

mesec fotografije  
Ljubljana 07





## **2. MESEC FOTOGRAFIJE V LJUBLJANI** **THE SECOND *MONTH OF PHOTOGRAPHY* IN LJUBLJANA**

V Evropi vsako leto poteka približno 30 večjih fotografskih prireditev, ki zaslužijo naziv festival. Predvidevamo lahko, da se vsako leto rodi tudi kakšen nov, ki ne ostane zgolj lokalnega pomena. Pod nazivom **Mesec fotografije** se je tako lani tudi v Ljubljani vzpostavila mreža galerij, organizacij in posameznikov, ki se ukvarjajo s produkcijo fotografskih razstav in dogodkov. Letos je pred nami prireditev, ki bo javnosti ponudila preko 30 razstav in številne spremljevalne programe, kot npr. simpozij na temo »Fotografije in založništva«, predavanja, pogovore, vodstva po razstavah ipd. Podeljeni bosta tudi nagradi za **Razstavo leta**, ki jo prejmeta avtor samostojne razstave, in kustos oziroma galerist skupinske razstave.

Informativni center festivala bo v Cankarjevem domu, ki je tudi glavni partner prireditve, poleg tega bo tam potekala podelitev nagrad, simpozij ter tri razstave. Uradna otvoritev festivala konec septembra na ljubljanskem gradu bo obenem odprtje glavne razstave, salona sodobne fotografije Vzhodne in Jugovzhodne Evrope **Photonic Moments**. Programski fokus na sodobno ustvarjanje v regiji bo v prihodnje še pomembnejši, saj želimo festival programsko profilirati ravno v tej smeri. Poleg Cankarjevega doma je k sodelovanju prijavljenih preko 20 soorganizatorjev, od večjih javnih zavodov preko različnih galerij do manj znanih mestnih prizorišč. Zato lahko trdimo, da po obsegu in programu letos ljubljanski Mesec fotografije postaja pravi festival, ki bo v oktobru mesto spremenil v veliko razstavišče fotografije!

**Mesec fotografije** letos postaja pravi festival tudi zaradi postavljene organizacijske in programske strukture, ki deluje po mešanem modelu so-organizatorstva in krovnega organiziranja. Ustanovljen je bil zavod, v svetu katerega sedijo predstavniki ustanoviteljev in partnerjev (Društvo Photon, Zavod Artreflect, Cankarjev dom, revija Fotografija, Zavod Fair). Po voluntarizmu iniciativnega leta se obeta finančna podpora MOL-a in Ministrstva za kulturo, vendar bo za ustrezno sofinanciranje potrebno opraviti še veliko dela, saj so stroški prireditve visoki in omenjena podpora še zdaleč ne zadostuje.

Zato so toliko bolj zanimive možnosti mednarodnega sodelovanja, ki se nam ponujajo v obliki nekaterih povezav in asociacij. Prizadevamo si, da bi se naslednje leto priključili družbi evropskih prestonic, ki deluje od leta 2004 pod imenom *Evropski mesec fotografije*. Če bo mesto Ljubljana podprla naše ideje, bi lahko sodelovali tudi v t. i. *Quadrilateralu* – povezavi štirih mest z fotografskimi festivali. Povezanost z ostalimi mesti bi vsekakor prinesla dodatno organizacijsko, promocijsko in finančno dimenzijo in perspektivo ljubljanskega festivala. Mednarodno pozicioniran in uveljavljen fotografski festival pa bi prispeval dodatno dimenzijo za status Ljubljane kot pomembnega kulturnega regionalnega centra!

Za Mesec fotografije  
Dejan Sluga

Each year some thirty sizeable photography events in Europe merit the epithet of a festival, and each year it can also be assumed that a new festival will emerge from local roots. Last year Ljubljana witnessed the inaugural **Month of Photography** involving a network of galleries, organisations and individuals engaged in the production of photo exhibitions and events. This year we promise an occasion that offers over 30 photo exhibitions to the public, together with a number of related events, such as symposia on the subject of photography and publishing, various lectures, discussions, guided tours through exhibitions and suchlike. In addition, two awards for the **Exhibition of the Year** will also be granted – one to the author of a solo presentation, and another to a group exhibition curator or gallery owner.

The info centre will be located in the Cankarjev Dom, which is also this festival's main partner; indeed, Ljubljana's premiere culture and arts centre will also be the venue of a symposium, three exhibitions and the awards ceremony. In tandem with the official inauguration of the festival in Ljubljana Castle at the end of September will be the opening of the main exhibition - **Photonic Moments** - a salon of contemporary photography from Eastern and Southeastern Europe. Through profiling the festival programme in such directions in future, ever more focus shall be made on contemporary endeavours across the aforementioned regions. In addition to the Cankarjev Dom, more than 25 co-organisers are participating in this venture, from large public institutions, through galleries, to a number of lesser-known venues. Thus we can say that in terms of volume and programme, this October's Month of Photography in Ljubljana is becoming a genuine festival, transforming Slovenia's capital city into a huge exhibition ground of photographs!

The 2007 **Month of Photography** can also be deemed a real festival due to the established organisation and programme structure, operating on a mixed model of co-organisation under a single umbrella institute whose board includes representatives of the founders and partners, namely the Photon Society, Artreflect Institute, Cankarjev Dom, Fotografija magazine, and the Fair Institute. Financial support from the Municipality of Ljubljana and the Ministry of Culture is anticipated following the voluntary work undertaken in the first year, although proper co-financing will – due to the high cost of organisation and the funding provided by the aforementioned bodies being insufficient – take a great deal of time and effort.

For this reason, we surely find the possibilities provided by links, associations and suchlike, as well as the consequent prospect of international collaboration, very interesting. Next year we shall strive to join the company of European capitals which, since 2004, has operated under the collective title *European Month of Photography*. And in the event that the city of Ljubljana supports our ideas and endeavours, we could also participate in the so-called *Quadrilateralu*, a link-up of four cities hosting photo festivals. International connections would undoubtedly result in an additional organisational, promotional and financial dimension, as well as new prospects for the Ljubljana festival. Further to this, an established internationally positioned photo festival will further contribute to Ljubljana's status of an important European regional centre in the field of culture!

Dejan Sluga

# FOTONIČNI TRENUTKI PHOTONIC MOMENTS

LJUBLJANSKI GRAD produkcija Mesec fotografije  
in galerija Photon

27. september-28. oktober

Slovenija / Slovenia: Tomo Brejc, Jernej Humar, Andrej Osterman, Damijan Švarc, Damijan Kocjančič,  
Bosna in Hercegovina / Bosnia and Herzegovina: Božica Babič, Andrej Džerković, Tarik Samarah, Amer Kuhinja,  
Romunija / Romania: Joszef Bartha, Joszif Kiraly, Zsolt Fekete,  
Bolgarija / Bulgaria: Lyubomir Armutliev, Ventislav Zankov, Boriana Rossa, Alexander Vulchev,  
Armenija / Armenia: Lusine Davidyán, Karine Matsakyan, Astghik Melkonyan,  
Azerbajdžan / Azerbaijan: Leyla Akhund-Zadeh, Sitara Ibrahimova, Orkhan Aslanov, Ruslan Nabiyev, Agdes Baghir,  
Turčija / Turkey: Melissa Oner, Ebru Bilir, Omer Orhun,  
Poljska / Poland: Ana Orlikowska, Zorka Project

**Photonic Moments**, pregled sodobne fotografske ustvarjalnosti s področja Vzhodne in Jugovzhodne Evrope, je letos postal osrednji projekt drugega Meseca fotografije v Ljubljani. K sodelovanju so bili ponovno povabljeni priznani strokovnjaki; kustosi, galeristi, kritiki iz osmih držav so pripravili izbor avtorjev in njihovih del, ki bodo prvič predstavljena slovenski javnosti. Razstava se bo nato selila še na nekatera prizorišča omenjene regije in tudi širše, v države tako imenovane stare Evrope, kjer zanimanje za prmnogo let pozabljeno ustvarjalnost obrobne evropskega območja narašča. Tako se bo letošnja edicija razstave *Photonic Moments* še dodatno razširila v geografski dimenziji in bo zajela še področje Kavkaza (Armenija, Azerbajdžan) in Bližnjega vzhoda (Turčija). Otvoritev skupinske razstave *Photonic Moments III* bo 27. septembra 2007 v Galeriji S ljubljanskega gradu ter bo obenem pomenila uradno odprtje letošnjega drugega festivala Mesec fotografije v Ljubljani.

This year *Photonic Moments* – a review of contemporary photographic creativity in Southeastern Europe – has become the central project of the second *Month of Photography* in Ljubljana, Slovenia.

Established curators, gallery owners and critics from eight countries were again invited to participate and provide a selection of photographers whose works shall be introduced to the Slovenian public for the first time. The exhibition will afterwards move to other venues in the region as well as beyond, to the countries of so-called 'Old Europe' where interest in the too-long-forgotten creativity of these eastern margins of Europe is increasing. Further to this, the 2007 edition of *Photonic Moments* is also expanding its horizons through the inclusion of the Near East (Turkey) and the Caucasus (Armenia and Azerbaijan).

The opening of the *Photonic Moments III* group exhibition will take place on 27th September 2007 in the S Gallery of Ljubljana Castle, and will simultaneously also officially open this year's second *Month of Photography* festival in the Slovenian capital.



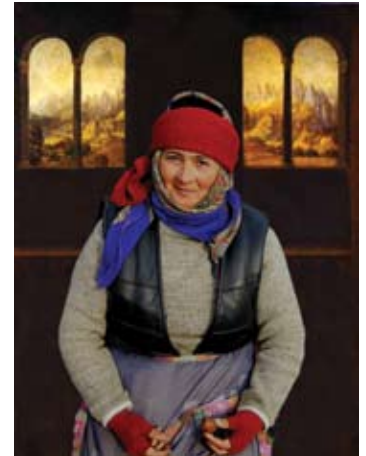
Ventislav Zankov



Melissa Oner



Zsolt Fekete



Leyla Akhund-Zadeh

Gre za prvo samostojno predstavitev avtorja uveljavljene srednje generacije fotografov, ki se poleg ustvarjanja intenzivno posveča tudi promociji fotografije v vseh pogledih.

Bojan Radovič (r. 1960) je maturiral leta 1979 v Novem mestu, študiral pa je Fakulteti za umetnost in oblikovanje v švedskem mestu Swansea. Leta 1979 je bil med ustanovitelji fotogalerije Pri Slonu v Novem mestu; istega leta je z Williamom Messerjem sodeloval pri organizaciji razstave sodobne jugoslovanske fotografije v Liverpoolu. Leta 1984 je soustanovitelj in vodja Fotogalerije Novo mesto, v tem obdobju se še posveča tudi organizaciji mednarodnih foto simpozijev. Leta 1997 ustanovi podjetje Luminus, od leta 2004 deluje v založništvu edicij FingerPrint, leta 2005 pa ustanovi zavod Hiša fotografije.

Od leta 1979 do danes je postavil vrsto samostojnih razstav in sodeloval na številnih skupinskih razstavah doma in v tujini. V zadnjih 25 letih je objavil 8 fotografskih publikacij.

V okviru projekta s skupnim naslovom **Re-Format** bo avtor predstavil barvne in črno-bele fotografije ter instalacije iz obdobja zadnjih treh let. Gre za raziskovanje medija fotografije v odnosu časa in avtorske odločitve. Projekt je zasnovan konceptualno in izhaja iz zamisli fotoaparata kot svojevrstne škatlice, ki registrira isti kader v časovnih presledkih. Presledek lahko pomeni sekundo, minuto, uro in celo dneve. Vizualni način prikaza je različen in prilagojen motivu in izboru.

This is the first individual exhibition by an important author of the established middle generation of photographers who, apart from creating, dedicates a lot of time to the overall promotion of photography. Bojan Radovič (born 1960) graduated from the secondary school in Novo mesto in 1979 and completed his studies at the Faculty of Art and Design in Swansea (Sweden) in 1982. He was among the founders of the "Pri Slonu" Photo Gallery in Novo mesto in 1979 and together with William Messer helped to organise an exhibition of contemporary Yugoslav photography in Liverpool in the same year. In 1984 he co-founded and managed the Novo mesto Photo Gallery. In 1986 he organised several international symposiums on photography. In 1997 he founded the Luminus company. Since 2004 he has been engaged in publishing (FingerPrint) and founded the House of Photography in 2005. Since 1979 he has set up several independent exhibitions and participated in numerous group exhibitions in Slovenia and abroad. He has published 8 photography publications since 1982.

The Re-Format project will present Radovič's colour and black&white photographs, as well as his installations of the past three years, in which he explores the photography medium in relation to time and author's choice. The project is conceptually based, stemming from the idea of the camera as a unique box that records the same shot at different time intervals. The interval can be a second, a minute, an hour, or even several days. The visual display varies and is adapted to the motif and selection of photos.



