

PHOTOH

Olja Simčič Jerele

Zavedaj se, da bereš
nagrobni kamen |
Bear in mind what you're
reading here is the tombstone

19. 2. - 28. 3. 2025

Aljaž
Lavrič

Shema A-F |
A-F Scheme



Avtorski dialog | Artists' Dialogue: Aljaž Lavrič in Olja Simčič Jerele

V Galeriji Photon že vrsto let v okviru razstavnega formata t. i. »Avtorskega dialoga« soočamo po dva ustvarjalca, pri čemer se vsak predstavi s samostojnim projektom v svojem razstavnem prostoru Galerije Photon. Namen dialoga je raziskati in poudariti raznolikost fotografskega medija skozi perspektivo dveh avtorjev, katerih prakse se dopolnjujejo na konceptualni ali tehnični ravni, obenem pa dialog izpostavlja tudi kontraste v umetniških praksah. Program je namenjen predvsem slovenskim umetnikom mlajše in srednje generacije, občasno pa predstavljamo tudi uveljavljajoče se fotografske ustvarjalce iz Srednje in Vzhodne Evrope.

V tokratnem avtorskem dialogu se srečujeta dva mlada slovenska fotografska umetnika, Aljaž Lavrič in Olja Simčič Jerele. Oba zaključujeta magistrski študij na Akademiji za likovno umetnost in oblikovanje v Ljubljani. V svoji umetniški praksi obvladujeta analogno fotografijo v vseh njenih procesih ter jo vključujeta v prostorske umetniške instalacije, ki jih prilagajata specifičnim razstavnim prostorom. Vsak v svojem ustvarjanju raziskuje dimenzijo objektnosti fotografije, ki se prepleta z likovno umetnostjo, vendar so izhodišča in temelji njunih projektov tesno povezani z analogno fotografijo. To oba obravnavata kot dinamičen proces – tako pri konceptualni zasnovi projektov kot pri preučevanju fizikalnih lastnosti samega medija.

Tokratni dialog med Lavričem in Simčič Jereletovo razkriva večplastne povezave med njunima projektoma in tudi postavitvama v prostoru, ki segajo onkraj rabe analogne fotografije. Obe seriji izhajata iz obstoječih vizualnih virov – prva iz Valvasorjevega bakroreza, druga pa iz lastnega fotografskega arhiva. Vendar oba umetnika teh virov ne obravnavata kot statične podobe, temveč jih reinterpretirata skozi proces materialne transformacije. Lavrič preslika shematičnost in nepopolnosti zgodovinskega bakroreza v tridimenzionalno postavitev, ki prek tekoče vode vpliva na razvoj fotografskih podob. Simčič Jereletova pa ustvarja podobe, ki zaradi umetno sproženega procesa razkroja, imenovanega *silver mirroring*, postanejo simbol minevanja in izmuzljivosti preteklosti. V obeh primerih fotografija ni več le dokument časa, temveč fluidna materija, ki se nenehno spreminja – pri eni zaradi interakcije z vodnim elementom, pri drugi pa zaradi postopne degradacije materiala.

Poleg preizpraševanja fizikalnih lastnosti fotografskega medija oba umetnika obravnavata razmerje med podobo in resničnostjo. Lavrič raziskuje, kako se Valvasorjeva vizualna interpretacija naravnega pojava lahko prenese v prostor in skozi fotografski proces pridobi nove pomene. Pri Simčič Jereletovi pa je

vprašanje avtentičnosti podobe vezano na preplet nostalgije in distanciranja – njene fotografije predstavljajo spomin, ki se fizično spreminja in oddaljuje od svoje prvotne podobe. S tem umetnica opozarja, da je vsak posneti trenutek zgolj iluzija preteklosti, ki je v resnici nikoli nismo mogli doživeti na enak način.

