a privlačno prav zaradi raznolikosti fotografskih rešitev. Pričujoča serija tako vsebuje značilno "hladno", skoraj izpraznjeno estetiko, ki paradoksalno kljub temu prispeva k čustvenemu vtisu posameznih podob. Menim, da je izvirni prispevek te Celarcove serije k mediju fotografije prav v prepletanju različnih disciplin – geografije, objektne umetnosti in inštalacije s fotografijo. V tem primeru fotografija ne opravlja zgolj dokumentarne funkcije. Ravno nasprotno, je idealno sredstvo za spajanje različnih elementov v kompaktno celoto.

Filip Vančo

I have to admit, I was attracted to Aljaž Celarc's *Volcanoes* series at first glance. So what is it that is so attractive about it? Besides being very original aesthetically, the key element in the series is its compactness of form and content. In a conceptually oriented series of photographs, the viewer usually anticipates a unified approach by the photographer often used for the purpose of communicating a better understanding of the concept. However, Celarc works differently. He constantly changes the viewer's gaze; he plays with the space and with the background. As a result, while the work may appear to represent a variety of photographic approaches it is nevertheless unified in its substance. This series thus contains a typically "cold", almost clinical aesthetic, which paradoxically enhances the emotional resonance and impact of particular images. I believe, with this series, Celarc's main contribution to the photographic medium lies in his interweaving of different disciplines – geography, object, and installation art – with photography. In this instance, photography does not have a usual documentary function; on the contrary, it is the optimal means with which to join the different elements into a compact whole.

Filip Vančo

JAKA BULC

In Transference, 2014

Serija *In Transference* se v veliki meri napaja pri delu *A Lover's Discourse: Fragments* Rolanda Barthesa. Četudi je Barthesova knjiga v svojem bistvu pravzaprav filozofska, pa zaradi svojih v spomin priklicanih preteklih izkušenj z amorjem uspeva spodbuditi bralčeva čustva. Fotograf poskuša povzročiti podoben odziv tudi s svojimi podobami. Prvinska kakovost fotografij je tako popolnoma estetske narave, vendar je avtorjeva namera, da pri gledalcu vzbudi popolnoma subjektivne odzive, temelječe na njegovih specifičnih individualnih izkušnjah.

The *In Transference* series of photographs is greatly indebted to Roland Barthes' *A Lover's Discourse: Fragments*. Although Barthes' book is essentially philosophical, it manages to stir the reader's emotion by evoking fragments of his or her past experiences with the amorous. The photographer tries to do the same with the images. The immediate quality of the photographs is a purely aesthetic one; however, the artist's intention is to elicit a completely subjective response from each viewer based on their specific, individual experiences.

Jaka Bulc (1989, Ljubljana), je leta 2012 diplomiral iz kulturologije na Fakulteti za družbene vede v Ljubljani. Istega leta je svoja dela prvič predstavil na samostojni fotografski razstavi. Živi in deluje na Bledu.

Jaka Bulc (born 1989, Ljubljana) graduated in cultural studies in 2012 at the Faculty of Social Sciences, University of Ljubljana. He had his first photography solo show in the same year. He lives and works in Bled.



Jaka Bulc, iz serije | from series *In Transference*, 2014.

