

dialog

Avtorski

Peter Fettich

**Zmečkane jagode |
Crushed Berries**

28. 1. 2026

6. 3. 2026

Matej Sitar

**Nekoč, nekje |
Once Upon a Time,
Somewhere**

Artist's Dialogue

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Peter Fettich: Crushed Berries & Matej Sitar: Once Upon a Time, Somewhere

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 znan in neznan avtor. Eden od akterjev je škatla, ki jo je Matej Sitar leta 2015 odkril na boljšem sejmu v ZDA. Škatla s starimi polaroidi, raztresenimi negativami in ročno pisanim dnevnikom. Brez imena, brez datuma, brez podatkov o avtorju – le drobci življenja, ujeti v podobah in besedah. Fotografije iz serije *Nekoč, nekje* prikazujejo utrinke z različnih koncev Amerike – motele, ceste, tujce, notranjosti prostorov, lastne sence in intimne zapise. Zgodbo neznanega kronista kot kontrapunkt pospremi Peter Fettich s serijo *Zmečkane jagode* (2025), kjer predstavi beleženje osebne zgodbe tekom zdravljenja karcinoma jezika. Skozi lasten arhivski in novonastali material ter s kasnejšim (eksperimentalnim) delom v fotografski temnici avtor prikaže svoj sproten dokumentaristični odziv na zdravljenje, kot tudi kasnejše psihološke odzive na temo minljivosti in odpornosti človeškega telesa. Srečata se dva fotografa, ki sta vsak na svoj način beležila osebno resničnost in pod vprašaj postavljata stik

For many years, Photon Gallery has been pairing two artists within the exhibition format known as the so-called Artist's Dialogue, in which each artist presents an independent project in their own exhibition space at Photon Gallery. The aim of the dialogue is to explore and highlight the diversity of the photographic medium through the perspectives of two authors whose practices complement one another on a conceptual or technical level, while at the same time foregrounding contrasts in their artistic approaches. The programme is primarily intended for Slovenian artists of the younger and middle generations, while occasionally also presenting emerging photographic practitioners from Central and Eastern Europe.

In this iteration of the Artist's Dialogue, a known and an unknown author meet. One of the protagonists is a box discovered by Matej Sitar at a flea market in the United States in 2015. A box containing old Polaroids, scattered negatives, and a handwritten diary. No name, no date, no information about the author—only fragments of a life captured in images and words. The photographs from the series *Once Upon a Time, Somewhere* depict glimpses from various parts of America—motels, roads, strangers, interiors, shadows, and intimate notes. The story of the unknown chronicler is accompanied, as a counterpoint, by Peter Fettich's series *Crushed Berries* (2025), in which he presents the documentation of a personal narrative during treatment for tongue cancer. Through his own archival material and newly created work, as well as later (experimental) work in the photographic darkroom, the author presents his immediate documentary response to the treatment, as well as

med efemernostjo človeka in željo po zapuščini osebnega doživljanja sveta.

Razstava nas sooči z razslojenimi pristopi k obravnavi težnje po dokumentiranju lastnega življenja. Potrebe po ohranjanju zapisa trenutkov se pri sopostavitvi serij ne more posplošiti na krovne razloge za kronizem, prav tako pa je naša interpretacija videnega dodatno izzvana, ko o fotografijah in zapisih razmišljamo z vidika znanega in neznanega avtorstva. Če podpis ustvarjalca poznamo, bomo njegovo osebno zgodbo opazovali z radovednostjo, ki jo je mogoče umestiti tudi v širši kontekst njegovega življenja. S tem v mislih bomo pristopali na nek način čustveno voajersko, saj nas bo serija zblížala z intimno izkušnjo osebe, ki jo lahko jasno določimo v prostoru in času. V nasprotju s tem pri ogledu serije, ki predstavlja najdeni material, pridobimo uvid v del življenja popolnega neznanca, katerega preteklost in prihodnost ostajata skrivnost. Naša edina oporna točka je videno, interpretacija pa je vezana le na to, kar nam je ponujeno v omejenem časovnem obdobju. Soočeni smo torej z dvema vidikoma beleženja, ki omogočata tudi nov nivo spekulativnega razmišljanja: je znan kronist naša oporna točka razumevanja neznanega kronista vsaj z vidika procesualnosti? Kot dve deloma odprti knjigi se seriji v ločenih prostorih medsebojno dodatno osmislita. Neznani avtor se prek znanega utelesi pred nami kot opomin, da gre v vsakem primeru za osebo, ki je živela več kot le eno videno izkušnjo; znan avtor pa je razumljen prek spoznanja, da je njegovo življenje v drugačnih okoliščinah prav tako lahko fragmentirano in omejeno le na sklop fotografskega in zapisanega materiala. Vsak poskus ohranjanja izkušnje je do neke mere avtonomen svet,

