

Mejnosti/Borderlines



Na naslovnici / On the cover: Christoph Grill, *Distant Shores*, 2003–2018.



Mejnosti/Borderlines

Uroš Acman, Goran Bertok, Vincent Forstenlechner,
Christoph Grill, Markus Guschelbauer,
Valentina Iaccarino & Pietro Peressutti,
Giulia Iacolutti, Roberto Kusterle, Branko Lenart,
Marko Lipuš, Eva Petrič, Gregor Radonjič, Filippo Venturi

19. 9.-21. 10. 2025

Kaj je na drugi strani?

Tema pričujoče fotografske razstave *Mejnosti* idejno izhaja iz goriškega prostora, v katerem se *meja* pojavlja kot večplasten fenomen: je namreč stičišče dveh držav, narodov, kultur, jezikovnih skupin, družbenih sistemov (po drugi vojni) ter Sredozemlja in alpskega sveta. Vsi, ki živimo na tem območju, mejno črto dojemamo najprej kot fizično ločnico, ki je zlasti v povojnem času neizbrisno zaznamovala življenje na Goriškem, saj je enotno zgodovinsko pokrajino, v kateri je vladalo sožitje kultur, razdelila na dva dela. A ne le to, umetno konstruirana meja, ki so jo določile velesile, je brutalno zarezala v življenja ljudi, ločila družine in nasilno pretrgala njihove korenine: na istem območju je ustvarila različne resničnosti, marginalizirane kraje na robu. S tem pa se je oblikovala tudi dimenzija nematerialnega – vse tiste nevidne meje, ki jih nosimo v sebi in ki oblikujejo kolektivno zavest periferne krajine.

Posledično se tematika razstave ne navezuje zgolj na *mejo* kot črto ločevanja, ampak raziskuje pojem *mejnosti* tudi kot ideološki, družbeni, kulturni in mentalni konstrukt, ki pomembno oblikuje naše življenje, predvsem pa vpliva na odnos do drugega, drugačnega, neznanega. Povedano z drugimi besedami, meja kot simbol ločevanja nam nenehno zastavlja vprašanje lastne identitete, ki temelji na razmerju do drugega.

Štirinajst sodelujočih avtoric in avtorjev iz Slovenije, Italije ter Avstrije obravnava pojem *mejnosti* z različnih perspektiv: od raziskovanja krajinskih sledi preteklih režimov in simbolnih meja, ki se trajno vtisnejo v življenja ljudi na periferiji, do refleksije o različnih manifestacijah ujetosti – zlasti fizične in identitetne, o družbenih restrikcijah, psiholoških mejah ter prehajanju/metamorfozah kot preseganju meja. Hkrati pa razstava kaže na to, kako lahko že zabrisane fizične meje ponovno vzniknejo, kot se je najprej zgodilo v distopičnem času pandemije in ponovno med izraelsko-palestinskim konfliktom.

Tako kot tematika so raznoliki tudi fotografski pristopi. Med njimi prevladujejo konceptualni, performativni in participativni projekti, s katerimi ustvarjalci ob enem raziskujejo vizualni in simbolni potencial fotografskega medija. Vključeni pa so tudi posamezni dokumentarni fotografski cikli z izrazito poudarjenimi avtorskimi pogledi. Razstava pravzaprav ponuja širok diapazon pomenov, ki na subtilen način odpirajo tudi vrsto vprašanj, povezanih tako z vidnimi kot tudi nevidnimi mejami – denimo med normalnim in nenormalnim –, ki so kulturno pogojene in na katerih temeljijo politike/strategije izključevanja. Po drugi strani pa lahko nevidne meje v posameznih projektih razumemo tudi v smislu zabrisovanja spomina ter starih navad in običajev na perifernih območjih, ki predstavljajo natanko to, kar danes ponovno iščemo.

Meje običajno označujejo fizične in politične meje med državami, regijami ali skupnostmi. V srednjeevropskem prostoru, kjer so se meje pogosto spreminjale, ima ta pojem močan zgodovinski naboj. Meja ni zgolj črta na zemljevidu, temveč nosi posledice za vsakdanje življenje, identiteto in občutek pripadnosti. Fizične meje predstavljajo obstoječe označevalce in historične sledi, ki so vidni v krajini, meje kot posledice političnih in kulturnih razmejitev pa tudi trajno zaznamujejo življenja skupnosti ter posameznikov. Projekti **Vincenta Forstenlechnerja**, **Branka Lenarta** in **Christopha Grilla** obravnavajo zgodovinske, materialne in kulturne sledi mej v pokrajini ter njihovo trajno vlogo v oblikovanju identitet lokalnih skupnosti. Mejnost pa se velikokrat odraža v stikih in prepletanju različnih kultur, jezikov in tradicij. V tem smislu meje niso več ovire, ampak območja izmenjave, prevodov, hibridizacije. Sodobna umetnost pogosto raziskuje prav to – kaj pomeni živeti »na mejki« med več kulturami. Takšne kulturološke uvide prinašajo recimo serija *Ramonica* **Valentine Iaccarino** in **Pietra Peressuttija** ter podobe lovskih sob v projektu *Muzeji* **Uroša Acmana**.

Mejnost lahko razumemo v družbenem in statusnem kontekstu kot izključevanje ali omejevanje – med tistimi, ki so »notri«, in tistimi, ki so »zunaj«. Gre za družbene, ekonomske, spolne ali rasne meje, ki določajo, kdo ima recimo dostop do določenih eksistenčnih možnosti, različnih pravic ali statusnih priznanj. Nekateri sodelujoči umetniki ce raziskujejo različne manifestacije svobode in ujetosti, tako telesne kot identitetne. **Giulia Iacolutti** v projektu *Casa Azul* tematizira dvojno ujetost transspolnih žensk v mehiškem zaporu – fizično in identitetno. **Marko Lipuš** simbolično opomni na spominske plasti oziroma počasno izginjanje spomina na grozljive posledice rasnih in ideoloških izključevanj »drugih« med nacizmom. Pandemije, družbene restrikcije, prepovedi in nadzor so v zadnjih letih močno zaznamovali življenje posameznikov ter skupnosti. **Filippo Venturi** v projektu *Fearless* naslavlja globalne omejitve, ki so vplivale na vsakdanje življenje in občutek svobode med pandemijo covid-19.

Angleška beseda »borderlines«¹ lahko pomeni mejna psihološka stanja prehajanja med normalnostjo in drugačnostjo oziroma v splošnem naslavlja krhkost človekovega doživljanja. Projekti v tem razstavnem segmentu tematizirajo tesnobo, izolacijo in ranljivost, ki so pogosto povezane z mejami – tako družbenimi kot osebnimi. Osebno izkušnjo patološke mejnosti, ki dejansko pomeni »bivanje na robu«, nam v projektu *Lakota* predstavlja **Goran Bertok** s podobami anoreksične portretiranke. Lastno telo, ki se pojavlja kot multiplicirana senca, pa je osrednji motiv obsežnega projekta *Gr@y Matter* umetnice **Eve Petrič**. Umetnica ustvarja dvoumnost – gledalec se sprašuje, ali gre za prisotnost ali odsotnost, za materialno ali nematerialno, za nekaj realnega ali zgolj projekcijo.

¹ Izraz *borderlines* ima v angleščini pogosto dodatne konotacije – po eni strani pomeni konkretne politične meje (*state borders*), po drugi pa psihološke in simbolne robove (npr. *borderline states*). Prav ta dvoumnost daje pojmu bogato polje interpretacij.

Mejnost ni zgolj prostor ločevanja, temveč tudi kraj vprašanj in dvoma – kje se konča eno in začne drugo? To velja za resničnost in fikcijo, naravno in umetno, normalno in drugačno. Prehajanje in metamorfoze so stalni proces preseganja meja in mejnosti, zlasti fotografija pa pogosto zamegli razliko med realnostjo in njeno reprezentacijo. **Gregor Radonjič** s ciklom *Metascapes* predstavlja klasično krajinsko fotografijo v območje meditacije o spoznavnih mejah med resničnostjo in njenimi interpretacijami. V seriji z naslovom *Podobe na papirju (Cartacei)* **Roberta Kusterleta** smo priča metamorfozam podob fragmentov živali, ki se spajajo s površino arhivskega fotografskega papirja, polnega madežev in poškodb. **Markus Guschelbauer** pa v projektu *Culturland* združuje krajino in intervencije v prostoru, s čimer odpira vprašanja meja med konstruiranim in naravnim prostorom.

V širšem smislu ukvarjanje s pojmom *mejnosti* odpira prostor za preizpraševanje kategorij in meja našega spoznanja. Če razmišljamo filozofsko, razstava *Mejnosti odpira prostor*, kjer meja ni le fizična ločnica, ampak obenem simbolni, psihološki in kognitivni prag. V epistemološkem smislu namreč vsaka meja pomeni trenutek, ko se vprašamo, kaj sploh vemo in kje so meje našega spoznanja. Umetniška dela, ki se ukvarjajo z mejami, ustvarjajo prostor dvoma, kjer gledalec ni več prepričan, kaj gleda: ali je prizor dokumentaren ali insceniran, naraven ali umetno preoblikovan. Ta »mejna izkušnja« ni šibkost, ampak moč umetnosti, saj nas prisili k razmisleku o tem, kako nastaja naše razumevanje sveta. Zato razstava **Mejnosti/Borderlines** presega zgolj vizualni prikaz mej kot geografskih ali fizičnih pojavov ter obiskovalca vabi k razmisleku o mejah našega lastnega spoznanja, interpretacije in imaginacije. Pomembno je poudariti, da je razstava nastala v času, ko so družbene krize in vojaški konflikti znova zarisali pregrade v evropski pokrajini. V tem smislu razstava ni le umetniški, temveč tudi družbeni dogodek, ki skuša s pomočjo fotografije odpreti prostor za kritično razumevanje sveta okoli nas.

Nataša Kovšca, Dejan Sluga

What's on the other side?

The photographic exhibition *Borderlines* draws its theme from the Goriška region, where the *border* manifests as a complex phenomenon: it represents the convergence of two countries, nations, cultures, language groups, and (post-World War II) social systems, as well as the Mediterranean and Alpine environments. For those of us living in this region, the border is initially perceived as a physical dividing line, which, particularly in the post-war era, has left an indelible mark on life in the Goriška region, splitting a historically unified cultural landscape into two distinct parts. However, the impact extends beyond this. The artificially drawn border, dictated by superpowers, brutally intruded into the lives of individuals, tearing families apart and violently disrupting their roots, resulting in the emergence of different realities within the same territory and the marginalisation of border communities. This also gave rise to an intangible dimension, evident in the invisible borders we carry within ourselves, which shape the collective consciousness of a peripheral landscape.

Thus, the theme of the exhibition does not limit itself to the *border* as a mere line of separation; it further explores the concept of *borderlines* as an ideological, social, cultural, and mental construct that plays a crucial role in shaping our lives and, above all, affects our attitude toward the other, the different, the unknown. In other words, the border, as a symbol of division, continually raises the question of our own identity, which is rooted in our relation to the other.

