



PHOTON
gallery

Back to Black

**Sodobna analogna in
hibridna fotografija |
Contemporary Analogue
and Hybrid Photography**

“Barva je opisna. Črno-belo je interpretativno.”

Elliott Erwitt

“Črna in bela sta barvi fotografije. Zame simbolizirata alternative upanja in obupa, ki jim je človeštvo za vedno podvrženo.”

Robert Frank

Razstava **Back to Black** je zastavljen kot mednarodni projekt, v katerem se v Photonu priključujemo globalnemu trendu ponovnega oživljanja zanimanja za črno-belo, analogno in t.i. hibridno fotografijo in predvsem za sodobno, kreativno uporabo starih fotografskih tehnik. Te se v sodobnem času velikokrat povezujejo z uporabo sodobnih tehnologij, kar širi kreativno področje uporabe in prinaša izvirne rešitve tudi za današnji, pretežno digitalni čas. V vsebinskem smislu gre za raziskavo, s katero želimo predstaviti različne pristope sodobnih avtorjev k mediju, ki so mu nedolgo nazaj napovedovali izumrtje.

Zgodovina analogne in črno-bele fotografije bistveno zaznamuje zgodovino fotografije nasploh; zamisel o »pisanju s svetlobo«, o fiksiranju podob, ki jih predhodno »ujamemo« z napravo z lečo – kamero; plošča, pokrita z neznano snovjo, ki jo je potrebno razvijati le v temi, da bi postala vidna tudi podnevi, o vsem tem se je razmišljalo že pred dejanskimi izumi tehnoloških

naprav in postopkov, ki so to omogočali¹. Ko so se v zgoščenem času prve polovice 19. stoletja zgodili zaporedni, večkrat tudi sočasni izumi in uspešne fiksacije podob, se je čudež črno-belih podob bliskovito razširil po vsem svetu. V prvih desetletjih je bilo fotografiranje skupek zapletenih fizikalno-tehničnih in kemijskih postopkov, vse do leta 1888, ko je George Eastman patentiral prvo boks kamero, ki je vključevala film v zvitku. Kakšno leto kasneje se je na trgu pojavil prvi fotoaparatus za večkratno in množično uporabo, imenovan *Brownie*. V začetku 20. stoletja je bil predstavljen fotoaparatus Leica, ki je uporabil takrat že uveljavljen 35 mm filmski trak, zatem pa je na tržišče prišel tudi prvi zrcalno-refleksni fotoaparatus. Od tu dalje je črno-bela analogna fotografija preprosto postala standard.

Kot analogna fotografija danes velja vsaka fotografija, narejena na film ne glede na to ali je barvna ali črno bela. V glavnem se uporablja negative ali pozitivne manjšega (35 mm), srednjega (120 mm) ali večjega formata (4x5, 5x7, 8x10 inčev) v ustreznih fotoaparatih. Podobe, narejene na film, se nato razvijajo in povečujejo v temni komori oziroma temnici s pomočjo določenih kemijskih postopkov. Filmi se lahko kasneje tudi skenirajo in natisnejo kot printi v digitalnem postopku. Za tak kombiniran postopek se je uveljavil izraz *hibridna fotografija*. Bistvo črno-belih slik pa se s kombiniranim postopkom ne spremeni, kljub temu, da se v končni fazi ne proizvajajo več nujno in zmeraj v temni komori, ampak tudi z digitalnimi procesi.

Tehnologija, ki je omogočala reproduciranje barvnih podob, se je prav tako počasi razvijala in je rezultat mnogih raziskav ter iznajdb na področju analogne fotografije. Pomembni koraki so se zgodili v 30-ih letih prejšnjega stoletja, ko je nemško podjetje Agfa predstavilo barvni fotografski film

¹ Več o tem delu zgodovine fotografije najdemo v odlični knjigi: Geoffrey Batchen, *Goreč od želje*, SH, 2010

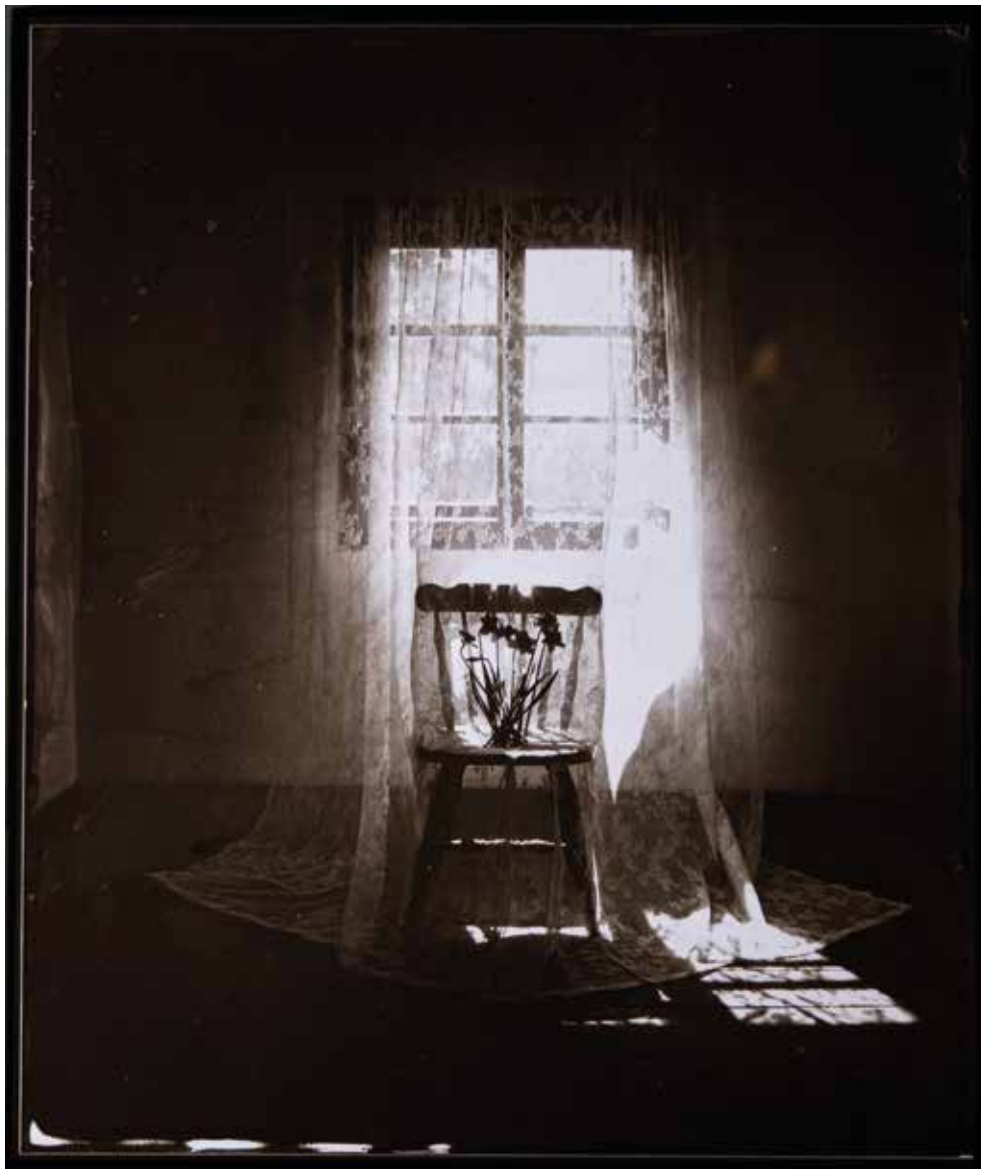
Agfacolor, kmalu zatem pa je tudi Kodak na trg poslal trislojni barvni, pozitiven fotografski film, imenovan Kodachrome. Vendar pa je množično priljubljenost barvna fotografija dosegla šele v zgodnjih šestdesetih z uvedbo kamer Instamatic, ki jih je množično izdeloval Eastman Kodak. Kamere so bile poceni, film in izdelava fotografij sta tudi postala cenovno dostopnejša. Tako kot današnji mobilni telefoni so v prejšnjih desetletjih barvni fotoaparatus postali obvezen del opreme za snemanje družinskih dejavnosti, rojstnih dni, počitnic in vsakdanjega življenja.

O digitalni fotografiji se je začelo govoriti nekje od konca 1950-ih, ko je bila izdelana prva digitalna slika z uporabo računalnika². Resnično uporabna pa je ta tehnologija postala z uvedbo »stiskanja« v slikovnem standardu JPEG, kar je uspelo v začetku 1990-ih skupini fotografskih strokovnjakov³. V tem času so se pojavili tudi prvi digitalni refleksi fotoaparatusi, kar vse je generiralo »kulturno revolucijo« na področju fotografije. Za razliko od tradicionalnih postopkov za produkcijo fotografij, temnica in nevarne kemikalije niso bile več potrebne. Fotografije je bilo zdaj mogoče obdelati in izboljšati na računalniškem zaslonu v lastnem domu. To je fotografom omogočilo, da so bili s svojimi tehnikami obdelave in urejanja še bolj ustvarjalni. Digitalna fotografija je dejansko demokratizirala fotografijo, saj jo je popeljala iz nekoliko elitnega, manjšega kroga poznavalcev med najširše sloje zainteresiranih ljubiteljev.

Dodatno je pomagal popularizirati digitalno fotografijo mobilni telefon s kamero, skupaj z internetom in družbenimi mediji. Že pri prvem pametnem telefonu je imela večina ljudi v žepu kamero visoke ločljivosti, s katero so zlahka posneli na tisoče fotografij, ki so jih shranili v samo napravo, na

² Leta 1957 je Russell Kirsch izdelal prvo digitalno sliko z računalnikom.

