

PHOTOH



**Drugačni
svetovi 2022**

**Different
Worlds 2022**

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Lisa Hopf | **AT**
Laurien Bachmann | **AT**
Noémi Szécsi | **HU**
Lana Požlep | **SI**
Max Radawski | **PL**
Daniel Reschounig | **AT**
Lana Soklič | **SI**
Kasia Ślesieńska | **PL**
Iza Štrumbelj Oblak | **SI**
Ana Žeželj | **RS**

**Drugačni
svetovi 2022**

**Different
Worlds 2022**



Nagrajenci | Award winners

1. nagrada | 1st Prize

Lisa Hopf (AT)
Kyras Paradise
2022

2. nagrada | 2nd Prize

Laurien Bachmann (AT)
When the Earth Folds
Continents Drift
2019

3. nagrada | 3rd Prize

Noémi Szécsi (HU)
Memento Mori
2018 - 19

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Drugačni svetovi 2022

Skupinska razstava 10. edicije natečaja *Drugačni svetovi 2022* predstavlja dela desetih izbranih finalistov_k natečaja za mlade ustvarjalce (do 35 let) na področju sodobne avtorske fotografije z območja CEE regije. V zadnjih desetih letih je natečaj iz domačega programa zrasel v mednarodno tekmovanje, ki vključuje 18 držav srednje in vzhodne Evrope. Z vsakim letom pa postaja bolj prepoznaven in prominenten, kar izkazuje vedno višje število prijav. Natečaj je namenjen avtorski fotografiji, ki izkazuje originalnost, nekonvencionalnost ter inovativnost tako v formalnem pristopu kot v izboru konceptov brez predpisane teme. V izbor so vključena dela, ki sodijo v široko paleto fotografskih in s fotografijo povezanih praks.

O izboru avtorjev je odločala tričlanska mednarodna žirija v sestavi **Emese Mucsi**, kuratorica v priznanem Robert Capa Centru v Budimpešti, **Sabina Salomon**, kustosinja u Muzeju moderne i suvremene umjetnosti v Rijeki, in **Metka Zupanič**, predstavnica Galerija Photon. **Prva nagrada prinaša 1.000 €** podpore za produkcijo ter samostojno razstavo v Galeriji Photon na Dunaju v letu 2023.

Different Worlds 2022

The group exhibition of the 10th edition of *Different Worlds 2022* presents works by ten selected finalists of the open call for young artists (up to 35 years) in the field of contemporary art photography from the region CEE. Over the past ten years, the open call has evolved from a national programme to an international competition involving 18 countries from Central and Eastern Europe, attracting a high number of entries each year. The competition is directed towards artistic photography that demonstrates originality, unconventionality and innovation in both formal approach and choice of concepts, but without a set theme. The final selection includes works that fall within a broad spectrum of photographic and photography-related practices.

The selection of the artists was in the hands of an international 3-member jury consisting of **Emese Mucsi**, curator at the renowned Robert Capa Centre in Budapest, **Sabina Salomon**, curator at the Museum of Modern and Contemporary Art in Rijeka, and **Metka Zupanič**, Photon Gallery representative. **The first prize is €1,000** towards the production costs of a solo exhibition at Photon Gallery Vienna in 2023.

Daniel Reschounig, z'Haus | 2021 - v teku | ongoing



Metka Zupanič – Zmagovalci natečaja

Deseto edicijo mednarodnega natečaja **Drugačni svetovi** zaznamuje izbor desetih avtoric_jev, katerih dela kažejo na dojanje fotografije kot »razširjenega medija«, v katerem lahko preizkušajo različne pristope in koncepte. Pri tem se ne ukvarjajo več toliko z vsebino, z »velikimi temami« in kritiko današnjega sveta (migracije, rasizem, feminizem, vojne ipd.), temveč v ospredje postavljajo formo in objekt, kar se v njihovih projektih pogosto realizira v instalaciji. Fotografija v mnogih prijavljenih projektih »prestopa« v druge medije, predvsem kiparstvo ali instalacijo, in tako postaja material za oblikovanje in kreiranje novih podob. Takšen način dela seveda ni nov, saj predstavlja bistvo sodobne umetnosti, ki svoje ideje gradi na povezovanju različnih medijev (fotografije, slikarstva, grafike, kiparstva itd.). Lahko bi rekli, da tovrsten pristop nekako zakasnelo vstopa na področje fotografije, katere osrednji tok je že od zgodovinskih začetkov zavezan drugačnim estetskim postulatam. Sodobna fotografija se tako velikokrat odmika od vseprisotnega realizma ali manipulacije, preko osebnih zgodb pa vstopa v vizualni svet, v katerem osnovna forma ni več bistvenega pomena.

Zlasti nagrajenim avtoricam so še vedno pomembni koncepti in močne zgodbe, ki tudi vplivajo na končno prezentacijo del. Tako predvsem avstrijski umetnici v veliki meri kažeta dobro poznavanje fotografskega medija in možnosti njegovih transformacij. Zmagovalno delo Kyras *Paradise* **Lise Hopf** lahko interpretiramo kot kritiko množičnega turizma, obenem pa je votlina, iz katere nemočno opazujemo, močna metafora sveta v katerem živimo. Predstavljeno votlino z razstavnim prostorom »povezujejo« kamen,

predpražnik in natikači, postavljeni pred fotografijo. Avtorica premišljeno izbira tudi materiale, ki prispevajo k občutku domačnosti. V delu smo tako na eni strani soočeni s spokojnostjo čudovite osamljene plaže, po drugi stani pa nas velikoformatna razrezana fotografija postavlja v votlino, iz katere nemočno zremo v »rajski« svet.

V projektu drugo nagrajene **Laurien Bachmann** z naslovom *Ko se Zemlja zloži, se premaknejo celine* pa avtorica svoje zanimanje usmeri na pisna sporočila zapisana v gorah in pokrajinah, kjer živi lokalno prebivalstvo Peruja, Čila in Argentine. Posnete fotografije naknadno obdela in iz geoglifov poskuša tvoriti novo sporočilo, ki priča o izginjanju redkih etničnih skupin na področju Južne Amerike. Tretjenagrajenka **Noémi Szécsi** v svojih delih problematizira vprašanja minevanja in ultimativni problem sodobnega človeka, ki se težko sprijazni s smrtjo kot končno postajo. V središču njenega projekta z nazivom *Memento mori* so delavci pogrebne industrije. Avtorica se sprašuje, kako se oni ukvarjajo s konceptom smrti in kako delo v tovarni krst vpliva na njihovo fizično in psihično stanje. Ustvari ambivalentno atmosfero, v kateri se prepletata resnost in humor, od gledalca pa pričakuje subjektivni odziv.