Bojan Radovič

## JAPONSKI UTRINKI JAPANESE MOMENTS

17. oktober-11. november

Metka Vergnion je bila rojena v Ljubljani, diplomirala pa je na Akademiji za fotografijo in film – ENSLL v Parizu. Živi in dela v Ženevi.

V očarljivi svet fotografije jo je že v rani mladosti uvedel oče Vlastja Simončič. Odtlej se je začela posvečati temu mediju in v okviru delovanja različnih fotoklubov sodelovala na približno 100 skupinskih razstavah. Od leta 1980 je pripravila vrsto samostojnih razstav doma in v tujini.

Od samih začetkov jo je zanimal eksperimentalni pristop k fotografiji, s poudarkom na vizualni impresiji. Tematiko prilagaja času in okolju, njena tehnična izvedba je kombinacija analogne in računalniške obdelave slike.

Projekt **Japonski trenutki** je fotografski zapis vtisov in doživetij, ki so avtorico fascinirali na potovanjih po za nas nenavadni deželi »vzhajajočega sonca«, kjer je kljub visoki industrializaciji in modernizaciji tradicija še vedno zelo navzoča. Zanimal jo je predvsem umetniški vidik japonske kulturne dediščine, ki je podan v različnih oblikah, kot so kaligrafija, čajni obred, ikebana, ukiyo-je itd. Poskušala je vizualno interpretirati njihova estetska merila ter zajeti in pričarati harmonično in spiritualno atmosfero, ki poudarja pomembnost TRENUTKA.

Ciklus »Japonski trenutki« je nastajal v obdobju od leta 2005 do 2007. Vse fotografije so digitalne, povečave pa izdelane na fuji crystal archive papirju. Razstava obsega 30 barvnih fotografij 70/50 ter 10 –15 povečav 100/70cm.

Dela so pod-napisana z avtoričinimi haiku pesmimi

Metka Vergnion was born in Ljubljana. She graduated from the Academy of Photography and Film - ENSLL in Paris. Today she lives and works in Geneva.

It was her father, Vlastja Simončič, who introduced her to the enchanting world of photography in her early childhood. Since then, she has dedicated herself to this media and participated in around 100 group exhibitions as a member of different photo clubs. Since 1980 she has held numerous independent exhibitions in Slovenia and abroad.

From the very start, her interest was focused on the experimental approach to photography, with emphasis on visual impression. Her themes are adapted to time and environment, and her technical realisation is a combination of analogue and computer treatment of images.

The Japanese Moments project is a photographic record of impressions and adventures that fascinated the author during her travels across the land "of the rising sun", a land that is unfamiliar to us and where tradition is still strongly present despite the high level of industrialisation and modernisation. Vergnion was mainly interested in the artistic aspect of Japanese cultural heritage, represented in various forms such as calligraphy, tea ceremony, ikebana, ukiyo, etc. She attempted to visually interpret Japanese aesthetic standards, as well as embrace and conjure the harmonic and spiritual atmosphere that highlights the importance of the MOMENT.



Metka Vergnion

Predstavniki mlajše generacije naših fotografov Jernej Humar se za razliko od večine njegovih kolegov, ki so prav tako diplomirali na praški FAMU, ukvarja predvsem z dokumentarno fotografijo. Išče dogodke, ki na svoj način nekoliko izstopajo iz meščanskega povprečja, hkrati pa so del naše družbe. V kolikor ne najde kakšnih posebej izrazitih situacij, jih – tako kot mnogi dobri fotografi – poskuša *narediti*. Tudi v dokumentarni fotografiji to avtor lahko doseže z vključitvijo v dogajanje, ki ga prične neposredno določati. Vendar pa gre predvsem za njegov občutek, ki združuje likovno občutljivost in smisel za dojetje posamezne situacije, v kateri prepoznamo razmerja med subjekti, njihovo socialno določljivost in individualne potenciale. Na takšen način fotografija postane mnogo več kot le dokumentiranje situacije, kajti lahko ji pripišemo še literarno vrednost ali gledališki značaj. Tudi dela, ki so izbrana za razstavo, vsebujejo številne kakovosti dokumentarne fotografije v njenem klasičnem, recimo modernističnem pomenu, hkrati pa so rezultat novejšega obdobja, kar prepoznamo zlasti po njenih vsebinah. Sicer so bile fotografije posnete v Pragi, na enem izmed erotičnih sejmov.

Avtor ima do fotografije, ki jo sicer obravnava predvsem v okviru njene dokumentarne tradicije, vendarle tudi širok odnos, zaradi česar najdemo v njegovih delih različne vsebine, ki jih tudi mnogokrat poskuša obravnavati izven ustaljenih konvencij in ena takšnih serij je tudi razstavljen.

Boris Gorupič

Contrary to most of his colleagues, who are also graduates of FAMU (the Film and TV School of Prague's Academy of Performing Arts), Jernej Humar is mainly engaged in documentary photography. Born in 1975, he is a representative of the so-called younger generation of Slovenian photographers. Humar searches out those events that somehow stand above the bourgeois average, but which are at the same time an integral part of our society. In the event that he is unable to find any particularly impressive situations, he attempts to fabricate them, as indeed do a great many good photographers. Such is possible in documentary photography through the author becoming involved in the action, and thus directly determining it. Nevertheless, it is mostly about the feelings of the individual photographer, and a combination of artistic sensibility and comprehension of a particular situation in which the relations between subjects, their social status and individual potentials, are recognized. In such a way photography becomes a lot more than merely documenting the situation; indeed, it may well be ascribed literary value or theatrical temperament.

Jernej Humar's works, selected for this exhibition, also contain a number of qualities of documentary photography in its more classical – let's say – modernistic meaning, and they are simultaneously the result of his most recent endeavours, which are distinguished mainly by their content. These photographs were taken at one of the erotic fairs in Prague.

The author enjoys a broader relation with his photography, which he treats, in particular, within its documentary tradition. As a result, various issues in Humar's work are often addressed beyond the established conventions – and one such series is also revealed herein.

Boris Gorupič



Jernej Humar

# PANKRTI 30 LET PANKRTI 30 YEARS

MUZEJ NOVEJŠE ZGODOVINE SLOVENIJE koprodukcija galerija Photon

18. oktober-30. november

Vojko Flegar, Janez Bogataj, Tone Stojko, Siniša Lopojska, Tomaž Skale, Božidar Dolenc, Dragan Arrigler, Stanislav Milojković

Oktobra 2007 praznuje legendarna slovenska glasbena skupina PANKRTI 30-letnico ustanovitve. Gre za skupino, katere pomen daleč presega zgolj glasbeno dimenzijo; Pankrti so pustili neizbrisen pečat med množicami mladih v bivši Jugoslaviji, v veliki meri pa so vplivali tudi na »slovensko pomlad«. Pankrtom gre prvenstvo v punk gibanju v bivši državi, ob tem pa ne kaže spregledati njihove sočasnosti z dogajanjem v Angliji, ki so mu tako zgodaj sledili le redki v Evropi. Pankrti stojijo v presečišču kulturno-glasbene in politično-zgodovinske stvarnosti pomembnega obdobja novejših slovenske in evropske zgodovine, zato jih lahko obravnavamo kot relevanten fenomen tega časa!

Ko so 18. oktobra 1977 zarohneli ojačevalci na Moščanski gimnaziji in je pevec Peter Lovšin alias Perči Gnus zarjul: »Banda! Nobenega kurca nočem tle!«, je bilo jasno, da se je v Sloveniji pojavila skupina, ki radikalno prekinja z dotedanjo rockovsko prakso. Kmalu za nastankom Pankrtov je v Sloveniji in drugod po Jugoslaviji (Beograd, Zagreb, Pula ...) vzniknila nova scena, ki so jo poleg glasbenih skupin definirali pojav novih koncertnih prizorišč, klubov, medijev, stila oblačenja itd. Del fotografskega in dokumentarnega gradiva na razstavi ilustrira tudi ta širši kontekst.

Zlasti iz začetka delovanja skupine ni ohranjenega veliko gradiva, zato je opus Vojka Flegarja, sopotnika skupine, toliko pomembnejši, postavlja pa tudi določena vprašanja. Dejstvo je namreč, da večine tedaj uveljavljenih fotografov progresivna rockovska scena ni zanimala. Zlasti med priznanimi dokumentaristi pogrešamo ohranjeno koncertno punk-rockovsko dogajanje na celuloidu. Seveda takrat vsaj pri nas še ni bilo specialistov za ta podžanr dokumentarne fotografije, ki danes privlači toliko fotografov. Pomenljivo je, da je duha začetnega panka najboljše ujel ravno Flegar, amaterski fotograf, ki pa je imel pravi občutek za dinamičnost in rudimentarnost svojih motivov!

Na razstavi je moč videti tudi določen nabor dokumentacije ter predmetov, ki so jih prispevali člani skupine (Peter Lovšin, Bogo Pretnar, Grega Tomc). Razstavo spremlja katalog, za katerega so tekste prispevali glasbeni kritik in sopotnik Branko Kostelnik (Zagreb), član skupine in priznani sociolog dr. Grega Tomc ter uveljavljeni kritik mlajše generacije Igor Bašin. V muzeju novejših zgodovine Slovenije pa bo v času razstave potekal program projekcij filmskega in video gradiva ter vodstva.

In October 2007 the legendary Slovenian music group Pankrti are celebrating their 30th anniversary. This is a group whose impact greatly surpasses the musical dimension. Pankrti have left a permanent mark amongst the crowds of young people in Yugoslavia and have also had a tremendous effect on the so-called "Slovenian spring". As far as the punk movement in our former country is concerned, Pankrti easily take the lead; they were creating concurrently with the English scene, an act followed by only a few at that time in Europe. Pankrti stand at the cornerstone of the culturally-musical and politically-historical reality of an important era in newer Slovenian and European history and that is why we can consider them to be a relevant phenomena of this time!

When on October 18th 1977 the amplifiers started to roar at the Moste High School and the singer Peter Lovšin alias Perči Gnus (Petey Foul) yelled: "Hey you lot! I don't want any pricks in here!" it was clear that Slovenia received a band that would radically break off the rock practise of that day. Shortly after their formation a new scene originated not just in Slovenia but also in other places all over Yugoslavia (Belgrade, Zagreb, Pula,...). Apart from the music groups this scene was also defined by the appearance of new concert areas, clubs, media, clothing styles etc. One part of the photographic and documentary material at the exhibition also illustrates this broader aspect.

The core of this exhibition prepared by Photon Gallery is shown in the selection of photographic material, mainly taken from the opuses of Vojko Flegar, Janez Bogataj and Tone Stojko, Siniša Lopojska, Tomaž Skale, Božidar Dolenc, Dragan Arrigler, Stanislav Milojković and others are also a part of the exhibition with their respective works.

We have also exhibited a range of documentation and artefacts contributed by Pankrti group members (Peter Lovšin, Bogo Pretnar, Grega Tomc). This exhibition is accompanied by a catalogue containing texts written by a music critic and the group's co-traveller Branko Kostelnik (Zagreb), a member of Pankrti and the established sociologist Gregor Tomc Ph. D. and the acknowledged younger generation critic Igor Bašin. A programme of film and video material projections with guidance will be held all through the exhibition at the National Museum of Contemporary History.



Tone Stojko



Vojko Flegar



Vojko Flegar



Siniša Lopojda

# JANKO ANDREJ JELNIKAR

## OSAMOSVOJENE PODOBE / FOTOGRAFIJE 1967–2006

Retrospektivna razstava

## EMANCIPATED IMAGES / PHOTOGRAPHS 1967–2006

Retrospective exhibition

Janko Jelnikar (\*1948 Maribor) sodi med najpomembnejše mariborske in slovenske fotografe starejše generacije. Kot član Foto Maribor od 1967 je postal eden od štiri vodilnih fotografov t. i. mariborskega kroga, modernistično-avantgardne fotografske skupine, ki se je javnosti prvič predstavila v Mariboru leta 1971. Po letu 1975 se je začel intenzivno ukvarjati tudi z barvno fotografijo.

Jelnikarjev več kot štiridesetletni opus grobo ločimo na pretežno figuralno fazo, ki je trajala do konca sedemdesetih let in na kasnejše pretežno nefiguralno obdobje, ki traja vse do danes. Celotno delo je dokaj sistematično razdeljeno na številne skupine, ki so nastale kot posledica naknadne avtorjeve redakcije, in cikle, ki imajo programski značaj, med seboj pa so časovno, tematsko in konceptualno zelo prepleteni. Nenehno eksperimentiranje z medijem je nedvomno značilnost, ki povezuje tematsko razmeroma raznoliko celoto. V šestdesetih in sedemdesetih letih je opazen vpliv subjektivne fotografije, kot se je razvila v nemškem prostoru, kasneje se pridružijo tudi čustveno oživiljene metafotografske prvine. To je bil tudi čas modernistično-avantgardne skupine mariborski korg, ki se je ob koncu šestdesetih in v začetku sedemdesetih let oblikovala v okviru Foto-kinokluba Maribor in v kateri je bil Jelnikar eden od štirih vodilnih ustvarjalcev. Njihova prva predstavitev 1971 v Mariboru je razkrila vrsto izredno temno kopiranih podob. V drugi polovici sedemdesetih in vsa osemdeseta leta je nastajala vrsta tihožitnih ciklov, pretežno izrezov iz narave, ki jih označuje zlasti nadrealistična transformacija materialov in oblik. Po letu 1975 se je Jelnikar začel intenzivno ukvarjati tudi z barvno fotografijo v različnih tehnikah (diapozitiv, negativ, cibakrom), ki jih je kasneje dopolnila tudi digitalna fotografija, skenogrami in radikalna računalniška obdelava.