subsequent psychological responses related to themes of transience and the resilience of the human body. Two photographers meet, each of whom has recorded personal reality in their own way, and both call into question the relationship between human ephemerality and the desire to leave behind a legacy of personal experience of the world.

The exhibition confronts us with layered approaches to the impulse to document one's own life. When the series are juxtaposed, the need to preserve moments cannot be generalized into overarching motivations for chronicling; moreover, our interpretation of what is seen is further challenged when we consider the photographs and writings from the perspective of known versus unknown authorship. If we know the creator's signature, we observe their personal story with a curiosity that can be situated within the broader context of their life. With this in mind, our approach becomes, in a sense, emotionally voyeuristic, as the series draws us closer to the intimate experience of a person who can be clearly located in space and time. In contrast, when viewing a series composed of found material, we gain insight into the life of a complete stranger whose past and future remain unknown. Our only point of reference is what is visible, and interpretation is bound solely to what is offered to us within a limited temporal frame. We are thus confronted with two modes of recording that also enable a new level of speculative thought: is the known chronicler our point of reference for understanding the unknown chronicler, at least in terms of processuality? Like two partially open books, the series, presented in separate spaces, further illuminate one another. The unknown artist

saj je ob materializaciji lahko izgubljen, premaknjen, rekontekstualiziran. Ironično prav materializacija izpostavi izmuzljivost spomina in našega odnosa do njega, saj je manipuliran prek vsakega opazovalca, bralca in prostorsko-časovne umestitve. Objektivna resnica oziroma njen najboljši približek je vedno znana le kronistu samemu.

is embodied before us through the known one as a reminder that, in every case, this is a person who lived more than a single visible experience; the known artist, in turn, is understood through the realization that his life, under different circumstances, could likewise be fragmented and limited to a set of photographic and written material. Every attempt to preserve experience constitutes, to a certain degree, an autonomous world, as it may be lost, displaced, or recontextualized through materialization. Ironically, it is precisely materialization that exposes the elusiveness of memory and our relationship to it, as it is shaped by each observer, reader, and spatial-temporal placement. Objective truth—or its closest approximation—is always known only to the chronicler themselves.



Neznan avtor

Nekoč, nekje (datum neznan)

Unknown Author

Once Upon a Time, Somewhere (date unknown)

Zgodba najdene škatle se pred nami razpira v pomikanju med fotografskimi izseki in dnevniškimi zapisi. Hitro razberemo, da gre za zgodbo para na potovanju: lastnika dnevnika in polaroidov ter njegove sopotnice N. Tako fotografije kot tudi zapisi se pomikajo med konkretnimi zabeležbami prostora in dogodkov ter intimnimi uvidi in prizori. Jasno je, da ne gre za potopis. Pomikanje med ameriškimi mesti predstavlja le scensko kuliso za notranje dogajanje para in predvsem fotografa/pisca. Kraji so določeni z izstopajočimi ljudmi, obleticami, pogovori; zapisi so bolj kot na okolje osredotočeni na drobne medosebne trenutke.