Fourteen participating artists from Slovenia, Italy, and Austria explore the concept of *borderlines* from multiple perspectives: from examining traces of past regimes in the landscape and symbolic borders that have left a permanent imprint on the lives of those living on the periphery, to contemplating on various forms of captivity, particularly those related to physical and identity issues, social restrictions, psychological barriers, and transitions or transformations as a means of transcending borders. At the same time, the exhibition demonstrates how physical boundaries, once vanished, can resurface, as was first observed during the dystopian period of the pandemic and again during the Israeli-Palestinian conflict.

The diversity of the theme is reflected in the variety of photographic approaches, with conceptual, performative, and participatory projects being predominant. These approaches allow artists to investigate the visual and symbolic possibilities of the photographic medium. The exhibition also includes individual documentary series, which distinctly emphasise authorial perspectives. It provides a comprehensive range of meanings that subtly raise numerous questions about both visible and invisible borders, such as those that differentiate the normal from the abnormal, which are shaped by cultural contexts and influence exclusionary politics and strategies. On the other hand, some projects interpret invisible borders as a way to obliterate memories, traditional habits, and customs in peripheral territories, which symbolise exactly what we are again pursuing today.

Borders usually signify physical and political separations between nations, regions, or communities. In Central Europe, where borders have frequently shifted, this notion holds significant historical implications. A border is not merely a line on a map; it also affects daily life, identity, and the sense of belonging. Physical borders represent existing markers and historical traces observable in the landscape, while borders resulting from political and cultural divisions have indelibly influenced the lives of communities and individuals. The projects of **Vincent Forstenlechner**, **Branko Lenart**, and **Christoph Grill** address the historical, material, and cultural traces of borders in the landscape as well as their ongoing influence on the identities of local communities. Nevertheless, borderlines are often mirrored in the interactions and intermingling of diverse cultures, languages, and traditions. In this regard, borders transform from barriers into zones of exchange, translation, and hybridisation. Contemporary art frequently explores the implications of living “on the border” between various cultures. Such cultural insights are exemplified by the series *Ramonica* by **Valentina Iaccarino and Pietro Peressutti**, as well as the depictions of hunting rooms in the project *Museums* by **Uroš Acman**.

In the context of social and status considerations, borderlines can be viewed as mechanisms of exclusion or limitation, separating those who are “inside” from those who are “outside.” These borders—social, economic, gender, or racial—determine who is permitted access to certain existential opportunities, rights, or recognition of status. Some of the artists involved explore various representations of freedom and captivity, both in physical terms and in relation to identity. In her project *Casa Azul*, **Giulia Iacolutti** examines the dual captivity of transgender women in a Mexican prison, addressing both physical and identity-related issues. **Marko Lipuš** symbolically reflects on layers of memory, or rather the gradual decline of memory regarding the dreadful effects of racial and ideological exclusions of “others” during Nazism. In recent years, pandemics, social restrictions, prohibitions, and surveillance have significantly influenced the lives of individuals and communities. Through his project *Fearless*, **Filippo Venturi** discusses the global restrictions that have impacted daily life and the perception of freedom during the COVID-19 pandemic.

The term “borderlines”¹ may also pertain to psychological borderline states that transition between normality and otherness, or more broadly, to the fragility of human experience. The projects within this segment of the exhibition explore themes of anxiety, isolation, and vulnerability, which are frequently associated with borders, both social and personal. In his project *Hunger*, **Goran Bertok** conveys his personal experience with pathological borderlines, literally “living on the edge,” through images of an anorexic sitter. The artist’s own body, appearing

¹ The term ‘borderlines’ often implies more than one meaning—it denotes both concrete political boundaries (*state borders*) as well as psychological and symbolic brinks (*borderline states*). This very ambiguity is what provides the term with a diverse range of interpretations.

as a multiplied shadow, is the central theme of the extensive project *Gr@y Matter* by **Eva Petrič**. She creates a sense of ambiguity; the observer is left to question whether it is a matter of presence or absence, material or immaterial, something real or merely a projection.

Borderlines are not solely a space of separation; they also represent a space for questions and doubt—where does one end and the other begin? This concept is relevant to the distinctions between reality and fiction, the natural and the artificial, as well as the ordinary and the different. Transition and transformation are continuous processes that involve transcending boundaries, and photography, in particular, often obscures the line between reality and its representation. In his series *Metascapes*, **Gregor Radonjič** shifts traditional landscape photography into the realm of meditation on the cognitive boundaries between reality and its interpretations. In **Roberto Kusterle's** series *Images on Paper (Cartacei)*, we witness the transformations of animal fragments merging with the surface of archival photographic paper, which is replete with stains and damage.

Markus Guschelbauer's project *Culturland* integrates landscape with site-specific interventions, raising questions about the boundaries that exist between constructed and natural environments.

In a broader sense, engaging with the concept of *borderlines* provides an opportunity to question the categories and boundaries of our cognisance. From a philosophical standpoint, the exhibition *Borderlines* creates a space where the border is not solely a physical dividing line but also a symbolic, psychological, and cognitive threshold. In an epistemological context, each border represents a moment of self-reflection regarding what we truly *know* and the limits of our cognisance. Artworks that address borders generate an atmosphere of doubt, leading the viewer to question whether the scene is documentary or staged, natural or artificially modified. This "borderline experience" is not a weakness, it is a strength of art, as it encourages us to reflect on how our perception of the world is constructed. Therefore, the exhibition **Borderlines** surpasses a mere visual representation of borders as geographical or physical phenomena, inviting visitors to reflect on the boundaries of their own cognisance, interpretation, and imagination. It is crucial to emphasise that the exhibition was conceived during a period when social crises and military conflicts have once again erected barriers across the European landscape. In this context, the exhibition is not only an artistic endeavour but also a social event, which seeks, through photography, to create a space for a critical understanding of the world around us.

Nataša Kovšca, Dejan Sluga

Uroš Acman: *Muzeji/Museums*, 2008

Uroš Acman v ciklusu fotografij *Muzeji* izpostavi zanimiv fenomen lovske kulture: "lovske sobe", ki jih lovci opremljajo kot osebne muzeje – prostore, kjer skrbno hranijo trofeje kot simbolični dokaz stika z naravo in lovskih dosežkov. Avtor odpira intimen pogled v interierje, kjer tradicija, lovska ikonografija in družbena ritualnost pričajo o mejah med zasebnim ter kolektivnim prostorom. Tematizira paradoks lova in njegove simbolike – osrednji motivi so trofeje, ki opevajo tradicijo in hkrati vzbujajo kritičen premislek, saj opozarjajo na pogosto nepotrebno ubijanje živali v imenu trofej, ne preživetja. Fotografije so tako vizualni zapis notranjega sveta lovske kulture, hkrati pa subtilna kritika in refleksija družbenih odnosov do narave ter ritualov identitete.

Fenomen lovskih sob kot osebnih muzejev je še posebej značilen za srednjeevropski prostor, kjer ima lov večstoletno tradicijo, povezano z aristokracijo, kasneje pa tudi z meščanstvom in podeželskimi elitami. V teh regijah so lovske trofeje predstavljale ne le dokaz spretnosti, temveč tudi statusni simbol in znak družbene pripadnosti. Acmanova serija *Muzeji* zato odpira širši razmislek o vlogi teh praks v srednjeevropskem kulturnem prostoru, kjer lov ni zgolj dejavnost, temveč tudi specifična oblika vizualne reprezentacije družbenih razmerij in simbolne moči.

In his cycle of photographs *Museums*, Uroš Acman brings to the fore a striking aspect of hunting culture: "hunting rooms" that hunters furnish as personal museums – spaces where they carefully store trophies as symbolic evidence of their contact with nature and hunting achievements. The artist offers an intimate glimpse into interiors where tradition, hunting iconography and social rituality testify to the boundaries between private and collective space. He addresses the paradox of hunting and its symbolism – trophies serve as central motifs that both celebrate tradition and invite critical reflection, drawing attention to the often unnecessary killing of animals for display rather than survival. The photographs are thus a visual record of the inner world of hunting culture, as well as a subtle critique and reflection on social attitudes towards nature and rituals of identity. The phenomenon of hunting rooms as personal museums is particularly characteristic of Central Europe, where hunting has a centuries-old tradition tied first to the aristocracy and later to the bourgeoisie and rural elites. In these regions, hunting trophies were not only proof of skill but also a status symbol and a sign of social belonging. Acman's *Museums* series therefore opens up a broader reflection on the role of these practices within the Central European cultural arena, where hunting is not merely an activity but also a distinct form of visual representation of social relations and symbolic power.

Uroš Acman (1982, Slovenija) je leta 2003 diplomiral na Oddelku za fotografijo FAMU v Pragi. Kasneje je svoje znanje izpopolnjeval na podiplomskem študiju fotografije na École cantonale d'art de Lausanne (Écal) v Švici, ki ga je zaključil leta 2008. Trenutno je zaposlen kot profesor fotografije na Srednji šoli za oblikovanje in fotografijo (SŠOF) v Ljubljani. Njegova dela so bila predstavljena na številnih skupinskih razstavah v Sloveniji, Italiji, Avstriji, na Slovaškem in Češkem. Samostojno se je predstavil s serijo *Muzeji*, ki dokumentira prostore t. i. lovskih sob, v Galeriji Simulaker (2008) in Galeriji Škuc v Ljubljani (2009). Njegova serija *Noč* je bila nedavno vključena v skupinsko razstavo *Brez meja? Brezmejni nevidni zidovi*, ki je bila leta 2022 predstavljena v Fotogalerie Rathaus Graz, nato pa še v Galeriji Photon v Ljubljani in v Bad Radkersburgu na avstrijsko-slovenski meji.

Uroš Acman (1982, Slovenia) graduated in photography from FAMU, Prague, in 2003. He later pursued postgraduate studies in photography at the École cantonale d'art de Lausanne (Écal), Switzerland, completing his degree in 2008. He is currently a professor of photography at the Secondary School for Design and Photography (SŠOF) in Ljubljana. His works have been presented in numerous group exhibitions in Slovenia, Italy, Austria, Slovakia, and the Czech Republic. His solo exhibitions include the series *Museums*, which documents so-called hunting rooms, shown at the Simulaker Gallery (2008) and the Škuc Gallery in Ljubljana (2009). More recently, his series *Night* was featured in the group exhibition *No Borders? Boundless Invisible Walls*, first presented at Fotogalerie Rathaus Graz in 2022 and later travelling to Photon Gallery in Ljubljana and to Bad Radkersburg on the Austrian-Slovenian border.