ALJAŽ CELARC

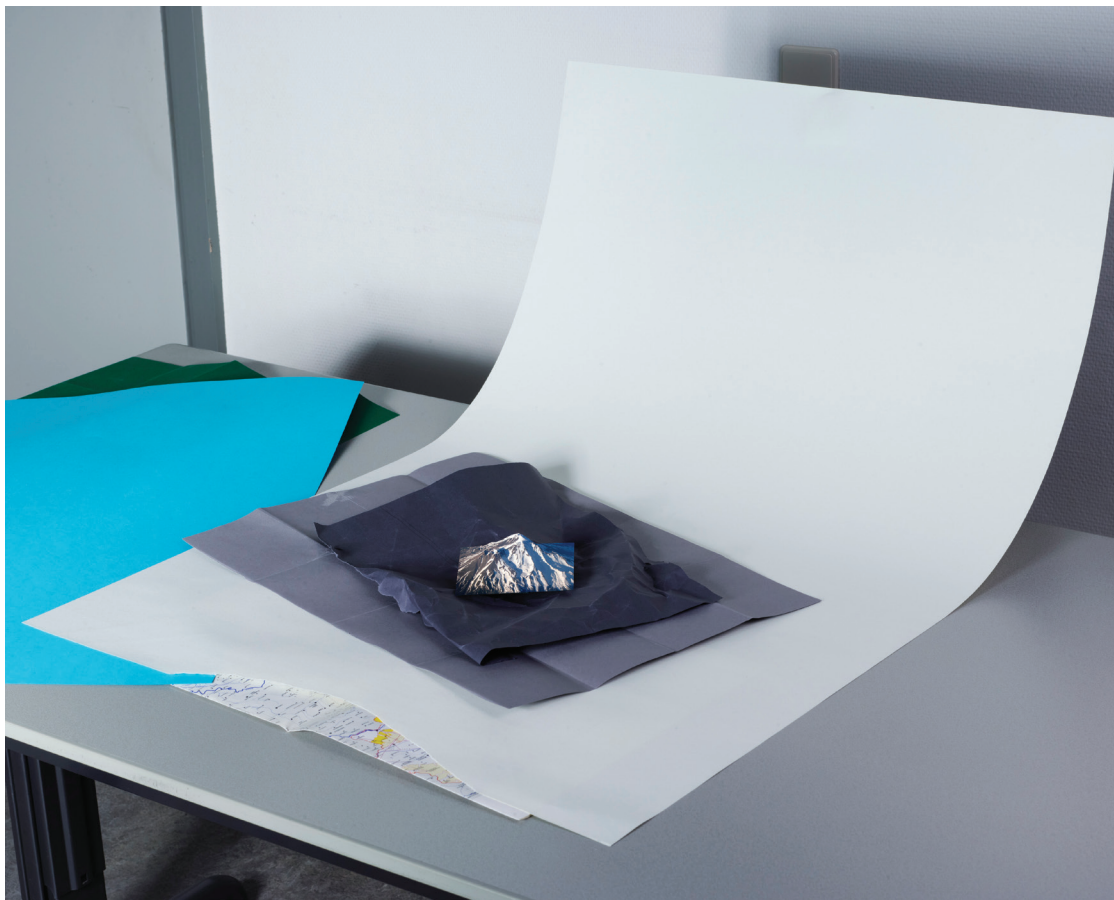
Mountains Made of Steam, 2013-2014

V projektu *Mountains Made of Steam* Aljaž Celarc raziskuje, kako je percepcija krajine posredovana skozi vizualno kulturo, zlasti fotografije in zemljevide. Tako privzema najdene fotografije vulkanov in jih uporabi kot predlogo za izdelavo miniaturnih modelov, ki jih nato fotografira v studiu. Avtor pretvarja ogromne zemeljske gmote v namizne miniaturo, ki spominjajo na tihožitja, ter s tem zavestno deluje v polju, kjer se stikata umetnost in psevdo-znanstvena raziskava. Celarc, izvorno diplomirani geograf, je tako razvil večmedijsko prakso, ki jo imenuje »vizualna geografija«, da bi s tem ustvaril predrugačeno vizualno izpeljavo krajine. Kot vizualni geograf se ubada s transformacijo gledišča iz obdobja Antropocena, dobe po industrijski revoluciji, ko je človek postal aktivna geološka sila pri nepovratnem spreminjanju zemeljskega obličja. A kot je poudaril Martin Heidegger se ni radikalno spremenila zgolj podoba zemlje, ampak tudi njen izvorni pomen.