Fotografije malega formata nakazujejo, da so bile ustvarjene za osebni arhiv, za hranjenje velike količine posnetkov, prenašanje in možnost, da se shranijo v žep. Zasebnost je razvidna tudi iz motivov, med katerimi ne najdemo klasičnih turističnih podob. Fotograf razkriva svojo osebno prioriteto lestvico. Medtem ko se pomika med mesti, svoj objektiv vedno znova obrača k sebi in partnerici, k njenim telesom, sencam, in bolj kot nove kraje raziskuje, kaj potovanje razkriva o njuni dinamiki. Tudi ko so fotografije osredotočene na ulice,

The story of the found box unfolds before us through a progression of photographic fragments and diary entries. We quickly discern that this is the story of a couple on a journey: the owner of the diary and Polaroids and his companion, N. Both the photographs and the writings move between concrete records of places and events and intimate insights and scenes. It is clear that this is not a travelogue. The movement between American cities serves merely as a scenic backdrop for the inner dynamics of the couple, and especially of the photographer/writer. Places are defined by distinctive people, anniversaries, conversations; the entries focus less on surroundings and more on small interpersonal moments.

The small-format photographs suggest that they were created for a personal archive—for storing a large quantity of images, for portability, for the possibility of keeping them in a pocket. Privacy is also evident in the motifs, among which we do not find classic tourist imagery. The photographer reveals his personal hierarchy of priorities. As he moves between cities, he repeatedly turns his lens toward himself and his partner, toward their bodies and shadows, and rather than exploring new locations, he explores what the

hiše, morje in druge ljudi, so izrazito čustveno obarvane. Ob ogledu nam ni podan dokaz o vidnem, temveč aluzija na fotografovo miselno stanje ob opazovanem. Bolj kot znamenitosti ga zanimajo drevesa, dvorišča, običajne stanovanjske hiše, nebo, okna ... napram čemur čutimo, da ga poleg konstruiranja lastne življenjske zgodbe privlači predvsem neznano čustveno ozadje na novo odkritih prostorov in potencial pomenskosti navidezno običajnega.

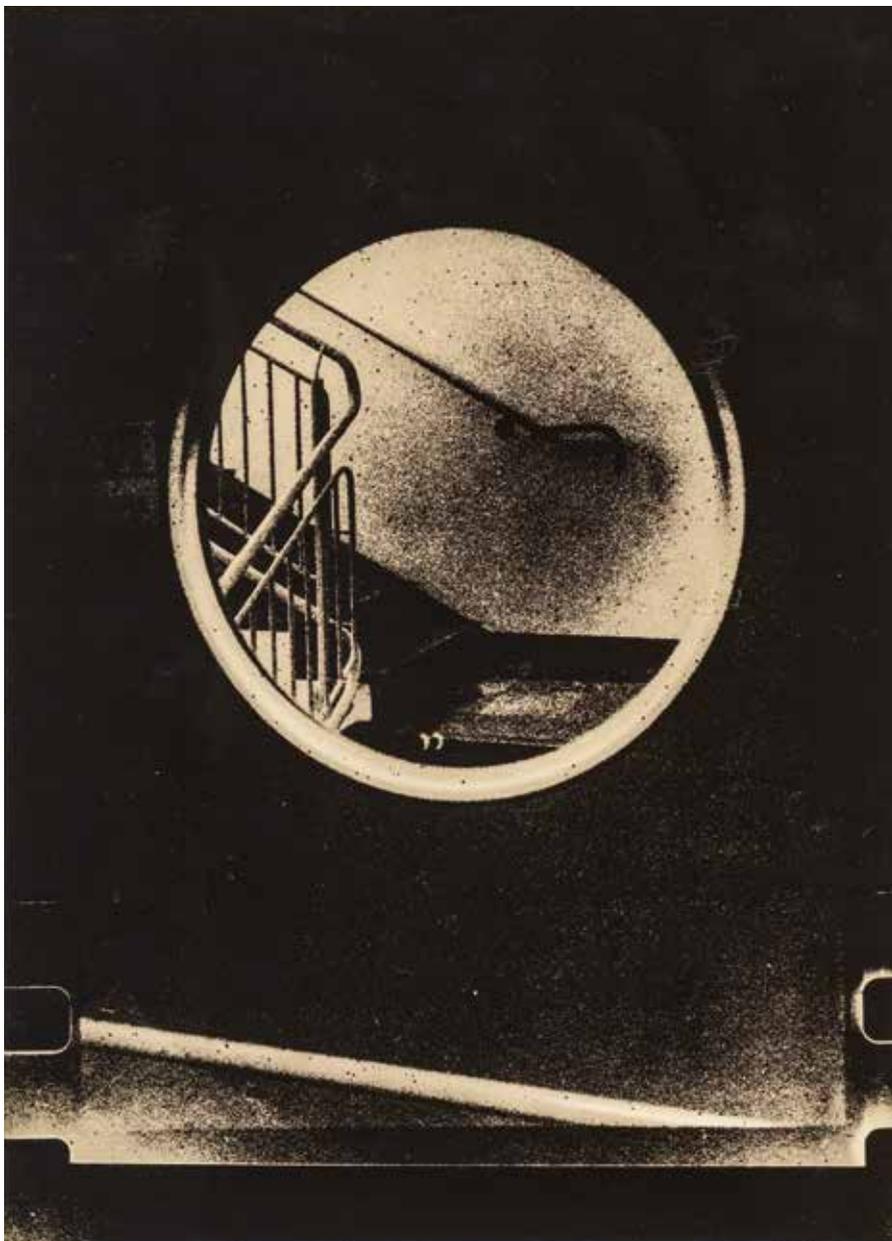
Ob ogledu serije smo neizogibno v vlogi voajerja. Ta arhiv ni nastal za naše oči, še manj pisani dnevnik. Ob opazovanju eksplicitnih posnetkov vstopamo v skrivnostni prostor nam neznanih oseb, ki sta od trenutka nastanka fotografij do najdenja škatle na boljšem sejmu in do danes doživeli nam neznano življenjsko pot. Obenem ostajata anonimni in intenzivno izpostavljeni, njihovi trenutki pa so iztrgani iz namenjenega poteka dogodkov. Osebe, vpletene v nastanek serije, dojemamo kot protagoniste, abstraktne pojme, saj se nam predstavljajo po delcih. Nizanje fotografij in inserti tekstov ob ogledu pridobijo kvaliteto filmske montaže z dodanim zvočnim posnetkom monologa pripovedovalca. Vendarle gre za resnične ljudi in resnično življenje, katerega del smo postali po naključju.