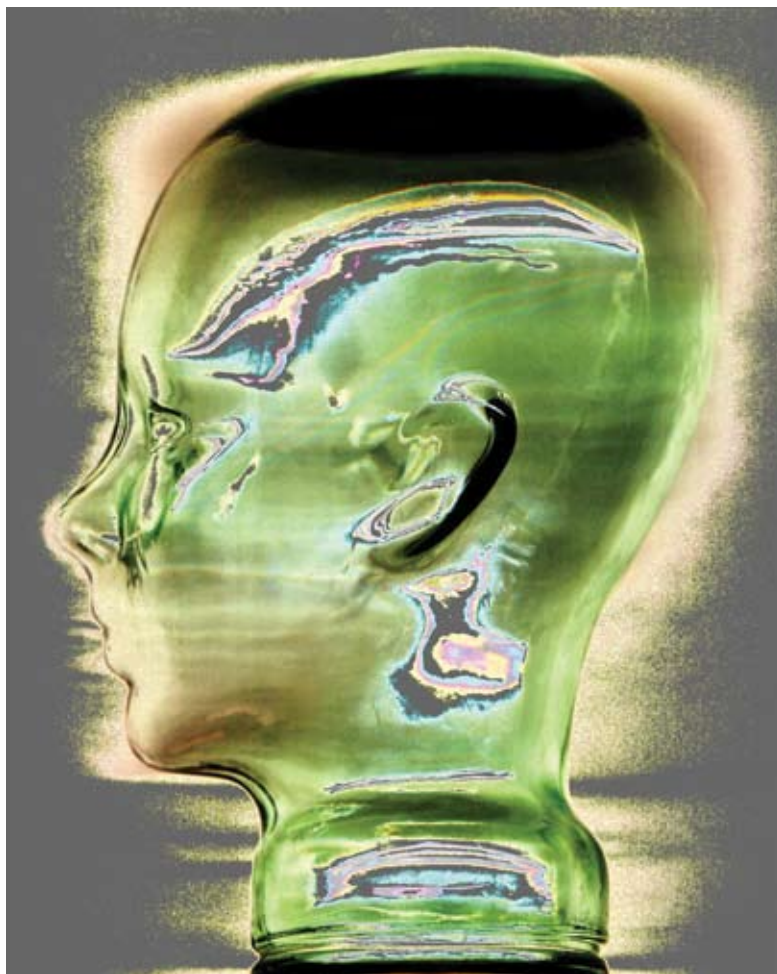
UMETNOSTNA GALERIJA MARIBOR  
v sodelovanju z ARHITEKTURNIM MUZEJEM

25. oktober-5. december

Born in 1948 in Maribor, Janko Jelnikar is one of the most important photographers of the older generation in Slovenia. As a member of Foto Maribor since 1967, he became one of the four leading photographers of the so-called Maribor circle, the modernist avant-garde group which first exhibited publicly in 1971.

Jelnikar's opus encompasses nearly half a century, and can roughly be divided into a predominantly figural phase that lasted until the end of the 1970s, and his later mostly non-figural period which more or less continues to the present. All his work has been systematically divided into a large number of groups, formulated in accordance with the author's subsequent editing, and the cycles of a programmatic character whose time, themes and concepts are closely intertwined. Continuous experimentation with the medium is undoubtedly a feature that bonds thematically disparate works into a single entity.

During the 1960s and 1970s, the influence of subjective photography, developed in German-speaking countries, is palpable. The emotionally revived meta-photographical elements were added later. This was also the period of the modernist avant-garde group known as the Maribor circle, which was formed within the Maribor photo-cinema club towards the end of the 1960s and early 1970s. Janko Jelnikar was one of the four leading artists of the group, and their first exhibition held in Maribor in 1971 revealed a number of extremely dark copied images. During the second half of the 1970s, and throughout the 1980s, Jelnikar created several still life cycles, mostly images from nature marked by a surrealistic transformation of materials and shapes. Since 1975, Jelnikar has also been intensively occupied by various techniques of colour photography, and has latterly added digital photography, scanogram and radical computer editing.



Janko Jelnikar, *Stekleni portret*, 2000. Skenogram.

# PREHAJANJA TRANSITIONS

Branko Cvetkovič, Tomaž Gregorič, Bojan Salaj

Razstava *Prehajanja* opozarja na določene tendence oz. 'smer' na področju t. i. avtorske fotografije, ki jo prepoznamo po distancirani, »hladni« objektivnosti upodobljenega. Izbrane avtorje na prvi pogled družijo zanimanje za »arhitekturno fotografijo«, čeprav se ta sintagma pri natančnejšem pogledu hitro pokaže kot zgolj deskriptivno pomagalo. Praviloma gre za barvno fotografijo velikih formatov, ki jo formalno odlikuje izostrenost detajlov ter kompozicijska in svetlobno-koloristična usklajenost. Tovrstni estetski pristop v dokumentarni fotografiji običajno pripisujemo avtorjem t. i. »post-düsseldorfske« šole, ki so že nekaj časa močno prisotni v sodobni fotografiji, kot so npr. Andreas Gursky, Candida Höfer ali Thomas Struth. Izbrani avtorji v predstavljenih serijah tak pristop pri nas najopazneje gojijo.

**TOMAŽ GREGORIČ** vse od leta 1997 fokusira motive iz obrobja urbanega okolja. To so lahko podobe predmestnih naselij, posameznih stavb, urejenih socialnih kompleksov ali zgolj nastajajoče urbane infrastrukture. Njegov pogled pa zajame tudi tisto, kar je »na drugi strani«; tam, kjer izginja prehod med »naseljem« in »naravo«, kjer se kultura umakne organskemu redu. Številni tovrstni motivi so zabeleženi v še zmeraj nastajajoči seriji *Periferije*.

**BRANKO CVETKOVIČ** prav tako že dolgo vztraja pri standardu stroge objektivnosti upodobljenega, ki jo s tehničnimi pomagali napravi za presežno vrednost svoje fotografije. Uporablja postopek kadriranja, ki omogoča pogled ne samo na objekt in tisto, kar je na njem, temveč tudi na njegovo okolico, na detajle te okolice. Predvsem ga zanima odkrivanje sledov polpreteklega obdobja v/na vsem znanih zgradbah urbane arhitekture prestolnice. Fotografski dokumenti prostorske realnosti pri Cvetkoviču nastajajo pod nazivom serije *En Face* (podobe pročelij).

**BOJAN SALAJ** je ciklus *Interijeri* zastavil pred štirimi leti, do sedaj pa je fotografsko »evidentaln« prostore nekaterih kulturnih institucij, prostore cerkvenega obredja (npr. serija »Spovednice«) in reprezentativne prostore oblasti. Ti kažejo objektivno, »golo« podobo, delujejo prazno in hladno, kar ustvari izrazit potujitveni učinek. Zato pa toliko bolj napeljujejo na premislek o simbolnem pomenu upodobljenih prostorov, o njihovih družbenih, kulturnih oziroma ideoloških funkcijah.

**MESTNI MUZEJ** produkcija galerija Photon

25. oktober-10. november

The *Transitions* exhibition draws attention to particular tendencies or 'course' in the field of so-called art photography, which can be identified by distant 'cold' objectivity of depictions. The authors selected seem to share a common interest in 'architecture photography', though after taking a closer look, this phrase proves to be merely a sort of descriptive tool. Usually it is large format colour photography, formally distinguished by sharp details, together with compositional and light-colouristic harmony. Abroad, such aesthetics are usually attributed to the 'Post Düsseldorf School of Photography' and such artists as Andreas Gursky, Candida Höfer and Thomas Struth, who have exerted a strong presence at large exhibitions of contemporary photography over recent years. In Slovenia such aesthetics are most evident in the photographers profiled below.

**Tomaž Gregorič** has been focusing on motifs drawn from urban margins since 1997. These encompass images of suburban developments, individual buildings together with blocks and housing estates as well as emergent urban infrastructure. His eyes also capture that which is 'beyond' – the blurred fringe between 'settlement' and 'nature' where the townscape gives way to a more organic order. Various such motifs are captured in *Outskirts*, a series-in-progress.

**Branko Cvetkovič** has long maintained a standard of strong objectivity in his depictions, adding value to his photography through technical refinement. He uses a framing procedure which facilitates not only a full view of the object, but also its surroundings and details. Cvetkovič is particularly interested in unveiling the traces of recent history in widely known buildings in the townscape of the Slovenian capital. This photographic documentation of spatial reality has been created in the context of the series entitled *En Face* (images of façades).

**Bojan Salaj**, who embarked on his *Interiors* cycle 'only' four years ago, has thus far 'recorded' elements of the premises of a number of secular and religious institutions (for example a series of *Confessional Boxes*). These photographs provide 'naked' objective images of well-known architecture that appears empty and cold in Salaj's photos, creating a strong alienating effect. For this very same reason they encourage consideration as to the symbolic meaning of the places depicted, and their social, cultural and ideological functions.



Tomaz Gregorič



Bojan Salaj



Branko Cvetkovič

# OSTANKI DNEVA & SEDANJOST

## THE REMAINS OF THE DAY & PRESENT

MESTNA HIŠA, STEKLENI ATRIJ      produkcija  
galerija Photon

10.-25. oktober

Jože Suhadolnik, Peter Koštrun

**Jože Suhadolnik** (1966) in **Peter Koštrun** (1979) sta pripadnika srednje in mlajše generacije slovenskih fotografov. Na pričujoči razstavi gre za soočenje njihovih pogledov na fotografijo, pri čemer bi Suhadolnika lahko označili za »poetičnega dokumentarista«, medtem ko se mlajši Koštrun več ukvarja z nekaterimi konceptualnimi predpostavkami fotografije.

Suhadolnik je zavezan klasični črno-beli fotografiji, predvsem določeni smeri povojne ameriške fotografije. Učil in navdihoval se je pri mojstrih kot so Robert Frank s svojo »ulično fotografijo« ali Robert Adams z »novo krajinsko fotografijo«. Za Suhadolnikov opus je namreč značilno ravno ukvarjanje s podobami obrobij urbanih središč, s podobami malih, provincialnih mest in podeželske pokrajine. Gre za male, fragmentarne zgodbe, ki jih običajno povezujejo anonimni liki in figure, ki pripovedujejo male zgodbe malih ljudi.

**Jože Suhadolnik** je v svoji karieri sodeloval z Mladino, časopisnima hišama Dnevnik in Delo, revijo Razgledi, v začetku devetdesetih let pa je začel sodelovati še z agencijama Associated Press in European Photo Agency. Trenutno dela kot urednik za fotografijo časopisa Delo.

V seriji **Present/Sedanjost** imamo na splošni ravni opraviti s pejsažno, krajinsko fotografijo, ki ima kot fotografska zvrst dolgo tradicijo. Koštruna v tem primeru ne zanima dokumentarna ali potopisna dimenzija, pač pa izhaja iz bolj racionalnih ali celo konceptualnih predpostavk. Za izhodišče vzame romanticistično podobo pokrajine, kot jo je konstruiral slikarski simbolizem kakšnega Kasparja Davida Friedricha v slikarstvu zgodnjega 19. ali piktoralizem v fotografiji zgodnjega 20. stoletja. Romantična podoba krajine, ki lahko ima celo neke sublimne podtone, pa je v tem primeru vzeta zgolj kot model, ki je podvržen racionalni obdelavi.

**Peter Koštrun** je diplomiral na ljubljanski ALU – smer oblikovanje in fotografija. Sodeloval na nekaterih pomembnih fotografskih razstavah: ožji izbor Emzin 2006, Nova f – sodobna fotografija na Slovenskem (Umetnostna galerija Maribor), Intimno (Mestna galerija Piran), Photonic Moments – Salon fotografije Jugovzhodne Evrope (galerija Photon Ljubljana).

In an exhibition that provides a confrontation of their views of photography, members of the middle and younger generations of Slovenian photographers, Jože Suhadolnik (b. 1966) and Peter Koštrun (b. 1979) play the roles of representatives of their generations that at the same time share some common characteristics. Suhadolnik can be regarded »poetic documentarist«, whilst the younger Koštrun is more intensely engaged in some conceptual grounds of photography.