Metka Zupanič – Winners of the Open Call

The tenth edition of the international open call **Different Worlds** is marked by a selection of ten artists whose works show the perception of photography as an “extended medium” in which they can test different approaches and concepts. In doing so, they no longer deal so much with the content, with “big topics” and criticism of today’s world (migration, racism, feminism, wars, etc.), but instead foreground the form and object, which often results in an installation. In many of the submitted projects, photography “transitions” into other media, especially sculpture or installation, and thus becomes a material for designing and creating new images. These ways of working are of course not new, as they represent the essence of contemporary art, which builds its ideas on the integration of different media (photography, painting, graphics, sculpture, etc.). It could be said, that this kind of approach somehow belatedly enters the field of photography, of which central current has been committed to different aesthetic postulates since its historical beginnings. Contemporary photography thus often moves away from the ubiquitous realism or manipulation, and through personal stories enters a visual world in which the basic form is no longer essential.

Especially for award-winning artists, concepts and strong stories are still important, which also influence the final presentation of the works. Thus, mainly the Austrian artists show a good knowledge of the photographic medium and the possibilities of its transformations. **Lisa Hopf’s** winning work *Kyras Paradise* can be interpreted as a critique of mass tourism, but at the same time, the cave from which we helplessly watch, is a powerful

metaphor for the world we live in. The presented cavity is “connected” with the exhibition space by a stone, a rug and flip flops, placed in front of the photograph. The artist also carefully chooses materials that contribute to the feeling of homeliness. In the work, on the one hand, we are faced with the serenity of a beautiful, secluded beach, while on the other, a large-format cut-up photograph places us in a cave from which we gaze helplessly into “paradise”.

In the project of the second prize winner **Laurien Bachmann**, entitled *When the Earth Folds, Continents Drift*, the artist focuses her interest on written messages recorded in the mountains and landscapes inhabited by the local population of Peru, Chile and Argentina. She post-processes the photos taken and tries to create a new message from the geoglyphs, which testify to the disappearance of rare ethnic groups in this area of South America. In her works, third-prize winner **Noémi Szécsi** problematizes issues of passing and the modern person’s ultimate problem of coming to terms with the thought of death as the final stop. At the heart of her project called *Memento mori* are workers of the funeral industry. The artist wonders how they deal with the concept of death and how working in a coffin factory affects their physical and psychological state. She creates an ambivalent atmosphere in which seriousness and humour intertwine, and expects a subjective response from the viewer.

Sabina Salomon

Natečaj Drugačni svetovi 2022 kaže zanimanje za širjenje polja fotografije

Jubilejni 10. natečaj Drugačni svetovi 2022 je zaznamovala visoka kakovost in pestrost 68 prispelih prijav, med katerimi prevladujejo avtorice. Prijavljena dela potrjujejo, da je razvrščanja fotografije po klasičnih zvrsteh in medijih res konec, v korist njihovega prepletanja in spodbujanja intermedijskega pristopa. Posebej vidna je refleksija fotografije v razširjenem polju, ki prinaša nove konceptualizacije in oblike. Potreba po širjenju medija fotografije se odraža v težnji po preseganju njegove dvodimenzionalnosti in rezultira v raziskovanju prostorskih vidikov, v katerih lahko fotografija obstaja, pri čemer se ukvarja z vprašanjem, kako prostor podpira gledanje in doživljanje sveta, posredovanega s fotografijo (Laurien Bachmann, Lisa Hopf). In ne le to, s fotografijo se gradijo novi prostori (Ana Žeželj), kar priča o skrbnem opazovanju okolja in pronicljivosti umetnic in umetnikov, ki poleg že preizkušenih formalnih postopkov (fotomontaža ali kolaž), dodatno razvejanih z uporabo digitalne obdelave, uporabljajo internet kot zahtevno konceptualno orodje ustvarjanja (Max Radawski). Poudarek je na inovativni uporabi digitalnih postopkov, ki nekaterim služijo kot konceptualno izhodišče za ustvarjanje (Lana Soklič). Zanimanje za prostor je opaziti tudi v vsebinskem smislu, kjer se odpirajo vprašanja o krajih in ne-krajih v sodobni potrošniški družbi, kjer so spremembe hitrejša od človeške sposobnosti prilagajanja. Aktualizira se vprašanje sveta v nenehnem nastajanju in izginjanju (Lana Požlep), ki ga fotografija nosi v svojem jedru kot primarno motivacijo.

Sodobna foto produkcija se giblje med realnostjo in fikcijo. Namesto klasične dokumentarnosti in beleženja realnosti so uprizoritve prepletene z močnimi performativnimi, antropološkimi komponentami in družbenimi sporočili, fotografija pa ostaja v vlogi komentatorja družbenega dogajanja in priče časa, v katerem je nastala. Umetnice_ki jo uporabljajo kot način zamišljanja (ne)obstoječega, pri čemer postane ustvarjalka različnih svetov, navsezadnje pa tudi preizkuševalka še neraziskanih možnosti (Kasia Ślesińska). Pereča vprašanja so še vedno prisotna v dobi antropocena, v kateri so enakovredno prisotne ekološke in socialne teme, kar govori o stalni preobremenjenosti z vprašanji identitete (Daniel Reschounig), staranja (Iza Štrumbelj Oblak) ali večne preokupacije s smrtnostjo (Noémi Szécsi). Izbrana dela kažejo ravnotežje med formalnimi in vsebinskimi vidiki; z drugimi besedami, ne podrejšajo se trendovski družbeni angažiranosti kot pogoju sodobnosti. Ne samo finalisti, ampak tudi večina prijavljenih izkazuje visoko idejno in medijsko raven spretnosti.