journey reveals about their dynamic. Even when the photographs focus on streets, houses, the sea, and other people, they are distinctly emotionally charged. What we are given is not evidence of what was seen, but rather an allusion to the photographer's mental state while observing. More than landmarks, he is drawn to trees, courtyards, ordinary residential houses, the sky, windows... through which we sense that, alongside constructing his own life narrative, he is primarily attracted to the unknown emotional undercurrents of newly discovered spaces and the potential meaning of the seemingly ordinary.

When viewing the series, we are inevitably placed in the role of voyeurs. This archive was not created for our eyes, and even less so was the diary written for us. In observing explicit images, we enter the secret space of people unknown to us, who, from the moment the photographs were taken, through the discovery of the box at a flea market, and up to the present, have lived lives unknown to us. At once, they remain anonymous and intensely exposed, their moments torn from their intended course. We perceive the individuals involved in the creation of the series as protagonists, as abstract entities, as they present themselves only in fragments. The sequencing of photographs and textual inserts acquires the quality of cinematic montage, accompanied by the imagined soundtrack of a narrator's monologue. Yet these are real people and real lives, of which we have become a part purely by chance.







Peter Fettich

Zmečkane jagode (2025)

Peter Fettich

Crushed Berries (2025)

Analogna fotografska serija se je pričela ob diagnozi fotografovega karcinoma jezika in se ritmično pomika med abstrahiranimi podobami avtorjevega psihološkega interjerja ter prikazovanjem njegovega fizičnega okolja. Večji del fotografij je zaznamovan z bolnišničnim okoljem, h kateremu fotograf pristopa z občutkom novitete in radovednosti. Zaradi hitrosti razpleta dogodkov lahko ob nekaterih fotografijah začutimo precejšnjo mero čustvene odmaknjenosti oziroma avtorjevo željo, da bi prek beleženja sicer dobro poznanega kliničnega centra osmislil svoj položaj v njem.