Jože Suhadolnik is committed to classic black and white photography, in particular a specific school of American post-war photography. Based on his work – and in particular early pieces – it may be assumed that he studied and drew inspiration from the »street photography« of such masters as Robert Frank, or the »new topography« of Robert Adams. Namely, one of the main features of Suhadolnik's work are his images of the urban outskirts, small provincial towns and the countryside. It is all about little fragmented stories usually linked by anonymous characters in the context of a commensurately modest narrative. In his career, Jože Suhadolnik has provided photos for Mladina and Razgledi magazine, the dailies Dnevnik and Delo, while the early 1990's witnessed the beginning of his co-operation with Associated Press and European Photo Agency. Currently Suhadolnik is the photography editor for Delo.

Generally speaking, Present offers landscape photography, the tradition of which is indeed long. On this occasion Koštrun is not interested in the documentary or travel-diary dimension, he rather draws from more rational or even conceptual grounds. His starting-point is a romantic landscape as constructed by the symbolism of the early-19th century paintings of Kaspar David Friedrich, or the pictorialism of early-20th century photography. But the romantic image of landscape - which might also have sublime nuances in this instance - is merely taken as a model which is subject to rational treatment.

Peter Koštrun has completed his studies in design and photography at the Ljubljana Academy of Fine Arts and Design. Koštrun has participated in some important photo exhibitions over the last two years: the Emzin 2006 selection, Nova f – contemporary photography in Slovenia (Maribor Art Gallery), Intimno (Piran Municipal Gallery), as well as Photonic Moments – an exhibition of Southeastern European photography (Photon Gallery Ljubljana).



Jože Suhadolnik



Peter Koštrun

Z izborom iz serije POLA EROS se v Sloveniji prvič predstavlja razvpiti japonski fotograf Nobuyoshi Araki. Rojen 1940 v Tokiu, študiral oblikovanje in fotografijo, pri 32-ih odpovedal službo v agenciji, kjer je delal kot fotograf. Naslednjih 20 let je izdal 75 publikacij in postal medijska atrakcija. Leta 1992 je imel prvo samostojno razstavo izven Japonske, in sicer v avstrijskem Grazu pod naslovom »Akt-Tokyo 1971–1991«. Nato se je začela njegova bliskovita kariera na Zahodu.

Leta 1991 je izšel zajeten kompendij z naslovom »Tokyo Lucky Hole«. Šlo je za 'povzetek' erotičnih reportaž, ki jih je Araki od leta 1981 pripravljajl za časopis Photo Age. Z njim sta izdajatelj Akira Suei in Araki naredila radikalne korake pri predstavljanju erotičnih praks Japoncev, šlo pa je v glavnem za reportaže iz Kabukicha, »rdeče četrti« Tokia. Araki je takrat vpeljal žanr »insceniranih fotoreportaž«, v katerih so nastopale tako prostitutke kot navadne mladenke, željne poziranja. Tukaj se prvič pojavijo tudi prizori »bondaga«, »vezanja« mladenk. Gre za tradicionalno japonsko erotično prakso, imenovano Kinbaku ali Shibari, prvič omenjeno v zgodnjem 17. stoletju.

V Arakijevih »Kinbaku prizorih« prepoznamo japonsko nagnjenje k teatraličnosti, obenem pa nedvoumno erotična stimulativnost lahko pomeni odraz mizoginosti japonskega mačizma. Artificielno povezana ženksa telesa delujejo kot nekakšni »meseni mobilni«, ki so sredstvo zbujanja seksualne fantazije (običajno moškega) gledalca. Mladenke izgledajo kot filmske igralka B-produkcije, običajno izžarevajo poželjivost in ležernost, čeprav so skrbno naličene in urejene. Prizori so običajno posneti v nevpadljivih interjerjih in se tudi po tem razlikujejo od druge velike skupine Arakijevih del, ki so posneti na ulici, v lokalih, barih, nočnih klubih, hotelih in bordelih.

Polaroidi , 1990–2006

10.8x8.8 cm (4.3x3.5 in)

The selection from the *Pola Eros* series is Slovenia's first introduction to the notorious Japanese photographer Nobuyoshi Araki. Born in Tokyo in 1940, Araki studied design and photography, and, at the age of 32, quitted his job as an advertising agency photographer. Over the following twenty years he published 75 works and became a genuine attraction. His first solo exhibition abroad, entitled *Akt-Tokyo 1971-1991*, staged in Graz in 1992, marked the beginning of his successful career in the West.

A huge compendium entitled *Tokyo Lucky Hole*, published in 1991, was something of a 'summary' of erotic reportage that Araki had been producing for the *Photo Age* magazine since 1981. Araki, together with his publisher Akira Suei, took a bold step in this presentation of the erotic practices of the Japanese – namely, the major theme of the book were reportages from 'Kabukicho', Tokyo's red light district. At the time Araki introduced the genre of 'staged reportage' featuring prostitutes as well as ordinary girls keen to pose. Further to which, this was the first ever photographic presentation of female 'bondage', although the traditional practise of *Kinbaku* or *Shibari* was first reported in the early-17th century.

Araki's *Kinbaku* scenes are typical of the Japanese inclination towards theatricality, although at the same time this indisputably erotic stimulation may also be an expression of Japanese macho misogyny. Bonded female bodies function as some sort of 'flesh mobile objects', which are a means of inciting the sexual fantasy of the (usually male) viewer. The young girls - perfectly groomed and made-up – look like B-movie stars, radiating lust and leisure. The scenes are usually taken in modest interiors what distinguishes them from other pieces by Araki which are taken in the street, as well as in bars, nightclubs, motels and brothels.

Polaroids , 1990-2006

10.8 x 8.8 cm (4¼" x 3½")



**Nobuyoshi Araki**, *Untitled Pola Eros*, 1990

# ANTONIO ŽIVKOVIČ

## REKONSTRUKCIJE RECONSTRUCTIONS

**ANTONIO ŽIVKOVIČ** se zadnja leta s serijami podob 'industrijske krajine' vpisuje med vrhunske ustvarjalce s fotografsko kamero. Avtor nadaljuje z 'arheološko-antropološko' raziskavo devastiranega industrijskega pejzaža, kar mu v kontekstu ne samo slovenske fotografije zagotavlja posebno mesto. Serija Rekonstrukcije predstavlja po Črni dolini, Odsevih spomina, Prostorih tišine, On fas-u, Vodnih stolpih, Dimnikih in Rudniških jaških nov motivni segment specifične industrijske scenerije, ki jo Živkovič počasi sestavlja v prepoznaven mozaik nedavne dobe. Antonio Živkovič se uvršča med tiste redke slovenske avtorje, ki jim uspeva s prepoznavno ikonografijo pripovedovati tako osebno kot univerzalno zgodbo.

»Kako lepo bi bilo, če bi vse stare, odslužene industrijske zgradbe lahko naselile nove vsebine. Da bi bivša kotlovnica na primer postala zbirališče mladih, stara kovačija pa sodoben arhitekturni biro. Te misli se mi porajajo vedno, ko se sprehajam po teh prostorih. Vem pa, da to ni možno. Večina tovrstnih zgradb bo enostavno porušeni, saj se ne ujemajo z novimi poslovnimi usmeritvami. Skozi lastno izkušnjo, izkušnjo odraščanja v tem okolju, zato poskušam v svojih fotografskih zgodbah ohraniti vsaj delček tega časa.«  
(Antonio Živkovič)

## GALERIJA PHOTON

23. oktober-18. november

Over recent years, **Antonio Živkovič** has – through his series of images of industrial landscapes – become one of the country's premiere photographic artists. His pursuit of 'archaeological and anthropological' research into shattered industrial scenery enjoys a special place – and not only in the context of Slovenian photography. Following *Črna Dolina* (Black Valley), *Odsevi Spomina* (Reflections of Memory), *Prostori Tišine* (Places of Silence), *On Fas-u*, *Vodni Stolpi* (Water Towers), *Dimniki* (Chimneys) and *Rudniški Jaški* (Mineshafts), the **Reconstructions** series presents a new segment and motif of specific industrial heritage that Živkovič slowly composes into a distinguished mosaic of modern history. Antonio Živkovič belongs amongst those rare Slovenian authors who through distinctive iconography manage to relate both a personal as well as a universal story.

*"How nice it would be if all abandoned industrial buildings could serve new purposes. That an old boiler house could become a meeting point for a young people, or a modern architecture bureau would establish itself within an old forge. This crosses my mind every time I walk through such forsaken locales. But I know this is not possible. Most derelict buildings are ultimately destined for demolition, since they are discordant with new commercial directions. Through my own experience of growing up in the vicinity of such places I try to create photo documentaries that would in some way preserve at least a small piece of that era."*  
Antonio Živkovič



Antonio Živkovič

# ALI TAPTIK

## NESREČA IN USODA ACCIDENT AND FAITH

KUD FP

25. september-1. oktober

V okviru tedna sodobne balkanske umetnosti se bo v galeriji KUD-a predstavil mladi turški umetnik ALI TAPTIK s serijo fotografij z naslovom »ACCIDENT & FATE«. Na ogled bo serija dokumentarne fotografije »NESREČA in USODA« mladega turškega umetnika, ki je s svojim delom ustvaril fragmentirano pripoved o življenju. Z grozljivo lepoto mračnih in temačnih podob sooči gledalca z nadrobnimi fragmenti nesreč, ki jih razkriva mesto. V teh okvirjih je mesto resnično in fizično; fotografije upodabljajo trditev, da če hočemo začititi mesto, moramo biti z njim v fizičnem stiku.

Vse od svoje ustanovitve leta 2004 TERMINAL 00 deluje na področju sodobne balkanske umetnosti, zavedajoč se skupnega kulturnega trga, intenzivnosti sodelovanja in predstavljanja nove balkanske identitete oziroma vsebine.

Within the week of contemporary Balkan art, KUD France Prešeren Gallery will host a series of photographs entitled *Accident & Faith* by the young Turkish artist Ali Taptik. Through the thrilling beauty of dark and obscure images, the author creates a photo-documentary series detailing a disjointed story of life detailed through fragments of accidents occurring in the city. Within these frames, the city is real and physical, and the photographs depict the statement that if we want to feel the city, we have to be in physical contact with it.

Through intense collaboration and presentation of new Balkan identities and content, and well aware of a common art market, *Terminal00* has been dealing with the contemporary Balkan art since its inception in 2004.



Ali Taptik

Razstava je serija šestindvajsetih ročno razvitih črno-belih fotografij, posnetih na enomesečnem potovanju po Mongoliji. Rdeča nit je prehajanje iz neokrnjene narave brez človeških sledi v vedno bolj obljudeno pokrajino in istočasno prehod iz starega načina življenja v naravi, v hektično in odtujeno življenje sredi »modernega« vrveža.

»Razstavo sem v tej obliki zasnoval zato, ker sem na potovanju opazil prepad, ki nastaja zaradi tega, ker so ljudje prisiljeni spremeniti način življenja, ki so ga prakticirali od vekomaj. Nomadi preprosto ne morejo preživeti ponovnega preoblikovanja države, vdora industrije in tujih vlagateljev, ter hkrati vse večjih vremenskih sprememb, ki uničujejo živino. Fotografije so pogledi na izredno lepo in divjo, a hkrati hitro spreminjajočo se deželo.« (M. Sitar)

This exhibition encompasses a series of twenty-six black-and-white photographs, developed by hand and taken during a month-long journey through Mongolia. The documented trek passes from untamed nature, lacking any human traces, into an ever-more populated land, and simultaneously records a transition from an old way of life, symbiotic with nature, to a hectic modern way of life amidst an urban hustle and bustle completely alienated from the natural world.

*"The exhibition was designed this way because, during my trip, I noticed that a chasm has opened up, which is the consequence of people being forced to relinquish an age-old and time-honoured way of life. The nomads simply can't survive yet another reorganisation of the state, the arrival of foreign investment and invasion of industry, together with climate-change-induced drought that decimates their livestock. These photographs are perspectives of an immensely wild and beautiful - though at the same time rapidly changing - country."*  
Matej Sitar.



Matej Sitar, *Mongolija*, 2005 - 2006

Digitalna tehnika fotografiranja nam je odprla neslutene možnosti preoblikovanja v objektiv ujetega trenutka. Posebnost mojih fotografij, ki so razstavljene v pričujoči razstavi Iluzije je, da niso preoblikovane, da so ostale računalniško nespremenjene. Fotografije so resnična podoba tistega, kar je v danem trenutku videlo moje oko. A za prehod iz realnega sveta v namišljeni svet iluzij potrebuje človek le kanček fantazije. Vsak trenutek spremembe na vodni gladini je enkrat in drugačen, prav takšen pa je tudi vsak človek. Je kot nemirno gibanje vode in njenih zrcalnih slik, zastavlja si svoje osebne meje, videne iz lastne perspektive, čutene iz lastne percepcije ločevanja med stvarnim in iluzornim. Kje in kako si bo postavil meje, je odvisno od njega samega. Vabim vas, da se ob ogledu razstavljenih fotografij lahko in sproščeno prepustite lastni domišljiji, da ob vsaki fotografiji razvijate in odprete še več pogledov in si tako z lastnim pogledom ustvarjate svoje ILUZIJE.