³ Izraz JPEG je kratica za »Joint Photographic Experts Group«, ki je leta 1992 ustvarila standard JPEG, ki omogoča kompresijo slike na veliko manjše velikosti datotek.



© Borut Peterlin
Svetloba |
Ghost Light |
iz serije Kot bi
bil doma |
Feels like home |
2022

pomnilniških karticah, zunanjih diskov in v oblaku. Analogna fotografija je čez noč in zelo hitro zastarela. Ko je Kodak, ameriško podjetje, ki je več kot stoletje prevladovalo v svetu fotografije, leta 2012 vložil zahtevek za stečaj, se je zdelo, da je analogna fotografija le še zgodovina.

Vendar se je v zadnjih letih zgodil neverjeten preobrat, saj je začela priljubljenost analogne in črno-bele fotografije ponovno oživljati. Še zmeraj so ostale očitne nekatere prednosti analogne fotografije - širok tonski razpon, usmerjena svetloba, ki daje izrazite poudarke, sence in različne zrnate teksture, ustvarjanje kompozicij skozi igro pozitivnih ali negativnih elementov, predvsem pa »organski«, čustveni in estetski naboj analognih fotografij. »Črno-bela fotografija je kot poezija - njena moč ni v tem, kar je povedano; je v tem, kar je izpuščeno«, je nekoč zapisal fotograf Henry van der Berg.⁴ Analogna fotografija, fotografija, ki uporablja film, ki je obveljala za zastarelo, doživlja renesanso, zlasti med mladimi. Široko in obnovljeno zanimanje za analogno fotografijo je mogoče opaziti predvsem na družbenih omrežjih, kjer so se v zadnjih nekaj letih na YouTubeu, Redditu ali Instagramu vzpostavile velike skupnosti z več milijoni sledilcev⁵.

Čeprav je digitalna fotografija vodilna na trgu, nekje od leta 2016 fotografski trg beleži stalno vsakoletno povečanje povpraševanja po analognem filmu, saj zanimanje za analogno fotografijo stalno raste in dosega nove generacije fotografov. Zanimiv je tudi podatek, da je približno ena tretjina kupcev fotografskih filmov mlajših od 35 let.⁶ Ob tem se npr. Fujifilm zanaša predvsem na svoje polaroidne kamere, katerih prodaja je v zadnjih desetih

⁴ "Color photography is like a novel that spells everything out in detail, whereas black-and-white photography is like poetry—its strength isn't in what's said; it's in what's left out." <https://heinrichvanderberg.com/>

⁵ Na Instagramu je v skupini #filmisnotdead naloženih več kot 20 milijonov fotografij.

⁶ Podatki podjetja Kodak Alaris, ki je zraslo na pogorišču korporacije Eastman Kodak; gl. <https://imaging.kodakalaris.com/photographers/film>

letih prav tako doživela velik porast.⁷ Povečalo se je tudi zanimanje za nakup starih kamer, zato ni presenetljivo, da so se cene analognih kamer in fotografskega filma v zadnjih letih krepko zvišale. Po podatkih največje spletne tržnice eBay je v zadnjih letih prišlo do visoke rasti prodaje vseh produktov s področja analogne fotografije. Po drugi strani je po podatkih *Camera & Imaging Products Association* (CIPA) prodaja digitalnih fotoaparotov med letoma 2010 in 2020 padla za skoraj 90 %, pandemija pa jo je še poslabšala. Na področju ponudbe filmov pa so se na trgu pojavili tudi novi ponudniki, ki vključujejo tudi razvijanje in skeniranje visokih ločljivosti. Navsezadnje želijo kupci analogni izdelek distribuirati digitalno, večinoma na družbenih omrežjih.

Porast zanimanja za analogno fotografijo se kaže tudi v rasti števila specializiranih foto festivalov, ki predstavljajo predvsem ali zgolj analogno fotografijo. V spodnjem okvirčku so navedeni nekateri evropski festivali, ki so nastali v zadnjem desetletju, rojevanju novih festivalov in dogodkov, posvečenih analogni fotografiji, pa ni videti konca. Tako je v partnerstvu Galerije Photon na Dunaju začel nastajati, lani pa s prvo izdajo tudi delovati festival **Rotlicht**, ki se promovira kot »mednarodno središče za prenos znanja, razstav in dialoga.«⁸ Ob festivalu Rotlicht se vzpostavlja široka regionalna mreža ljubiteljev analogne fotografije, ki se že uspešno povezuje tudi z ostalimi protagonisti te scene v mednarodnem okolju. Razstava *Back to Black* je del te širše mreže in širših prizadevanj na tem področju.

Je torej vse to, kar se dogaja na fotografskem trgu in kar se odraža v fotografski praksi le kratkotrajni *hype*, trend, ki se bo kmalu umiril, kot trdijo

⁷ Leta 2010 je podjetje prodalo nekaj manj kot pol milijona svojih "Instax" modelov po vsem svetu; v letu 2020 jih je bilo prodanih že 10 milijonov.

⁸ "Das Festival wird zur internationalen Drehscheibe für Wissensvermittlung, Ausstellung und Dialog.«
Gl. www.rotlicht-festival.at

nekateri? Zaenkrat bi temu, tako na osnovi objektivnih kazalcev kot na osnovi empirično zaznavnega navdušenja na sceni, težko pritrdili. Kot kaže, bomo v prihodnosti uporabljali kamere pametnih telefonov za vsakodnevne posnetke, ki jih bomo lahko hitro delili s prijatelji in družino, medtem ko bo analogna kamera z zviti film rezervirana za prav posebne trenutke, predvsem pa za bolj kreativno izražanje. Zato je tudi na področju avtorske, umetniške fotografije, kjer je v zadnjih dveh desetletjih sicer že prevladovala praksa hibridne fotografije, ta trend dobro zaznaven, zlasti med mladimi fotografskimi umetniki/cami. Ti se danes poslužujejo vseh tehnologij in orodij, ki so na voljo, dela nastajajo v kombinaciji najnovejših tehnologij in najstarejših fotografskih tehnik. Delček te bogate prakse, ki se tako silno oplaja in na novo osmisli s fotografsko zgodovino, je moč videti tudi na tej razstavi.

Dejan Sluga



© Reiner Riedler
Znoj | Sweat
2019 - 2021

"Color is descriptive. Black and white is interpretive."

Elliott Erwitt

"Black and white are the colors of photography. To me, they symbolize the alternatives of hope and despair to which mankind is forever subjected."

Robert Frank

The *Back to Black* exhibition is set up as an international project in which Photon joins the global trend of reviving interest in black-and-white, analog and the so-called hybrid photography, and especially in contemporary, creative use of old photographic techniques. In modern times, these are often associated with the use of contemporary technologies, which expand the creative field of application and bring original solutions even in today's mostly digital time. This research is in terms of content focused on representing different approaches of contemporary artists to the medium which was not long ago predicted to go extinct.

The history of analog and black-and-white photography significantly marks the history of photography in general; the idea of "writing with light", of fixing images that have previously been "captured" with a device, with a lens – a camera; a panel covered with an unknown substance, which needs to be developed in the dark in order to become visible during the day, all

this was thought about long before the actual inventions of technological devices and procedures that made it possible.¹ When successive and often even simultaneous inventions and successful image fixations took place at a condensed time in the first half of the 19th century, the miracle of black-and-white images spread rapidly throughout the world. In the first decades, photography was a set of complex physio-technical and chemical processes, until 1888, when George Eastman patented the first box camera, which included a roll film. About a year later, the first reusable and mass-market camera, called the Brownie, appeared on the market. At the beginning of the 20th century, the Leica camera, with the at the time already established 35 mm film, was introduced, and then the first single-lens reflex (SLR) camera came on the market. From here, black-and-white analog photography simply became the standard.

Any photo taken on film, regardless of whether it is in color or black-and-white, is considered analog photography today. Smaller (35 mm), medium (120 mm) or larger format negatives and positives (4x5", 5x7", 8x10") are mainly used in the respective cameras. Images on film are then developed and enlarged in a darkroom using certain chemical procedures. Films can also be scanned and printed later as digitally processed prints. This combined process of creating the final product has been named *hybrid photography*. The essence of black-and-white images does not change with the combined process, even though the photos are no longer necessarily or always produced in the darkroom, but also by digital processes.

The technology that made it possible to reproduce color images has also developed slowly and is the result of extensive research and many inventions

¹ More on this segment of history of photography can be found in the excellent book by Geoffrey Batchen, *Burning with Desire*, SH, 2010

in the field of analog photography. Important steps took place in the 1930s, when the German company Agfa introduced the color photographic film Agfacolor, and shortly after, Kodak launched a three-layer color positive photographic film called Kodachrome. However, color photography gained mass popularity later in the early 1960s with the introduction of Instamatic cameras, mass-produced by Eastman Kodak. Cameras were cheap, film and the developing of photos also became more affordable. Like today's mobile phones, color cameras have become a mandatory part of equipment in previous decades to capture family activities, birthdays, vacations and everyday life.

Digital photography began to be talked about sometime in the late 1950s, when the first digital image was created with the use of a computer.² However, this technology became truly useful with the introduction of "compression" in the JPEG image standard, which was achieved in the early 1990s by a group of experts in photography.³ During this time, the first digital reflex cameras appeared, and all of the above generated a "cultural revolution" in the field of photography. Unlike traditional photo production processes, the darkroom and hazardous chemicals were no longer needed. Photos could now be processed and enhanced on a computer screen in any home. This allowed the photographers to be even more creative with their processing and editing techniques. Digital photography has actually democratized photography, taking it from a somewhat elite, smaller circle of connoisseurs to the broadest strata of interested buffs.