Vsakdanja scenografija bolnišničnih hodnikov, tušev in pladnjev je z zrnatostjo in močnim kontrastom fotografije dramatično izpostavljena, estetsko zgovorna o procesu razmisleka o določilnostih dogodkov in smrtosti, a obenem nakazujoča na nezmožnost umetnikovega polnega zavedanja lastnega položaja. Med razvojem dogodkov fotograf z beleženjem komunicira o vnovičnem spoznavanju znanega. Razviden nivo otopelosti v kontrastu s prikazanim dogajanjem za gledalca najprej intenzivira dojemanje paradoksalnih čustvenih odzivov, a pomembneje z vidika avtorja naslavlja

The analogue photographic series began with the diagnosis of the photographer's tongue cancer and moves rhythmically between abstracted images of the author's psychological interior and depictions of his physical surroundings. A large portion of the photographs is marked by the hospital environment, which the photographer approaches with a sense of novelty and curiosity. Due to the rapid progression of events, certain images convey a pronounced emotional detachment, or the artist's desire to make sense of his position within a clinical centre that was otherwise familiar to him.

The everyday scenography of hospital corridors, showers, and trays is dramatically emphasized through the grain and strong contrast of the photographs, visually articulating a process of reflection on the determinism of events and mortality, while simultaneously indicating the artist's inability to fully grasp his own situation. As events unfold, the act of documentation communicates a renewed encounter with the familiar. The evident level of numbness, set against the depicted circumstances, initially intensifies the viewer's perception of paradoxical emotional responses; more importantly, however, from the author's perspective it addresses human

človeško psihološko ranljivost v soočenju z ogroženim življenjem ter se preslika v splošno razmišljanje o otopenosti družbe. Naslov *Zmečkane jagode* govori o trenutku, ko se je avtor zavedel, da do zmečkane hrane, ki jo prejema po cevki, nima odnosa, saj je v vsakem primeru prek čutov ne zazna.

Bel hodnik, zadnja vrata levo
Tiho je, ko se ugasnejo luči
Zmečkane jagode
Porušeni zidovi
Umiranje, umiranje po koščkih
- Niet, *Vijolice*

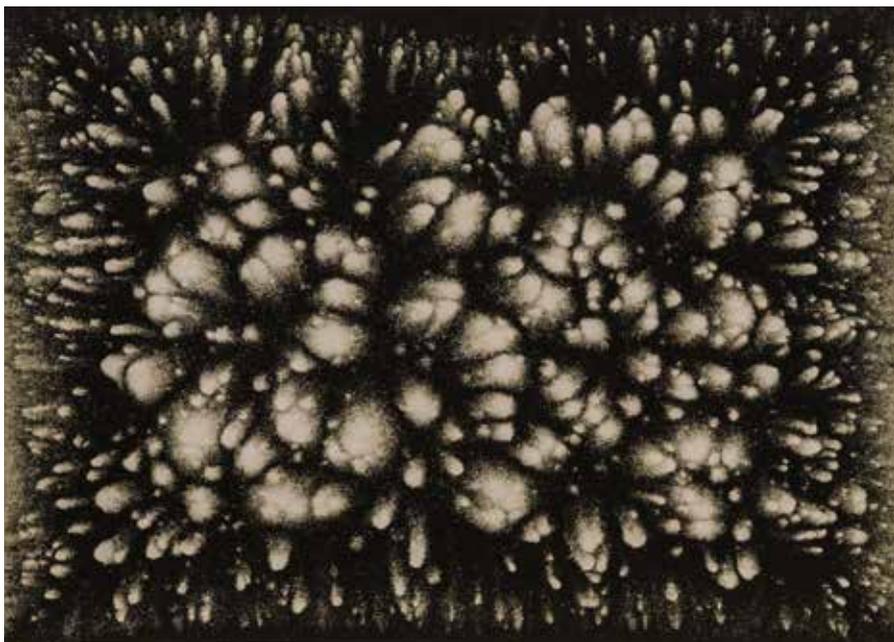
Nezmožnost polnega dojetja se pretvori v celostno analogijo šoka, procesiranja in iniciacije v vnovično gradnjo razumevanja lastne identitete in minljivosti. Fettich v serijo zanj neznatno vključuje avtoportret kot način motrenja in potrditve lastnega obstoja ter ga pospremi z drugimi ključnimi deli serije. Abstraktna podoba, spominjajoča na razraščajoče se tkivo, ustvari ključen narativni poudarek. Fotografije okolja, ki so se v procesu razvijanja ponesrečile, pridobijo kričeče rdečo podobo. Napaka funkcionira kot pomemben konceptualni element serije: vizualizacija nezmožnosti kontrole nad spontanim dogajanjem, ki nas definira bolj kot predvidene odločitve. Serija *Zmečkane jagode* je scela prepletena s sintezo pripovedi o resničnosti snovnega telesa in disonanco psihičnega odziva ter nagovarja manjkrat naslovljena vprašanja o tem, kako spremenjeno vidimo sebe in svet v ključnih intimnih trenutkih.