Oba avtorja v svoji umetniški praksi poudarjata tudi minljivost in nestabilnost podobe, vendar vsak na svoj način: Lavrič skozi vodno instalacijo, ki vpliva na razvoj in transformacijo fotografskega zapisa, Simčič Jereletova pa skozi eksperimentiranje s procesi razkroja in degradacije fotografske emulzije. V njunem dialogu se tako prepletajo teme fizičnega in časovnega propadanja, manipulacije s fotografskim materialom in načini, na katere podobe oblikujejo naše dožemanje resničnosti, kar nazadnje poudarja krhko in nenehno spreminjajočo se naravo fotografskega medija.

For many years, the Photon Gallery has presented two artists in the exhibition format of the so-called "Artists' Dialogue", each of whom presents an independent project in their own exhibition space in the Photon Gallery. The dialogue aims to explore and highlight the diversity of the photographic medium through the perspective of two artists whose practices complement each other on a conceptual or technical level, while also highlighting the contrasts in their artistic practices. The dialogue is primarily aimed at Slovenian artists of the younger and middle generation, but occasionally we also present emerging photographers from Central and Eastern Europe.

Two emerging Slovenian photographers, Aljaž Lavrič and Olja Simčič Jerele, come together at this year's Artist Dialogue. Both are currently completing their MA studies at the Academy of Fine Arts and Design in Ljubljana. In their artistic practises, they have mastered analogue photography in all its processes and incorporate it into spatial art installations which they adapt to specific exhibition spaces. Each of them explores the dimension of object-oriented photography intertwined with fine art, but the starting points and foundations of their projects are closely tied to analogue photography. Both treat it as a dynamic process - be it in the conceptual design of the projects or in the examination of the physical properties of the medium itself.

This dialogue between Lavrič and Simčič Jerele reveals the multi-layered connections between their projects and their installations in space, which go beyond the mere use of analogue photography. Both series draw on existing visual sources - the first from Valvasor's copperplate engraving, the second from the artist's own photographic

archive. However, both artists do not treat the source material as static images, but rather reinterpret them through a process of material transformation. Lavrič maps the schematics and imperfections of the historical copperplate engraving into a three-dimensional installation that influences the physical development of the photographic images through the flowing water. Simčič Jerele, on the other hand, creates images that become a symbol of the decay and fleetingness of the past through an artificially triggered decomposition process called silver mirroring. In both cases, the photograph is no longer just a document of time, but a fluid matter that is constantly changing - in one case through interaction with the element of water, in the other through the gradual degradation of the material.

In addition to questioning the physical properties of the photographic medium, both artists address the relationship between image and reality. Lavrič explores how Valvasor's visual interpretation of a natural phenomenon can be translated into space and acquire new meanings through the photographic process. For Simčič Jerele, the question of the authenticity of the image is linked to the interplay of nostalgia and distancing - her photographs represent a memory that physically changes and distances itself from its original image. In this way, the artist reminds us that each captured moment is an illusion of the past that we could never experience in the same way in reality.

Both artists emphasise the transience and instability of the image in their artistic practise, but each in their own way: Lavrič through a water installation that influences the development and transformation of the photographic record, and Simčič Jerele by experimenting with the processes of decomposition and degradation of the photographic emulsion. In their dialogue, the themes of physical and temporal decay, the manipulation of photographic material, and the ways in which images shape our perception of reality come together, ultimately highlighting the fragile and ever-changing nature of the photographic medium.