Ljudje si vse svoje življenje ustvarjamo lastne iluzije resničnega sveta. Sama si jih velikokrat oblikujem v trenutkih, ko moje oči drsijo po gladini mesta na vodi. Prepuščam se igri razpršene svetlobe na vodni gladini, lepoti prelivajočih se barvnih odtenkov fasad že pozabljenih palač, tihemu spogledovanju njihovih senc, potapljanju sončnih žarkov v globine zeleno modre zasanjane lagune, hudomušni igri lahnega vetra, ki mu voda šepetča kot čipke stkane, najlepše, najbolj razburljive in najbolj skrivnostne pripovedke ... Medigra, intermezzo, me za hip vrne iz iluzij v stvarnost, a se že naslednji trenutek spet prepustim ustvarjalni igri domišljije ... Odsev vsega tega dogajanja so moje fotografije.

Fotografije so nastale v Benetkah, v času od leta 2005 do 2007.  
(J. Lonec)

The technique of digital photography opened up unimaginable possibilities in transforming a moment, captured in the objective. The peculiarity of the works in the Illusions exhibition, is that rather than being transformed, they were left computer-wise intact. Thus these photographs are a true reflection of what the author saw at a particular moment.

But it only takes a tiny shred of fantasy to pass from the real world to the fantastic world of illusion. Every instance of change on the water's surface is unique and different, as indeed each person is. And like the troubled movement of water and its mirror images, we set down our own personal boundaries seen from our own perspectives and experienced through our own perception of distinguishing the real from the illusory. And where and how we set these boundaries is entirely up to us.

While looking at the exhibited photographs, you are invited to ease up, relax and surrender to your own imagination; namely, to develop and open up more perspectives with each single piece, thus creating your own illusions through your own particular perspective.

Throughout their lifetime people tend to create their own illusions of the real world. The author, for example, often devises these during moments when her eyes glide over the reflections of the city, surrendering to the play of dispersed light; the beauty of the iridescent shades of long-forgotten palatial facades, and the silent flirting of their shadows; the immersion of the sun's rays into the depths of an enchanted blue-green lagoon; the roguish recreation of a light breeze whispered by the water, the most beautiful, the most exciting and the most mysterious tales as delicate as lace...

*"The intermezzo draws me, for a brief moment, from illusion back to reality; but the very next moment I again surrender to the creative play of imagination..."* Jasna Lonec.



Jasna Lonc, *Iluzija 07*, 2005 - 2007

# MAJA SLAVEC

## SituAKTcija SituAKTion

AKT - akcija, dejanje v prostoru  
Akt – golo telo  
Situacija – Akt – Akcija

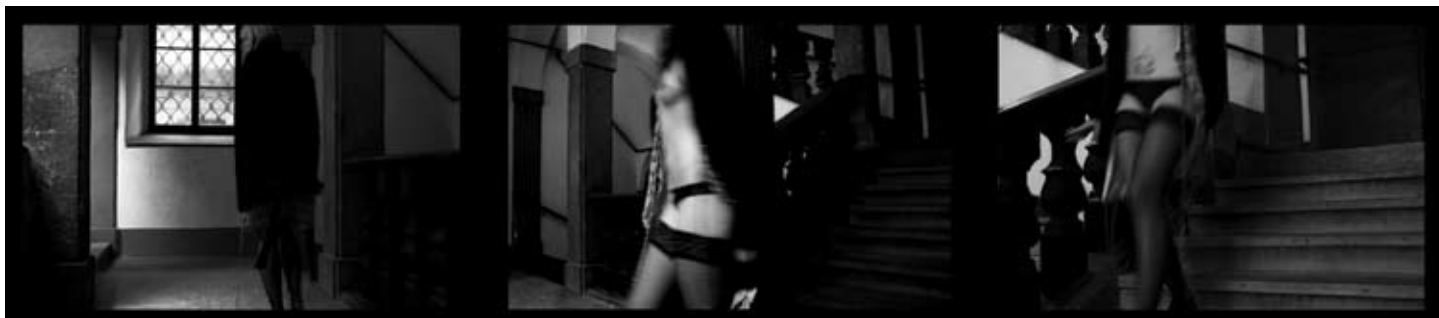
Namen je drugačna percepcija tistih nevidnih trenutkov vsakdana, ki se jih ne zavemo v svoji rutini vsakodnevnih opravil. Osrednji lik igra vlogo mimobežne situacije, katera je skrita zunanji percepciji navadnega smrtnika. Za osrednji ženski lik pa je to tista čutna resničnost njene drame, ki se odvija v življenju. Je raztresena, je romantična, je premišljujoča, je žalostna, je nebogljena, je sama. Opazovalec se je za trenutek ustavil in jo spregledal. Uvid tiste druge dimenzije nas popelje v skrito naravo njene lepote, polne erotike in čutnosti. Smo kot nevidni opazovalci njene drame, ki se ji odvija v življenju. Opazovalca popeljem skozi najbolj intimne slike ženske lepote, katera nas spremlja v našem vsakdanu, pa je ne sprevidimo.

KUD FP

16.-30. oktober

AKT – Action  
Akt – Nude  
Situacija – Akt – Akcija (Situation – Nude – Action)

The aim of this exhibition is the different perception of those invisible everyday moments that we ignore in the hasty routine of quotidian errands. The main character plays the role of a passing situation, hidden from the external perception of an ordinary mortal. Nevertheless, this is the sensual reality of the drama that the female lead faces in life. She is absent-minded, romantic, thoughtful, sad, frail and alone. Stopping for a second, the spectator sees through her. The recognition of that other dimension takes us to the hidden nature of her beauty, filled with eroticism and sensuality. We are like the invisible audience of the drama she faces in life, viewing the most intimate pictures of female beauty that accompany us in life; we do not, however, perceive this beauty.



Maja Slavec, 02, 2007

## BAKUJSKE PEKARICE BAKERS FROM BAKU

4.-24. oktober

V Galeriji Kavarne Slovenskega etnografskega muzeja je na ogled razstava fotografij, ki jih je na svojih raziskovalnih kulturnih, humanitarnih in prostovoljskih potovanjih po Azerbajdžanu posnela fotografinja, grafičarka, prevajalka, videastka in avtorica projekta »What is East in the East and What is West in the East?«.

»Moja navezanost na Vzhod me je pripeljala tudi v prej neznano mi Zakavkazje, v Republiko Azerbajdžan, kjer sem med množico digitalnih fotografij posnela tudi serijo »Bakujskih pekaric«. Serija je nastala leta 2006, ko sem na poti iz begunskega centra v Darnagulu vstopila v pekarno in med kupovanjem malice povprašala, če lahko naredim kakšen posnetek. Pekarke so idejo navdušeno sprejele in nastal je del dopolnjujoče se serije fotografij o kruhu. Pekarna »Hleb« na ulici Karla Marxa v Bakuju ni le pekarna starega tradicionalnega tipa peke, temveč so v njej zaposlene begunke iz Gorskega Karabaha; in prav njihovem optimizmu sem posvetila svoje/njihove fotografije. In seveda tudi vam, ki si jih boste ogledali«.

Odprtje razstave v četrtek, 4. oktobra 2007 ob 19. uri  
Video – Elčin Hami, Baku, animacija, 3 minute  
Fotoprojeksijska Baku – Lahic

Projekt so podprli: MRSZZ, ECF, OSI Budimpešta, Azerbajdžansko fotografsko združenje in azerbajdžanski prostovoljci.

This October in the Gallery Kavarna of the National Ethnographic Museum in Ljubljana you can visit an exhibition of photographs from Azerbaijan, taken by ethnographers, travellers and humanitarian workers. The photographer, graphic artist, translator and video maker Vesna Crnivec is the author of *What is East in the East and What is West in the East?* a project supported by MRSFA, ECF, OSI Budapest, the Azerbaijan Photographers Union as well as Azeri voluntary and youth organizations.

»My attraction to the East took me to a lesser-known region of the Caucasus - the Republic of Azerbaijan. The *Bakers from Baku* series, drawn from among a great number of digital photographs, was taken in 2006 while returning from a refugee center in Darnagul on the outskirts of Baku. Entering a bakery to buy some sweets I asked if I could make some photos. The bakers accepted the idea enthusiastically, and with their help the series Bread came to life. The Hleb bakery on Karl Marx Street in Baku is not merely a preservation of traditional bread baking, the bakers are refugees from Nagorno Karabach. It is to them and their optimism that these photos are dedicated, as well as to you who will visit the exhibition.

The exhibition opens on 4th October 2007 at 7 pm.  
Video – Elčin Hami, Baku; cartoon, 3 minutes  
Photo slide show Baku – Lahic

This exhibition is supported by:  
Slovene Ethnographic Museum  
Kavarna  
Municipality of Ljubljana



Vesna Črnivec, Pekarna "Hleb", 2006

Med fotografi starejše generacije poznamo Janeza Korošina predvsem kot avtorja, ki se je veliko ukvarjal s krajino. Pri tem ni uporabljal le ene likovne sheme, temveč je sledil sočasnim tokovom, značilnim za razvoj slovenske fotografije v minulih desetletjih. Njegova najnovejša serija, predstavljena na tej razstavi, izhaja iz vsebovanja nečesa povsem vsakdanjega, saj mnogokrat niti ne opazimo, kako se posamezno mesto spreminja, še posebno detajli. Zato gredo mimo nas pravcate galerije likov, likovnih pripovedi in raznih slogov, ki so sicer različno dobri, vendar tudi ena najbolj prepoznavnih dejavnosti tistih, ki delujejo zunaj uradnih institucij, pa imajo o tej družbi tudi svoje mnenje.

S tem, ko se je Korošin začel ukvarjati z dokumentiranjem grafitov, je predvsem pokazal svojo dojemljivost za razumevanje različnih likovnih vprašanj. Ta je bila sicer prepoznavna tudi že v njegovih prejšnjih delih, le da je sedaj poiskal povsem novo področje, ki se po svojem značaju občutno razlikuje od tistega, s čimer se je prej ukvarjal. Kajti njegovi novi posnetki so nastali v mestu – vsebine, ki jih vanj zajema, pripadajo precej mlajši generaciji, poleg tega je zavzel tudi tehnični pristop, ki obsega predvsem neposredno izpričevanje narejenega. Pri tem se mu pravzaprav niti ni zdelo pomembno, kakšno je razmerje med predlogo in posnetkom, kaj je izvirnik in kaj kopija; pomemben je predvsem dosežek, ki je dobra fotografija. Verjetno pa se je odločil za fotografiranje grafitov tudi zato, ker se je srečal z izjemno barvitostjo, torej z nečim, česar iz njegovih starejših del ne poznamo in se je kot avtor, ki poskuša vedno znova raziskovati možnosti fotografije, tudi lotil tega, zanj povsem novega področja. V njem je našel oblike, s katerimi se prav tako ni ukvarjal, a kot zrel likovnik jih je znal prepoznati in predvsem interpretirati, kar postane vredno predvsem takrat, kadar ga zajema širše, na primer z vključevanjem tamkajšnje arhitekture.

Boris Gorupič: iz teksta »Interpretacija barvitih likovnih sporočil«

As an older generation photographer, Janez Korošin is reputed to be an author who was greatly involved in landscape. It was not only one fine art outline that he used, but took into account contemporary tendencies that shaped the Slovenian photography in the previous decades. His latest series of work includes something which might seem mundane, for often one does not even notice how a certain place changes, especially its details. Today one is bombarded with a myriad of visual information and thus focuses only on the most useful data, which graffiti certainly isn't. Therefore one misses actual galleries of figures, fine art narratives and diverse styles, which are of different qualities, but represent a signature activity of those who operate outside the official institutions but voice their opinion on the society nonetheless.

When Korošin decided to document graffiti, he above all demonstrated the breadth of his understanding of different fine art issues. It was evident already in his previous works, but now he found a completely new field of interest, which is in character substantially different from the one he was engaged in before. For his latest shots were made in the city, and the subject they embrace belongs to a younger generation, besides, he also took on a technical approach that includes above all a first-hand documentation of a ready-made object. In this he did not believe important the relationship between the basis and the representation, the original or copy, what mattered was the result, which was a first-rate photograph. He probably decided to photograph graffiti also because he was impressed by its extreme colourfulness that is not found in his older works. As an author who had repeatedly tried to explore different possibilities of the medium of photography he thus tackled a completely new topic. In it he discovered forms with which he had not dealt but as a mature artist was able to recognise and, most importantly, interpret, which becomes of greatest value especially when he portrays it in broader context, for example by inclusion of architecture.