psychological vulnerability when confronted with a threatened life and extends into a broader reflection on societal numbness. The title *Crushed Berries* refers to the moment when the author realized that he had no relationship to the crushed food he was receiving through a feeding tube, as he could not perceive it through his senses in any case.

White corridor, last door on the left
It is quiet when the lights go out
Crushed berries
Collapsed walls
Dying, dying piece by piece
- Niet, *Vijolice*

The inability to fully comprehend transforms into a comprehensive analogy of shock, processing, and initiation into the reconstruction of an understanding of one's own identity and transience. Uncharacteristically, Fettich includes a self-portrait in the series as a means of observation and confirmation of his own existence, positioning it alongside other key works in the series. An abstract image reminiscent of proliferating tissue establishes a crucial narrative accent. Photographs of the environment that malfunctioned during the development process acquire a piercing red appearance. Error functions as a key conceptual element of the series: a visualization of the inability to control spontaneous occurrences, which define us more profoundly than anticipated decisions. *Crushed Berries* is permeated by a synthesis of narratives concerning the reality of the material body and the dissonance of psychological response, addressing rarely articulated questions about how we perceive ourselves and the world differently in pivotal intimate moments.





Peter Fettich (1979, Ljubljana) deluje na področju fotografije od leta 1999. Najprej kot poklicni fotograf na področju komercialne in športne fotografije. Leta 2011 se vpiše na študij fotografije na Fakulteto za aplikativne vede v Ljubljani (VIST), kjer se njegovo fotografsko udejstvovanje prelevi iz primarno fotožurnalističnega v dokumentarni/avtorski pristop ter prične svojo aktivno pot v fotografski temnici. Leta 2019 opravi semester na Vrå Højskole (Danska), kjer pod mentorstvom Emila Schilda pridobi izkušnje iz alternativnih fotografskih tehnik. Od leta 2020 deluje kot soustanovitelj zavoda Artard, pod okriljem katerega deluje in se razvija produkcijski prostor Kela. Aktivno se ukvarja z razvijanjem fotografij, izdajo publikacij v samozaložništvu, poučevanjem fotografije in vodenjem fotografskih delavnic. Svoje delo predstavlja na samostojnih in skupinskih razstavah doma in v tujini. Njegova fotografska knjiga *Respect the Boul!* (2019) se je uvrstila med finalistke na »Athens Photo Festival« leta 2022.

Peter Fettich (1979, Ljubljana) has been active in the field of photography since 1999, initially as a professional photographer working in commercial and sports photography. In 2011, he enrolled in photography studies at the Faculty of Applied Sciences in Ljubljana (VIST), where his practice shifted from a primarily photojournalistic approach to a documentary/authorial one, and where he began his sustained engagement with photographic darkroom processes. In 2019, he completed a semester at Vrå Højskole (Denmark), gaining experience in alternative photographic techniques under the mentorship of Emil Schild. Since 2020, he has been active as a co-founder of the Artard Institute, under whose auspices the Kela production space operates and develops. He is actively engaged in photographic printing, self-publishing, teaching photography, and leading photographic workshops. His work has been presented in solo and group exhibitions in Slovenia and abroad. His photobook *Respect the Boul!* (2019) was selected as a finalist at the Athens Photo Festival in 2022.



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