Sabina Salomon

Different Words 2022 Shows Interest in the Expansion of Photography

The 10th international open call *Different Worlds 2022* was marked by the high quality and diversity of the 68 received applications, predominated by female authors. The submitted works confirm that the classification of photography according to classic types and media is really over, in favour of their interweaving and encouraging an intermediate approach. The reflection of photography in an expanded field is particularly visible, which brings new conceptualizations and forms. The need to expand the medium of photography is reflected in the aspiration to overcome its two-dimensionality, and results in the research of spatial aspects in which photography can exist, dealing with the question of how space supports viewing and experiencing the world mediated by photography (Laurien Bachmann, Lisa Hopf). And not only that, but photography also gains the ability to construct new spaces (Ana Žeželj), which testifies to the careful observation of the environment and the perceptiveness of the authors who use the Internet as a challenging conceptual creation tool (Max Radawski), in addition to the already proven formal procedures (photomontage or collage), which have only increased with the possibilities of digital processing. The emphasis is on the innovative use of digital procedures, which for some serve as a conceptual starting point for creation (Lana Soklič). Interest in space can also be seen in terms of content, where questions are raised about places and non-places in the modern consumer society, where changes are faster than the human

ability to adapt. The question of the world in constant formation and disappearance (Lana Požlep) is brought up to date, which photography carries in its core as a primary motivation. Contemporary photo production moves between reality and fiction. Instead of classic documentary and recording of reality, stagings are interwoven with strong performative, anthropological components and social messages, keeping photography in the role of a commentator on social events and a witness of the time in which it was created. Artists use photography as a way of imagining the (non)existent, it becomes an actor in the creation of different worlds, and is ultimately used as an agent of yet untried possibilities (Kasia Ślesieńska). Burning questions are still present in the age of the Anthropocene, where ecological and social topics are equally represented, which speaks to the ever-present fixations such as the questions of identity (Daniel Reschounig), aging (Iza Štrumbelj Oblak) or the eternal preoccupation with mortality (Noémi Szécsi). The proposed works show a balance between formal and substantive aspects; in other words, they do not live up to trendy social engagement as a condition of modernity. Not only the finalists, but also many applicants, show a high conceptual and media skill level.

Emese Mucsi

Tako to počnemo

O ocenjevanju na natečaju Drugačni svetovi 2022

Ocenjevanje predstavlja velik del kuratorskega in likovnokritičkega dela. Ocenjujemo v različnih situacijah, v različnih obsegih in z različnimi tveganji v mislih, ko izbiramo umetniška dela za razstavo, komentiramo ali pišemo kritiko, torej strokovni ali širši javnosti predstavljamo, zakaj je delo umetnice_ka vredno pozornosti oziroma zakaj ni. V dobi prenasíčenosti s podobami 21. stoletja, ko je najpomembnejši postal vidik ekonomíčnosti pozornosti, imajo kustosi, kritiki, žiranti in sodniki posebno vlogo z veliko odgovornostjo. Tega smo se zavedali tudi mi (Sabina Salomon, kustosinja v Muzeju moderne in sodobne umetnosti, Reka; Metka Zupanič, predstavnica galerije Photon, Ljubljana/Dunaj; jaz, Emese Mucsi, kustosinja v Centru za sodobno fotografijo Robert Capa, Budimpešta) pri ocenjevanju prijav za Drugačni svetovi 2022. Galerija Photon je prejela izvirna, nekonvencionalna in inovativna likovna dela brez tematskih in tehničnih omejitev. Skoraj sedemdeset prispelih prispevkov smo ocenili in razvrstili v dveh fazah. Najprej smo sestavili lastne kratke sezname po deset vnosov. Po tem – čeprav je bilo na celotnem seznamu veliko prekrivanj – smo morali naš izbor spet skrčiti na deset ljudi. Upoštevali smo predvsem potencial, ki ga vidimo v prijavljenih likovnih delih, poskušali pa smo ohraniti tudi raznolikost umetniških

drž, značilnih za področje. Skupni seznam desetih je torej nastal med večurnim pogovorom v živo in strokovnim posvetovanjem, kjer smo soočali kuratorske vidike in kritične pristope. Navsezadnje je zahtevno primerjati vsa dela po isti liniji, zaradi različnih umetniških namenov, kompozicije in fotografije, posnetkov v studijskih razmerah, insceniranih fotografskih del, družbeno angažiranih serij z najširšo interpretacijo dokumentarnega, in instalacijskih del, ki eksperimentirajo s prostorsko predstavitvijo fotografije. Žirija je dala prednost prijavam, kjer sta bila prisotna in jasna lastni glas in perspektiva prijavljenih; torej, če so znali ustrezno artikulirati, zakaj je bil dejanski projekt zanje pomemben, kakšen je bil njihov odnos do predmeta in v katerem širšem zgodovinskem in kulturnem kontekstu bi lahko njihovo sporočilo in mnenje najbolj prevladalo. Ko smo izbirali tri zmagovalke_ce za stopničke, smo se osredotočili predvsem na to, koliko lahko pridobitev nagrade – ki je tudi potrdilo o umetniški kakovosti – poveča njihove možnosti za uspeh.

Emese Mucsi

This is How We Do It

On the Jurying Process of Different Worlds 2022

Judging is a large part of the curatorial and art critic work. We make judgments in different situations, in different scopes, and with different stakes, when we are selecting artworks for an exhibition, making a comment, or writing a critique, i.e. we present to a professional or wider audience why the work of an artist is worthy of attention, or why it is not. In the era of image oversaturation of the 21st century, when attention economy aspects have become more important than anything else, curators, critics, jurymen, and judges have a special role with great responsibility. We (Sabina Salomon, curator at the Museum of Modern and Contemporary Art, Rijeka; Metka Zupanič, representative of Photon Gallery, Ljubljana/Vienna; and me, Emese Mucsi, curator at the Robert Capa Contemporary Photography Center, Budapest) were also aware of this when judging the *Different Worlds 2022* applications. The Photon Gallery received original, unconventional, and innovative works of art without thematic or technical limitations. We assessed and sorted out the nearly seventy submitted entries in two stages. First, we shared our own short lists of ten entries each. After that – although there were many overlaps in the total list – we had to narrow our selection down to ten people again. Our primary consideration was the potential we see in

the entered artwork, and we also tried to preserve the diversity of artistic attitudes typical of the field. The joint list of ten was therefore compiled during several hours of live discussion and professional consultation, while we were clashing our own curatorial aspects and critical approaches. After all, it is challenging to compare along the same lines, due to the different artistic intentions, the composition and photography taken under studio conditions, the staged photography works, the socially committed series with the broadest interpretation of documentary, and the installation works experimenting with the spatial presentation of photography. The jury strongly preferred applications where the photographer's own voice and perspective were present and clear; that is, if the applicant was able to adequately articulate why the actual project was important to them, what exactly their relation to the subject was, and in which broader historical and cultural context their message and opinion could prevail the most. When choosing the three 'podium winners' and the first-place winner, our main consideration was how much winning an award – which is also a certificate of artistic quality – can expand the artist's opportunities for success.