² Russell Kirsch made the first digital photograph with a computer in 1957.

³ JPEG is an acronym for Joint Photographic Experts Group. In 1992, the Group created the JPEG standard, which allows the compression of an image to a much smaller file size.

Along with internet and social media, mobile phones with a camera further helped popularize digital photography. On the very first smart phones, most people already had a high-definition camera in their pocket, with which they could easily take thousands of photos and stored them on the device itself, memory cards, external disks and in the cloud. Overnight, analog photography became obsolete. When Kodak, the U.S. company that dominated the photography industry for more than a century, filed for bankruptcy in 2012, analog photography seemed like the thing of the past.

However, there has been an incredible turnaround in recent years as the popularity of analog and black-and-white photography has begun to revive. Some advantages of analog photography are still obvious – wide tonal range, direct light that gives strong accents, shadows and grainy textures, creating compositions through the play of positive or negative elements, and above all the “organic” emotional and aesthetic charge of analog photos. *“Black-and-white photography is like poetry—its strength isn’t in what’s said; it’s in what’s left out,”* once wrote photographer Henry van der Berg.⁴ Analog photography, photography that uses film and was thought as obsolete, is experiencing a renaissance, especially among young people. Wide and renewed interest in analog photography can be seen especially on social media, where large communities with millions of followers have sprung up on YouTube, Reddit or Instagram in the last few years.⁵

Although digital photography is the market leader, from circa 2016, the photography market has seen a steady annual increase in demand for analog film, as interest in analog photography is constantly growing and reaching

⁴ Color photography is like a novel that spells everything out in detail, whereas black-and-white photography is like poetry—its strength isn’t in what’s said; it’s in what’s left out.” <https://heinrichvanderberg.com/>

⁵ There is more than 20 million photographs uploaded on Instagram under #filmisnotdead.



© Peter Koštrun
Slutnja | Premonition
2015 – 2016

new generations of photographers. It is also interesting to note that about one third of buyers of film are under 35 years of age.⁶ At the same time, e.g., Fujifilm relies mainly on its Polaroid cameras, sales of which have also grown significantly over the last ten years.⁷ Interest in buying old cameras has also increased, so it is not surprising that the prices of analog cameras and photographic film have risen sharply in recent years. According to the largest online marketplace eBay, in the recent past, there has been a high growth in sales of all products in the field of analog photography. On the other hand, according to the Camera & Imaging Products Association (CIPA), sales of digital cameras fell by almost 90% between 2010 and 2020, and the pandemic further worsened the fall. In the field of films, new providers have also appeared on the market and provide the development and scanning in high resolutions. After all, customers want to distribute an analog product digitally, mostly on social media.

The increased interest in analog photography is also reflected in the growing number of specialized photo festivals, which showcase mainly or only analog photography. The box below lists some of the European festivals that have emerged over the last decade. The constant emergence of new festivals and events dedicated to analog photography does not have a slump in sight. **Rotlicht Festival**, which is being promoted as the “international center for the transfer of knowledge, exhibitions and dialogue”,⁸ was launched in Vienna in partnership with Photon last year. Rotlicht Festival has facilitated a wide regional network of analog photography enthusiasts, which is already successfully connecting with other protagonists on the scene in the

⁶ Data of the Kodak Alaris company, which grew from the ashes of the Eastman Kodak corporation: <https://imaging.kodakalaris.com/photographers/film>.

⁷ In 2010, the company sold just under half a million of its “Instax” models worldwide; in 2020, the number already grew up to 10 million.

⁸ Das Festival wird zur internationalen Drehscheibe für Wissensvermittlung, Ausstellung und Dialog. www.rotlicht-festival.at

international environment. The *Back to Black* exhibition is part of this wider network and efforts in this area.

So, is everything that is happening on the photographic market and what is reflected in photographic practice just a short-lived hype, a trend that will soon subside, as some claim? For the time being, it would be difficult to confirm this, both on the basis of objective indicators and on the basis of empirically perceived enthusiasm on the scene. It seems that in the future we will use smartphone cameras for everyday shots that we can quickly share with friends and family, while an analog camera with film scrolls will be reserved for very special moments, but above all, for more creative expression. Therefore, in the field of artistic photography, where the practice of hybrid photography has already prevailed in the last two decades, this trend is well adopted, especially among young photographic artists. Today, they use all the technologies and tools available, and the works are a combination of the latest technologies and the oldest photographic techniques. A part of this rich practice, which is so heartily enriched and re-thought with photographic history, can also be seen in this exhibition.

Dejan Sluga



Balázs Deim

Nadzorni sistem | Surveillance System | 2013

Balázs Deim (1987, Madžarska) je predstavnik mlajše generacije fotografov, ki se v svojem delu osredotoča na odnose med ljudmi, predmeti in (urbanim) okoljem. Ukvarja se predvsem s pojmi odsotnosti, spomina, nadzora in resnice v fotografiji in pri delu pogosto raziskuje alternativne in arhaične fotografske tehnike.

Zaključil je dodiplomski študij fotografije na Univerzi Kaposvár na Madžarskem (2013). Sodeloval je na številnih skupinskih in samostojnih razstavah doma in v tujini. Balázs Deim je osvojil prvo mesto in nagrado na fotografskem natečaju *Drugačni svetovi 2018*. V letu 2019 je svojo serijo *Vesolje* predstavil v Budimpešti (B32 Gallery), Rovinju (Rovinj Photodays), Ljubljani (Balassi Institute), Rimu (razstava Szentendre, Via dei Cappellari) in, skupaj z Imrejem Drégelyjem, v Berlinu (Collegium Hungaricum Berlin). Trenutno živi in dela v Budimpešti.

Nadzorni sistem, 2013

Sodobna urbana družba je izpostavljena visoki stopnji nadzora, bodisi na ulicah, v javnih prostorih in celo v zasebnem življenju. Nadzorna kamera z nevidnimi predstavniki nadzora v ozadju je na nek način postala simbol nove resničnosti. S tem projektom je umetnik želel preizprašati to resničnost in prikazati obrnjeno resničnost, v kateri opazovane osebe izginejo s fotografij in pustijo za sabo le prazne prostore. Na visokih točkah prometnih javnih mest je postavil kamere obscure, ki jih je naredil sam, in jih tam pustil od štiri do dvanajst tednov, tako da so fotografirale z dolgimi osvetlitvenimi časi in so se lokacije zdele prazne. Lokacija je stopila v ospredje in postala pomembnejša, s čimer je spodbudil k razmisleku o njeni funkciji in obujanju z njo povezanih spominov.

Balázs Deim (1987, Hungary) represents a younger generation of Hungarian photographers. The focus of his work is the relationship between people, objects, and the (urban) environment. He explores concepts such as absence, memory, control, and truth in photography as well as alternative and vintage photography techniques.

He graduated in Photography from the Kaposvár University in Hungary (2013) and his works were exhibited at several group and solo exhibitions, both in Hungary and abroad. Deim came first at the *Different Worlds 2018* photography competition. In 2019, his series *Space* was shown in Budapest (B32 Gallery), Rovinj (Rovinj Photodays), Ljubljana (Balassi Institute), Rome (Szentendre's Exhibition, Via dei Cappellari), and, together with Imre Drégely, in Berlin (Collegium Hungaricum Berlin). He currently lives and works in Budapest.

Surveillance System, 2013

Today's urban society is subject to a high degree of surveillance, whether on the streets, in public spaces, or in private. With its invisible agents of control, the surveillance camera has, in a way, become a symbol of our new reality. In this project, the artist questioned this reality, showing an inverted reality in which the observed people disappear from the photos, leaving nothing behind but an empty space. He built camera obscuras himself, placing them at high points of busy public places and leaving them there for four to twelve weeks. The cameras took pictures with long exposure times so that the places appeared empty. As a result, the place is brought to the foreground and becomes more significant, inspiring a viewer to reflect on the function of a place and dwell on the memories associated with it.



Alessandra D'Intino

Photofrittata | 2017 – 2020



Alessandra D'Intino (1978, Italija) je fotografinja, pripovedovalka zgodb in grafična oblikovalka, ki živi na Dunaju. S klasično izobrazbo iz italijanske književnosti in filozofije se je leta 1999 vpisala na Univerzo podob. Gre za podiplomsko izobraževalno ustanovo fundacije Fondazione Industria Onlus Milan, neprofitne organizacije, ki jo je ustanovil fotograf Fabrizio Ferri, čigar filozofija je močno vplivala na njen način razmišljanja. Od leta 2000 je skoraj desetletje delala v oglaševanju v Italiji in nemško govorečih državah. Od leta 2013 se posveča likovni umetnosti in fotografiji: analogni, digitalni in starim alternativnim postopkom, kot je albuminski tisk. Pri svojem delu si nenehno prizadeva razkriti tisto, kar razume kot »univerzalno resnico«, skrito za podobami. Živi in dela na Dunaju.

Alessandra D'Intino (1978, Italy) is a photographer, storyteller and graphic designer living in Vienna. With a foundation in classical education in Italian literature and philosophy, she attended the University of Image, a post-secondary educational institution of the Fondazione Industria Onlus Milan, in 1999. It is a non-profit organisation founded by photographer Fabrizio Ferri, whose philosophy has strongly influenced her way of thinking. In the early 2000s, she worked in advertising for nearly a decade, both in Italy and German-speaking countries. Since 2013 she has been fully committed to fine art and photography: analogue, digital and old alteranative processes such as albumen printing. In her work, she constantly strives to reveal what she understands as the "universal truth" hidden behind the images. Lives and works in Vienna.