Boris Gorupič: excerpt from the text »Interpretation of Colourful Fine Art Messages«



Janez Korošič

## ŽIVI IN MRTVI THE LIVING AND THE DEAD

Jasenko Čonka je bil rojen 1964 kot sin čelista Vinceta Čonke in violinistke Asime Conka v Sarajevu. Leta 1966 se je družina preselila v Gradec/Graz v Avstriji. Ob glasbeni vzgoji se je ukvarjal z različnimi oblikami kreativne umetnosti in je leta 1984 maturiral na glasbeni gimnaziji v Grazu. Po zaključku civilne službe je študiral scenografijo pri dr. Wolframu Skalickiju na Univerzi za glasbo in upodabljanje umetnost in l. 1989 diplomiral z odliko kot magister Artium. Med študijem se je začel intenzivno ukvarjati s fotografijo. Od leta 1991 do 1994 je študiral umetnostno zgodovino na univerzi Karl Franzens, kjer je imel tudi svojo prvo fotorazstavo "SENČA DELA SVETLOBO". Od takrat dela Čonka predvsem kot svobodni fotograf, oblikovalec, scenograf in kostumograf v Nemčiji, Avstriji, Srbiji in na Madžarskem.

### Razstave:

- 2006 ŽIVI IN MRTVI; galerija Mayenburg Nordhausen/ Nemčija  
Mestna hiša Gradec/ Austria
- 2005 POGLEDI NA MESTO; Nordhausen Nemčija  
SREČNI DNEVI; Novi Sad/ Srbija
- 1994 SENČA DELA SVETLOBO; Gradec

Poleg razstav je v obdobju med leti 1987 in 2007 realiziral več kot 37 scenografij in kostumografij za razne teatre po Evropi.

28. september-10. oktober

Jasenko Čonka is a photographer and set designer from Graz in Austria. His colour photos of decaying and abandoned apartments and public spaces in Nordhausen (former DDR) and Subotica, Vojvodina (Serbia), portray places that share a common communist history and are connected with his work as a theatre set designer.

Jasenko Čonka, a son of the cellist Vincent Čonka and violinist Asima Conka, was born in 1964 in the Bosnian capital of Sarajevo. The family moved to Graz in 1966 where, in addition to receiving piano lessons and a musical education, Conka also became engaged in various fields of creative art. Graduating from the Graz-based Borg Music School in 1984 and undertaking national civil service, he studied set design under Dr Wolfram Skalicki at the University of Music and Dramatic Arts in Graz, where in 1989 he was awarded a *Magister Artium* honours degree.

Jasenko Čonka became intensively involved with photography during his studies. Between 1991 and 1994 he studied art history at Karl Franzens University in Graz, where he held his first photo exhibition entitled *Shadow Makes Light*. Since then Conka has worked as a photographer, designer and graphic artist, as well as freelance set and costume designer in Germany, Austria, Serbia and Hungary.

In addition to his exhibitions Jasenko Čonka has, between 1987 and 2007, produced over 37 set and costume designs for various theatres around Europe.

### Exhibitions:

- 2006: *The Living and the Dead*, Mayenburg Nordhausen Gallery, Germany
- The Living and the Dead*, Graz City Hall, Austria
- 2005: *Views of the City*, Nordhausen, Germany
- Happy Days*, Novi Sad, Serbia
- 1994: *Shadow Makes Light*, Graz, Austria



Jesenko Čonka

## PORTRETI PORTRAITS

Avtor predstavlja 50 portretov v Č-B tehniki iz digitalnih posnetkov. Portretiranci so prijatelji in znanci, ki so se bili pripravljene zavrteti na vrtiljivem stolu med ekspozicijo fotoaparata.

ŽIVLJENJEPIS Rojen 11. 1. 1957 v Münchnu, l.1981 diplomiral na pravni fakulteti v Ljubljani. S fotografijo se ukvarja od l.1974, od leta 1988 deluje kot samostojni fotograf na vseh področjih kreativne fotografije.

RAZSTAVE: 23 samostojnih in 11 skupinskih razstav doma in v tujini.

11.-24. oktober

Born 1957 in Muenchen Germany, graduated The Law university in Ljubljana. Has began to photograph in 1974, since 1988 a free lance professional photographer works in Ljubljana on industrial, advertising and art photography. The photographer is showing 50 and more bw portraits, made in digital tehnikue, from his friends who agreed to turn themselves on the turning chair during the exposition.

### SELECTED SOLO EXHIBITIONS:

- 1977 Ljubljana, Fotogalerija ATRIJ
- 1988 Ljubljana, galerija FENIKS Klagenfurt Austria, Galerie Bierjokl Nonntal
- 1991 Ljubljana, Klub DRAMA Ljubljana, Galerija REBEKA
- 1994 Ljubljana, Koncertni atelje Ljubljana, Galerija AVLA Nove Ljubljanske banke
- 1997 Ljubljana, mala galerija Cankarjev dom
- 2000 Ljubljana, Cankarjev dom EMZIN foto of the year 1999
- 2005 Bruselj BE, the Centre, group Ateljesia European Parliament - salle Yehudi Menuhin, (with Tadeje Tozon)

### SELECTED GROUP EXHIBITIONS:

- 2001 Ljubljana, Cankarjev dom EMZIN foto of the year 2000
- 2002 Ljubljana, Cankarjev dom EMZIN foto of the year 2001
- 2003 Ljubljana, Ars Vivendi St.Lorenz am Mondsee, Austria, Hoeribachhof (group exh. due 20th anniversary) Pariz, France, galerie Peugeot Centre Culturel (together with Tadej Tozon) Ljubljana, galerija PHOTON, Ljubljana, Ljubljana castle - 1. prize winner ARHITEKTURAL PHOTO-PLEČNIK
- 2004 Rosseg, Austria, galerie Sikoronja, GRANATAPFEL IST REIF, group exh.



**Blaž Zupančič**

Rojen je 14. 2. 1964 v Črni na Koroškem. Pri osmih letih si je v poletnih počitnicah z nabiranjem in prodajo borovnic v okoliških gozdovih prislužil dovolj denarja, da si je kupil svoj prvi fotoaparatus. Takrat mu je fotografski aparat služil za občasno dokumentiranje dogodkov, ljudi in okolja, v katerem je preživel svojo mladost, pred približno dvajsetimi leti pa se je s fotografijo pričel ukvarjati intenzivneje. Izkušnje in znanje je sprva nabiral v domačem okolju, v gorah, gozdovih in dolinah Koroške. Kasneje pa ga je pot večkrat vodila v visoke gore v Karakorumu in Himalaji ter prostranstva Pakistana, Afganistana, Turčije in Kamčatke.

Od leta 1996, ko je pridobil status svobodnega fotografa, se s fotografijo ukvarja profesionalno. Njegove fotografije so bile doslej objavljene v več kot šestdesetih slovenskih in tujih revijah ter časopisih. Danes sodeluje z nekaterimi največjimi slovenskimi oglaševalskimi agencijami, založbami, časopisnimi hišami in oblikovalskimi studiji. Je avtor ali soavtor številnih fotomonografij, knjig in raznih turističnih publikacij v Sloveniji in tujini. Njegovo delo obsega več področij fotografije od klasičnih pokrajin, still life fotografije, naravoslovne fotografije, kreativne studijske fotografije, do portretov, reportaž ... Svoje fotografije je doslej razstavljal na 36 samostojnih in preko 30 skupinskih razstavah v Sloveniji in tujini.

Razstava zajema fotografske študije detajlov travniških in gojenih rož, ki jih avtor likovno in barvno poskuša predstaviti v čim bolj minimalistični formi. Fotografije so nastajale v studiju, z uporabo enostavne, a kontrolirane svetlobe. Tehnika: Giclee printi na platno cca.70x100cm.

Tomo Jeseničnik was born on 14th February 1964 in the town of Črna na Koroškem in Slovenian Carinthia. At the age of eight he spent his summer holidays picking bilberries in the nearby forests, and by selling them earned enough money to buy his first camera, which he then used to document events, people and the area where he spent his childhood. Some twenty years ago Jeseničnik began to engage in photography more seriously, gaining initial experience locally in the mountains, forests and valleys of his Carinthian homeland. Later he was to travel to the high peaks of Karakorum and the Himalayas, as well as the vast lands of Pakistan, Afghanistan, Turkey and Siberia's Kamchatka Peninsula.

Tomo Jeseničnik has been involved in photography professionally since 1996, when he attained freelance status, and his work has been published in over sixty Slovenian and foreign magazines and newspapers. He also works with some of Slovenia's largest advertising agencies, publishers, newspapers and design studios, and is the author and co-author of many photo-monographs and books, together with a variety of tourist publications in Slovenia and abroad. Jeseničnik's work encompasses several fields of photography, from classic landscapes, to still life, natural science, creative studio photography, as well as portraits and reportage.

To date, Tomo Jeseničnik has exhibited his photographs at 36 solo and over 30 group exhibitions in Slovenia and abroad.

The *Flower Power* exhibition encompasses photographic studies of details of wild and cultivated flowers in which the author strives to present the art and colour perspective in a most minimalist form. The photos were made in a studio using simple, yet controlled light. Giclee prints on canvas, cca. 70 cm x 100 cm.



Tomo Jeseničnik

# OZARA: TRETJE OKO

## OZARA: THE THIRD EYE

Silvana Celarc, Jožica Grum, KarEn (justOne), Maja David

CAFE PILON

28. september-20. oktober

Ozara Slovenija, nacionalno združenje za kakovost življenja, je humanitarno društvo, ki deluje v javnem interesu na področju skupnostne skrbi za duševno zdravje v Sloveniji. Osnovni namen društva je reševanje in lajšanje psihosocialnih stisk ljudi s težavami v duševnem zdravju in pomoč njihovim svojcem. Nudi tudi zagovorništvo socialno ogroženih in odrinjenih posameznikov ter družbenih skupin.

Društvo Ozara na fotografski razstavi »Tretje oko« predstavlja dela svojih članov, ki se ljubiteljsko ukvarjajo s fotografijo, s pomočjo katere izražajo duševne stiske, ki so pogosto težko ubesedljive. Fotografski aparat tako postane »tretje oko«, ki vidi onkraj zunanje resničnosti in gledalcu posreduje zabeležke iz posameznikove notranjosti. Obenem pa iz zunanjosti, predvsem narave, črpa lepoto, da bi tako zacelil ranjeno dušo.

Vsak od sodelujočih avtorjev ima lasten izraz, večino med njimi pa odlikuje velika občutljivost. Njihove fotografije narave lovijo najdrobnejše spremene letnih časov, saj je narava dober, včasih celo edini, sogovornik ljudi, ki jih je duševna bolezen pahnila v osamo. V ospredju skupinske razstave »Tretje oko« so seveda same fotografije, njihova likovna govorica in sporočilnost. Eden od pomembnih »stranskih učinkov« pa je tudi ponovno tkanje socialnih vezi.

*The Third Eye* exhibition presents works by amateur photographers, members of Ozara, who relieve their psychological torment - which is often difficult to put into words - through photography. For them the camera becomes a third eye, which sees beyond the outer world and conveys notes recorded by the inner self; at the same time, the beauty found in nature soothes the wounded soul.

*Ozara Slovenija*, the National Association for Quality of Life, is a humanitarian civil society active in the public management of mental health in Slovenia. The basic purpose of the organization is to help those with mental health problems and their families find solutions and relief for psychosocial distress. The organisation also provides advocacy for the socially handicapped as well as marginalized individuals and groups.

At *The Third Eye* exhibition, Ozara presents works by amateur photographers who are also its members. Through photography they relieve their psychological torment, which is often difficult to iterate. The camera becomes the third eye that sees beyond the outer world and conveys notes recorded by that individual's inner-self. At the same time, beauty - of the natural world in particular - soothes the wounded soul.

While each of the authors participating in this exhibition expresses themselves in an individual way, deep sensibility is common to the majority of them. Their photos of nature capture the minutest detail of nature's changing seasons; and such is hardly surprising, since those who suffer such isolation as a consequence of mental illness often find nature to be their best - and quite often their only - companion. Above all, the photos exhibited at *The Third Eye* exhibition should be seen as visual messages that speak for themselves; but keep in mind, however, that one of the important "side effects" of both the works and the exhibition remains the creation of social ties.



KarEn (justOne), *Pisanka*, 2006

»Transformirati tisto, kar nas prizadene, zmede, razžalosti ali zaustavi pozitivno doživetje darila življenja.«

S tem navdihom je avtor leta 2000 začel razvojni projekt **Transformation**, s katerim nam preko fotografij, psihofotografik in pesmi, opisuje svoje čustveno dozorevanje. Le-to je prehajalo faze premagovanja strahu in iskanja otroka v sebi, do prevzemanja odgovornosti v zadnji zbirki **Erotic Transformation**. Šele ko prevzamemo odgovornost zase, lahko doživimo poglobljen odnos s partnerjem. Odnos se pogloblja z zavedanjem, da so fizični dotiki, nežnosti, strast le zunanji odraz notranjega zblíževanja, zaupanja, hvaležnosti za sprejemanje, razumevanje.