Kyras Paradise | 2022

Umetniško zanimanje **Lise Hopf (1990, AT)** izhaja iz njenega dolgoletnega ukvarjanja s plesom. Delo z lastnim telesom v odnosu do prostora, ki ga obdaja, je privedlo do poglobljenega raziskovanja krajev, ne-krajev in načina interakcije ljudi z njimi. Zanimajo jo na videz neopaženi urbani prostori, pogosto podvrženi močnim spremembam. Njena dela so bila predstavljena na številnih odmevnih razstavah v Nemčiji in Avstriji, vključno s Štajerskim Photobienalom (2022), na njeni samostojni razstavi *Dualismus des Meeres*, *Zlobni metulji rušijo razizem* na OFF GRID, Independant Photo Festival na Dunaju (2021) in v raziskovalnih prostorih na ÖÖ Kulturquartier v Linzu (2018).

Ko je umetnica raziskovala grške plaže za svojo diplomsko nalogo, je naletela na jama na območju Pilioa. Ker se je veliko ukvarjala s teorijo o dualističnem pristopu k morju, kot sta teorija *mare clausum* in *mare liberum*, ali fenomenološki pristop Deleuza in Guattarija (gladki in razbrazdani prostori/kraji), je ta jama postala še en ne-kraj, ki jo je zanimal. Ta soba z razgledom – nedaleč od romantičnih grških letovišč. Postala je apropiacija prostora z idiličnim razgledom, ne le zaradi svojih grafitnih oznak. Kljub prazni zаетnosti, ta »soba« nudi zavetje in zatočišče pred nevarnostmi zunanjega sveta ter ustvarja prostor za oblikovanje identitete. Tisto, s čimer bi lahko ljudje z nenehnim hrepenenjem po morju tapetirali svojo dnevno sobo, je v instalaciji razblinilo svojo dvodimenzionalno strukturo. Obstoječi materiali, kot so žaluzije in drugi najdeni predmeti z iste plaže, so prav tako reinterpretirani in jim je dana začasna namembnost.

Lisa Hopf's (1990, AT) artistic interest results from her many years of involvement with dance. Working with one's own body in relation to the space surrounding it, led to a profound exploration of places, non-places and the way people interact with them. She is most interested in the seemingly unnoticed urban spaces, often subject to strong changes. Her work has been shown in several notable exhibitions in Germany and Austria, including the Styrian Photobiennale (2022), at her solo exhibition *Dualismus des Meeres*, *Nasty Butterflies are Crashing Racism* at the OFF GRID, Independant Photo Festival in Vienna (2021) and in *Research Spaces* at ÖÖ Kulturquartier, Linz (2018).

When the artist was doing research for her thesis on the beaches of Greece, she came across a cave in the Pilio area. Since she was deeply involved in the dualistic approach to the sea in theory, such as the theory of *mare clausum* and *mare liberum*, or the phenomenological approach of Deleuze and Guattari (smooth and striated spaces), this cave became another non-place that interested her. This room with a view – not far from romantic Greek resorts. It became an appropriation of space with an idyllic view not only because of its graffiti tags. Despite its barren bulkiness, this "room" offers shelter and refuge from the dangers of the outside world and creates space for identity formation. What people with a constant longing for the sea might wallpaper their living room with has dissolved its two-dimensional structure in this installation. Existing materials such as blinds and other found objects from the same beach are also reinterpreted and given a temporary purpose.



Fotografija instalacije | Photograph of the installation: Alexandra Gschiel



Ko se Zemlja zloži, se premaknejo celine | When the Earth Folds, Continents Drift | 2019

Laurien Bachmann (1992, AT) je leta 2017 zaključila študij eksperimentalnega oblikovanja na Univerzi za umetnost v Linzu. V času študija je semestre opravljala v tujini na UDK Berlin in EKA Talin. Umetnica se v svojem delu ukvarja z najdenimi predmeti, povezanimi s temami ali kraji in jih združuje z digitalnimi mediji, kot so fotografija, video in zvok. Doslej je bila med drugim nagrajena s štipendijo START za fotografijo (BMKÖS 2020), nagrado za promocijo talentov za fotografijo zvezne dežele Zgornje Avstrije (2020), nagrado za promocijo kulture za vizualno umetnost zvezne dežele Koroške (2020) in štipendijo za promocijo umetnosti za vizualne umetnosti mesta Linz (2019). V zadnjih nekaj letih je bila tudi del številnih razstavnih in rezidenčnih udeležb na domači in mednarodni ravni.

Tematska izhodišča del Laurien Bachmann so pogosto percepcije določenih javnih prostorov ali podeželske topografije ter osebni in kolektivni spomin. Svoja opazovanja ponavadi tudi uprizarja na teh območjih v obliki mirujočih in gibljivih slik. V svojih delih pogosto niha na meji med fikcijo in resničnostjo. Serija fotografij Ko se Zemlja zloži, se premaknejo celine prikazuje več pokrajin, kjer je lokalno prebivalstvo Peruja, Čila in Argentine na gore v svojih regijah napisalo sporočila in oglase. Umetnica je poskušala z digitalno obdelavo slik ustvariti nov stavek iz zapisanih sporočil andskih prebivalcev. To se nanaša tudi na zgodovinsko uporabo geoglifov iz te regije. Pomemben del njenega ustvarjanja je kombiniranje lokacijsko ali tematsko specifičnega najdenega posnetka z digitalnimi mediji, kot so fotografija, video in zvok, ki lahko fotografijo transformirajo v velikoformatno instalacijo.

Laurien Bachmann (1992, AT) completed her studies in Experimental Design at the Linz University of Art in 2017. In the course of her studies, she completed semesters abroad at UDK Berlin and EKA Tallinn. In her artistic work, she deals with found objects related to themes or places and combines them with digital media such as photography, video and sound. Bachmann has so far been awarded, among others, the START Scholarship for Photography (BMKÖS 2020), the Talent Promotion Award for Photography of the Province of Upper Austria (2020), the cultural promotion award for Visual Arts of the Province of Carinthia (2020), the Art Promotion Scholarship for Visual Arts of the City of Linz (2019). She was also a part of numerous exhibitions and residency participations at national and international level in recent years.

The thematic starting points of Laurien Bachmann's works are often the perceptions of certain public spaces or rural topographies, as well as personal and collective memories. She usually stages her observations in these areas in the form of still and moving images. In her works, she often oscillates on the border between fiction and reality. The photo series When the Earth Folds, Continents Drift shows several landscapes in which the local populations of Peru, Chile and Argentina have written messages and advertisements on the mountains of their regions. Through digital image processing, the artist attempted to create a new sentence from the written messages of the Andean inhabitants. This also refers to the historical use of geoglyphs from this region. The combination of site- or theme-specific found footage with digital media such as photography, video and sound, which can lead to room-sized installations, is an integral part of her working method.