Špela Pipan



Aljaž Lavrič:

Shema A-F | A-F Scheme

Aljaž Lavrič (1999) trenutno študira fotografijo na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Dodiplomski študij je opravil na Akademiji umetnosti Univerze v Novi Gorici, eno leto pa je preživel v Bruslju na izmenjavi Erasmus+ na LUCA School of Arts. V svojih fotografskih projektih najpogosteje raziskuje krajino in njeno vlogo pri zaznamovanju posameznika ali družbe. Pri tem pogosto uporablja velik-formatni fotoaparati, svoja dela pa najraje predstavlja v obliki fotoknjig. Predstavil se je na različnih samostojnih razstavah, med drugim s projektom *Karkoli pluje tvojo barko* na Svetilniku v Piranu (2021) in v Galeriji Luke Koper v Kopru (2024) ter z razstavo *Nothing to Write Home About* v Libertasu v Kopru (2022). Prav tako je sodeloval na skupinskih razstavah, med drugim na *Graduation Show '22* v Tour & Taxis v Bruslju (2022), *Vseobsegajoči razstavi družine ob morju IV* v Predsobi v Piranu (2021) in *Za moj notranji jaz* v Xcentru v Novi Gorici (2022).

Aljaž Lavrič (1999) studies photography at the Academy of Fine Arts and Design in Ljubljana. He completed his undergraduate studies at the Academy of Arts of the University of Nova Gorica and spent a year in Brussels as part of an Erasmus+ exchange at the LUCA School of Arts. In his photographic projects, he primarily explores landscapes and their role in shaping individuals or societies. He often uses a large-format camera and prefers to present his work in the form of photo books. He has showcased his work in various solo exhibitions, including *Whatever Floats Your Boat* at the Lighthouse in Piran (2021) and the Luka Koper Gallery in Koper (2024), as well as *Nothing to Write Home About* at Libertas in Koper (2022). He has also participated in group exhibitions such as *Graduation Show '22* at Tour & Taxis, Brussels (2022), *Vseobsegajoča razstava družine ob morju IV* at Predsoba, Piran (2021), and *For My Inner Self* at Xcenter, Nova Gorica (2022).

Aljaž Lavrič: Shema A-F

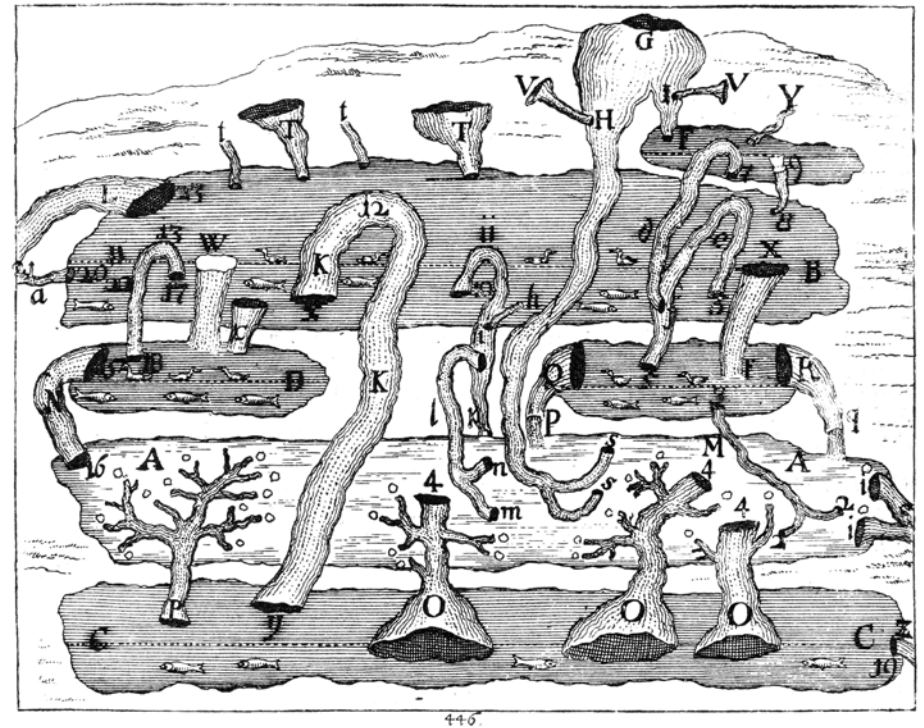
V projektu *Shema A-F* avtor izhaja iz bakroreza Janeza Vajkarda Valvasorja, predstavljenega v njegovem delu *Slava Vojvodine Kranjske* (1689). Osredotoča se na bakrorez št. 446, ki prikazuje presihajoče Cerkniško jezero. Bakrorez označuje vhode in izhode jam ter podzemne kanale, ki naj bi polnili in praznili jezero. Avtor bakrorez bere kot zemljevid in na podlagi Valvasorjevega opisa poskuša rekonstruirati, kje naj bi se posamezni vhodi, kanali in jame nahajali v realnem prostoru. Bakrorez ni popoln, saj njegov grafični zapis ne ustreza vedno geografiji Cerkniškega jezera. Namesto da bi natančno prenesel zemljevid v realni prostor, avtor napake in nejasnosti Valvasorjevega dela uporablja kot izhodišče za svojo interpretacijo. Tisto, česar ni mogoče dokumentirati v naravnem okolju Cerkniškega jezera, rekonstruira in poustvari v studiu.