Photofrittata, 2017 – 2020

Albumin (iz latinščine albus = bel) ni le življenjsko pomembna beljakovina, ampak se tudi uporablja v analogni tehniki razvijanja fotografij na t. i. albuminskem papirju. Pri tem postopku postane papir, naprej prevlečen z emulzijo jajčnega beljaka in soli, nato potopljen v raztopino vode in srebrovega nitrata in posušen, med razvijanjem fotografij občutljiv na svetlobo. Tehnika je med letoma 1855 in 1890 prevladovala na komercialnem fotografskem trgu in naredila fotografijo dostopno množicam. Danes fotografije na albuminskem papirju, ki se ne proizvajajo več industrijsko, odražajo mrakobnost preteklosti. Lesk jajčnega beljaka prevladuje na enobarvni površini fotografij, ki so videti, kot bi nastale nekoč davno in izžarevajo nekakšen sijaj preteklosti.

Lahko bi rekli, da je ustvarjanje Alessandre D'Intino hibridno, saj pri fotografiranju ne uporablja striktno stare analogne tehnike, temveč izdeluje digitalne fotografije. Fotografije, posnete s pametnim telefonom ali digitalnim zrcalnorefleksnim fotoaparatom, so iz digitalne pomnilniške kartice prenesene v kompleksen postopek analogne reprodukcije. Slikovne tehnike se med seboj soočajo in spodbujajo gledalca k nenehnemu preizpraševanju medija in časovnosti, v kateri se fotografije pojavljajo.

Photofrittata, 2017 – 2020

Albumin (from the Latin albus = white) is not only a vital protein that permeates our bodies, but it is also used in the analogous process of producing paper prints. In the process, called albumen print, the paper is coated with a chemical protein formulation and made light-sensitive with silver nitrate during image development. This technique dominated the commercial photographic market from 1855 to the 1890s and made photography suitable for the masses. No longer produced industrially, today albumen prints reflect the twilight of the past. The sheen of the egg white dominates the monochrome surface of the prints made on albumen paper, giving the impression of being created in a time long ago and imparting it a certain »shine of the past.«

Alessandra D'Intino works in a hybrid way, as she does not refer to a historical-analogue technique when taking photographs but produces digital pictures. The photos were taken with a smartphone or a digital SLR camera and then transferred from the digital image mesh of the memory card into a complex analogue reproduction process. The image techniques are contrasted over time, challenging the viewer to constantly question the medium and the temporal dimension in which the photographs appear.

Jošt Dolinšek

To Move the Sun and Earth Away | 2019 – 2020

Jošt Dolinšek (1997, Slovenija) je vizualni umetnik, ki se ukvarja predvsem z umetniško fotografijo. Leta 2020 je diplomiral iz psihologije na Univerzi v Ljubljani. Živi v Göteborgu na Švedskem, kjer na HDK-Valand študira fotografijo. Ukvarja se z dolgoročnimi projekti, pri katerih raziskuje vizualno izkušnjo okolja in svoj odnos do njega. Zanimajo ga različni pristopi k fotografski umetnosti, ki jo združuje z drugimi mediji, kot sta zvok in instalacija. Leta 2018 je v okviru projekta *If Slovenia Were* razstavil in objavil serijo *In Between*. Dolinšek je bil eden od izbranih umetnikov v tretjem ciklu Paralelne fotografske platforme. Svoja dela je med drugim razstavljal v Centru Roberta Capa v Budimpešti (HU), Galeriji Photon v Ljubljani (SI) in na Dunaju (AT), na festivalih Voies-off v Arlesu (FR), Charta v Rimu (IT) in Landskrona Foto Festival (SE). Leta 2021 se je s serijo *To Move the Sun and Earth Away* predstavil v sekciji Curiosa na ParisPhoto (FR).

To Move the Sun and Earth Away, 2019 – 2020

Prva faza razvoja dela *To Move the Sun and Earth Away* je temeljila na teoretičnem raziskovanju – konceptualno ozadje dela so oblikovala predvsem znanstvena in humanistična besedila. Temu so sledili vizualno raziskovanje, eksperimentiranje in ustvarjanje in od te točke sta konceptualna in vizualna dimenzija vplivali druga na drugo, dokler umetniško delo ni doseglo končne oblike. Fotografije so bile ustvarjene z analognim fotoaparatom srednjega formata, dodatni posegi v predstavitev podob (kadri in zvok) pa so nastopili pozneje. S to posebno instalacijo želi avtor gledalce povabiti, da ponovno premislijo o svojem položaju kot akterji, da se odrečejo vlogi pasivnega prejemnika in se premaknejo od tega, da zgolj so. Spodbuditi želi gledalca, da poveže različne perspektive del in se zazre vase. V svojih zadnjih delih in delih v nastajanju poskuša z nelinearnim pristopom k fotografski pripovedi raziskati zaznavanje, pluralnost položajev, trajnost in entropijo. Pri delu s somatskimi in afektivnimi potenciali podob avtorja zanima ustvarjanje afektivno nabitih prostorov in izkušenj.

Jošt Dolinšek (1997, Slovenia) is a visual artist interested in art photography. In 2020, he earned a BA in psychology at the University of Ljubljana. He is based in Gothenburg, Sweden, where he studies photography at HDK-Valand. He mainly works on long-term projects, exploring the visual experience of the environment and his relation to it. He is interested in various approaches to photographic art, combining it with other media, such as sound and installation. In 2018, he exhibited and published his series *In Between* under the *If Slovenia Were* project. Dolinšek was one of the selected artists in the 3rd cycle of Parallel Photo Platform. Among others, he has exhibited his works in Robert Capa Center in Budapest (HU), Photon Gallery in Ljubljana (SI), and Vienna (AT), at Voies-off Festival in Arles (FR), Charta Festival in Rome (IT), and Landskrona Foto Festival (SE). In 2021, he presented his series *To Move the Sun and Earth Away* in the Curiosa sector at ParisPhoto (FR).

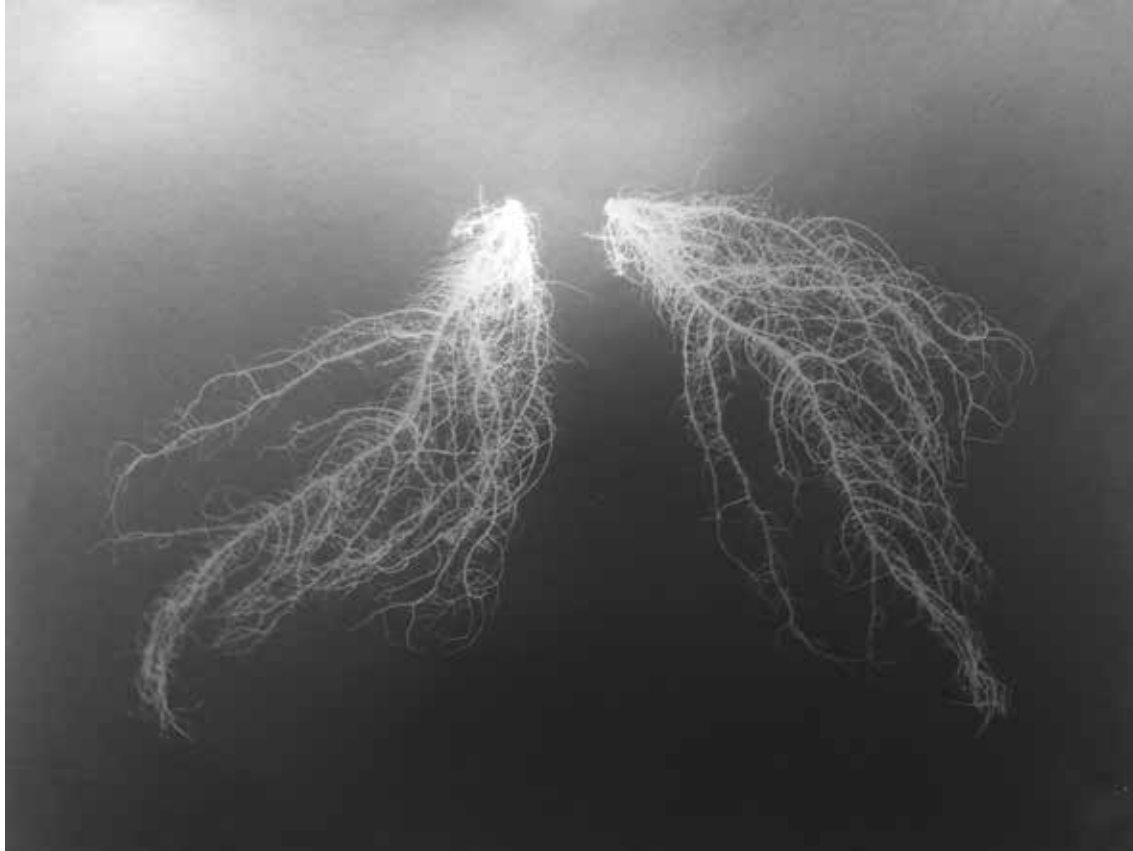
To Move the Sun and Earth Away, 2019 – 2020

Initially, the development of the *To Move the Sun and Earth Away* was had everything to do with theoretical research. Scientific and humanistic texts formed the conceptual background of the work, followed by visual exploration, experimentation, and creation. Thereafter, the conceptual and visual component interacted until the artwork reached its final form. Photographs were taken with an analogue medium format camera, while frames and sound were applied later, based on the concept. With this installation, the artist invites the audience to rethink their positions as agents, to unlearn the habit of being a passive recipient and to move from just being amidst things. In short, convince the viewer to individually merge different perspectives of works and introspect to a certain level. In his recent works and works-in-progress, I investigate the notions of perception, plurality of positions, permanence, and entropy, using a non-linear approach to photographic narrative. Working with somatic and affective potentials of images, The artist is interested in creating affectively charged spaces and experiences.