Memento Mori | 2018–2019

Noémi Szécsi (1998, HU) je pol madžarska, pol romunska fotografinja, ki trenutno živi v Budimpešti. Diplomirala je na MOME na oddelku za fotografijo (2019), kjer trenutno obiskuje magistrski študij. Med študijem se je osredotočila na raziskovanje teme smrti in njene industrije. Njena diplomska naloga je raziskovala sodobne madžarske čarovnice. Po diplomi je osem mesecev delala kot fotografska asistentka v Londonu. Študij nadaljuje na Nizozemskem. Njena serija *Memento Mori* je bila objavljena v reviji *Der Greif*, World Photo Organisation in je bila med finalistkami v Program Photo Talent (2018) v Bredi. Nedavno je svoje delo razstavljala na samostojni razstavi v AQB v Budimpešti s pomočjo Studia mladih fotografov (FFS) in bila nominirana za nagrado Leica Oskar Barnack Award Newcomer (2021).

Na Madžarskem, tako kot v drugih zahodnih kulturah, ljudje živijo v družbi, ki zanika smrt. Na odnos ljudi do smrti so vplivali oslabitev vere, razvoj medicine in urbanizacija. V pop kulturi je umiranje skoraj vseprisotno. Na zaslonu smo videli že na stotine smrti, medtem ko v resničnem življenju morda nismo videli niti ene. Serija fotografij Memento Mori se osredotoča na delavce v pogrebni industriji. Umetnica se je spraševala, kako ljudje, ki se vsak dan ukvarjajo s konceptom smrti, doživljajo svoj obstoj in kako delo vpliva na njihovo fizično in duševno stanje, saj smrti ne morajo zanikati. Umetnica je obiskala tovarno krst in tovarno žar ter med projektom delala z dvema grobarjema. Odkrila je groteskno dvojnost v odnosu delavcev do življenja in dela, umeščeno med resnostjo in absurdnim humorjem. To ambivalentno razpoloženje je bilo osnova za serijo.

Noémi Szécsi (1998, HU) is a half-Hungarian, half-Romanian photographer currently living in Budapest. She graduated from the MOME Department of Photography (2019) where she is currently doing her Master's degree. During her studies she focused on exploring the theme of death and its industry. She did her thesis project on contemporary Hungarian witches. After graduating, she spent eight months as a photographer's assistant in London. She is continuing her studies in the Netherlands. Her series *Memento Mori* was published in *Der Greif* magazine, World Photo Organisation, and was selected as a finalist project in the Breda Photo Talent Programme (2018). She recently exhibited her work in a solo exhibition at AQB in Budapest with the help of the Studio of Young Photographers (FFS) and was nominated for the Leica Oskar Barnack Award Newcomer Award (2021).

In Hungary, as in other Western cultures, people live in a society that denies death. The weakening of religion, the development of medicine and urbanisation have influenced people's relationship to death. In pop culture, dying is almost ubiquitous; we have seen hundreds of deaths on screen, while in real life, we may not have seen a single one. The Memento Mori series focuses on workers in the death industry. The artist wondered how people who work with the concept of death on a daily basis relate to their own existence and how their work affects their physical and mental state, as they have no choice to deny death. She visited a coffin factory and an urn factory, and worked with two gravediggers during the project. She discovered a grotesque duality in the workers' attitude towards life and their work, situated between seriousness and absurd humour. This ambivalent mood formed the basis for the series.





Lana Požlep (2000) trenutno zaključuje dodiplomski študij na Oddelku za fotografijo na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Ustvarja predvsem fotografije in video dokumentacije ter dela kot umetniška asistentka. V svoji raziskovalni praksi se ukvarja z interpretacijami prostora, začasnih prostorov in objektov ter njihovih temeljnih gradnikov. Njen cilj je v svojih multimedijjskih instalacijah implementirati antropološki vidik prostora. Svoja dela je predstavila na študentskih razstavah na Akademiji, na letošnji *Premieri 2022* v Centru sodobnih umetnosti Celje in na svoji prvi samostojni razstavi *Iz časa v čas* v Galeriji Plevnik-Kronkowska v Celju (2018).

Prostorska instalacija je nadaljevanje umetništine diplomske naloge na temo gradbišča (Prostor med krajem in ne-krajem). Z vsakim obiskom je začela razmišljati o njeni vedno večji domačnosti v tako tujem okolju. Kljub vsem strojem in prostranosti, se ji gradbišče ni več zdelo čudno, zlovešče ali nevarno. To jo je usmerilo v razmišljanje o procesu udomačitve in njenih elementov. Kaj jo je približalo prostoru je bila fotografija, ki jo je uporabila kot aparat ali medij, s katerim je vstopila in se seznanila z njim. To je storila v navezavi dokumentiranja in asimilacije prostora, z uporabo betona in fotografije kot dveh glavnih gradnikov za interpretacijo. Transformacija, ki jo povzroči gradbeni proces, se v seriji odraža v preoblikovanju prostora preko fotografije.

Lana Požlep (2000) is currently completing her undergraduate studies at the Department of Photography at the Academy of Fine Arts and Design in Ljubljana. She mainly creates photo and video documentation and works as an artist assistant. In her research practice, she deals with interpretations of space, temporary spaces and objects and their basic building blocks. Her aim is to implement the anthropological aspect of space in her multimedia installations. She has presented her work at student exhibitions at the Academy, at this year's *Premiere 2022* at the Centre for Contemporary Arts in Celje and had her first solo exhibition *Iz časa v čas* (From Time to Time) at the Plevnik-Kronkowska Gallery in Celje (2018).

The spatial installation is a continuation of the artist's thesis on the theme of a construction site (Space Between a Place and Non-place). With each visit, she began to reflect on her growing familiarity with such a foreign environment. Despite the machinery and vastness, the construction site no longer seemed strange, sinister or dangerous to her. It made her think about the process of domestication and its elements. What brought her closer to the space was photography, which served as an apparatus or medium to enter and become familiar with it. She did this in relation to the documentation and assimilation of space, using concrete and photography as two main building blocks for interpretation. The complete change caused by the building process in the series can be reflected in the transformation of space through photography.