Osrednji element razstave predstavlja vodna instalacija, ki sledi osnovni strukturi bakroreza. Če je bil bakrorez sprva uporabljen kot zemljevid pri snovanju fotografij, postane v fazi postavitve razstavnega dela načrt. Fotografske povečave so bile med razvijanjem vključene v instalacijo, kar je omogočilo, da se je podoba na fotopapirju razvila le v strugi kemije. Instalacija tako narekuje fotografiji, kateri deli so vidni in kateri ostanejo skriti. Proces razvijanja še ni povsem zaključen – fotografije se še vedno spirajo, poleg tega pa se zaradi konstantnega pretoka vode z nosilca postopoma spira emulzija.

Aljaž Lavrič: A-F Scheme

In the *A-F Scheme* project, the author takes his inspiration from the copperplate engraving by Janez Vajkard Valvasor, which is presented in his work *The Glory of the Duchy of Carniola* (1689). The artist focuses on the copperplate engraving 446, which depicts the intermittent Lake Cerknica. The engraving marks the entrances and exits of the caves and the underground channels that were supposed to fill and empty the lake. The author reads the engraving as a map and on the basis of Valvasor's description to try to reconstruct where the entrances, canals and caves could have been located in real space. The engraving is not perfect, as its graphic notation does not always correspond to the geography of Lake Cerknica. Instead of accurately translating the map exactly to the real space, the author uses the errors and ambiguities of Valvasor's work as a starting point for his interpretation. What cannot be documented in the natural environment of Lake Cerknica, he reconstructs and recreates in his studio.

The central element of the exhibition is a water installation that follows the basic structure of a copperplate engraving. While it was initially used as a map when the photographs were conceived, it will become a road map in the installation element of the exhibition. The photographic enlargements are integrated into the installation during development, so that the image on the photographic paper can only develop in the flow of chemistry. The installation thus dictates to the photograph which parts are visible and which remain hidden. The development process is not yet complete - the photographs are still being washed and the emulsion is gradually washed off the support by the constant flow of water.



Janez Vajkard Valvasor, bakrorez št. 446, reprodukcija iz knjige *Slava vojvodine Kranjske* (1689), Mladinska Knjiga, 1977, Ljubljana, stran 107 / copper engraving no. 446, reproduction from the book *The Glory of the Duchy of Carniola* (1689), Mladinska Knjiga, 1977, Ljubljana, page 107.