Lena Feitl

Efemerna prizadevanja | Ephemeral Endeavours | 2020



Lena Feitl (1994, Avstrija) je mlada umetnica, ki ustvarja v različnih medijih. Čeprav sebe vidi predvsem kot risarko, se njen interes za risanje kaže v različnih materialih, od klasičnega lista papirja do analogne fotografije in kiparskih del. Zanima jo predvsem tisto, kar je neopazno, neposredno, kar ljudje običajno spregledajo. Feitl trenutno študira na Univerzi za uporabne umetnosti na Dunaju, živi pa na Dunaju in avstrijskem podežlju (Štajerska). Doslej je sodelovala na številnih razstavah po vsej Evropi. Njena dela so bila med drugim predstavljena na domači razstavi Photo Graz (2018, 2020), pa tudi na Poljskem, Hrvaškem in v Bolgariji. Svoje majhne kiparske risbe je leta 2021 predstavila v Kunstgarten Graz in Narrenkastl Frohnleiten. Leta 2019 je teden dni preživela na umetniški rezidenci v Kunstverein Kulm, kjer je vodila likovno delavnico za otroke. Njena dela so vključena v zbirke dežele Štajerske in mesta Gradec.

Efemerna prizadevanja, 2020

Delo *Efemerna prizadevanja* je del serije fotogramov, v katerih umetnica v temnici raziskuje različne materiale in odkriva njihove nove vidike. Gledalec vidi material z drugačnimi očmi. Odpre se mu nov svet, poln asociacij, misli in čustev. Efemerni organski material, ujet na fotografski papir, postane gibljiva podoba, vizualna misel, duhovno bitje, ki se raztaplja in spet pojavlja. To »ponovno pojavljanje« odraža tudi proces dela v temnici. Končni rezultat je (vizualno) tesno prepleten z ustvarjanjem. Tema prostora, tišina in samota ter čudenje ob pojavu motiva na praznem fotografskem papirju, potem ko je bil potopljen v tekočino, vsi ti vidiki nastajanja so vpisani v dela. Veselje in čudenje ob delu v temnici se lahko preneseta v razstavni prostor in v oči (in drobovje) gledalca.

Lena Feitl (1994, Austria) is an emerging artist working in various media. While she sees herself primarily as a drafts(wo)man, her interest in drawing manifests itself in various materials, from the classic sheet of paper to analogue photography and sculptural works. Her main interest is the inconspicuous, the immediate that people tend to overlook. Feitl is currently studying at the University of Applied Arts (BA Arts in Education) in Vienna and lives between Vienna and the countryside (Styria). In her young career, the artist participated in numerous exhibitions both at home (Photo Graz 2018 and 2020) and abroad (including Poland, Croatia, and Bulgaria,. In 2021, her small sculptural drawings were exhibited at Kunstgarten Graz and Narrenkastl Frohnleiten. In 2019, she spent a week as part of an artist residency at Kunstverein Kulm, where she held an art workshop for children. Her works are included in the collections of the Land Steiermark (Province of Styria) and the City of Graz.

Ephemeral Endeavours, 2020

Ephemeral Endeavours is part of a series of photograms in which the artist explores various materials in the darkroom. The investigation reveals new aspects of the material, and the viewer sees it with different eyes. A new world opens up, filled with associations, thoughts, and feelings. The ephemeral organic material captured on the photographic paper becomes a moving form, a visual idea, a ghostly being that dissolves and reappears. This “re-surfacing” also reflects the process of working in the darkroom. The “final result” is (visually) closely interwoven with the creation. The darkness of the room, silence, solitude, and the emergence of a motif on a blank photographic paper after being immersed in the liquid – all these aspects are inscribed in works. The joy and wonder of working in the darkroom are potentially transported into the exhibition space and the eye (and gut) of the beholder.

Elí Joteva

Biogram Blueprints | 2018 – 2021

Elí Joteva (1990, Bolgarija) je intermedijska umetnica in raziskovalka, ki živi v Los Angelesu. Na njeno ustvarjanje, ki temelji na fotografiji in digitalnih medijih, močno vplivajo sodobne raziskave na področju kvantne mehanike, nefizike in strojnega vida. Njena dela so bila med drugim razstavljena na Ars Electronica, v Fischer Museum, Rijksmuseum Twenthe, Galeriji Photon, SciArt Initiative, DC I/O, Culture Hub LA, FakeMeHard, Gogbot, Currents New Media, xCoax, DA Fest, Sariev Contemporary and Queensland Center for Photography. Bila je rezidenčna umetnica na STEAM Imaging III z Ars Electronica & Fraunhofer MEVIS, Vermont Studio Center, ACRE, Photo+Sphere in članica UCLA Art Sci Center | Lab. Magistrirala je na UCLA, smer oblikovanje in medijska umetnost (2018), ter nedavno na Inštitutu Strelka zaključila podiplomski študij z naslovom The New Normal (2019). Trenutno dela kot izredna profesorica na smeri Napredni vizualni učinki na Univerzi Drexel, kjer poučuje fotogrametrijo in obogateno resničnost na šoli houdini.school. S kolektivom current.cam pa vodi mednarodne delavnice o volumetričnem filmu.

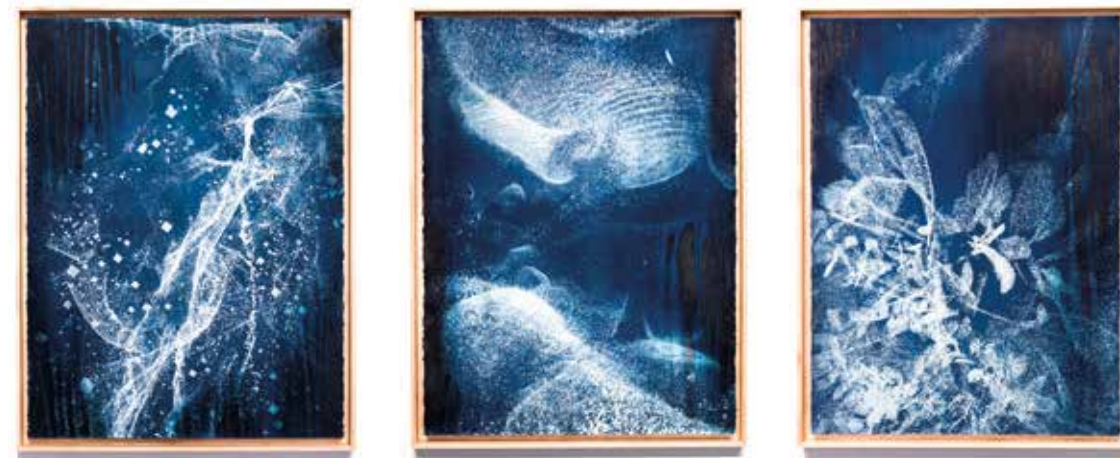
Biogram Blueprints, 2018 – 2021

Biogram Blueprints raziskuje digitalizacijo organskih struktur z uporabo spektra nevidne svetlobe. V ustvarjalnem procesu so uporabljene merilne tehnike na obeh koncih, tik izven spektra vidne svetlobe, s pomočjo katerih je izpostavljena povezava med vidnim in nevidnim. 3D lasersko skeniranje z infrardečo svetlobo je metoda izmere, ki omogoča izračun podatkovnih točk prostorskih informacij o fizičnih dimenzijah štirih rastlin. Ti dimenzijski portreti so z virtualnim fotoaparatom slikani iz različnih perspektiv in shranjeni v plasteh, ki tvorijo digitalne negative. Tiskanje z uporabo ene najstarejših tehnik tiska – cianotipijo (modrotisk) raziskuje drugi konec nevidnega svetlobnega spektra – ultravijolično svetlobo. Vsi printi so delno razviti, tako da deli posamezne slike ostanejo občutljivi na UV svetlobo in se zaradi razmer v okolju (padavine, svetloba) počasi spreminjajo. S sploščitvijo 3D skenov v dinamične topografske mape projekt dešifrira translacijo materiala in digitalnih spominskih sistemov.

Elí Joteva (1990, Bulgaria) is an intermedia artist and researcher based in LA. With a practice rooted in photography and digital media, she is deeply influenced by contemporary research in quantum mechanics, neurophysics, and machine vision. Joteva's work has been exhibited internationally in venues like Ars Electronica, Fischer Museum, Rijksmuseum Twenthe, Photon Gallery, SciArt Initiative, DC I/O, Culture Hub LA, FakeMeHard, Gogbot, Currents New Media, xCoax, DA Fest, Sariev Contemporary and Queensland Center for Photography. She was a resident artist at STEAM Imaging III with Ars Electronica & Fraunhofer MEVIS, Vermont Studio Center, ACRE, Photo+Sphere and a member of UCLA Art Sci Center | Lab. She holds an MFA from UCLA, Department of Design Media Arts (2018), and completed The New Normal post-graduate research program at Strelka (2019). She is currently an associate professor of Advanced Visual Effects at Drexel University, teaches photogrammetry and augmented reality at houdini.school, and leads international workshops on volumetric cinema with her collective current.cam.