Digital Suiseki | 2018

Max Radawski (1992 PL) je diplomiral iz fotografije na Univerzi za umetnost v Poznau. Radawski je vizualni umetnik, ki združuje fotografijo z drugimi mediji in ustvarja dela z večimi elementi, ki raziskujejo umetniško zanimanje za metafiziko podobe in razmerja med njeno minljivostjo in trajnostjo. Črpa navdih iz naravnih oblik, kot so kamen, les ali elementi (zlasti voda). V umetnikovih delih se njihova efemerne in hkrati neminljive lastnosti prepletajo z značilnostmi same podobe in ustvarjajo polifonija pomenov, diskurzov in umetniških idiolektov. Od leta 2017 Radawski dela kot asistent v 7th Studio of Photography na Univerzi za umetnost v Poznau. Njegovo delo je bilo vključeno v več skupinskih razstav po Poljski. Razstavljal je tudi na več samostojnih razstavah: *The Golden Splinter* v galeriji Rodriguez v Poznau (2022) in *Common Ground* kot del Warsaw Gallery Weekend, v duetu s Keke Vilabeldq, Nowe Miejsce, Varšava (2021).

Suiseki je japonska umetnost polaganja kamnov in iskanja poglobljenih čutnih vtisov v njih, kot so podobe gora od daleč. Umetnik v delu uporablja slike vzete iz Google Street View, ki predstavljajo potovanja po japonskih gorah. Slike so poiskane, predelane in natisnjene. Določeni procesi se ponavljajo. Pojavijo se novi načini objektivizacije podobe, ki dobi končno obliko v ustvarjenem statičnem originalu. V tradicionalnem suisekiju srečanje z resničnim predmetom vodi do ustvarjanja domišljijskih podob. V digitalnem suisekiju je ta postopek obraten. Gre za dejanja, katerih cilj je dati podobam materialno obliko – prikaz mogočnih japonskih gora.

Max Radawski (1992 PL) is a photography graduate of the University of Arts in Poznań. Radawski is a visual artist who combines photography with other media to create works with multiple elements that explore the artist's interest in the metaphysics of the image and the relationships between its transience and permanence. He draws inspiration from natural forms such as stone, wood or elements (especially water). In the artist's works, their ephemeral yet imperishable qualities intertwine with the qualities of the image itself, creating a polyphony of meanings, discourses and artistic idiolects. Since 2017, Radawski has worked as an assistant in the 7th Studio of Photography at the University of Arts in Poznań. His work has been included in several group exhibition across Poland and he has exhibited his work in several solo exhibitions: *The Golden Splinter* at Rodriguez Gallery in Poznań (2022) and *Common Ground* as part of Warsaw Gallery Weekend, in duo with Keke Vilabeldq, Nowe Miejsce, Warsaw (2021).

Suiseki is a Japanese art of laying stones and finding deep sensory impressions in them, such as images of mountains from afar. In this work the artist uses images generated by Google Street View that represent a journey through the Japanese mountains. Images are searched, edited and printed. Certain processes are repeated. New ways of objectifying the image emerge, striving to create a static original. In a traditional suiseki, the encounter with a real object leads to the creation of imaginary images. In digital suiseki, the process is reversed. It becomes a series of actions that aim to give the images a material form – the representation of the mighty Japanese mountains.









z'Haus | 2021 – v teku | ongoing

Daniel Reschounig (1998, AT) trenutno študira fotografijo na Die Graphische na Dunaju. Deluje tudi kot samostojni fotograf in je asistent znanega dunajskega fotografa Kurta Prinza. Njegova praksa temelji predvsem na dokumentarni fotografiji. Pogosto dokumentira kraje, kamor potuje ali v objektiv ujame življenje v vseh njegovih vidikih. Dela, ki jih ustvarja, so torej vizualne interpretacije lastnega življenja in življenja drugih ljudi. Njegova dela so bila leta 2022 predstavljena na skupinskih razstavah *Fokupop* in *Augenschmaus* na Dunaju ter so izšla v samozaložniških zinih.

Serija z'Haus odraža umetnikov miselni proces pri iskanju doma in omogoča vpogled v njegovo intimno okolico. Fotografije prikazujejo domove njegovih staršev, starih staršev in tastov, v različnih vaseh v Mürztalu na avstrijskem Štajerskem. Dela raziskujejo koncept »doma« in premislek, o tem, da med odraščanjem ni nikoli podvomil v njegov pomen. Toda močna želja po neodvisnosti ga je spodbudila, da se je v poznih najstniških letih preselil na Dunaj. Ko se je med pandemijo moral vrniti domov, je ugotovil, da tam ne pripada več in se tam ne more nikoli trajno naseliti. To je povzročilo občutek izgube starega »doma« in iskanje novega, kar se odraža tudi na fotografijah.

Daniel Reschounig (1998, AT) is currently studying photography at Die Graphische in Vienna. He also works as a freelance photographer and is an assistant to the well-known Viennese photographer Kurt Prinz. His practise is mainly based on documentary photography, often documenting places he travels to or capturing life in all its facets. The works he creates are therefore visual interpretations of his own life and the lives of other people. His works were shown in the group exhibitions *Fokupop* and *Augenschmaus* in Vienna in 2022 and were released in self-published zines.

The series z'Haus reflects the artist's thought process in search of home and provides an insight into his intimate surroundings. The photographs show the homes of his parents, grandparents and parents-in-law, spread across various villages in Mürztal, Styria, Austria. The works explore the concept of "home" and the consideration that the artist never questioned it when he was growing up. However, a strong desire to break out, prompted him to move to Vienna in his late teens. When he had to return home during the pandemic, he realised that he no longer belonged and could never settle there permanently. This led to a sense of loss of his old "home" and a search for a new one, which is also reflected in the photographs.

Odtujena domačnost | Estranged Familiarity | 2022

Lana Soklič (1998, SI) je leta 2021 diplomirala na Akademiji za likovno umetnost in oblikovanje v Ljubljani, smer Fotografija, kjer nadaljuje magistrski študij. Pri svojem umetniškem udejstvovanju se pretežno ukvarja z analogno fotografijo, ki ji omogoča širok spekter eksperimentov in vključevanja naključij v končno podobo. Fotografske materiale manipulira z različnimi načini razvijanja, dodajanjem kemikalij, segrevanjem in mehanskimi modifikacijami z namenom, da izzove nepravilnosti, popačenja in barvne anomalije izvornih fotografskih podob. V izboru konceptov jo zanima predvsem upodabljanje emocij ali čustvenih stanj. Sodelovala je na več samostojnih in skupinskih razstavah med drugimi: *Ponjava*, Tobačna, Ljubljana (2020), *Dialog Skladišče Libertas*, Koper (2021), *Ponjava II*, Tobačna Ljubljana (2022), *Slovanski tarot*, Metelkova (2022), *Odtujenost*, Galerija AQ, Celje (2022).