Goran Bertok: *Lakota/Hunger*, 2020

Goran Bertok se v seriji *Lakota* ponovno ukvarja z minljivostjo človeškega telesa, vendar tokrat iz nekoliko drugačne perspektive. Predstavi nam (iz)mučeno, izčrpano telo kot posledico skrajnih fizičnih in psihičnih izkušenj odpovedovanja hrani. Bertok se tudi v tem primeru ne sprašuje o osebnih, psiholoških ali socialnih motivih in okoliščinah, ki so subjekt njegovega upodabljanja pripeljali v takšno stanje. Avtor izkušnjo anoreksije vzporeja z ostalimi mejnimi izkušnjami, najsi gre za t. i. SM prakse ali za preživetje v skrajnih pogojih koncentracijskih taborišč – s katerimi se je ukvarjal v svojih preteklih projektih oz. fotografskih serijah. Namen projekta tako ni "fotodokumentiranje" fenomena neke motnje oz. bolezni, temveč spraševanje o sami naravi naše telesnosti, našega odnosa do shiranega telesa in do bolečine, ki jo predpostavljamo ali sami občutimo ob pogledu na bližino smrti. Sodobna potrošniška družba skozi medijsko vseprisotnost predpostavlja imperativ zdravlja, mladosti, moči in lepote, zato so starost, bolezen in smrt še bolj odrinjeni na obrobje. Goran Bertok pa nas v projektu *Lakota* sooča s tistimi vidiki telesnosti, ki jih povprečen sodobnik, uporabnik družbenih omrežij, zavrača. Z radikalnim pristopom nas na osebni, intimni ravni sooča z minljivostjo lastnega telesa, zlasti ko raziskuje telo ter njegovo mejo s smrtjo in ničem, kar daje njegovemu delu močan eksistencialni ton.

In his series *Hunger*, Goran Bertok once again deals with the transience of the human body, but this time from a slightly different perspective. He presents us with a tortured, exhausted body as a result of extreme physical and psychological experiences of food deprivation. In this case, Bertok does not question the personal, psychological or social motives and circumstances that have led the subject of his depiction into such a state. The artist compares the experience of anorexia with other extreme experiences, whether it be so-called SM practices or survival in the extreme conditions of concentration camps – which he has dealt with in his previous projects and photographic series. The aim of the project is not to "photo-document" the phenomenon of a disorder or illness, but to question the very nature of our physicality, our relationship to the emaciated body and the pain we assume or feel ourselves when faced with the proximity of death. Through its omnipresence in the media, contemporary consumer society presupposes the imperative of health, youth, strength and beauty, thus relegating old age, illness and death even further to the margins. In his project *Hunger*, Goran Bertok makes us face those aspects of physicality that the average contemporary individual, the social media user, chooses to reject. With a radical approach, he confronts us on a deeply personal and intimate level with the transience of our own bodies, particularly in exploring the body at its boundary with death and nothingness, which lends his work a pronounced existential dimension.

Goran Bertok (1963, Slovenija) je diplomiral iz novinarstva na Fakulteti za sociologijo, politične vede in novinarstvo v Ljubljani. V zgodnjem obdobju se je osredotočal na ustvarjanje režiranih prizorov z motivi nekonvencionalnih spolnih praks, zlasti s področja sadomasohizma (serije *Omen*, *Stigmata* idr.), kasneje pa se je posvetil še radikalnejšemu raziskovanju telesnosti. To ga je kmalu pripeljalo do ultimativne teme – fizične smrti, tako skozi neposredno vizualno soočenje z razpadajočimi telesi (*Post Mortem*, *Obiskovalci*) kot tudi s portretiranjem tistih, ki so se znašli v neposredni bližini smrti (*Preživeli*). V treh desetletjih umetniškega delovanja so bila njegova dela vključena v številne pomembne samostojne in skupinske razstave doma in po svetu, nedavno na skupinski razstavi *Et nos morts? Post-mortem photography in Europe today* v Maison de la Photographie Robert Doisneau, Gentilly, Francija (2023) ter na razstavi *Spoznanje! Upor! Reakcija! Performans in politika v devetdesetih letih v postjugoslovanskem kontekstu* v Muzeju za sodobno umetnost Metelkova (2021). Med njegovimi nedavnimi samostojnimi razstavami so *Konec, prva vaja* v Stari mestni elektrarni v Ljubljani (2023) ter *Lakota* v Galeriji Photon v Ljubljani in na Dunaju (2020) in v Galeriji Simulaker v Novem mestu (2021).

Goran Bertok (1963, Slovenia) graduated in journalism from the Faculty of Sociology, Political Sciences and Journalism in Ljubljana. In his early career, he focused on creating staged scenes with motifs of unconventional sexual practices, particularly in the field of sadomasochism (series *Omen*, *Stigmata*, etc.). Later, he turned to a more radical exploration of physicality, which soon led him to the ultimate theme – physical death. He has devoted much of his work to this subject, both through direct visual confrontations with decaying bodies (*Post Mortem*, *Visitors*) and through portraits of those who have experienced the immediate proximity of death (*Survivors*). Over three decades of artistic practice, his works have been included in numerous important solo and group exhibitions in Slovenia and internationally, most recently in the group exhibition *Et nos morts? Post-mortem photography in Europe today* at the Maison de la Photographie Robert Doisneau, Gentilly, France (2023), and in *REALIZE! RESIST! REACT! Performance and Politics in the 1990s in the Post-Yugoslav Context* at the Museum of Contemporary Art Metelkova (2021). His recent solo exhibitions include *The End, First Rehearsal* at the Old Power Station, Ljubljana (2023), and *Hunger* at Photon Gallery in Ljubljana and Vienna (2020) as well as at the Simulaker Gallery in Novo Mesto (2021).





Vincent Forstenlechner: *Meja (Grenze)*, 2017–2018

V seriji *Meja/Grenze* Vincent Forstenlechner raziskuje materialne in simbolne ostanke nekdanjih mejnih režimov, pri čemer subtilno povezuje zgodovinsko dediščino s sodobnim vprašanjem migracij. Pri opazovanju meje se osredotoči na prostor, ki obdaja to konstruirano ločnico, na kraje, ki so na robu nacionalnih identitet in so pogosto spregledani ter označeni kot periferija. S poglobljenim pogledom na fragmente, ki sestavljajo ta občutek vmesnosti, namesto da bi se osredotočili na nacionalne razlike, si v projektu prizadeva ustvariti vizualni dokument o skupnih značilnostih, ki jih imajo ta obmejna območja kot sodobne priče kulturnih in političnih sprememb.

»Grenze« (nemško za mejo) je projekt o notranjeevropskih mejah, ki je nastal na mejnih prostorih med Avstrijo, Češko, Slovaško, Madžarsko, Slovenijo, Hrvaško, Bosno in Hercegovino, Srbijo ter Romunijo. Kot del projekta je v samozaložbi izšla tudi knjiga oz. dve knjigi, ki tudi oblikovno odražata prekrivajoče se kulture in prostore, saj sta prepognjeni druga v drugo. Skupaj tvorita enotno pripoved, ki se s prelivanjem strani znova razprši, ko pa prideta do konca, se razkrijeta dva ločena dela.

In the series *Grenze/Border*, Vincent Forstenlechner explores the material and symbolic remnants of former border regimes, subtly connecting historical heritage with the contemporary issue of migration. In observing the border, he focuses on the space surrounding this constructed dividing line, on places that lie on the edge of national identities and are often overlooked and labelled as peripheries. By closely examining the fragments that embody this sense of in-betweenness, the project avoids emphasising national differences and instead seeks to create a visual document of the shared characteristics of border areas as contemporary witnesses to cultural and political change.

“Grenze” (German for “border”) is a project about internal European borders, created in the border areas between Austria, the Czech Republic, Slovakia, Hungary, Slovenia, Croatia, Bosnia and Herzegovina, Serbia and Romania. As part of the project, a book was self-published, or rather two books, that also reflect the overlapping cultures and spaces in their very design, as they are folded into each other. Together, they form a unified narrative that disperses again as the pages turn, until, at the end, two separate works are revealed.

Vincent Forstenlechner (1996, Avstrija) je vizualni umetnik in fotograf, ki živi in dela med Salzburgom in Dunajem. V svojem delu raziskuje presečišča spomina, identitete in kraja ter preučuje, kako spremembe v pokrajini in okolju oblikujejo družbe. Z združevanjem dokumentarnih pristopov z abstraktnimi vizualnimi svetovi in analognimi procesi ustvarja narativne okvire za raziskovanje družbenih in kulturnih tem skozi fotografijo in gibljive slike. Leta 2024 je FOTOHOF Edition izdal njegovo prvo fotoknjigo *ROYGBIV*.

Forstenlechner je študiral uporabno fotografijo in časovne medije na Univerzi za uporabne umetnosti na Dunaju, študij pa je zaključil leta 2025. Njegovo delo je bilo mednarodno razstavljeno na prizoriščih, med drugim FOTO Wien, Foto Forum Bolzano, Photon Gallery Ljubljana, Grey Space The Hague, Stadtgalerie Salzburg, FOTOHOF Salzburg in KHM Vienna. Izbrana dela so v javnih zbirkah, kot so Muzej Salzburg, dežela Salzburg in Avstrijska zvezna zbirka (BMWKMS). Je član umetniškega kolektiva ECLECT Lab in dela kot uredniški in komercialni fotograf za publikacije, med drugim *Die ZEIT*, *FAZ Quarterly* in *D la Repubblica*.

Vincent Forstenlechner (1996, Austria) is a visual artist and photographer living and working between Salzburg and Vienna. His work explores the intersections of memory, identity, and place, examining how transformations in landscape and environment shape societies. Combining documentary approaches with abstract visual worlds and analog processes, he creates narrative frameworks to investigate social and cultural themes through photography and moving images. In 2024, his first photobook *ROYGBIV* was published by FOTOHOF Edition.

Forstenlechner studied Applied Photography and Time-based Media at the University of Applied Arts Vienna, completing his studies in 2025. His work has been exhibited internationally at venues including FOTO Wien, Foto Forum Bolzano, Photon Gallery Ljubljana, Grey Space The Hague, Stadtgalerie Salzburg, FOTOHOF Salzburg, and KHM Vienna. Selected works are held in public collections such as the Salzburg Museum, the Province of Salzburg, and the Austrian Federal Collection (BMWKMS). He is a member of the artist collective ECLECT Lab and works as an editorial and commercial photographer for publications including *Die ZEIT*, *FAZ Quarterly*, and *D la Repubblica*.





Christoph Grill: *Distant Shores*, 2003–2018

Christoph Grill v seriji *Distant Shores* prinaša melanholične podobe oddaljenih pokrajin, v katerih se združujeta dokumentarno pričevanje in vizualna poetičnost, pri tem pa izpostavlja humanistično dimenzijo tudi v najtežjih okoliščinah. Grill od leta 1996 redno potuje po nekdanjih socialističnih državah vzhodne in jugovzhodne Evrope, zlasti po republikah nekdanje Sovjetske zveze. Med letoma 1999 in 2010 je obiskal vseh 15 nekdanjih sovjetskih republik, njegov cilj je bil dokumentirati obdobje po "perestrojki" in družbenih spremembah v teh državah. Pri raziskovanju perifernih regij teh držav je iskal prizore, ki odražajo preteklo veličino in zapuščene sanje nedavne zgodovine. Fotografije prikazujejo zaprte tovarne, opuščene vojaške komplekse in pozabljene spomenike, pogosto brez prisotnosti ljudi, kar poudarja občutek osamljenosti in zapuščenosti. Kljub temu Grill ne zapade v stereotipe o sovjetski rigoroznosti; namesto tega v svojih delih razkriva človeško odpornost in prilagodljivost. Kot rezultat večletnega projekta je nastala tudi fotografska knjiga *Short Stalks at Distant Shores*, ki je bila izdana leta 2012 pri založbi Hatje Cantz in vsebuje več kot 100 fotografij, ki ponujajo neolepšan pogled na vsakdanje življenje v teh regijah.