In his *Mountains Made of Steam* project Aljaž Celarc investigates how the perception of landscape is mediated through visual culture, namely through photographs and maps. He appropriates photographs of volcanoes, using them to create small models, which he then photographs in the studio, thus transforming giant land features into tabletop miniatures resembling still lifes. Educated as a geographer, he developed a multimedia practice that he denotes as a "visual geography" in order to generate a new visual rendering of landscape. He operates in a field where pseudo-scientific research meets art. As a "visual geographer" he deals with a transformation of the viewpoint that occurred in the age of Anthropocene, the period after the industrial revolution when man became an active geological force by changing the face of the Earth irreversibly. But as Martin Heidegger pointed out, it is not only that the face of the Earth has changed but also that its meaning has undergone a radical transformation.

Aljaž Celarc (1989, Ljubljana) je fotograf in vizualni geograf, ki trenutno opravlja magistrski študij fotografija na AKV St. Joost v Bredi na Nizozemskem. Trenutno živi in deluje v Rotterdamu.

Aljaž Celarc (born 1989, Ljubljana) is a photographer and "visual geographer". He is an MA student of photography at AKV St. Joost (Breda, The Netherlands). He lives and works in Rotterdam.



Aljaž Celarc, *Mt. Augustine*, iz serije | from series *Mountains Made of Steam*, 2013-2014.

JERNEJ ČUČEK GERBEC

Googlescapes, 2013-2014

V projektu *Googlescapes* se Jernej Čuček Gerbec posveča ideji poglobljenega razumevanja prostora na način soočanja stvarnih lokacij in njihovih podob v fotogrametričnem zemljevidu »Google Street View«. Avtor skozi pričujočo serijo kritično obravnava podvajanje realnosti in ustvarjanje simulakrov. Soočenje realnega prostora in njegove reprezentacije je tako vidno v preobrazbi tega istega prostora, ki začasno privzame povsem novo podobo. Sledeč konceptu hiperrealizma, kot ga razume Jean Baudrillard, Čuček Gerbec ustvarja fotografije, ki so hkrati tudi upodobitev simulakra, ki razvrednoti realno, medtem ko tudi podobe same razvrednotijo svojega referenta.

In his *Googlescapes* project Jernej Čuček Gerbec explores the idea of a profound understanding of a place by confronting real locations with their images on the photogrammetric map Google Street View. Confronting a real place and its photographic representation makes apparent the transformation of the same place that temporarily appropriates a completely new image. The artist thus critically addresses the phenomenon of duplicating reality and creating a simulacrum. Following the concept of hyperreality, based on Jean Baudrillard's book *Simulacra and Simulation*, Čuček Gerbec creates photographs that are simultaneously the depiction of a simulacrum that devalues the reality while the images themselves devalue their referent.

Jernej Čuček Gerbec (1985, Koper) je nedavno diplomiral na fotografskem oddelku Visoke šole za storitve – VIST v Ljubljani, kjer trenutno živi in deluje.

Jernej Čuček Gerbec (born 1985, Koper) recently graduated from the photography department of VIST – Higher School for Applied Sciences in Ljubljana. He lives and works in Ljubljana.



Jernej Čuček Gerbec, *Gradišče ob Soči* | *Gradisca d'Isonzo*,
iz serije | from series *Googlescapes*, 2013-2014.

JURE KASTELIC

Project Girlfriend, 2014

Serija *Project Girlfriend* se posveča raziskovanju dinamike intimnega para. Fant se je namreč preselil daleč stran, zato se edina komunikacija med partnerjema odvija preko spleta, medtem ko edine materialne spomine na dekle predstavljajo stvari, ki jih je nabral v preteklosti. Delo je tako avtobiografsko in fiktivno obenem, s čemer Jure Kastelic raziskuje lastno percepcijo fotografske avtentičnosti. Ubada se z vprašanjem moralnosti, zalezovanja, čaščenja, stvarnosti in odnosa med zasebnim in javnim. Govori o ljubezni in obsesiji ter prikazuje svet iz perspektive bolnika, diagnosticiranega kot blodnega erotomana. Project Girlfriend sestavljajo pretežno fotografije, ustvarjene z digitalno kamero, medtem ko so nekatere podobe privzete iz spletnih komunikacijskih orodij kot so elektronska pošta, Skype in podobne aplikacije.