Serijska *Odtujena domačnost* je nadaljevanje umetniškega raziskovanja termina izrez in temelji na konceptu domačnosti. V začetni fazi je raziskovala kraje, ki izžarevajo negativno energijo, kot so zapuščene stavbe, pokopališča in prostori, znani po burni zgodovini. Z dvojno izpostavljenostjo je fotografirala tudi zapuščeni hotel Bellevue. Kasneje je raziskovala znano, vsakdanje okolje z namenom, da bi ga prikazala na zlovesč način. S fotoaparatom srednjega formata je dokumentirala svoj dom in Akademijo. Z uporabo dvojne izpostavljenosti in nenavadnih kompozicij se je običajno domače in prijetno vzdušje spremenilo v odtujene, srhljive in temačne upodobitve. Serija kot celota raziskuje kontrastna pojma domačnosti in odtujenosti, ki ju je umetnica preko fotografije skušala zlit v koherentno umetniško delo.

Lana Soklič (1998, SI) graduated from the Academy of Fine Arts and Design in Ljubljana in 2021, where she is currently pursuing her Master's degree. In her artistic pursuits she mainly focuses on analogue photography, which allows her to experiment in a wide range of ways and to incorporate chance into the final image. She manipulates photographic materials through various film developing techniques, the addition of chemicals, heating and mechanical alterations to provoke irregularities, distortions and colour anomalies in the original photographic images. Conceptually, she is particularly interested in the representation of emotions or emotional states. She has participated in several solo and group exhibitions, including *Ponjava*, Tobačna, Ljubljana (2020), *Dialogue Warehouse Libertas*, Koper (2021), *Ponjava II*, Tobačna Ljubljana (2022), *Slovanski tarot*, Metelkova (2022), *Alienation*, AQ Gallery, Celje (2022).

The *Estranged Familiarity* series is a continuation of the artist's exploration of the term crop (cut-out) and is based on the concept of familiarity. In the initial phase, she was exploring the places that radiate negative energy, such as abandoned buildings, cemeteries and spaces known for their troubled history. She also photographed the abandoned Bellevue Hotel with double exposure. Later, she explored familiar, everyday surroundings with the aim of portraying them in an ominous way. Using a medium format camera, she documented her home and the Academy. Through the use of double exposure and unusual compositions, the normally homely and pleasant atmosphere was transformed into alienated, eerie and dark depictions. The series explores the contrasting notions of familiarity and estrangement which the artist sought to fuse into a coherent artwork through photographs.





Fantastične živali in kako jih božati | **Fantastic Animals and How to Pet Them | 2022**

Kasia Ślesieńska (1997, PL) je dokumentarna fotografinja iz Poljske. Ima magistriraj iz kulturnih študij in novih medijev. Trenutno študira fotografijo na Inštitutu za kreativno fotografijo v Opavi na Češkem. Njeno delo se osredotoča predvsem na živali in ekonomske migracije in je bilo razstavljeno na več skupinskih razstavah na Poljskem in v tujini. Leta 2020 je prejela nagrado na Grand Press Photo v kategoriji Photo Young Picture Story in osvojila drugo mesto na istem natečaju leta 2022 v kategoriji Climate and Responsibility Picture Story. Njena dela so bila objavljena tudi v časopisih in revijah, kot so Gazeta Wyborcza, Polityka, Press in Pismo.

Serijsko raziskuje, kako je zgodovina civilizacije, kulture in vere oblikovala odnos med ljudmi in živalmi. Ne glede na to, da je trenutni obstoj več živalskih vrst ogrožen, pogled na naravo in njene kvalitete ostaja sentimentalni. Umetnica je opazila upodobitve močnih živali, ki simbolizirajo duhovni ali ekonomski status. Serijsko raziskuje tudi zanimive odnose med ljudmi in nenavadnimi živalmi, ki jih imajo za hišne ljubljence. Postavlja se vprašanje, kaj je v ospredju teh predstav: oblast nad živalmi, kulturni in ekonomski kapital ali ljubezen do živali in narave? Kljub temu umetnica v ospredju postavlja živali, fotografije pa namigujejo na možnost njihove prevlade.

Kasia Ślesieńska (1997, PL) is a documentary photographer based in Poland. She holds a Master's degree in Cultural Studies and New Media. She is currently studying photography at the Institute of Creative Photography in Opava, Czech Republic. Her work focuses mainly on animals and economic migration and has been exhibited in several group exhibitions in Poland and abroad. In 2020 she received an award at the Grand Press Photo in the Photo Young Picture Story category and won second place at the same competition in 2022 in the Climate and Responsibility Picture Story category. Her work has also been published in journals and magazines such as Gazeta Wyborcza, Polityka, Press and Pismo.

The series explores how the relationship between humans and animals has been shaped by the history of civilisation, culture and religion. Regardless of the fact that the existence of several animal species is threatened, the sentimental view of nature and its qualities remains. The artist has noted the depiction of powerful animals as signs of spiritual or economic status. The series also explores interesting relationships between humans and unusual animals they keep as pets. It raises the question of what is at the forefront of these representations: dominion over animals, cultural and economic capital, or love of animals and nature? Nonetheless, the artist foregrounds the animals, while the photographs suggest the possibility of their takeover.