Biogram Blueprints, 2018 – 2021

Biogram Blueprints explores the digitization 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 illuminate the connection between the visible and the invisible. The 3D capturing involves infrared depth laser scanning technology to calculate data points of the spatial information about the physical dimensions of four living plants. These dimensional portraits are photographed with a virtual camera from multiple perspectives and layered to compose digital negatives. The printing process explores the other end of the invisible light spectrum (ultraviolet light) through cyanotype. All prints are partially developed so that sections of each image remain sensitive to UV light and thus slowly change in response to the precipitation and light. By flattening the 3D scans into dynamic topographic maps, the project deciphers a dimensional translation of material and digital memory systems.



Peter Koštrun

Slutnja | Premonition | 2015 – 2016



Peter Koštrun (1979, Slovenija) je leta 2007 diplomiral na Akademiji za likovno umetnost v Ljubljani, kjer trenutno predava na oddelku za fotografijo. Od leta 2003 redno razstavlja doma in v tujini. Kot mojster krajinske fotografije je poznan predvsem po motiviki praznih in zapuščenih pokrajin ter prefinjenem izboru kadra in svetlobe. Ne zanima ga zgolj dokumentarna dimenzija krajine, saj do žanra pristopa konceptualno. V njegovih delih je zajeta diskretna atmosfera, ki nam daje občutek, da njegove podobe zajemajo nekaj večjega in celo nesmrtnega. V preteklem desetletju je razstavljal doma in po Evropi. Dela Petra Koštruna lahko najdemo v zbirki Essi na Dunaju in Kabinetu slovenske fotografije v Gorenjskem muzeju. Živi in dela v Brnici blizu Celja.

Slutnja, 2015 – 2016

Rdeča barva je plod izkušnje v temnici (rdeča luč!), kjer se v pasliki pojavi obratni kontrast z zeleno barvo. To avtor pogosto doseže z okvirjem in galerijskim steklom z zelenim odsevom, zaradi česar fotografija deluje zelo dinamično. Ko v temnici prižgemo luč, pogosto sledi razočaranje, saj fotografije izgubijo sijočo kontrastno površino. Ker ga zelo zanima površina materiala, je kasneje fotografije večplastno prebarval (tudi do 30-krat!) z laviranim tušem / čopičem in tako uskladil nekatere kontraste in dal fotografiji dotik. Na fotografijah so poteze in nanosi vidni kot gesta, ki sledi ideji okrnjene narave. Sled je mogoče prava beseda, ki govori o avtorskem zapisu na material. Vse fotografije so ročno izdelane na Ilford galerijski papir in v fazi sušenja obarvane z barvo, ki kemično ne vpliva na sliko. Rdeča ni le grozeča ali nevarna, vzbuja tudi prijetne občutke, saj nas podzavestno spominja na izhodišče ali začetek našega življenja.

Peter Koštrun (1979, Slovenia) graduated from the Academy of Fine Arts and Design in Ljubljana, where he teaches at the Department of Photography. He has held exhibitions at home and abroad since 2003. Koštrun is a master of landscape photography known for his depiction of empty and deserted landscapes and his fine selection of framing and light. Due to his conceptual approach to the genre, he is less interested in the documentary dimension of the land. His works hold a subtle atmosphere that evokes a feeling of something bigger or even immortal. In the last decade, he exhibited across Europe and in Slovenia. Koštrun's works can be found in Vienna's Essl collection and the Cabinet of Slovenian Photography in the Museum of Gorenjska in Kranj. He lives and works in Brnica near Celje.

Premonition, 2015 – 2016

Red is the result of an experience in a darkroom (red light!) where the reverse contrast with the green appears in the afterimage. The artist often achieves this with a frame and gallery glass with a green reflection, making the photo look very dynamic. When the white light is turned on in the darkroom, we experience disappointment as the photographs are deprived of a glossy contrast surface. Being interested in the material's surface, he later layered the pictures (up to 30-times!) with ink laves / brush to harmonise certain contrasts and add a touch. In the photographs, the strokes and layers are visible as a gesture, following the idea of a truncated nature. Trace might be the right word for the artist's inscription on the material. All the photographs are handmade on Ilford gallery paper and dyed in the drying stage with a dye that does not chemically affect the picture. Red is not only threatening or dangerous, as it also evokes enjoyable feelings, subconsciously reminding us of the starting point or the beginning of our lives.

Roberto Kusterle

Tiha mutacija | A Silent Mutation | 2011

Roberto Kusterle (1948, Italija) je samouki fotograf in umetnik. Vse od sedemdesetih let deluje na področju vizualne umetnosti, kjer se je prvotno bolj posvečal slikarstvu in instalaciji, konec osemdesetih pa se je začel vse bolj zanimati za fotografijo, ki je kmalu postala njegov temeljni način izražanja. Njegove fotografije so objavljene v več kot dvajsetih publikacijah, od tega šestih samostojnih monografijah. V svojem delu se osredotoča na kontinuiteto in povezanost med človeškim, živalskim in naravnim svetom. Njegov slog vsebuje elemente nenavadnega, bizarne in nadrealističnega. Fotografije, ki jih ustvarja, niso dokumentarne, temveč so plod njegove domišljije; predmeti, ljudje in svetovi na Kusterletovih slikah niso iz realnosti, ki običajno služi kot osnova fotografiji. Prizore ustvarja v studiu in na prostem, kjer z instalacijsko-scenografskimi postopki ustvarja lastno realnost, ki jo kadrira v zelene posnetke, te pa v končni fazi povečave še obdeluje v temnici ali na računalniku. Živi in dela v Italiji.

Tiha mutacija, 2011

Dela umetnika Roberta Kusterleta se razvijajo ciklično. Vsak cikel avtor začne s skrbnim vrednotenjem vsebin, ki jih želi razvijati v kombinaciji z možnostmi njihove izvedljivosti. Tisk ni nikoli neposreden, ampak uporablja tehniko, ki jo je razvil z leti in poteka v treh fazah. Po osnovnem tisku na delih fotografije, kjer je to potrebno, nadaljuje z nanašanjem kalijevega ferocianida, da temni deli postanejo »manj gosti«, in z vodnimi barvami, ki prekrijejo predele s preveč svetlobe. Drugi odtis nastane ob stiku novega, na svetlobo občutljivega papirja in prvega odtisa, ki je nameščen in stisnjen s steklom, s čimer dobi negativ na papirju, ki ga lahko še dodatno popravi. Tretji tisk poteka po enakem postopku, negativ prenese na fotografski papir, pri čemer so odtisi tonirani in obarvani ročno.

Roberto Kusterle (1948, Italy) is a self-taught photographer and artist. He has been active in the visual arts since the 1970s, initially working with painting and installations. In the late 1980s, he became interested in photography, which soon became the primary medium of his artistic expression. His photographs have been published in more than twenty publications, including six independent monographs. In his work, he focuses on the themes of continuity and the connection between the human, animal, and natural worlds. His artistic style includes elements of the unusual, bizarre, and surreal. His photographs are not documentary, but spring from his imagination. The objects, people, and worlds depicted do not exist in the reality that generally serves as the basis for photography. Kusterle creates his scenes both in the studio and in the open air, producing his reality with the help of installations and stage sets. The photographs are placed in the desired setting and later manipulated in the darkroom or on the computer in the final stage of enlarging the photograph. He lives and works in Italy.

A Silent Mutation, 2011

Roberto Kusterle's works develop in cycles. Each cycle begins with a careful evaluation of the content the artist wants to create in combination with the possibilities of its feasibility. Instead of direct printing, he applies a three-phase technique that he has developed over the years. After the basic printing, he applies potassium ferricyanide to the photograph areas where necessary to make the dark places "less dense" and watercolours to cover areas with too much light. The second print is made when the new light-sensitive paper and the first print are brought into contact and pressed with the glass, obtaining a negative on the paper which can be further corrected. The third print follows the same pattern, transferring the negative onto photographic paper, with the prints being toned and coloured by hand.





Borut Peterlin

Varuhinja reke | Guardian of the River | 2022

Borut Peterlin (1974, Slovenija) je diplomiral iz fotografije na praški akademiji FAMU (1998) in nadaljeval podiplomski študij na London College of Printing (2003). Leta 2000 je prejel štipendijo Bennetonovega raziskovalnega centra *Fabrica*, kar mu je omogočilo sodelovanje s priznanim fotografom Olivierjem Toscanijem. Leta 2001 je soustanovil festival *Fotopub* in bil njegov umetniški vodja do leta 2008. Kot fotoreporter in urednik fotografije je več kot deset let sodeloval s tednikom *Mladina*. Zadnja leta se posveča predvsem pionirskim fotografskim postopkom iz 19. stoletja, kar ga je privedlo do muzeja George Eastman House v Rochestru, ZDA, kjer se je lahko neposredno učil od profesorja Marka Ostermana. Je izjemno aktiven vloger, delavnice starih fotografskih tehnik vodi po vsej Evropi. Od leta 2015 organizira fotografski dogodek *Woodland Beyond Photography*. Trenutno živi in dela v bližini Novega mesta.