V odnosu se prepletajo 3 svetovi – čustveni prek zaupanja, miselni prek odgovornosti in fizični prek dotikov. Tri resničnosti, ki jih vsi doživljamo, a ponavadi ločeno. Če pa jih znamo povezati v skupno doživetje, kot je opisal avtor, pride do »erotične transformacije«. Najprej se transformira naše čustveno doživljanje telesnosti, ki je lahko erotično le, če živimo po Erosovih načelih povezovanja razuma in psihe.

Začne se torej pri erotiki, ki je najintimnejši izraz naše socializacije. In ni namenjena temu, da ostane na ravni erotike, temveč, da se takšno doživljanje odrazi v odnosih, prelije v delo, prenese na vsakdan ... Kar pa bo morda odkrila naslednja zbirka pesmi.

*»To transform that which hurts us, confuses us, makes us sad or prevents a positive experience of the gift of life.«*

This was the author's inspiration for the **Transformation** development project, initiated in 2000, in which – through photographs, psycho-photo-graphics and songs – he describes his emotional maturation. The process went through various stages, from overcoming fear and searching for the child within, to taking on responsibilities, which is displayed in his latest collection **Erotic Transformation**. Only when we take responsibility for ourselves, are we become able to experience a deep relationship with our partners. A relationship grows deeper through the awareness that physical contact, tenderness and passion are merely external expressions of internal intimacy, trust, gratitude for acceptance and comprehension.

A relationship is a blend of three worlds – emotional via trust, intellectual via responsibility and physical via touch. We all experience these three realities, though usually separately. If we are able to combine them in a joint experience – as described by the author – an 'erotic transformation' occurs. Initially, our emotional perception of the physical is transformed, which can only be erotic if we live by the principles of love connecting the rational and psyché.

Thus it all begins with the erotic being the most intimate expression of our socialisation. Such is not aimed at remaining at the level of the erotic, but an experience to be expressed in our relationships, integrated into our work, transferred into our everyday life... Which might be revealed in the next collection of his poems.



Branko Bacović

# DIEGO ANDRES GOMES

1961-2005  
1961-2005

Razstava predstavlja ožji izbor del **Diega Andrésa Gómeza**, fotografa, rojenega 1961 v Buenos Airesu, študenta AGRFT, fotoreporterja tednika Mladina in soustanovitelja fotografskega studija Manjana. Diego je umrl v Ljubljani 2005. Kustosinja razstave je Sonja Lebedinec.

Razstava je razdeljena v tri **tematske sklope**.

**Prvi** predstavlja reportažo ubežnikov iz vojnih področji na varna ozemlja (črno-beli originali, 50x60 cm), posneto poleti 1992. Fotografije izražajo veliko družbeno sporočilnost in so tehnično dovršene.

**Drugi** predstavlja fotografije posnete med vojnami na področju bivše Jugoslavije. Nekatero so bile objavljene v knjigi **Deset dni vojne za Slovenijo** in na razstavah v Novem Sadu, Berlinu in Buenos Airesu.

**Tretji sklop** fotografij pa bo projeciran na steno galerije kot sosledje diapozitivov in obsega fotografsko gradivo spremljajoče fotografove monografije.

Ob razstavi bo torej predstavljena tudi knjiga **Diego Andrés Gómez**, ki je zasnovana kot prelet skozi življenje in delo fotografa. Knjigo so uredili Boštjan Botas Kenda, Sonja Lebedinec in Meta Krese. Besedila v knjigi pa so prispevali Maja Weiss, Sonja Lebedinec, Lora Power, Ali Žerdin, Boris Čibej, dr. Silvo Devetak, Jože Suhadolnik, Ervin Hladnik Milharčič, Uroš Hočevar in dr. Primož Lampič.

**Celotni izkupiček prodaje knjige je namenjen sinovoma Tiagu in Titu.**

**Projekt je podprla Mestna občina Ljubljana.**

## GALERIJA FOTOGRAFIJA

8.-31. oktober

This exhibition presents a selection of works by the photographer **Diego Andrés Gómez**, born in 1961 in Buenos Aires, a student of the Academy of Theatre, Radio, Film and television (AGRFT), former photo-reporter at the weekly magazine Mladina and co-founder of the Manjana photographic studio.

Diego passed away in 2005.

The curator of the exhibition is Mrs Sonja Lebedinec.

The works are divided into three **thematic sections**. The **first section** comprises a reportage about refugees traveling from war to safe territories (black and white originals, 50x60 cm) shot in summer 1992. These photographs reveal a subtle social commitment and are technically perfect.

The **second section** includes photographs shot during the war in former Yugoslavia. Some of them were included in the monograph **Deset dni vojne za Slovenijo (The ten-day war for Slovenia)** and exhibited in Novi Sad, Berlin and Buenos Aires.

The **third section** of photographs will be projected on our gallery's walls as a sequence of slides showing various photographic materials included in the monograph dedicated to the author.

The exhibition is accompanied by a presentation of the monograph **Diego Andrés Gómez**, conceived as an overview on the photographer's life and career. The book is edited by Boštjan Botas Kenda, Sonja Lebedinec and Meta Krese. The authors of the texts are Maja Weiss, Sonja Lebedinec, Lora Power, Ali Žerdin, Boris Čibej, Silvo Devetak, Jože Suhadolnik, Ervin Hladnik Milharčič, Uroš Hočevar and Primož Lampič.

**All the proceeds from the book are intended for Diego's two sons, Tiago and Tit. The project is supported by the Municipality of Ljubljana.**



Diego Andres Gomes

# FESTIVAL ŠPORTNO-POPOTNIŠKE FOTOGRAFIJE FESTIVAL OF SPORTS AND TRAVEL PHOTOGRAPHY

LEPA ŽOGA

9.-13. oktober

Viki Grošelj, Arne Hodalič, Andrej Černe, Tomaž Jakofčič in  
Gregor Födransperg—Fedr

Seriya petih multimedijskih projekcij na velikem platnu atrija športnega bara Lepa Žoga, kjer bodo avtorji predstavili mešanico športne in popotniške fotografije na svojem športnem področju in na različnih koncih sveta.

Viki Grošelj je alpinist, pedagog in pisatelj, avtor desetih knjig. Predstavil bo turno smučanje med 0 in 8.000 metri, po celem svetu od Antarktike do Himalaje, kjer je osvojil kar 10 osemtisočakov.

Andrej Černe je vsestranski športnik in pionir kajtboardinga na Slovenskem, ki je ugoden veter in fotografske motive poiskal v Braziliji, Tuniziji, Grčiji, na Kubi in po Jadranu.

Gregor Födransperg—Fedr je avtor potopisnih knjig Kilometri Sredozemlja in Kolo, severovzhod. Slovenski kolesarski popotnik, ki je s kolesom prepotoval celinsko Evropo, Balkan, Malo Azijo, Bližnji vzhod in Afriko.

Rok Zalokar je vsestranski plezalec in alpinist (izvoljen za najbolj perspektivnega mladega alpinista leta 2005), ki osvaja prvenstvene smeri in najvišje vrhove, od slovenskih sten do Himalaje, preko evropskih gorstev in Patagonije.

Arne Hodalič je najbolj priznan slovenski popotni fotograf, fotografski urednik slovenske izdaje National Geographic Magazina in fotografski sodelavec njegovih mednarodnih izdaj. Predstavil bo svojo življensko strast, potapljanje.

Program:

Torek, 9. oktober 2007 ob 20:00, Viki Grošelj: Turno smučanje

Šreda, 10. oktober 2007 ob 20:00, Andrej Černe: Kajtanje

Četrtek, 11. oktober 2007 ob 20:00, Rok Zalokar: Alpinizem in športno plezanje

Petek, 12. oktober 2007 ob 20:00, Arne Hodalič: Potapljanje

A series of five multimedia presentations on the open air big screen of the Lepa Žoga Sports Bar. The authors will present their own mixture of sports and travel photography in their own fields of sports and in different parts of the world.

Viki Grošelj is a mountain climber, teacher and author of ten books. He will present backcountry skiing all over the world, between 0 and 8,000 meters, from Antarctica to the Himalayas.

Andrej Černe is an all round sportsman and pioneer of kite boarding in Slovenia. In search of good winds and photographic images he has traveled to Brasil, Cuba, Tunisia, Greece and all over the Adriatic.

Gregor Födransperg – Fedr, the author of two travel books, has traveled by bicycle through Europe, the Balkans, Asia Minor, the Middle East and Africa.

Rok Zalokar is an all-round climber and mountaineer (voted the most promising young mountaineer in 2005). He has been climbing new routes and highest peaks, from his native Slovenia to the Himalayas, across the mountains of Europe and Patagonia.

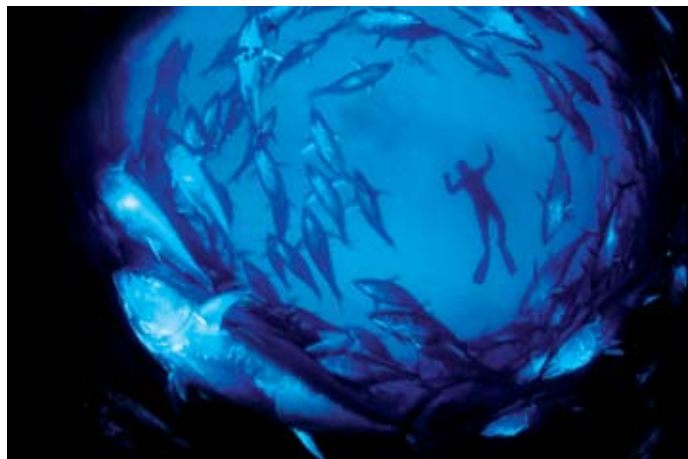
Arne Hodalič is the most widely acclaimed Slovenian travel photographer. He is the photo editor of the Slovenian edition of the National Geographic Magazine and photo contributor to its several international editions. He will present the passion of his life, scuba diving.

Tuesday 9.10.2007 Viki Grošelj (backcountry skiing)

Wednesday 10.10.2007 Andrej Černe (kite boarding)

Thursday 11.10.2007 Rok Zalokar (rock and mountain climbing)

Friday 12.10.2007 Arne Hodalič (scuba diving)



Arne Hodalič, *Med tunami*, 2004



Gregor Födransperg - Fedr, *Sončni zahod v dolini Bekaa*

# VIDIM NEVIDNO I SEE THE INVISIBLE

Srednja šola za oblikovanje in fotografijo

Projekt VIDIM NEVIDNO so dijaki od drugega do četrtega letnika SŠOF kot izvenšolski projekt pod mentorskim vodstvom profesorice Sonje Lebedinec ustvarjali 365 dni. Želeli so opredmetiti nevidne čute. Z različnimi meditacijskimi tehnikami so se osredotočali na čustva žalosti, ljubezni, jeze in veselja. Pri tem jim je z meditacijami pomagala Apolonija Grum in za vsako čustvo posebej izbrana glasba.

“Desetim dijakom Srednje šole za oblikovanje in fotografijo v Ljubljani se je zahotelo videti nevidno, še več, nevidno so ujeli v objektiv, ga prelili na fotografski papir in tako dovolili tudi drugim, da ga vidimo. Fotografski ciklusi so bili razdeljeni v štiri sklope, ki jih je Apolonija Grum razmejila s skupnimi meditacijami, zaradi katerih so se fotografi in fotografinke upali brez zadržkov spoprijeti s svojimi čustvi. Profesorica Sonja Lebedinec je s svojim sproščenim pristopom, ki pa je le krinka, za katero se skriva njeno brezpogojno spoštovanje do fotografije, bdela nad njihovimi poizkusi fotografiranja nevidnega.”  
Meta Krese (izsek iz besedila)

GALERIJA DIC

20. september-11. oktober

The students from 2nd to 4th grade of the Secondary school of Design and Photography have been creating the project "I SEE THE INVISIBLE" as an extra-curriculum under the mentorship of Sonja Lebedinec for 365 days. They wished to make the invisible senses visible. They were focusing on the emotions of sadness, love, anger and joy by means of different meditation techniques. During this activity the students were helped by Apolonija Grum's meditation techniques and specially chosen piece of music for each of the emotions.



Kaja Pogačar, *Žalost*



Nejc Fon, *Žalost*



Karin Hrga, *Jeza*



Indira Huzejrovič, *Jeza*



Matej Mitrusevski, *Ljubezen*



Urban Čerjak, *Jeza*



Andraž Gregorič, *Jeza*



Sonja Lebedinec, *Žalost*



Rok Rožman, *Žalost*



Klemen Jeke, *Ljubezen*

# MIRJANA RUKAVINA

## TOUCH ME NOT TOUCH ME NOT

Mirjana Rukavina je mlada multimedijška umetnica, ki je končala magistrski študij na Akademie der Bildenden Künste na Dunaju in se po štirinajstih letih znova predstavlja v Ljubljani. Zadnja leta dela kot modna fotografinja in kot bivša manekenka sledi svojim znanim predhodnicam, kot so Janice Dickinson, Maya Guez in najbolj znana med njimi - Ellen von Unwerth. Kot insider modnega sveta kaže modele izven blišča reflektorjev in v intimnih trenutkih zasebnosti in ranljivosti, v odprtosti, ki je zgolj obiskovalcem modnega glamurja skrita in nedosegljiva. V razstavljeni fotografski seriji »Touch me not« bo odprla del tega sveta tudi »neposvečeni publiki«.