In the *Distant Shores* series, Christoph Grill presents melancholic images of distant landscapes, combining documentary testimony and visual poetry, while highlighting the humanist dimension even under the harshest conditions. Since 1996, Grill has regularly travelled through the former socialist countries of Eastern and Southeastern Europe, particularly the republics of the former Soviet Union. Between 1999 and 2010, he visited all 15 former Soviet republics with the aim of documenting the period after "perestroika" and the social changes in these countries.

Exploring the peripheral regions of these countries, he sought out scenes that reflect the past grandeur and abandoned dreams of recent history. The photographs show closed factories, abandoned military complexes and forgotten monuments, often without any people present, emphasising the sense of loneliness and abandonment. Nevertheless, Grill avoids falling into stereotypes of Soviet rigour; instead, his works reveal human resilience and adaptability. The result of the years-long project is also the photo book *Short Stalks at Distant Shores*, published by Hatje Cantz in 2012, which includes more than 100 photographs that offer an unembellished view of everyday life in these regions.

Christoph Grill (1965, Avstrija) živi in dela v Gradcu kot fotograf in arheozoolog. Študiral je biologijo in zoologijo na Univerzi na Dunaju, kjer se je specializiral za arheozoologijo. Od leta 1996 Grill veliko potuje po nekdanjih socialističnih državah, zlasti po republikah nekdanje Sovjetske zveze. Med letoma 1999 in 2010 je obiskal vseh 15 nekdanjih sovjetskih republik in dokumentiral spremembe po perestrojki ter sledove političnih in družbenih sprememb. Njegove fotografije raziskujejo obrobne regije in prikazujejo zapuščene tovarne, vojaške komplekse in spomenike, pogosto brez prisotnosti ljudi, kar poudarja tako osamljenost kot odpornost. Prizori človeške prilagodljivosti – kot na primer pastir v Armeniji, ki zapuščen avtobus uporablja kot pergolo, ali lovec, ki prebiva v nekdanjem ženskem kazenskem taborišču na Sahalinu – ponazarjajo vztrajnost in iznajdljivost. Rezultat njegovega večletnega projekta je fotografska knjiga *Short Stalks at Distant Shores* (Hatje Cantz, 2012). Grill je razstavljal po vsem svetu, samostojne razstave je imel v Avstriji, na Češkem, v Franciji, Sloveniji in Rusiji, njegova dela pa so vključena v zbirke v Avstriji in Franciji.

Christoph Grill (1965, Austria) lives and works in Graz as a photographer and archaeozoologist. He studied biology and zoology at the University of Vienna, specializing in archaeozoology. Since 1996, Grill has travelled extensively across the former socialist countries, focusing on the republics of the former Soviet Union. Between 1999 and 2010, he visited all 15 former Soviet republics, documenting post-perestroika transformations and traces of political and social change. His photographs explore peripheral regions, depicting abandoned factories, military complexes, and monuments, often without human presence, highlighting both isolation and resilience. Scenes of human adaptation—such as a shepherd in Armenia using an abandoned bus as a pergola, or a hunter living in a former women's penal camp on Sakhalin—illustrate endurance and ingenuity. His multi-year project resulted in the photography book *Short Stalks at Distant Shores* (Hatje Cantz, 2012). Grill has exhibited widely, with solo shows in Austria, the Czech Republic, France, Slovenia, and Russia, and his works are included in collections in Austria and France.





Markus Guschelbauer: *Cultureland*, 2018

Markus Guschelbauer na aktualni razstavi predstavlja dela iz serije *Cultureland*. V njej združuje krajino in intervencije v prostoru, s čimer odpira vprašanja kulturnih in naravnih raz-mejitev. Raziskuje napetost med naravo in človeško intervencijo skozi minimalistične vmesne objekte, umeščene v pokrajino. S temi likovnimi elementi, postavljenimi v neposredno naravno okolje, umetnik preoblikuje način, kako gledamo na pokrajino – majhne intervencije postanejo koticiki za refleksijo, kjer preplet estetike, arhitekturne simbolike in subtilne prisotnosti človeka sproži preizpraševanje o mejah med "avtohtono" naravo in kulturno konstrukcijo prostora. Projekt *Cultureland* je nastal znotraj istoimenskega rezidenčnega programa na Nizozemskem, v njem pa umetnik postavlja vprašanje, kako univerzalna umetniška metafora skupine De Stijl vstopa v specifične prostorske in zgodovinske realnosti. Guschelbauer tematizira odnos med kulturno identiteto in njenim naravnim izvorom, s kombinacijo fotografije, videa in instalacij pa nas izziva, da postavimo kulturo in naravo v dialog, saj razkriva načine, kako krajina oblikuje identiteto, ki jo oblikuje kulturna dediščina. Geometrijski objekti simbolično prekinjajo naravno celoto, s poudarjanjem materialne in miselne meje pa nas vodi v razmišljanje o mejah kulturne pripadnosti. Projekt je v svojem bistvu poetičen, a kritičen prispevek k razumevanju meja – fizičnih, simbolnih in identitetnih – s katerimi se soočamo v razmerju kultura : narava.

Markus Guschelbauer presents works from the *Cultureland* series at the current exhibition. In it, he combines landscape and interventions in space, raising questions about cultural and natural boundaries. He explores the tension between nature and human intervention through minimalist intermediate objects placed in the landscape. With these visual elements placed in the immediate natural environment, the artist transforms the way we perceive the landscape – small interventions become sites of reflection, where the interplay of aesthetics, architectural symbolism, and the subtle presence of humans prompts a questioning of the boundaries between "indigenous" nature and the cultural construction of space.

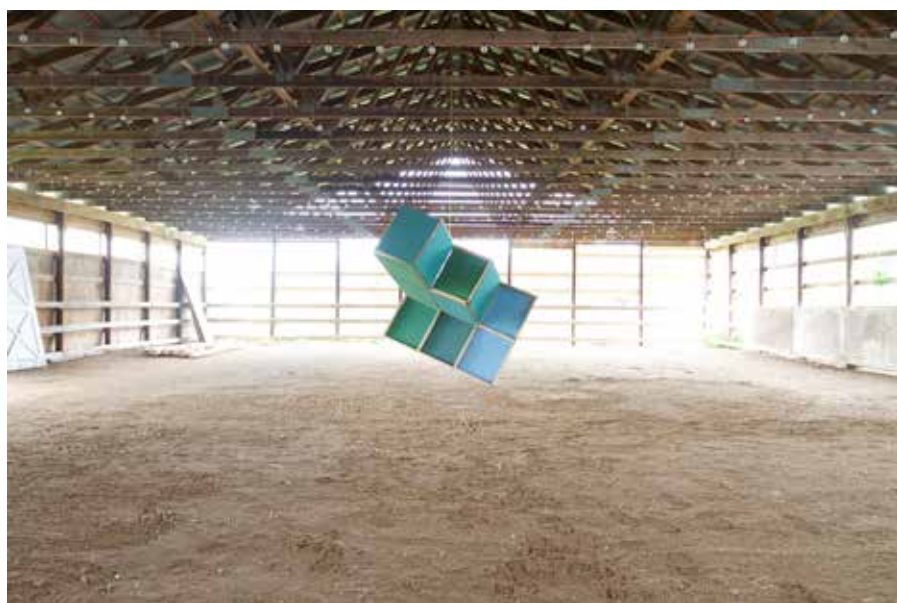
The *Cultureland* project was created within the residential program of the same name in the Netherlands, in which the artist questions how the universal artistic metaphor of the De Stijl group enters into specific spatial and historical realities. Guschelbauer thematizes the relationship between cultural identity and its natural origins, using a combination of photography, video, and installations to challenge us to engage culture and nature in dialogue, revealing the ways in which landscape shapes identity, which in turn is shaped by cultural heritage. Geometric objects symbolically interrupt the natural whole, and by emphasizing material and mental boundaries, he leads us to reflect on the boundaries of cultural belonging. The project is essentially a poetic but critical contribution to understanding the boundaries - physical, symbolic, and identity-related - that we face in the relationship between culture and nature.

Markus Guschelbauer (1974, Avstrija) je vizualni umetnik z Dunaja, ki se ukvarja predvsem s fotografijo, videom in lokacijsko specifičnimi instalacijami. Študiral je fotografijo na Univerzi za uporabno umetnost na Dunaju in od leta 2009 deluje kot neodvisni umetnik.

V svojem delu raziskuje presečišča pokrajine, identitete in človeške prisotnosti v naravi, pogosto s poetičnimi in performativnimi pristopi. Pokrajino obravnava kot fizični in kulturni konstrukt ter ustvarja minimalne, začasne intervencije v naravnem okolju, ki izzivajo tradicionalne upodobitve okolja v sodobni umetnosti. Fotografija mu služi tako kot dokumentacija kot tudi medij za performativno ukvarjanje s prostorom. Guschelbauer je razstavljal po Avstriji in mednarodno, s samostojnimi razstavami v Galerie3 in Galerie Rauminhalt (Avstrija), Künstlerhaus Wien (Avstrija), Concord Art Center (ZDA), House of Arts Brno (Češka) in Galeria Posibilă (Romunija). Njegovo delo je bilo predstavljeno tudi na številnih skupinskih razstavah in umetniških rezidencah po Evropi in Severni Ameriki.

Markus Guschelbauer (1974, Austria) is a Vienna-based visual artist working primarily in photography, video, and site-specific installations. He studied photography at the University of Applied Arts in Vienna and has maintained an independent artistic practice since 2009.

His work explores the intersections of landscape, identity, and human presence within nature, often through poetic and performative approaches. Treating landscape as both a physical and cultural construct, he creates minimal, temporary interventions in natural settings that challenge traditional representations of the environment in contemporary art. Photography serves as both documentation and a medium for performative engagement with space. Guschelbauer has exhibited widely in Austria and internationally, with solo exhibitions at Galerie3 and Galerie Rauminhalt (Austria), Künstlerhaus Wien (Austria), Concord Art Center (USA), House of Arts Brno (Czech Republic), and Galeria Posibilă (Romania). His work has also been featured in numerous group exhibitions and artist residencies across Europe and North America.





Valentina Iaccarino & Pietro Peressutti: *Ramonika*, 2022

Projekt *Ramonika* Valentine Iaccarino in Pietra Peressuttija je tankočutna vizualna pripoved o Nadiških dolinah v Beneški Sloveniji – gorati pokrajini med Italijo in Slovenijo, nad katero kraljuje Matajur. Obmejno območje je zaznamovano z burno zgodovino in bogato tradicijo, ki jo simbolizira že sam naslov – *ramonika* namreč v beneškem dialektu pomeni harmonika.

Avtorja sta fotografski cikel zasnovala kot večplasten prikaz vsakdanjega življenja ljudi, ki temelji zlasti na prepletu krajinske in portretne fotografije. V poetične, mehko odtisnjene podobe, prežete s svojevrstno nostalgичno atmosfero, sta poskušala ujeti esenco življenja na ruralnem območju, bivalno kulturo tamkajšnjih prebivalcev ter skrb za ohranjanje jezika, folklore, tradicionalnih običajev in ljudskega izročila, ki je izjemno močno zasidrano v zavesti ljudi; zelo pomemben mitološki lik so denimo krivopete – divje ženske z nazaj obrnjenimi stopali, ki jih v istoimenski fotografski knjigi omenja pisec besedila Federico Galvani. Zdi se pravzaprav, da vizualni ritem fotografske pripovedi, ki temelji na izmenjavi bližnjih in oddaljenih planov, ponazarja raztezanje in stiskanje meha harmonike. Posebno pozornost pa sta posvetila tudi simboliki izbranih motivov, ki poudarjajo tako mejni značaj regije kot tudi njeno naravno in kulturno dediščino.