Varuhinja reke, 2022

Osrednja točka v fotografiji **Varuhinja reke** je njegova hči, ki pozira pred reko Krupo, povezano s tragično zgodbo. Krupa je bila nekoč najbolj onesnaženo mesto na planetu, z zaskrbljujočo vsebnostjo rakotvorne kemikalije PCB. Lokalno podjetje Iskra, ki je izdelovalo avtomobilске akumulatorje, je namreč v jame odlagalo škodljive odpadke, ki so onesnaževali vse lokalne vode – zlasti reko Krupo. Posledica je bilo močno povečanje števila rakavih obolenj. Ko je direktor podjetja izvedel za smrtonosne posledice svoje malomarnosti, si je vzel življenje. Približno 35 let pozneje je Borut Peterlin ustvaril ta portret, še bolj poseben ob dejstvu, da je bil moški, ki je naredil samomor, umetnikov daljini sorodnik in posledično tudi deklica na fotografiji, postavljena kot varuhinja reke Krupe. Slika je posneta kot negativ na mokri kolodijski plošči. Za postopek je umetnik uporabil vodo iz reke Krupe in sliko natisnil kot pigmentirano-želatinski print. Tako je vsaj na molekularni ravni kancerogeni PCB del slike. Prednost ročno izdelane fotografije je, da lahko umetnik materiale, ki jih fotografira, vključi v samo sliko, za kar je to delo Boruta Peterlina odličen primer.

Borut Peterlin (1974, Slovenia) graduated from Prague's FAMU Academy (1998), and completed a postgraduate study at the London College of Printing (2003). In 2000 he received a scholarship from the Benetton Group's Research Center for Communication, *Fabrica*, where he worked alongside the renowned photographer Oliviero Toscani. In 2001, Peterlin co-founded *Fotopub*, a festival of documentary photography in Novo Mesto, being the festival's artistic director until 2008. He also worked as a photojournalist for over ten years at the weekly magazine *Mladina*. In recent years Peterlin has dedicated his practice to the pioneering photography processes of the 19th century, which eventually led him to study with Mark Osterman at the George Eastman House in Rochester, USA. As an active vlogger, he holds workshops on vintage photography techniques and teaches around Europe. In 2015 he started *Woodland Beyond Photography*, a new annual photographic event in the deep forests of Slovenia. He currently lives and works in Novo mesto.

Guardian of the River, 2022

The focal point of the images *Guardian of the River* the photographer's daughter posing in front of the river Krupa and a tragic story behind it. Krupa was the most polluted spot on the planet, with alarming content of the carcinogenic PCB. Indeed, the local company Iskra, which manufactured car batteries, dumped harmful waste in the caves polluting all local waters, which resulted in a sharp increase of cancer cases in the area. When the company's manager learned about the consequences of his ignorance, he committed suicide. About 35 years later, Borut Peterlin made this portrait all more special when realising that the man, who committed suicide, was the artist's distant relative, meaning that the girl in the photograph, positioned as the guardian of the river Krupa, is his relative as well. The image is taken as a wet plate collodion negative. The artist used the water from the river Krupa and printed the picture as a carbon print on glass. At least at the molecular level, the carcinogenic PCB is incorporated in the image. The advantage of handmade photography, in this case, the carbon transfer printing process, is that the artist can integrate the photographed materials into the image itself, of which Borut Peterlin's work is a perfect example.

Eva Petrič

Menuet senc | Shadow Menuet | 2016

Eva Petrič (1983, Slovenija) je konceptualna intermedijska in likovno-vizualna umetnica, fotografinja, performerka in pisateljica. Diplomirala je iz psihologije in vizualne umetnosti na univerzi Webster na Dunaju (2005) in magistrirala iz novih medijev na Transart Institutu Berlin / Danube University Krems (2010). Sodelovala je na več kot 60 samostojnih in 110 skupinskih razstavah v Evropi, ZDA in Aziji. Od leta 2017 jo predstavlja Galerija Murlot iz New Yorka. Od februarja 2022 sta dve njeni deli vključeni v zbirko Moon Gallery na Mednarodni vesoljski postaji. Umetniško se izraža s fotografijo, videom, zvokom, performansom, oblikovanjem, poezijo in literaturo. V svojem avtorskem delu v ospredje postavlja koncept atmosfere prostora na fizični, mentalni, imaginarni in metaforični ravni. Živi in ustvarja v Ljubljani, na Dunaju in v New Yorku.

Menuet senc, 2016

Objekt *Shadow Menuet*, kompozicija senčnih fotografij na pleksi steklu v škatli iz pleksi stekla na lesenem podstavku, izhaja iz avtoričinega temeljnega dela v črno-beli analogni fotografiji, in sicer projekta *Gr@y Matter – Language of Shadows*, v katerem je raziskovala komunikacijsko sposobnost fotografij senc. Eno leto je svojo senco fotografirala ob različnih urah dneva, v različnih letnih časih, vremenu, v svetlobi sonca, na prostem in v zaprtem prostoru. Fotografije, posnete z analogno kamero na film, je razvijala v analogni temnici, jih tam ročno manipulirala in ustvarila pozitivne brez negativ. V periodnem sistemu je kemijske elemente zamenjala z v temnici ustvarjenimi senčnimi podobami, ki so vizualizirale emocije. Posamezne senčne podobe je digitalizirala, jih natisnila na različne sivine polprosojnega papirja in objavila v knjigi *Gr@y Matter – Language of Shadows*. Objekt *Shadow Menuet* vsebuje kompozicijo senčne podobe *Frustrated*, ki je v periodični tabelo senčnih emocij uvrščena v skupino *Irrritated*.

Eva Petrič (1983, Slovenia) is a conceptual, inter-media artist who in addition to various fine art disciplines also works in photography, performance, and writing. She graduated in Psychology and Fine Art from Webster University in Vienna (2005) and later pursued a master's degree in new media at Transart Institute in Berlin / Danube University Krems (2010). She participated in over 60 solo and 110 group exhibitions across Europe, the USA, and Asia. Since 2017 she has been represented by Murlot Gallery in New York. Since February 2022, two of her works have been included in the Moon Gallery Collection at the International Space Station. As to the artistic expression, she is engaged in photography, video, sound, performance, design, poetry, and writing. Her work revolves around the concept of the spatial atmosphere at the physical, mental, imaginary, and metaphorical levels. She lives and works in Ljubljana, Vienna, and New York.

Shadow Menuet, 2016

The object *Shadow Menuet*, a composition of shadow photographs on Plexiglas in a Plexiglas box on a wooden base, is based on the artist's work in black and white analogue photography, i. e., the *Gr@y Matter – Language of Shadows* project in which she explored the communication capacity of shadow photographs. For a year, she photographed her shadows at different times of the day, in different seasons, weather, sunlight, outdoors, and indoors. She developed the photographs, taken with an analogue camera on film, in an analogue darkroom and manipulated them manually, creating positives without negatives. To visualise emotion, she took the periodic table of chemical elements and replaced the elements with shadow images created in the darkroom. She digitised these individual shadow images, printed them on different greys of translucent paper, and published them in the book *Gr@y Matter – Language of Shadows*. *Shadow Menuet* contains a composition of the shadow image *Frustrated*, Classified as *Irritated* in the periodic table of shadow emotions.



Herman Pivk

NOVE | 2013



Herman Pivk (1963, Slovenija) je obiskoval grafični oddelek Srednje šole za oblikovanje in fotografijo v Ljubljani. Študij je nadaljeval na Pedagoški fakulteti v Ljubljani, smer zgodovina in likovni pouk. Diplomiral je leta 1987 na temo Portret v fotografiji. Danes deluje kot samostojni ustvarjalec na področju fotografije. Dela Hermana Pivka so bila predstavljena na več kot sto samostojnih in skupinskih razstavah doma in v tujini. Med skupinskimi razstavami izpostavljamo sodelovanje na *Biennale Europea della fotografia d'Autore* v Firencah (1996), razstavo *Magija umetnosti: Protagonisti slovenske sodobne umetnosti / 1968–2013*, ki je med letoma 2014 in 2015 gostovala v Italiji, na Dunaju in v Zagrebu, ter razstavo *Živimo v vznemirljivih časih: razstava sodobne slovenske likovne umetnosti* v Evropskem parlamentu v Bruslju (2021).

NOVE, 2013

Avtorjeva dela začnejo nastajati s fotografiranjem, in sicer z analognim fotoaparatom na črno-beli film. Motive najde v ljudeh, živalih, rastlinah, predmetih in drugih naravnih pojavih. Izbrane posnetke na negativih obdeluje v temnici, kjer z uporabo različnih ustvarjalnih postopkov nastanejo dela, ki ne odražajo zgolj trenutka, ko je bil motiv ustvarjen, temveč pridobi trenutek nekakšno časovno in prostorsko nedoločenost. Tehnika oziroma postopek izdelave fotografije za avtorja ni bil nikoli na prvem mestu, saj vedno daje prednost vsebini. Delo v temnici s kemikalijami in svetlobo omogoča različne ustvarjalne postopke, ki so se pri njegovem delu pojavili »naključno« in se z njimi ni načrtno ukvarjal. Verjame, da se ob pravem času pojavi in intuitivno ponudi tisto, kar v določenem človek takrat potrebuje. Njegova dela na razstavi *Back to Black* se vsebinsko navezujejo na iskanje svetlobe v temi, čeprav poudarja, da je to zgolj njegov pogled. O svojih delih ne razlaga preveč, saj je po njegovem mnenju bogastvo razstavljenih del prav v tem, da v njih vsak odkrije lasten pomen.