The *Project Girlfriend* series explores the dynamic of a couple. The boyfriend moved far away and the only communication he has with his girlfriend is over the Internet. The only material memories he has of her are the personal possessions he collected over a period of time. The photographs in the series are part autobiographical and part fiction in order to explore notions of photographic authenticity. The series deals with questions of morality, adoration, stalking, reality, and the relationship between private and public. It is also about love and obsession. It depicts the point of view of the boyfriend, an ill person, who may be a delusional erotomaniac. The series consists of photographs predominantly taken with a digital camera; however, some images incorporate other Internet based social media and communication tools such as email, Skype and other applications.

Jure Kastelic (1992, Novo Mesto) je diplomant fotografija na univerzi v Brightonu, ki je aktiven kot fotograf in organizator umetniških dogodkov. Živi in deluje med Novim mestom in Londonom.

Jure Kastelic (born 1992, Novo mesto) is a recent graduate of photography at the University of Brighton. He is a photographer and organiser of art related events. He lives and works between Novo mesto and London.



Jure Kastelic, iz serije | from series *Project Girlfriend*, 2014.

NINA ROJC

We Travel Towards Our Fears, 2014

Odrasla sem na Dolenji Dobravi. To je majhna vas, v majhni dolini, v majhni državi. Ne vem, od kod izvira želja, da bi živila v tujini, ampak vedno sem si želela oditi, videti, doživeti, kot bi slutila, da obstaja še kaj več kot trideset hiš, gostilna, cerkev, trgovina in sosedov avto. Med časom študija sem bila na izmenjavi v Lizboni, lansko leto v Londonu in Berlinu. Prijatelje, ki sem jih spoznala v tujini in so v tem času prav tako živeli izven svoje matične države, sem prosila, da napišejo, kaj jim pomeni beseda tujina. Projekt *We Travel towards Our Fears* pripoveduje o prebivalcih sveta, s katerim sem želela izraziti svoje prepričanje, da meje obstajajo le v naših glavah. Je projekt o ljudeh, ki jih spoznavam na svoji poti in ta pot je neskončna.

I grew up in Dolenja Dobrava, a small village in a small valley, in a small country. I always had a desire to travel: to learn, to experience, to meet, to understand, to discover - to see the world. It is as if I knew all along that there must be more beyond the group of thirty houses, the church, the pub, the shop and the neighbour's car. While studying, I lived in Lisbon. And last year I lived and worked in London and Berlin. I asked friends I made at that time to write down what "abroad" meant to them. *We Travel Towards Our Fears* is an ongoing project about citizens of the world with which I wanted express my belief that borders are a mental construct, something that exists only in our minds. It is about the great people I have met along the way, which I think will never end, because the journey of life is never ending.

Nina Rojc (1987, Kranj), je absolventka Fakultete za arhitekturo Univerze v Ljubljani. Po opravljeni diplomski bo svet postal njen dom, česar se neizmerno veseli.

Nina Rojc (born 1987, Kranj) is a final year student at the Faculty for Architecture, University of Ljubljana. After graduating, the world will be her home and she is really looking forward to it.

William Bagnoli

Italy / Germany

I have an english name, an italian passport and a german address. I was born in Italy, where I spent the most of my life. I left Italy where the family is, Italy with its marvelous landscapes and food. Italy where everything is possible but nothing is able to happen, Italy the lazy country, the confused Beauty. Now i'm living in Berlin. Berlin is what everybody shapes around himself, Berlin is not Germany because Berlin is the people and the people are the world. And it's not easy to live in the world. It is never easy to travel, to shape, to find and to arrive. Berlin is home. Italy is where my family lives. But i don't know if I am already at the final destination. Is there one?



Nina Rojc, Iz serije | from series *We Travel Towards Our Fears*, 2014.