The *Ramonika* project by Valentina Iaccarino and Pietro Peressutti is a sensitive visual narrative about the Natisone Valleys in Venetian Slovenia – a mountainous region between Italy and Slovenia, dominated by Mount Matajur. This border area is marked by a turbulent history and rich tradition, symbolised by the title itself: in the Venetian dialect, *ramonika* means accordion.

The artists conceived the photographic cycle as a multilayered portrayal of people's everyday lives, based primarily on an interplay of landscape and portrait photography. In their poetic, softly imprinted images, imbued with a distinctive atmosphere of nostalgia, they sought to capture the essence of rural life, the living culture of the local inhabitants, and the care devoted to preserving language, folklore, traditional customs and oral heritage, which remain deeply rooted in collective consciousness. Particularly important mythological figures are the *krivapete* – the wild women with backwards-turned feet – mentioned by Federico Galvani in the text of the photobook bearing the same title. In fact, the visual rhythm of the photographic narrative, shaped by the alternation of close-up and distant shots, seems to illustrate the stretching and squeezing of an accordion bellows. The artists also devote special attention to the symbolism of selected motifs, which emphasise both the borderland character of the region and its natural and cultural heritage.

Valentina Iaccarino (Italija) je po izobrazbi grafična oblikovalka, profesionalna fotografinja je od leta 2014. Sodeluje s podjetji, samostojnimi ustvarjalci, oblikovalci, stilisti in komunikacijskimi agencijami. Poučuje fotografijo na fotografski delavnici na poklicni šoli Fondazione OSF v Pordenonu in je članica Nacionalnega združenja profesionalnih fotografov TAU Visual.

Pietro Peressutti (Italija) je samostojni fotograf, diplomiral pa je iz filozofije. Od leta 2004 samostojno raziskuje analogno fotografijo in se posveča razvijanju in tisku v temnici. Specializiran je za fotografijo notranjih prostorov, tihožitje in reportažo ter izvaja izobraževalne dejavnosti za posameznike in društva.

Valentina Iaccarino in Pietro Peressutti sodelujeta kot umetniški duo od leta 2017. Njuno vizualno raziskovanje se osredotoča na ljudi, ozemlja in marginalne ali slabo raziskane zgodbe, s posebnim poudarkom na pripovedovanju vsakdanjega in mejnih identitet. Povezuje ju globoka strast do analogne fotografije, njuno delo pa zaznamuje počasen, spoštljiv in preiščljivi pogled, ki ga dopolnjuje skrbno delo v temnici ter eksperimentiranje s fotosenzitivnimi materiali. Od leta 2013 letno izvajata fotografske delavnice za osebe s posebnimi potrebami v sodelovanju z dobrodelnim društvom DUM Dinsi une Man iz Tolmeč. Za projekt *Ramonika* (Lazy Dog Press) sta prejela nagrado Marco Bastianelli za najboljšo lastno produkcijo.

Valentina Iaccarino (Italia) is a graphic designer by training, professional photographer since 2014. She works for companies, freelancers, designers, stylists and communication agencies. She teaches photography laboratory at the vocational school Fondazione OSF in Pordenone and is a member of the National Association of Professional Photographers TAU Visual.

Pietro Peressutti (Italia) is a freelance photographer with a degree in Philosophy, he has been carrying out personal research into analogue photography since 2004, focusing on darkroom development and printing. He specializes in interior photography, still life and reportage, and provides training for individuals and associations.

Valentina Iaccarino and Pietro Peressutti have been collaborating as an artistic duo since 2017. Their visual research focuses on marginal or little-explored people, territories and stories, paying specific attention to the narrative of the ordinary and borders identities. United by a deep passion for analogue photography, they pursue a practice characterized by a slow, respectful and reflective gaze, accompanied by careful darkroom work and experimentation with photosensitive materials.

Since 2013, they have been conducting annual photography workshops for differently abled people, in collaboration with the voluntary association DUM Dinsi une Man, Tolmezzo (UD). For the project *Ramonika* (Lazy Dog Press) they received Premio Marco Bastianelli for the best self-produced work.





Giulia Iacolutti: *Casa Azul*, 2016–2019

Italijanska fotografinja in vizualna umetnica Giulia Iacolutti v projektu *Casa Azul* raziskuje položaj svobodnosti in ujetosti z dveh perspektiv. Osrednje protagonistke njenega fotografskega cikla so transspolne ženske, zaprte v enem od moških zaporov v Ciudadu de Mexicu, ki so z marginalnostjo označene dvakrat: po eni strani zaradi odvzema svobode, po drugi strani zaradi nepriznavanja njihove spolne identitete. Okolje zapora pravzaprav protagonistkam vsiljuje moškost, saj morajo tako kot ostali kaznjenci nositi modra oblačila, kar je avtorica ponazorila tako z naslovom cikla kot tudi z uporabo analogne fotografske tehnike cianotipije, ki jo prepoznamo po značilni prusko modri barvi. Podobe zapornic in pretihotapljenih ženskih predmetov, ki so v moškem zaporu prepovedani, so namreč obarvane z modro barvo, za katero se zdi, da je metafora za zunanost zapornic oziroma vsiljeno identiteto. Njihovo notranjo naravo – žensko osebnost pa ponazarjajo tako ročni zapisi jetnic v španskem jeziku kot tudi mikrografije zdravih celic prostate, ki jih je obdelala z rožnato barvo. Premišljen barvni izbor, omejen na dve barvi, ima torej v ciklu tudi simbolični pomen, saj ponazarja razdvojeno osebnost jetnic. Hkrati pa gledalca spodbuja k razmisleku o stigmatizaciji transspolnih oseb zgolj na podlagi njihovega biološkega spola.

In her project *Casa Azul*, Italian photographer and visual artist Giulia Iacolutti explores the position of freedom and captivity from two perspectives. The central protagonists of her series are transgender women imprisoned in one of Mexico City's men's prisons, who are marginalised in two ways: first, by the deprivation of liberty, and second, by the non-recognition of their gender identity. The prison environment imposes masculinity on them, as they, like the other inmates, must wear blue uniforms, a detail reflected both in the title of the series and in the use of the analogue photographic technique of cyanotype, recognisable for its distinctive Prussian blue colour. The images of the women prisoners and smuggled feminine items, forbidden in a men's prison, are coloured blue, which seems to be a metaphor for their exterior and imposed identity. Their inner selves – their female personalities – are evoked through handwritten notes in Spanish and microphotographs of healthy prostate cells, which have been treated in pink by the artist. The carefully restricted colour palette, limited to just two hues, carries a symbolic charge, representing the prisoners' split identities while also prompting viewers to reflect on the stigmatisation of transgender people solely on the basis of their biological sex.

Giulia Iacolutti (Italija) je fotografinja in vizualna umetnica, ki v svojem delu raziskuje povezave med družbenimi konteksti in naravnimi sistemi s fotografijo, performansom, gibljivimi slikami in participativno umetnostjo. Po magisteriju iz umetnostne ekonomije na Univerzi Ca' Foscari (Benetke, 2010) je diplomirala iz fotografije in scenskega videa na Accademia del Teatro alla Scala (Milano, 2012) ter iz vizualnega pripovedovanja zgodb na Fundaciji Pedro Meyer (Mexico City, 2015). Leta 2017 je prejela štipendijo Museo Archívo de la Fotografía (Mexico City) za udeležbo v programu Incubadora pri Hydra+Photographia.

Razstavljala je na samostojnih in skupinskih razstavah v Italiji in tujini, med drugim v: MART Galleria Civica (Trento), Kunst Meran (Merano), PAC, La Triennale in MUFOCO (Milano), MUAC (Mexico City), Galleria Akademija (Vilna), Goriški muzej (Nova Gorica). Izbor njenih fotografij je vključen v projekt *No Place Like Home. Italijanska fotografija od osemdesetih let 20. stoletja*, ki ga kurira Ralph Goertz in je na ogled v pomembnih nemških institucijah.

Njena dela so del javnih in zasebnih zbirk. Med nagradami velja omeniti:

Metamorfosi 2025 IIC Praga, nagrado Mila 2024, OMNE Land 2023, nagrado Cardazzo 2021 in nagrado Bastianelli 2020.

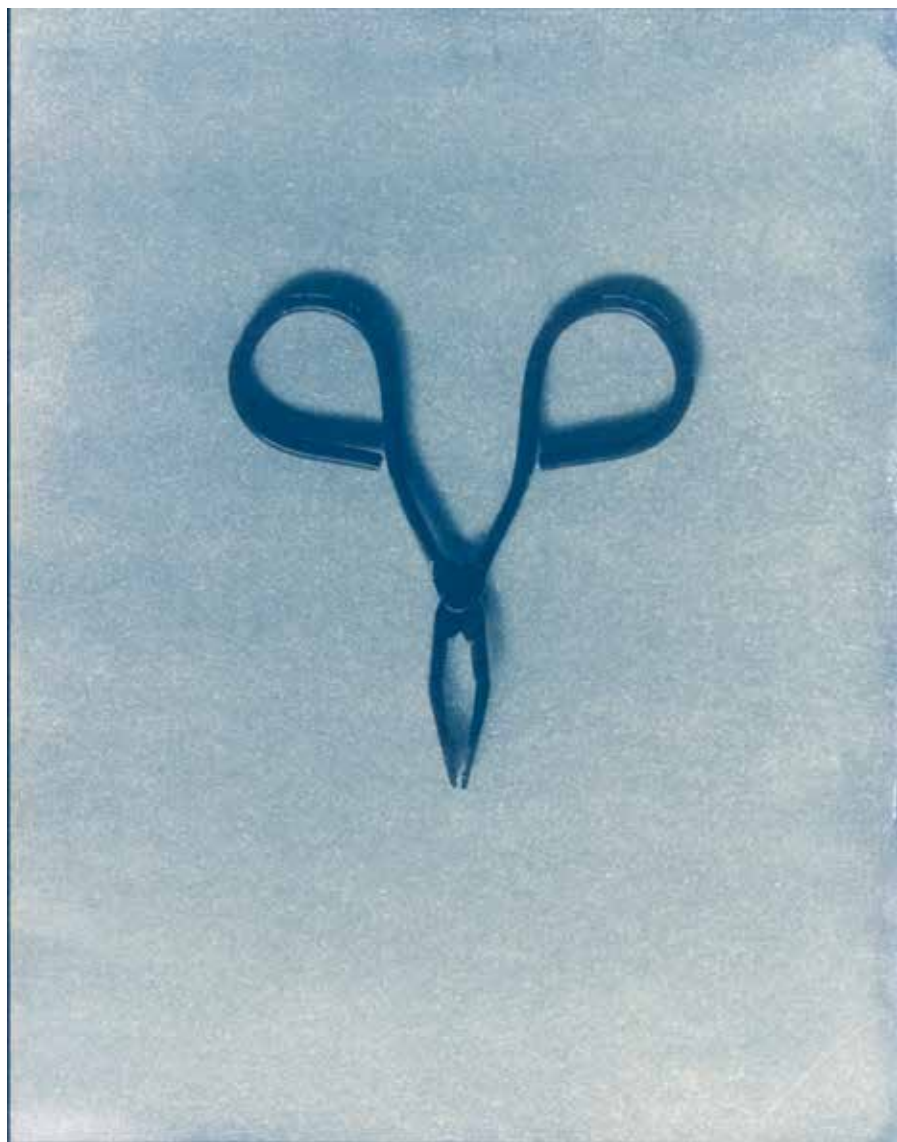
Leta 2019 je izšla njena knjiga *Casa Azul*, ki sta jo izdali The(M) éditions in studiofaganel (Pariz, Gorica), leta 2023 pa je založba bruno (Benetke) izdala knjigo *I don't care (about football)*, ki je bila finalist za nagrado Author Book Award 2023 (Arles).