Olja Simčič Jerele

Zavedaj se, da bereš nagrobni kamen | Bear in mind what you're reading here is the tombstone, 2025

Olja Simčič Jerele (1999, Slovenija) je diplomantka fotografije na VIST – Fakulteti za uporabne vede, trenutno pa je v drugem letniku magistrskega programa fotografije na Akademiji za likovno umetnost in oblikovanje v Ljubljani. V zadnjih letih je sodelovala na več samostojnih in skupinskih razstavah doma in v tujini. Oljina umetniška praksa raziskuje materialnost in indeksikalnost fotografskega medija ter njegovo močno povezanost s kolektivnim in individualnim spominom. Njeno delo zaznamuje morbiden, a hkrati mehak estetski pristop, ki temelji na fotografski teoriji in se izraža skozi osebno izkušnjo. Pretežno dela z analognimi tehnikami, ki jih pogosto dopolnjuje s tekstualnimi intervencijami.

Olja Simčič Jerele (1999, Slovenia) is a photography graduate from VIST – Faculty of Applied Sciences and is currently in her second year of the Master's program in Photography at the Academy of Fine Arts and Design in Ljubljana. In recent years, she has participated in several solo and group exhibitions both locally and internationally. Olja's artistic practice explores the materiality and indexicality of the photographic medium, highlighting its strong connection to collective and individual memory. Her work is characterized by a morbid yet soft aesthetic, often rooted in photographic theory and expressed through a personal lens. She primarily works with analogue techniques, frequently complementing them with textual interventions.

Olja Simčič Jerele

Zavedaj se, da bereš nagrobni kamen, 2025

V nastajajočem magistrskem projektu umetnica uporablja fotografski material kot orodje za merjenje časa. V trenutku fotografiranja se svet pred objektivom iztrga iz sedanjosti in spremeni v fotografsko podobo. Fotografije, kot vsak fizičen medij, pa niso zamrznjene v času svojega nastanka, temveč se starajo in razkrajajo naprej. V razstavljenih delih avtorica namerno sproža učinek *silver mirroring*, značilen za razkroj črno-belih analognih fotografij, pri katerem delci srebra migrirajo na površje materiala in ustvarijo srebrenkast sij. Ta učinek, ki ga fotografi in konservatorji običajno poskušajo preprečiti ali odstraniti, avtorica v svojih delih sproža namenoma.

Estetika razkroja tako postane del podobe, ki gledalce_ke odtuji od trenutka njenega nastanka in jo predstavi kot preteklost – preteklost, ki nikoli ni zares obstajala na enak način, kot je ujeta na fotografskem posnetku. To dejstvo umetnica naslovi tudi v izbiri same tehnike izdelave podob. Odločitev posnemanja naravnih sledi večletnega razkroja prek umetno ustvarjenega efekta *silver mirroring* je sama po sebi oddaljitev od originala. Poustvarjanje preteklosti tako vodi v nastanek nečesa novega, nečesa nedostopnega.

Serijsko tako aludira na občutke hrepenenja in nostalgije, saj »resničnost«, ujeta na posnetkih, avtorici ali gledalcem_kam ni več dostopna. V tem smislu podobe prevzamejo vlogo »nagrobnega kamna« upodobljenega trenutka. Serijsko predstavlja preproste motive, vzete iz avtoričinega osebne arhiva, ki so v temnici preoblikovani v veliko formatne pozitivne, narejene na pretečen grafični film, skupaj z umetno sproženim učinkom *silver mirroring*.

Zvok v razstavnem prostoru z izseki iz filma **As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* dopolnjuje vizualno izkušnjo. Vzpostavlja vzporednico med avtoričinim obsesivnim beleženjem trenutkov, njeno željo po vrnitvi vanje in hkratnim oddaljevanjem od preteklosti. Podobe ne ilustrirajo zvoka in obratno, temveč se medsebojno dopolnjujejo pri ustvarjanju občutka nostalgije in rahlega nelagodja. Tako kot učinek *silver mirroring* briše jasnost fotografskega zapisa, tudi zvok namiguje na izmuzljivost spomina in minljivost trenutkov.