MATEJ STUPICA

Subtitled, 2014-

Serijska *Subtitled* (*Podnaslovljeno*) izhaja iz odnosa med besedo in podobo v filmu, kjer podnapisi sledijo filmski podobi. Matej Stupica pa v *Subtitled* ne govori o logični podrejenosti podnaslovljenega besedila, temveč o naključnem srečanju teksta in podobe. Osrednji vizualni motivi serije so podobe najdenih objektov, spontanah skulptur in ambientalnih postavitev v javnem prostoru, medtem ko besedilni del sestavljajo izrezki iz tiskovin, revij in časopisov, fragmenti, besede in stavki, iztrgani iz svojih prvotnih kontekstov. Serija je zajeta na diafilmu, saj je avtor fotografiral intervencije *in situ* in tako so postavil podobe in besedila.

The *Subtitled* series of photographs originates from the relationship between images and words in a subtitled film where subtitled text follows the speech. However, Matej Stupica does not take up the logically subordinated text as a subject but rather the coincidental encounter of images and words. The central visual motifs of the *Subtitled* series are a mixture of images of found objects, spontaneous sculptures and ambiental installations in public spaces and texts composed of newspaper and magazine cutouts, fragments of different printed materials, and words and sentences taken out of their original context. The series is captured on slides whereby the artist photographed the interventions *in situ*, placing images and words side by side.

Matej Stupica (1987, Ljubljana) se udejestvuje na različnih področjih likovne umetnosti. Leta 2014 je diplomiral iz slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer živi in deluje.

Matej Stupica (born 1987, Ljubljana) is an artist working across various fields of contemporary art. He graduated from the painting department of the Academy of Fine Art and Design in Ljubljana in 2014. He lives and works in Ljubljana.



Matej Stupica, iz serije | from series *Subtitled*, 2014-.

ŠPELA ŠKULJ

Close Your Eyes, 2014

V avtobiografski seriji *Zapri oči* Špela Škulj dokumentira in uprizarja občutke izgubljenosti, negotovosti in svetobolja, ki izvirajo iz osebne izkušnje s spremembo socialne in kulturne sredine. Po dveletni odsotnosti je povratek domov povzročil soočenje z novimi, povsem vsakdanjimi težavami in krizo identitete. Fotografije tako dokumentirajo in upodabljajo občasne avtoričine eskapistične težnje po pobegu iz obnorelega sveta. Podobe prikazujejo prostore miru in spokojnosti, ki so stvarni in metaforični obenem.

In her autobiographical series *Close Your Eyes* Špela Škulj documents and enacts sentiments of disorientation, uncertainty and weltschmerz stemming from her personal experience of a changing social and cultural environment. Following a two-year absence, her return home inevitably caused a confrontation with a set of completely new (though ordinary, everyday) problems, and a crisis of identity. The photographs document and depict the artist's escapist tendencies: running and hiding from the bewildering world. The images therefore are of peaceful and tranquil places, which are both real and metaphorical.

Špela Škulj (1982, Nova Gorica) je fotografinja in zvočno-vizualni tehnik. Diplomirala je iz kulturologije na Fakulteti za družbene vede v Ljubljani, kjer trenutno živi in deluje.

Špela Škulj (born 1982, Nova Gorica) is a photographer and an audiovisual technician. She graduated in cultural studies at the Faculty of Social Sciences in Ljubljana. She lives and works in Ljubljana.



Špela Skulj, iz serije | from series *Close Your Eyes*, 2014.

SAŠA ŠTUCIN

Sushi on the Beach, 2014

Fotografije Saše Štucin so nekakšne okrajšave njenih izkušenj in videnih objektov. Fotografinja uporablja majhno kompaktno kamero, s katero ustvarja podobe v prav takšnem slogu, neposredne in naivne. A obenem pogosto opremi ta okolja s podobami ljudi in spominki: naravnimi izrastki, atmosferami in silami plimovanja, ki jih pogosto najde med spletnimi podobami. Serija *Sushi on the Beach* se posveča obsesivnemu režiranju situacij in daljnim prostorom, kjer avtorica nikoli ni bila.