A photographer and visual artist **Giulia Iacolutti** (Italy) explores in her practice the connections between social contexts and natural systems through photography, performance, moving images, and participatory art. After her MA in Art Economics at Ca' Foscari University (Venice, 2010), she graduated in photography and stage video at the Accademia del Teatro alla Scala (Milan, 2012) and in visual storytelling at the Pedro Meyer Foundation (Mexico City, 2015). In 2017, she won a scholarship from Museo Archívo de la Fotografía (Mexico City) to follow the Incubadora programme at Hydra+Photographia.

She has exhibited in solo and group exhibitions in Italy and abroad, including: MART Galleria Civica (Trento); Kunst Meran (Merano); PAC, La Triennale and MUFOCO (Milan); MUAC (Mexico City); Galleria Akademija (Vilnius); Goriški muzej (Nova Gorica). A selection of her photographs is included in the project *No Place Like Home. Italian Photography since the 1980s*, curated by Ralph Goertz, on tour at major German institutions.

Her works are part of public and private collections. Among the awards: Metamorfosi 2025 IIC Prague, Mila Prize 2024, OMNE Land 2023, Cardazzo Prize 2021, and Bastianelli Prize 2020.

In 2019, her book *Casa Azul* was published by The(M) éditions and studiofaganel (Paris, Gorizia); in 2023, bruno (Venice) published *I don't care (about football)*, which was a finalist for the Author Book Award 2023 (Arles).





Branko Lenart: *Krkavče: Istria, 1975–1986*

Za projekt *Krkavče: Istria*, ki ga je Branko Lenart, v Sloveniji rojeni avstrijski fotograf, ustvaril v majhni vasi v zaledju slovenske Istre, lahko rečemo, da prikazuje, kako mejnost definira življenje na perifernem območju, kjer je politična moč središča razpršena. Avtor je preprosto življenje vaščanov prvič dokumentiral leta 1975, glavnino serije, ki obsega več kot tisoč črno-belih fotografij, pa je ustvaril med letoma 1981 in 1986 – pred modernizacijo vasi v drugi polovici osemdesetih let. Lenartova fotografska pripoved se seveda dogaja v preteklosti, v času, ki ga ni več, a ostaja ujet v podobah avtentične istrske arhitekture ter starih običajev in navad, vezanih po eni strani na katolištvo ter življenjske in letne cikle, po drugi strani na tedanji družbeni sistem. Posebno pozornost je posvetil tudi portretnim upodobitvam vaščanov, med katerimi je najstarejša generacija po avtorjevih besedah doživela vrsto političnih sistemov: Avstro-Ogrsko, fašizem, nemško okupacijo in čas komunizma.

Fotografsko serijo *Krkavče: Istria* lahko označimo za poglobljeno vizualno antropološko študijo, ki gledalcu razkriva drobne vsakdanje trenutke malega človeka. Po drugi strani pa je projekt izjemno tankočutna, intimna avtorjeva umetniška refleksija o življenju ljudi, ki so neločljivo povezani z zemljo.

The *Krkavče: Istria* project, created by Branko Lenart, a Slovenian-born Austrian photographer, in a small village in the hinterland of Slovenian Istria, shows how borderline conditions determine life in a peripheral area where the political power of the centre is dispersed. The artist first documented the simple life of the villagers in 1975, but the majority of the series, which comprises more than a thousand black and white photographs, was taken between 1981 and 1986 – before the modernisation of the village in the second half of the 1980s. Lenart's photographic narrative is of course set in the past, in a time that no longer exists, but it remains captured in images of authentic Istrian architecture and old customs and traditions linked on the one hand to Catholicism and the cycles of life and the seasons, and on the other to the social system of the time. He also paid special attention to the portraits of villagers, the oldest generation of whom, according to the artist, lived through a succession of political systems: Austria-Hungary, fascism, German occupation and communism.

The photographic series *Krkavče: Istria* can be described as an in-depth visual anthropological study that reveals to the viewer the small everyday moments of ordinary people. On the other hand, the project is the artist's extremely sensitive, intimate artistic reflection on the lives of people who are inextricably linked to the land.

Branko Lenart (1948, Avstrija) se je rodil v nekdanji Jugoslaviji, pri šestih letih pa je z družino emigriral v sosednjo Avstrijo. Leta 1968 je postal član fotografske sekcije graškega umetniškega društva Forum Stadtpark, iz katere je kasneje nastala Camera Austria. Kot predavatelj za fotografijo je deloval na Višji državni šoli za umetnost in oblikovanje ter na Visoki strokovni šoli Joanneum v Gradcu. Lenart je mednarodno uveljavljen fotograf, ki že od mladih let veliko potuje in je bival na umetniških rezidencah, kot so Apeiron Workshops v Millertonu (New York), La Rochelle, Arles, Oxford, Rim, Pariz in London. Njegov opus se giblje med dokumentarno in konceptualno avtorsko fotografijo, pri čemer se posebej posveča družbenemu obrobju – pripadnikom nekdanje urbane kontrakulture in podeželske sociale. Redno razstavlja od 70. let prejšnjega stoletja in se je doslej predstavil na več kot 50 samostojnih in več kot 150 skupinskih razstavah po svetu. Njegova dela hranijo v 35 zbirkah večjih narodnih institucij v Sloveniji, Avstriji in drugod, v karieri pa je izdal 22 monografij. Med njegove nedavne samostojne razstave sodijo *BIG SUR REAL 2023* v Gallery Reinisch Contemporary, Gradec (2023), *Hand:Work* v Galeriji GONG, Nova Gorica (2021) ter *Eine subjektive Topographie* v Graz Museum, Schlossberg (2020).

Branko Lenart (1948, Austria) was born in former Yugoslavia and emigrated with his family to neighboring Austria at the age of six. In 1968, he became a member of the Forum Stadtpark art society in Graz, whose photography section later developed into Camera Austria. He taught photography at the College of Art and Design and at the Joanneum University of Applied Sciences in Graz. Lenart is an internationally recognized photographer who has traveled extensively since his youth and has participated in residencies including Apeiron Workshops in Millerton, New York, as well as in La Rochelle, Arles, Oxford, Rome, Paris, and London. His oeuvre lies between documentary and conceptual art photography, with particular focus on society's margins—members of urban countercultures as well as rural and peripheral communities. He has been exhibiting regularly since the 1970s, with more than 50 solo and 150 group exhibitions worldwide. His works are held in 35 major national collections in Slovenia, Austria, and abroad, and he has published 22 monographs throughout his career. His recent solo exhibitions include *BIG SUR REAL 2023* at Gallery Reinisch Contemporary, Graz (2023), *Hand:Work* at Gallery GONG, Nova Gorica (2021), and *Eine subjektive Topographie* at Graz Museum, Schlossberg (2020).

www.brankolenart.com





Marko Lipuš: *Babica*, 2014–2016

Za fotografski projekt koroškega fotografa Marka Lipuša z naslovom *Babica* lahko rečemo, da se navezuje na mejna stanja človekovih psihofizičnih sposobnosti. Izhodišče projekta je bilo avtorjevo osebno raziskovanje družinske zgodovine, saj se je s fotoaparatom podal po sledih babice – koroške Slovenke, ki so jo Nemci leta 1943 deportirali v koncentracijsko taborišče Ravensbrück, kjer je bila dve leti pozneje umorjena. Avtor pripoveduje zgodbo v štirih vizualnih poglavjih, pretežno z interpretacijo fizične strukture nekdanjega taborišča smrti v svojem značilnem fotografskem slogu, ki vključuje tudi vrsto ročnih posegov v negativ ali pozitiv. Fotografiral je tako prostor zločina, zlasti površine ohranjenih objektov, kot tudi vsakdanje predmete: glavnike, zobne ščetke in kovinske skodelice, ki nemo pričajo o pozabljenih življenjih. Lipuš se je želel, kot sam pravi, prek kraja zločina in predmetov približati predvsem babičini tragični usodi, kar dokazuje tudi sklop posnetkov očetove kože, na katerih so prevladujoči motiv materina znamenja. Vendar subjektivna fotografska pripoved prerasča v simbol žrtev nacističnega režima nasploh in predstavlja pomemben prispevek h kulturi spominjanja. To potrjujejo tudi fotografije zadnjega sklopa, ki prikazujejo komaj vidno taboriščno krajino, potopljeno v bleščečo belino, za katero se zdi, da zaznamuje izbris spomina.

The photographic project by Carinthian photographer Marko Lipuš, entitled *Babica*, can be said to relate to the limits of human psychophysical abilities. The starting point for the project was the artist's personal investigation into his family history, as he set out with his camera to retrace the footsteps of his grandmother, a Carinthian Slovenian, who was deported by the Germans in 1943 to Ravensbrück concentration camp, where she was murdered two years later. The artist tells the story in four visual chapters, mainly through the interpretation of the physical structure of the former death camp in his characteristic photographic style, which also includes a series of handmade interventions into the negative or positive. He photographed both the scene of the crime, especially the surfaces of the preserved buildings, and everyday objects: combs, toothbrushes and metal cups, which silently bear witness to forgotten lives. As Lipuš himself explains, he sought to approach his grandmother's tragic fate through the crime scene and objects, which is reflected in the series of photographs of his father's skin, where his mother's birthmarks appear as the dominant motif. However, the subjective photographic narrative transcends into a symbol of the victims of the Nazi regime in general, becoming an important contribution to the culture of remembrance. This is also confirmed by the photographs in the last series, which show a barely visible camp landscape, submerged in a dazzling whiteness that seems to mark the erasure of memory.

Marko Lipuš (1974, Avstrija) je študiral fotografijo na Dunaju in v Pragi. Poleg številnih samostojnih in skupinskih razstav v Avstriji in tujini je izdal več monografij. Njegova fotografska dela so bila objavljena v različnih nacionalnih in mednarodnih publikacijah. V svojem ustvarjanju se osredotoča na eksperimentalno transformativno fotografijo in video, z intervencijami, ki ustvarjajo nove oblike prepoznavanja. Živi in dela na Dunaju kot samostojni umetnik. Od leta 2003 Lipuš predstavlja svoje delo na samostojnih razstavah po Evropi, med drugim *Going Around – A Trilogy* v Galeriji GONG, Nova Gorica (2024), *Water. Wasser. Voda.* v Kelag Schau-Kraftwerk Forstsee (2024) ter *OBdach | SHELTER*, serijo video instalacij v cerkvah in muzejih po vsej Avstriji (2022–2024). Razstavljal je tudi v Avstrijskem kulturnem forumu v Berlinu (2023), Kunsthalle Wien (2010) in Evropskem parlamentu v Bruslju (2016). Med skupinskimi razstavami izstopata *FÜR ALLE! Demokratie neu gestalten* v Bundeskunsthalle Bonn (2024) in *MemoryLab* v Martin-Gropius-Bau, Berlin (2014).