Herman Pivk (1963, Slovenia) attended the graphic design department of the Secondary School of Design and Photography in Ljubljana. He continued his studies at the Faculty of Education in Ljubljana, majoring in history and art education. He graduated in 1987 with a thesis on Portraiture in Photography. Today he works as a fine art photographer. Herman Pivk's works have been shown in more than a hundred solo and group exhibitions in Slovenia and abroad. Among the group exhibitions, special mention should be made of his participation at the *Biennale Europea della fotografia d'Autore* in Florence, Italy in 1996, *The Magic of Art: Protagonists of Slovenian Contemporary Art / 1968–2013*, which toured in Italy, Vienna, and Zagreb between 2014 and 2015, and *We Live in Exciting Times: an Exhibition of Contemporary Slovenian Fine Art* at the European Parliament in Brussels in 2021.

NOVE, 2013

The artist's work begins with photography, using an analogue camera and a black and white film. He draws his motifs from the natural environment: people, animals, plants, things, and other natural phenomena. He then processes the selected images on negatives in a darkroom, where he applies various creative processes to create works that reflect not only the moment when the motif was created but also a certain indeterminacy of time and space. The technique or process of photograph production has never been a priority for the artist. He always chooses content over technique or process. Working in a darkroom with chemicals and light allows for various creative processes that have appeared "accidentally", without deliberately engaging with them. He believes that what you need intuitively comes around at the right time. His works at the *Back to Black* exhibition deal with searching for light in the darkness; however, he argues that this is only his opinion and he prefers not to explain his works, because the beauty of the exhibited works is precisely the fact that every visitor discovers their own meaning.

Reiner Riedler

Znoj | Sweat | 2019 – 2021

Reiner Riedler (1968, Avstrija) se je preselil na Dunaj, da bi študiral etnologijo, nazadnje pa se je vpisal na dunajsko Visoko šolo za fotografijo in se povsem posvetil fotografiji. Poleg tega je na Podonavski univerzi v Kremasu zaključil magistrski študij znanosti o podobi. Kot dokumentarni fotograf se ukvarja s pomembnimi vprašanji sodobnosti, pri čemer se osredotoča na ljudi in njihovo okolje, hkrati pa preizprašuje sisteme vrednot. Pogosto obiskuje obrobja življenjskih prostorov, kjer išče krhko lepoto človeškega obstoja z njegovimi vzponi in padci, njegova nedavna konceptualna dela pa preizprašujejo naravo fotografije in način, kako gledamo na svet okoli nas. Riedlerjeva dela so bila razstavljena v številnih državah na fotografskih festivalih, v galerijah in muzejih, sodeloval pa je tudi pri revijah in zbornikih. Leta 2017 je ustanovil neodvisno založbo za fotoknjige in fotografsko platformo Reflektor. Je tudi soustanovitelj platforme Artscope Vienna, ki se osredotoča na VR vizualizacijo umetniških prostorov.

Znoj, 2019 – 2021

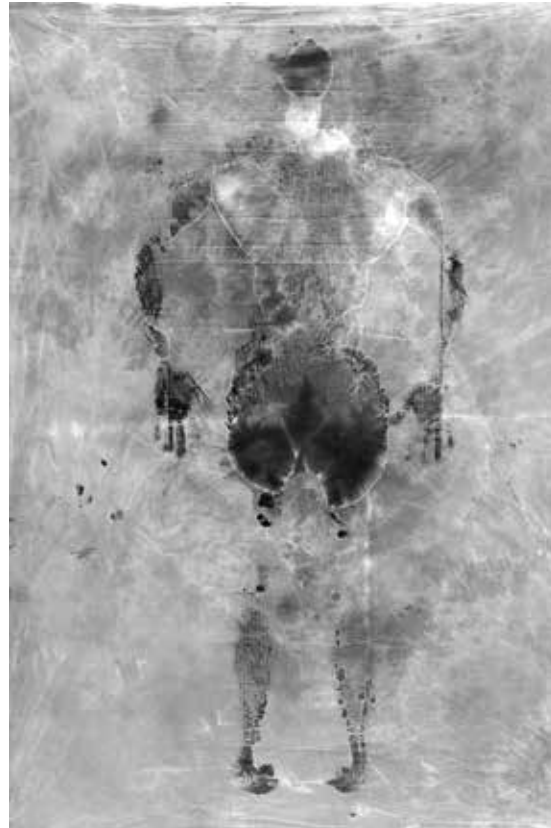
V današnjem svetu je potenje tabu. Če v katerikoli iskalnik vpišete 'potenje', boste našli ogromno predlogov, kako se ga lotiti. Kako nesprejemljivo je znojenje v vsakdanjem življenju, priča množica dezodorantov, ki so na voljo na trgu. Potenje je sramotno: znak slabe higijene. Telesni vonj je 'odvraten.' Obrazi se ob vonju znoja kremžijo. Že v Svetem pismu je znoj pomenil težave in stisko. Ob izgonu iz raja je bog Adama obsodil, da si bo vsakdanji kruh služil v potu svojega obraza (1 Mz 3, 19). Fotograf Reiner Riedler je znoj izkoristil kot obliko umetniškega izražanja. Navdušen nad podobo, ki jo je izrisal pot na njegovi majici po teku – nekakšen spontan avtoportret – je znoj drugih uporabil za ustvarjanje serije slik. Obrnil se je na priznani Fraunhoferjev inštitut v Münchnu, kjer so mu priskrbeli poseben senzorični material, ki ga je lahko položil na ali pod svoje potne modele. Tako je Riedler uporabil prepoteno telo kot nekakšen gumijast žig za ustvarjanje negativov v naravni velikosti. Te je nato fotografiral in jih spremenil v enobarvne printe.

Vreni Hockenjos, odlomek iz knjige.

Reiner Riedler (1968, Austria) moved to Vienna to study ethnology, but he eventually attended the College for Photography and dedicated his career to photography. He completed a Master's degree in Image Sciences at Danube University Krems. As a documentary photographer, he deals with important contemporary issues, focusing on people and their environment while questioning the value systems. He often visits the periphery of living spaces in search of the fragile beauty of human existence with its desires and abysses. His recent conceptual works question the nature of photography and the way we view the world around us. Riedler's work has been exhibited in numerous countries at photo festivals, galleries, and museums. He was a contributor to magazines and journals. In 2017 he founded Reflektor, an independent photobook label, and photography platform. He is also a co-founder of Artscope Vienna, a platform focusing on the VR visualisation of art spaces.

Sweat, 2019 – 2021

„In today's world, sweating is taboo. Enter "sweat" into any search engine and you'll find a multitude of ways to remedy it. The huge array of deodorants available commercially is an indication of just how unacceptable sweating is in everyday life. Sweat is embarrassing: a sign of poor hygiene. Body odor is 'disgusting'. Faces cringe when confronted with it. Even as far back as the Bible, sweat was equated with hardship. When Adam was expelled by God, for example, he was condemned thenceforth to earn his daily bread By the Sweat of His Brow (Genesis 3, 19). Photographer Reiner Riedler has discovered sweat as an artistic form of expression. Fascinated by the image captured by the sweat on his T-shirt after jogging – like a spontaneous self-portrait – he has used the sweat produced by others to create a series of images. In order to achieve this, he approached the renowned Fraunhofer Institute in Munich which provided him with a special sensory material that could be placed above or underneath his perspiring models. In doing so, Riedler used the sweaty body as a kind of rubber stamp to create life-size negatives. He then photographed these and transformed them into monochrome paper prints.“
Vreni Hockenjos, excerpt from the book.





Seznam nekaterih foto festivalov za analogno fotografijo v Evropi

Revela'T je mednarodni fotografski festival, ki je nastal leta 2013 v Barceloni in velja za vodilnega na evropski sceni za sodobno analogno fotografijo.

<https://revela-t.cat/2021/en/>

Vintage Photo Festival je mednarodni festival ljubiteljev analogne fotografije, ki je nastal leta 2015 v Bydgoszczu, Poljska, organizira ga Fundacija Fotografiska.

<https://www.vintagephotofestival.com/>

Helsinki Darkroom Festival je bil ustanovljen leta 2016 z namenom ohranjanja analogne fotografije.

<https://contests.pictor.com/helsinki-darkroom-festival-2022#about>

AnalogueNOW! je projekt organizacije CLICK e.V., ki so ga ustanovili fotografi in kustosi kot platformo za sodobno analogno fotografijo v Berlinu.

<https://analoguenow.com/>

Festival Analógica se posveča analogni fotografiji v mestu Ribateja na Portugalskem.

<https://www.analogica.pt/>

Rotlicht Festival na Dunaju, se vzpostavlja kot mednarodno središče za prenos znanja, razstav in dialoga.

<https://rotlicht-festival.at>

List of some photo festivals for analog photography in Europe

Revela'T is an international photography festival founded in 2013 in Barcelona and is considered the leader on the European scene for contemporary analog photography.

<https://revela-t.cat/2021/en/>

Vintage Photo Festival is an international festival of photography enthusiasts, founded in 2015 in Bydgoszcz, Poland, organized by the Fundacja Fotografiska

<https://www.vintagephotofestival.com/>

Helsinki Darkroom Festival was established in 2016 with the aim of preserving analog photography.

<https://contests.pictor.com/helsinki-darkroom-festival-2022#about>

AnalogueNOW! is a project of CLICK e.V., founded by photographers and curators as a platform for contemporary analog photography in Berlin.

<https://analoguenow.com/>

Festival Analógica focuses on analog photography in the city of Ribatejo in Portugal.

<https://www.analogica.pt/>

Rotlicht Festival in Vienna, is emerging as the international center for the transfer of knowledge, exhibitions and dialogue.

<https://rotlicht-festival.at>

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Contemporary Analogue and Hybrid Photography |

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