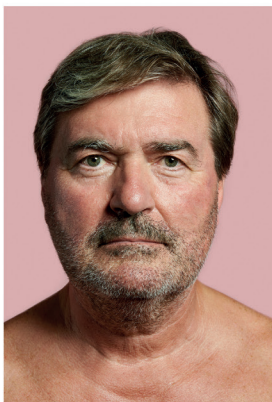
Avtoportret | *Self-Portrait* | 2019

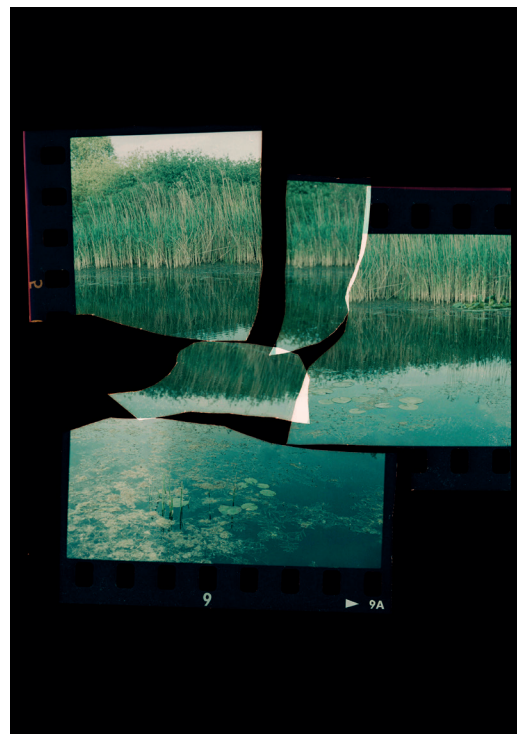
Iza Štrumbelj Oblak (1997) je diplomirala iz fotografije na VIST v Sloveniji in obiskovala magistrski študij na LUCA School of Arts v Bruslju, Belgija. Šolanje nadaljuje na oddelku za likovno umetnost Akademije HDK Valand v Göteborgu na Švedskem. V svoji praksi uporablja predvsem fotografske tehnike oziroma performativne in participativne prakse, pri čemer ne izključuje drugih medijev ali metod in jih pogosto kombinira. Zanimajo jo družba in njeni številni problemi, ki jih povezuje z motivom osebne rasti. Njeno delo raziskuje teme, kot so ekologija, medosebni odnosi, pomen igre in spomina. Razstavljala je na več skupinskih razstavah doma in v tujini. Pred kratkim je samostojno razstavila *Iščem prijatelje* v okviru rezidence v Galeriji Siva v Zagrebu (2022) in imela samostojno razstavo *Ko bom velika, bom umetnica* v Galeriji DLUL v Ljubljani (2022).

Serijski Avtoportret predstavlja razširjen pogled na to, kdo smo, skozi materializacijo odnosov, spominov, interesov in nacionalne identitete v polju predmetov. S tem projektom avtorica išče samo sebe in išče formulo, ki skozi različne vidike definira, kdo človek je. Zanima jo, kaj se zgodi, ko portret odstranimo iz samega portreta in smo prisiljeni raziskovati druge plasti. Morda odsotnost lastne podobe, pomembnega dela človekove identitete, še toliko bolj razkrije, kdo človek je, saj omogoča, da se pokažejo drugi vidiki. Pri tem odkrivanju se opira na odnose z ljudmi, ki so ji najbližji, in ki jo definirajo. Brska po spominih, krajih in uporablja predmete, ki so zanj pomembni. Upošteva tudi, kako jo dojema država in po katerih dejavnostih in dosežkih jo poznajo drugi.

Iza Štrumbelj Oblak (1997) graduated in photography from VIST in Slovenia and took part in a bridge year for a Master's degree at LUCA School of Arts in Brussels, Belgium. She is continuing her education at the Fine Arts Department of HDK Valand Academy in Gothenburg, Sweden. In her work, she mainly uses photographic techniques or performative and participatory practises, without excluding other media or methods, which she often combines. She is interested in society and its many problems, which she links to the motif of personal growth. Her work explores themes such as ecology, interpersonal relationships and the importance of play and memory. She exhibited in several group exhibitions at home and abroad. Recently, she showed a solo exhibition *I'm Looking for Friends* as part of her residency at Siva Gallery in Zagreb (2022) and had a solo exhibition *When I Grow Up, I Want to Be an Artist* at DLUL Gallery in Ljubljana (2022).

The Self-Portrait series presents an expanded view of who we are through the materialisation of relationships, memories, interests and national identity in a field of objects. With this project, the author is in search of herself, of a formula that defines who a person is through different aspects. She is interested in what happens when we remove the portrait from the portrait itself and are forced to explore other layers. Perhaps the absence of one's image, an important part of a person's identity, is even more revealing, as it allows other aspects to emerge. In this discovery, she draws on the relationships with the people closest to her and that define her. She sifts through the places, memories and uses objects that are meaningful to her. She also takes into account how she is perceived by the state and through what activities and achievements she is known by others.





Refleksija o krajinah | Reflection on Landscapes | 2022

Ana Žeželj (1998, RS) je trenutno vpisana v tretji letnik diplomskega študija fotografije na Fakulteti dramskih umetnosti v Beogradu. Njeno delo se nanaša predvsem na človeško izkušnjo, različne prostore in raziskovanje različnih načinov dojetja sveta, ki nas obdaja. Študij fotografije namerava nadaljevati na magistrski stopnji. Njena serija *Izgubljeno poletje* je bila razstavljena v okviru festivala FESTUM v organizaciji Univerze za umetnost v Beogradu (2021), njena serija *Refleksija o krajinah* pa je bila izbrana za festival Fotofutura v Beogradu in bo letos na ogled v NoConcept Gallery.

Serija raziskuje temo človekovega vpliva na našo okolico. Umetnica z različnimi fotografskimi tehnikami spreminja upodobljene lokacije v nov prostor, ki služi kot refleksija nas samih in našega individualnega dojetja časa in oblike. Vse fotografije so bile posnete na film in kasneje fizično in digitalno spremenjene. Konceptualna osnova te serije je razmislek o dojetju časa in prostora skozi podobe, ki nas obdajajo. Te so kot dokumenti preteklosti in sedanjosti, ki jih bodo videli prihodnje generacije. Pogosto vzbujajo nostalgijo, ki jo umetnica vpljuje z uporabo polaroidov. Hkrati poskuša ustvariti nov svet, ki se nanaša tako na preteklost kot prihodnost, tako da se poigrava z različnimi oblikami, sežiga negative in kolažira dele fotografij.

Ana Žeželj (1998, RS) is currently enrolled in the third year of her bachelor's degree in cinematography at the Faculty of Dramatic Arts in Belgrade. Her work is mainly about the human experience, different spaces and exploring different ways of perceiving the world that surrounds us. She plans to continue her studies in photography at Master's level. Her series *Lost Summer* was exhibited as part of a FESTUM festival organized by the University of Art in Belgrade (2021), while her series *Reflection on Landscapes* was selected for the Fotofutura Festival in Belgrade and will be on display at NoConcept Gallery this year.

The series explores the theme of human impact on our surroundings. Through various photographic techniques, the artist transforms the depicted locations into a new space that serves as a reflection of ourselves and our individual perception of time and form. All photographs were taken on film and later physically and digitally altered. The conceptual basis for this series is a reflection on how we perceive time and space through images that surround us. They are the documents of the past and present that will be seen by future generations. They often evoke nostalgia, which the artist refers to through the use of Polaroids. At the same time, she also tries to create a new world, referencing both the past and the future by playing with different forms, burning the negatives and collaging parts of the photos.



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