Marko Lipuš (1974, Austria) studied photography in Vienna and Prague. In addition to numerous solo and group exhibitions in Austria and abroad, he has published several monographs. His photographic works have appeared in various national and international publications. In his practice, he specializes in experimental transformative photography and video, with interventions that create new forms of recognition. He lives and works in Vienna as an independent artist. Since 2003, Lipuš has presented his work in solo exhibitions across Europe, including *Going Around – A Trilogy* at GONG Gallery, Nova Gorica (2024), *Water. Wasser. Voda.* at Kelag Schau-Kraftwerk Forstsee (2024), and *OBdach | SHELTER*, a series of video installations in churches and museums throughout Austria (2022–2024). He has also exhibited at the Austrian Cultural Forum Berlin (2023), Kunsthalle Wien (2010), and the European Parliament in Brussels (2016). Group exhibitions include *FÜR ALLE! Demokratie neu gestalten* at Bundeskunsthalle Bonn (2024) and *MemoryLab* at Martin-Gropius-Bau, Berlin (2014).

www.markolipus.com





Roberto Kusterle: *Podobe na papirju (Cartacei)*, 2024–2025

Roberto Kusterle, uveljavljen goriški vizualni umetnik in fotograf z izrazito samosvojim fotografskim slogom ter prepoznavno estetiko, ki temelji na inscenirani fotografiji, se v svojem ustvarjalnem delu najpogosteje osredotoča na metamorfoze. Osrednji motiv večine njegovih fotografij so namreč fantastična bitja, upodobljena v stanju preobrazbe iz ene življenjske oblike v drugo, iz človeka v žival, rastlino ali naravne elemente.

Na tokratni razstavi se predstavlja z deli iz obsežne serije *Podobe na papirju (Cartacei)*, v kateri zasledimo tudi podobe domačih živali, ki se na slikovni ploskvi prepletajo s podobami arhivskih papirjev z izrazito poudarjeno površinsko strukturo in poškodbami, kot so raztrganine, zmečkanine in madeži. Posnetki papirjev in živali se pravzaprav plastijo drug na drugem, saj avtor išče barvno in tonsko ravnotežje med živalskimi liki ter papirnato osnovo, ki ga doseže predvsem z odvzemanjem barv in močnih kontrastov. Tekstura dlake se na slikovni ploskvi preliva v papir, tako da so posamezni detajli živalske kože skoraj prosojni in popolnoma zlit s podlago, vanjo potopljeni. Vtis prepletanja podob pa avtor poudari tudi z digitalnimi orodji – raztrganine in madeži se namreč s papirjev širijo tudi na površine teles. Gledalec zato ne more več razločiti, kateri fragmenti so originalni in katere je ustvaril s posebnimi učinki novih tehnologij, kaj je površina živalske kože in kaj papir.

Roberto Kusterle, an established visual artist and photographer from Gorizia with a distinctly unique photographic style and a recognisable aesthetic based on staged photography, most often focuses on metamorphoses in his creative work. The central motifs of most of his photographs are fantastical creatures depicted in the process of transforming from one life form into another, from a human being into an animal, a plant or a natural element.

This exhibition presents works from his extensive series *Images on Paper (Cartacei)*, in which we also find images of domestic animals intertwined with images of archival papers with a distinctly emphasised surface structure and damage, such as tears, creases and stains. The images of paper and animals are actually layered on top of each other, as the artist seeks a balance of colour and tone between the animal figures and the paper base, which he achieves primarily by removing colours and strong contrasts. The texture of the fur blends into the paper on the pictorial plane, so that the individual details of the animal's skin are almost transparent and completely merged with the background, immersed in it. The artist also emphasises the impression of intertwining images through the use of digital tools: tears and stains spread from paper to bodily surface. The viewer can no longer discern which fragments are original and which were created with the special effects of new technologies, what is the surface of animal skin and what is paper.

Roberto Kusterle (1948, Italija) deluje na področju vizualne umetnosti od sedemdesetih let. Sprva se je posvečal slikarstvu in instalaciji, ob koncu osemdesetih let pa se je usmeril v fotografijo, ki je kmalu postala njegov poglavitni medij izražanja.

Od leta 1988 dejavno razstavlja v Italiji, Sloveniji in po svetu. V tem času je pripravil več kot 90 samostojnih in sodeloval na več kot 140 skupinskih razstavah. Med njegovimi nedavnimi samostojnimi razstavami so *Habitados* v Museo de la Memoria Històrica Universitaria, Puebla, Mehika (2020), *20e édition du Festival Européen de Photo de Nu*, Church Sainte-Anne, Arles (2020), *Echo*, Galleria Weber & Weber, Torino (2021) ter *Echo* in *Cartacei* v Galeriji Photon v Ljubljani in na Dunaju (2023). V Pokrajinskih muzejih v Gorici, v Palači Attems je imel leta 2022 prvo retrospektivno razstavo. V svoji umetniški karieri je izdal 15 monografij. Leta 2006 je prejel nagrado za najboljšo razstavo festivala *Mesec Fotografije Ljubljana*, leta 2012 pa fotografsko nagrado FVG, ki jo podeljuje CRAF v Spilimbergu (Pordenone). Živi in dela v Gorici.

Roberto Kusterle (1948, Italy) has been active in the field of visual art since the 1970s, initially focusing on painting and installation. In the late 1980s, he became increasingly interested in photography, which soon became his principal medium of expression.

Since 1988, he has been exhibiting extensively in Italy, Slovenia, and internationally, presenting more than 90 solo exhibitions and participating in over 140 group shows. His recent solo exhibitions include *Habitados* at the Museo de la Memoria Històrica Universitaria, Puebla, Mexico (2020); the *20e édition du Festival Européen de Photo de Nu* at Church Sainte-Anne, Arles (2020); *Echo*, Galleria Weber & Weber, Turin (2021); and *Echo* and *Cartacei* at Photon Gallery in Ljubljana and Vienna (2023). In 2022, he had his first retrospective exhibition at the Regional Museums in Gorizia at Palazzo Attems. Over the course of his artistic career, he has published 15 monographs.

In 2006, he received the award for the best photography exhibition at the *Ljubljana Month of Photography* festival, and in 2012 the FVG Photography Prize awarded by CRAF in Spilimberg (Pordenone). He lives and works in Gorizia.

www.robortokusterle.it





Eva Petrič: *Gr@y Matter*, 2010

Izhodišče ustvarjalnega dela konceptualne intermedijske umetnice Eve Petrič je raziskovanje dualizma med telesnim in duhovnim, materialnim in nematerialnim, vidnim in nevidnim. V svojih delih uporablja večinoma svoje lastno telo, ki pa se ne pojavlja le v materialni obliki, ampak pogosto kot senca – neotipljiva sled telesne prisotnosti. Senčne podobe so tudi osrednji motiv obsežnega projekta *Gr@y Matter*, sestavljenega iz črno-belih analognih posnetkov avtoričinih senc, ki jih je v temnici ročno obdelala in ustvarila unikatne fotografije brez uporabe negativov. Podobe senc pravzaprav predstavljajo poskus vizualizacije različnih psiholoških stanj, ki jih je na osnovi lastne intuicije uredila v nekakšen periodni sistem emocionalnih stanj po vzoru periodične tabele kemijskih elementov. Podobe senc so po avtoričinih besedah metafore za univerzalni jezik emocij, ki je skupen vsem ljudem, ne glede na barvo kože, starost in spol. Emocije so namreč – tako kot senčne podobe – vseprisotne, a hkrati neotipljive in neopredeljive. Predstavljajo materializacijo nevidnega, nematerialnega pola človekove biti.

The starting point for the creative work of conceptual intermedia artist Eva Petrič is an exploration of the dualism between the physical and the spiritual, the material and the immaterial, the visible and the invisible. In her works, she mostly uses her own body, which does not appear only in material form, but often as a shadow – an intangible trace of physical presence. Shadow images are also the central motif of the extensive project *Gr@y Matter*, consisting of black-and-white analogue photographs of the artist's shadows, which she processed by hand in the darkroom to create unique photographs without the use of negatives. The shadow images actually represent an attempt to visualise various psychological states, which she has organised into a kind of periodic system of emotional states based on her own intuition, modelled on the periodic table of chemical elements. According to the artist, the shadow images are metaphors for the universal language of emotions shared by all people, regardless of skin colour, age and gender. Emotions, like shadow images, are omnipresent, yet intangible and elusive. They represent the materialisation of the invisible, immaterial dimension of human existence.

Eva Petrič (1983, Slovenija) je diplomirala iz psihologije in vizualne umetnosti na univerzi Webster na Dunaju (2005) in magistrirala iz novih medijev na Transart inštitutu Berlin/Danube University Krems (2010). Sodelovala je na več kot 110 samostojnih in 145 skupinskih razstavah v Evropi, ZDA in Aziji. Živi in ustvarja v Ljubljani, na Dunaju in v New Yorku.

Eva Petrič je prejemnica številnih nagrad in priznanj. Leta 2016 je bila z dvema velikima instalacijama kot prva slovenska umetnica predstavljena v znameniti dunajski katedrali Sv. Štefana in nato znova v letu 2023, ko se je njen objekt v kubičnem cm pleksi stekla po celem letu testiranja leč na Mednarodni vesoljski postaji vrnil na Zemljo. Leta 2016 je sodelovala tudi na enem največjih letnih umetniških projektov v javnem prostoru New Yorka z naslovom *Sing for Hope*. Leta 2019 je bila njena instalacija *Collective Heart* osrednje delo na razstavi *Value of Sanctuary* v newyorški katedrali svetega Janeza Božjega, leta 2023 in 2025 pa so bili njeni videi predstavljeni na mega LED zaslonu na Liberty28-Fosun Plaza v New Yorku. Od leta 2017 jo poleg Galerije Photon predstavlja tudi Galerija Mourlot iz New Yorka.

Eva Petrič (1983, Slovenia) graduated in psychology and visual arts from Webster University in Vienna (2005) and received her master's degree in new media from Transart Institute Berlin/Danube University Krems (2010). She has participated in more than 110 solo and 145 group exhibitions in Europe, the USA and Asia. She lives and works in Ljubljana, Vienna and New York.

Eva Petrič is the recipient of numerous awards and recognitions. In 2016, she was the first Slovenian artist to be presented with two large installations in the famous St. Stephen's Cathedral in Vienna, and then again in 2023, when her object in a cubic cm of plexiglass returned to Earth after a year of lens testing on the International Space Station. In 2016, she also participated in one of the largest annual art projects in the public space of New York, entitled *Sing for Hope*. In 2019, her installation *Collective Heart* was the centerpiece of the *Value of Sanctuary* exhibition at New York's Cathedral of St. John of God, and in 2023 and 2025, her videos were presented on a mega LED screen at Liberty28-Fosun Plaza in New York. Since 2017, she has been represented by Mourlot Gallery in New York, in addition to Photon Gallery.