Olja Simčič Jerele

Bear in mind what you're reading here is the tombstone, 2025

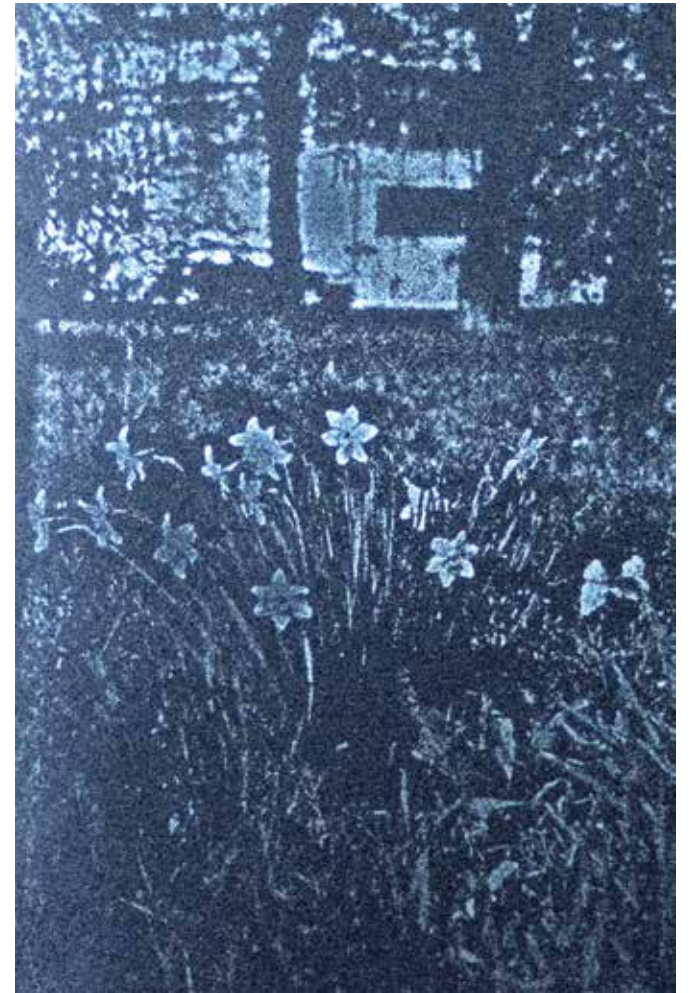
In her ongoing MA project, the artist uses photographic material as a tool for measuring time. At the moment of photographing, the world in front of the lens is torn from the present and transformed into a photographic image. Photographs, like any physical medium, are not frozen in the time of their creation, but age and decay. In the exhibited works, the artist deliberately triggers the *silver mirroring* effect that is characteristic of the decomposition of black and white photographs. Silver particles migrate to the surface of the material and create a silvery shimmer. This effect, which photographers and conservators normally try to prevent or remove, is deliberately triggered by the artist. The aesthetics of decay thus become part of the image, alienating the viewer from the moment of its creation and presenting it as the past – a past that never really existed in the way it is captured in the photographic image. This fact is also addressed in the artist's choice of technique for making the images. The decision to imitate the natural traces of years of decay through an artificially created silver mirroring effect is in itself a departure from the original. The reproduction of the past thus leads to the creation of something new, something inaccessible.

The series thus alludes to feelings of longing and nostalgia, as the 'reality' captured in the images is no longer accessible to either the author or the viewer. In this sense, the images take on the role of a "tombstone" of the moment depicted. The series shows simple motifs taken from the artist's personal archive, which are transformed in the darkroom into large-format positives on expired graphic film complete with an artificially triggered *silver mirroring* effect.

The sound in the exhibition space with excerpts from **As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty* complements the visual experience. It establishes a parallel between the artist's obsessive recording of moments, her desire to return to them and her simultaneous distancing from the past. The images do not illustrate the sound and vice versa, but complement each other in creating a sense of nostalgia and slight unease. Just as the *silver mirroring* effect erases the clarity of the photographic record, the sound suggests the elusiveness of memory and the transience of moments.



Keep looking
for things in
places where
there is
nothing—



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