Saša Štucin's photographs are abbreviations of experiences and objects. She uses a small, compact camera to produce images of the same style - direct and naïve. However, she often furnishes these environments with people and souvenirs of her own conception: natural growths, ambience, and tidal forces, often times using Internet imagery. The Sushi on the Beach series of photographs deals with obsessive staging and with far-away places where the artist has never actually been.

Saša Štucin (1984, Škofja Loka) je fotografinja in umetnica, ki trenutno živi in deluje v Londonu, kjer je nedavno magistrirala na oddelku za vizualne komunikacije na Royal College of Art.

Saša Štucin (born 1984, Škofja Loka) is a photographer and artist who lives and works in London where she recently graduated with an MA in visual communication at the Royal College of Art.



Saša Štucin, iz serije | from series *Sushi on the Beach*, 2014.

TINA UMER

Inside, 2014

Grad pod Snežnikom je ena izmed historičnih stavb z najbolj avtentično ohranjeno notranjščino v Sloveniji. Skozi novejšo zgodovino je služil kot protokolarni lovski dvorec, v katerem so danes razstavljene številne trofeje. V seriji *Znotraj* se Tina Umer sprašuje o preteklosti in sedanjosti stavbe, kjer so prav nagačene trofeje (p)ostale edini stalni prebivalci teh prostorov, medtem ko s(m)o ljudje zgolj obiskovalci.

The Snežnik castle is one of Slovenia's utmost historical monuments, having managed to preserve its authentic interior in its entirety. Throughout modern history the building has served a protocular function as a hunting residence and nowadays has a number of animal trophies on display. In her *Inside* series of photographs Tina Umer questions the castle's past and present; a place where stuffed animal trophies remain the only actual permanent residents of the building while people are only guests.

Tina Umer (1991, Koper) je fotografinja in študentka na oddelku za vizualne komunikacije na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer živi in deluje.

Tina Umer (born 1991, Koper) is a photographer and student of visual communication at the Academy of Fine Arts and Design in Ljubljana. She lives and works in Ljubljana.



Tina Umer, iz serije *Znotraj* | from series *Inside*, 2014.

JARA VOGRIČ

Ontologic, 2012

Alternativne fotografske tehnike vsebujejo specifične procese, ki so pogosto podobni, a obenem povsem drugačni od običajnih postopkov razvijanja analogne fotografije. Avtorica se poslužuje izrazito mešanih tehnik kot sta fotogram in kemigram ter obenem nanje ročno intervenira (slikanje s kemikalijami na pozitiv med razvijanjem fotografije), da bi s tem dosegla specifične likovne učinke in obravnavala odnos med sliko in fotografijo. Skozi serijo *Ontologic* Jara Vogrič eksperimentira z različnimi vidiki manipulacije, naj si bo to preizpraševanje (fotografske) podobe in njene ontologije ali zgolj uporaba fotografije kot nekonvencionalne slikarske prakse.

Jara Vogrič uses mixed techniques such as photogram and chemigram, along with manual interventions (painting with photographic chemicals during the process of developing the photographs) in order to achieve specific visual effects and to explore relationships between painting and photography. Alternative photographic techniques such as these have certain procedures that are similar but nevertheless differ from the usual process of developing an analogue photograph. Through the *Ontologic* series Vogrič experiments with different aspects of manipulation, aiming to either discuss the (photographic) image and its ontology or use photography as an unconventional (painting) practice.

Jara Vogrič (1984, Kranj) je samostojna ustvarjalka v polju sodobne umetnosti. Trenutno je absolventka magistrskega študijskega programa slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, kjer živi in deluje.

Jara Vogrič (born 1984, Kranj) is a contemporary fine art practitioner and a final-year MA student of painting at the Academy of Fine Art and Design, University of Ljubljana. She lives and works in Ljubljana.



Jara Vogrič, *Index*, iz serije | from series *Ontologic*, 2012.

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