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Gregor Radonjič: *Metakrajine – Medfaze/ Metascapes – Interfaces, 2023–2025*

V seriji *Metascapes* se Gregor Radonjič osredotoča na podobe krajine, ki so na prvi pogled prepoznavne in znane, a jih umetnik transformira v misteriozne in vznemirljive. Njegove fotografije raziskujejo subtilno napetost med naravnim in umetnim, med realnostjo in iluzijo. Pogosto gre za prostore, ki nosijo sledi degradacije, zapuščenosti ali umetnih posegov, a prav ta nejasnost njihovega izvora ustvarja dvoumno atmosfero – krajine postanejo prizorišča, kjer ni več mogoče jasno ločiti med "avtohtono" naravo in človeškim posegom. Radonjič s serijo preizprašuje naš odnos do okolja – koliko je videnje narave že posredovano skozi kulturo, medije in pričakovanja gledalca? Njegove "metakrajine" se tako gibljejo med dokumentom in fikcijo, saj so hkrati resnični posnetki konkretnih prostorov, obenem pa konstrukcije, ki jih oblikuje umetnikova intervencija. Na ta način dela iz *Metascapes* presegajo klasično krajinsko fotografijo in vzpostavljajo prostor meditacije o mejah – fizičnih, okoljskih, pa tudi epistemoloških – med resničnostjo in njenimi interpretacijami. V kontekstu razprave o mejah/mejnostih Radonjičeva serija deluje kot subtilna kritika sodobne percepcije prostora; namesto da bi bile meje trdne in jasno začrtane, postanejo fluidne in izmuzljive. Krajina se razpira kot prostor "vzporednih resničnosti", kjer se odvija dialog med naravnim in umetnim, med zgodovinsko sedimentacijo prostora in sodobnimi posegi, ki brišejo jasne razlike.

In the series *Metascapes*, Gregor Radonjič focuses on images of landscapes that are recognisable and familiar at first glance, but which the artist transforms into something mysterious and exciting. His photographs explore the subtle tension between the natural and the artificial, between reality and illusion. Often, these are spaces that bear traces of degradation, abandonment or artificial intervention, but it is precisely this uncertainty of their origin that creates an ambiguous atmosphere – landscapes become scenes where it is no longer possible to clearly distinguish between "indigenous" nature and human intervention.

With this series, Radonjič questions our relationship with the environment – asking to what extent our view of nature is mediated by culture, the media and viewers' expectations. His "metascapes" thus oscillate between documentary and fiction, as they are both real photographs of specific places and constructions shaped by the artist's intervention. In this way, the works in *Metascapes* transcend classical landscape photography and establish a space for meditation on boundaries – physical, environmental, but also epistemological – between reality and its interpretations. In the context of the debate on borders/borderlines, Radonjič's series acts as a subtle critique of the contemporary perception of space; instead of being fixed and clearly defined, boundaries become fluid and elusive. The landscape unfolds as a space of "parallel realities", where a dialogue takes place between the natural and the artificial, between the historical sedimentation of space and contemporary interventions that blur clear distinctions.

Gregor Radonjič (1964, Slovenija) živi in dela v Mariboru. Fotografira in razstavlja že od zgodnjih devetdesetih let. Njegov življenjepis obsega 34 samostojnih razstav, več kot 60 skupinskih razstav doma in v tujini, tri fotoknjige ter več multimedijskih nastopov v okviru umetniških festivalov (Borštnikovo srečanje, Performa idr.). Dvakrat je sodeloval v programu slovenskega meseca fotografije *Photonic Moments*, večkrat na Festivalu fotografije Maribor ter bil dvakrat izbran v galerijski program *Art Photo Budapest*. Med njegove nedavne samostojne projekte sodijo *Deep Learning / Metaphysics of Trees* v UKM Art Gallery, Maribor (2025), med skupinskimi razstavami pa izstopajo *Nature in Person* v Mestni galeriji Ptuj (2025), *Nova F – sodobna slovenska fotografija* v Fotogaleriji Stolp, Maribor (2023), *Silence* v PH21 Gallery, Budimpešta (2021) in *The Frontiers are my Prison* v Pavlovi hiši, Avstrija (2019). V zadnjih dveh desetletjih in pol je prejel več nacionalnih in mednarodnih nagrad, njegova dela pa so bila predstavljena tudi v revijah in spletnih platformah, kot so *OnLandscape*, *Dodho Magazine* in *Artdoc Magazine*.

Gregor Radonjič (1964, Slovenia) lives and works in Maribor. He has been photographing and exhibiting since the early 1990s. His biography includes 34 solo exhibitions, more than 60 group exhibitions in Slovenia and abroad, three photobooks, and several multimedia performances at art festivals (Borštnikovo srečanje, Performa, etc.). He has participated twice in the Slovenian photography month program *Photonic Moments*, several times in the Maribor Photography Festival, and has been selected twice for the *Art Photo Budapest* gallery program. His recent solo projects include *Deep Learning / Metaphysics of Trees* at the UKM Art Gallery, Maribor (2025), while notable group exhibitions include *Nature in Person* at the Ptuj City Gallery (2025), *Nova F – Contemporary Slovenian Photography* at the Stolp Photo Gallery, Maribor (2023), *Silence* at PH21 Gallery, Budapest (2021), and *The Frontiers are my Prison* at Pavelhaus, Austria (2019). Over the past two and a half decades, he has received several national and international awards, and his work has also been featured in magazines and platforms such as *OnLandscape*, *Dodho Magazine*, and *Artdoc Magazine*.





Filippo Venturi: *Fearless*, 2020

Filippo Venturi v ciklu *Fearless* dokumentira globalne spremembe med epidemijo v letu 2020, ko je virus covida spremenil naša življenja, naše navade in naše doživetje realnosti. Avtor skozi različne zgodbe dokumentira nenadne preobrazbe dotedanjih življenjskih rutin – življenje v karanteni, delo zdravstvenih delavcev v prvih bojnih vrstah, dramatična pričevanja tistih, ki so zboleli, prepoznavanje pomena nekaterih običajno spregledanih delavcev, krizo v gledališki industriji, spreminjajoče se vzorce potovanj ali omejitve, s katerimi se srečujejo otroci. Z močnim čutom za intimno dokumentarno naracijo Venturi raziskuje, kako je pandemija spremenila naše doživetje realnosti, vrednost vsakdanjih vzorcev in pomen tistih, ki v "mirovanju držijo družbo v teku". Njegove fotografije so tako hkrati zgodbe o ranljivosti, solidarnosti in prekinjenih ritmih življenja, s čimer se projekt umešča v aktualni kontekst razstave s tematizacijo omejitev in nadzora.

In his series *Fearless*, Filippo Venturi documents the global changes during the epidemic, when in 2020 the COVID virus changed our lives, our habits and our perception of reality. Through various stories, the artist documents the abrupt transformations of everyday routines – life in quarantine, the work of frontline healthcare workers, dramatic testimonies from those who fell ill, recognition of often overlooked professions, the crisis in the theatre industry, altered travel patterns, and the restrictions faced by children. With a finely tuned sense for intimate documentary storytelling, Venturi examines how the pandemic reshaped our understanding of reality, the value of daily practices, and the significance of those who "keep society running" in times of collective standstill. His photographs are therefore also stories of vulnerability, solidarity and disrupted rhythms of life, placing the project in the current context of the exhibition with its thematisation of restrictions and control.

Filippo Venturi (Italija) je dokumentarni fotograf in vizualni umetnik. Ustvarja projekte o zgodbah in temah, povezanih z identiteto in človeškim položajem. Njegova dela so bila objavljena v vodilnih mednarodnih časopisih in revijah, kot so *National Geographic*, *The Washington Post*, *The Guardian*, *The Financial Times*, *Vanity Fair*, *Marie Claire*, *Newsweek*, *Geo*, *Der Spiegel*, *Die Zeit*, *Stern*, *Internazionale*, *La Repubblica*, *Il Corriere della Sera* in *La Stampa*. Dokumentiral je več totalitarnih diktatur, bil priča krizi nekaterih demokracij in poročal o gibanjih, ki se borijo za zaščito pravic manjšin in demokracije. V zadnjih nekaj letih je ustvaril projekt o Korejskem polotoku, za katerega je prejel številna priznanja. Njegova dela so bila razstavljena v Italiji in tujini na prizoriščih in festivalih, kot so Foro Boario v Modeni, CIFA – Italijanski center za avtorsko fotografijo v Bibbieni, MACRO – Muzej sodobne umetnosti v Rimu, Somerset House v Londonu, U Space v Pekingu, Willy Brandt Haus v Berlinu, Sony Square v New Yorku, Fotografski festival v Kopenhagnu, Fotografski festival Kaunas, Les Rencontres v Arlesu, Fotografski festival Vogue, Photolux v Lucci, SI Fest v Savignanu sul Rubicone in Fotografski festival Riapertura v Ferrari. Poučuje fotožurnalizem in dokumentarno fotografijo ter vodi delavnice o odnosu med fotografijo in umetno inteligenco.

Filippo Venturi (Italy) is a documentary photographer and a visual artist. He produces projects on stories and issues concerning identity and the human condition.

His work has been published in leading international newspapers and magazines, such as *National Geographic*, *The Washington Post*, *The Guardian*, *The Financial Times*, *Vanity Fair*, *Marie Claire*, *Newsweek*, *Geo*, *Der Spiegel*, *Die Zeit*, *Stern*, *Internazionale*, *La Repubblica*, *Il Corriere della Sera* and *La Stampa*. He has documented several totalitarian dictatorships, witnessed the crisis of some democracies and reported the movements fighting to protect minority rights and democracy. For the past few years, he has been working on a project about the Korean Peninsula, which has won him numerous recognitions.

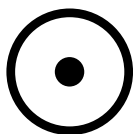
His work has been exhibited in Italy and abroad at venues and festivals such as Foro Boario in Modena, CIFA – Italian Center for Author Photography in Bibbiena, MACRO – Museum of Contemporary Art in Rome, Somerset House in London, U Space in Beijing, Willy Brandt Haus in Berlin, Sony Square in New York City, Copenhagen Photo Festival, Kaunas Photo Festival, Voies Off Awards at Les Rencontres d'Arles, Photo Vogue Festival, Photolux in Lucca, SI Fest in Savignano sul Rubicone, and Riapertura Photofestival in Ferrara.

He teaches photojournalism and documentary photography and leads workshops on the relationship between photography and artificial intelligence.

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V sodelovanju / In collaboration



Izdal / Published by: Galerija GONG – zavod za promocijo sodobne umetnosti, Galerija Photon

Besedilo / Text: Nataša Kovšca, Dejan Sluga

Prevod / Translation: Arven Šakti Kralj

Lektura / Proofreading: Anja Mugerli (SLO), Ksenija Vidic (ENG)

Oblikovanje / Design: Blaž Erzetič

Tisk / Printed by: Birografika BORI d.o.o., Oktober / October 2025

Naklada / Copies: 250



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