## GALERIJA FAIR

14. september-10. oktober

Mirjana Rukavina is a young multimedia artist who completed her master's studies at the Akademie der Bildenden Künste in Vienna. This is her first exhibition in Ljubljana for 14 years. Over recent years Rukavina has worked as a fashion photographer, and as a former model follows the steps of such famous predecessors as Janice Dickinson, Maya Guez and - most famous of all - Ellen von Unwerth. As a fashion-world insider, she presents models outside of the spotlight, in their intimate moments of privacy and vulnerability – in a way that remains hidden and unattainable to the followers of mere fashion glamour. The exhibited series entitled *Touch Me Not* provides outsiders a glimpse of this world.



Mirjana Rukavina, iz fotografske serije *Touch me not*, 2005

# RAJKO BIZJAK

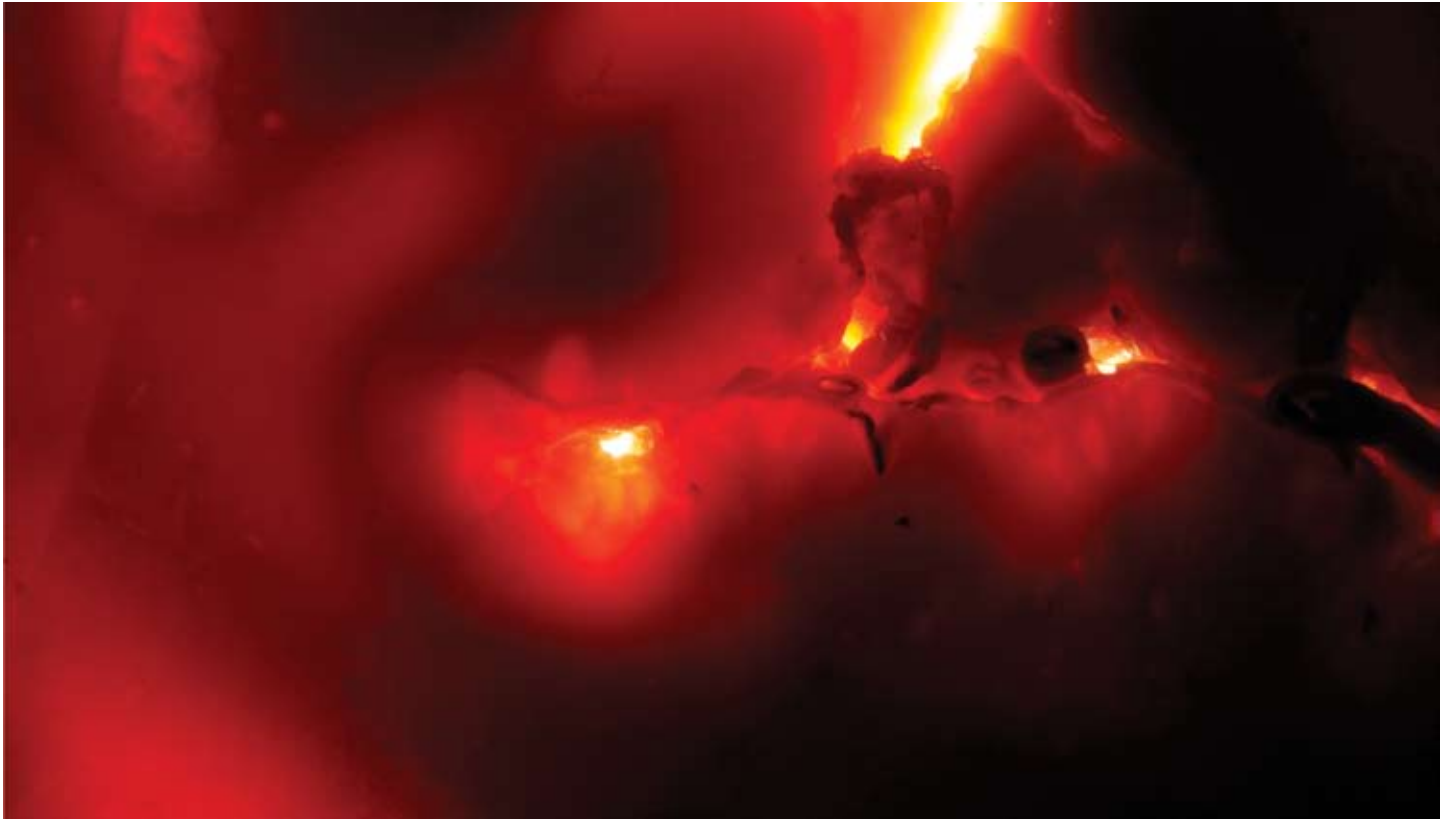
## ZVEZDNI PRAH STAR DUST

Rajko Bizjak je eden od najbolj prepoznavnih in profiliranih avtorjev v slovenskem fotografskem prostoru. Z novo serijo je zopet odprl nove poglede na telo, a tokrat ne le na žensko, temveč na človeško telo, na ogrodje, ki daje dom posameznikovi osebnosti. Ta krhka struktura v novi seriji postane še bolj krhka in občutljiva, toda hkrati povezana s celotnim univerzumom.

## GALERIJA FAIR

12. oktober-8. november

Rajko Bizjak is one of the most distinctive and profiled Slovenian photographers. His latest collection again opens up new views of the body, only this time not just the female form, but the human skeleton and body in which the individual resides. In this new series the fragile skeletal structure becomes even more delicate and sensitive, and yet at the same time is connected to the entire universe.



Rajko Bizjak, *Zvezdni prah - cerebellum* 2007, 2007

Jasenko Rasol je obiskoval dodiplomski in magistrski študij na Akademiji za dramske umetnosti, na oddelku za TV in film. Deluje na področju umetniške in dokumentarne fotografije, kot snemalec pri različnih projektih ter predavatelj na oddelku za nove medije Akademije likovnih umetnosti v Zagrebu.

Fotografska serija "Irma" je sestavljena iz portretov plesalke in koreografinje Irma Omerzo, ki so nastajali med leti 1990 in 2000. Kot pričajo opombe z imeni krajev v spodnjem robu fotografij so bile te posnete na različnih lokacijah od Hrvaške, Francije in Portugalske do Vietnama in Japonske.

Na nek način Jasenko fotografira čas, čeprav posledice tega niso vidne na portretirankinem obrazu in telesu. Fotografije nam o odnosu fotograf - portretiranka razkrivajo le toliko, kolikor sta se protagonistista odločila, da lahko vidimo. Dejstvo je, da se oba zavedata svojega početja, tako Jasenko z izbiro zornih kotov fotografiranja, kot Irma, ki pozira zavestno.

Meja med dokumentarnim in osebnim je zabrisana, na nek način fotografije delujejo kot dokument neke osebe v različnem obdobju na različnih lokacijah, čeprav ti elementi niso preveč očitni.

The series of photographs entitled *Irma* consists of portraits of the dancer and choreographer Irma Omerzo taken between 1990 and 2000. The names of places in the lower part of the photographs testify to the variety of locations where the photos were taken: from Croatia and France, to Vietnam and Japan. The artist takes pictures of time, even through the effects of such are invisible on Irma.

Jasenko Rasol received an MA in television and film from the Academy of Dramatic Arts in Zagreb. He works in such fields as art and documentary photography, as a cinematographer in various projects, and as a lecturer in the department of new media at the Academy of Fine Arts in Zagreb.

The series of photographs entitled *Irma* consists of portraits of the dancer and choreographer Irma Omerzo taken between 1990 and 2000. The names of places in the lower part of the photographs testify to the variety of locations where the photos were taken: from Croatia and France, to Vietnam and Japan. In a way, Jasenko takes pictures of time, even though the effects of time are not visible on Irma.

The works reveal very little about the relationship between the photographer and Irma, but in fact it is as much as the protagonists allow us to see. Both are aware of what they are doing; Jasenko with his carefully chosen angles and Irma with her deliberate poses. The boundaries of the documentary and personal are obliterated, the pictures appear to document a person in a certain time and place, but at the same time the elements of such a documentary remain very discrete.



Jesenko Rasol, *Irma Paris*, 1999

ALJOŠA REBOLJ

GLEDALIŠKI PORTRETI  
THEATRICAL PORTRAITS

PROSTORI ZBIRKE MESTNE GALERIJE LJUBLJANA

8. oktober-4. november



Aljoša Rebolj

# MATJAŽ KRIVIC

## THE HERE

Matjaž Krivic je svetovno uveljavljen fotograf, prepoznaven predvsem po panoramskih fotografijah in fotografijah tematike socialno revnih predelov sveta, a bogatih s tradicijo in skrivnostjo svojih ver. V preteklem letu je imel odmevne samostojne razstave na Kitajskem, v Tibetu in Moskvi ter skupinske v New Yorku, Corku in Londonu.

Na mednarodnem področju sodeluje od leta 2000 s fotografsko agencijo Sipa Press in norveško agencijo Concorde.

Poleg mnogih mednarodnih nagrad je tudi dobitnik prestižne nagrade Royal Geographical Society (VB, London) Photographer of the Year 2002 – prva nagrada / Overall Winner in Royal Geographical Society – Photographer of the Year 2003 – prva nagrada v kategoriji »Pokrajina«.

(V času Meseca fotografije bodo v knjigarni Konzorcij vse knjige s področja fotografije v prodaji z 10% popustom!)



Matjaž Krivic

## KNJIGARNA KONZORCIJ

1.-15. oktober

Matjaz Krivic was born on 12th January 1972. He first discovered the attractions of travelling at age 16 and has since then travelled the world with his camera. For sixteen years he has portrayed poor parts of the world characterised by traditions, social unrest and religious devotion. His photographs sensitively reflect the images of the marginal world – the voices of the neglected. Because of the artist's directness and respect for individuals, the people photographed are spontaneous, natural and open. Their «soul» is captured and the viewer is encouraged to observe and think. Matjaz Krivic has won high recognition winning the Royal Geographical Society's Photographer of the year 2002 and 2003 competition. Since 2000 he has been working with French photographic agency Sipa Press and Norwegian agency Concorde, leading to publishing of his work all around the World.

# NA PRVI POGLED AT FIRST SIGHT

GALERIJA ŠKUC

Predvajanje / Screenings:  
24. september, 1., 8. in 15. oktober

Dokumentarni film **Na prvi pogled** pripoveduje zgodbo slovenskih fotoreporterjev. Njihove fotografije so dnevno vidne in v kritično presojo ponujene najširšemu občinstvu. S fotografijami oblikujejo javno mnenje, prikažejo marsikatero skrito podrobnost in so prisotni ob vseh pomembnih dogodkih. Njihova prva misel je enotna, če fotografije ni, dogodka ni bilo.

Scenarij in režija: Dušan Moravec  
Produkcija Društvo ŠKUC 2007  
Izvedbo filma so omogočili; Ministrstvo za kulturo, Delo d.d., Luka Koper

The documentary film **At first sight** tells the stories of Slovenian photoreporters. Their work is seen daily in the media and as so subject to judgment by the vast critical public. The photographers are unanimous in that if there exists no photo, the event practically never happened.

Script and directed by: Dušan Moravec  
Production: Društvo Škuc 2007  
Sponsored by: The ministry of culture, Delo d.d., Luka Koper.

# POGOVORI O SODOBNI FOTOGRAFIJI II

## DISCUSSIONS ON CONTEMPORARY PHOTOGRAPHY II

CANKARJEV DOM

28. in 29. september

Pogovori o sodobni fotografiji letos segajo na dve področji. V delu *Fotografija in založništvo* se bomo ukvarjali s splošnimi vprašanji fotografskega založništva s poudarkom na sodobni in umetniški fotografiji. Namen pogovorov je predstavitev založniških praks in vzpostavljanje novih povezav med različnimi založniki in uredniki revij, monografij in ostalih publikacije ter omogočiti med-regionalno in med-evropsko sodelovanje. Poseben poudarek bo na založništvu področja Jugo-Vzhodne Evrope. Založništvo in fotografija naj bi postalo vsakoletno srečanje, ki bo pritegnilo različne akterje širom regije in preostale Evrope v Ljubljano. V istem času se bo odvijal tudi drugi del pogovorov pod idejnim motom "Trenutna refleksija", namenjen predstavitvi različnih pogledov na fotografijo s strani mladih umetnikov, teoretikov, kritikov in nenazadnje kuratorjev, ki se idejno in ustvarjalno lotevajo medija fotografije. Novi in stimulatívni pogledi, oziroma kot nakazuje naslov, refleksije o fotografiji, so pomembni tako za ustvarjalce kakor tudi za teoretike.

Na letošnjih Pogovorih o sodobni fotografiji bodo sodelovali domači in tuji strokovnjaki. Potekali bodo v informacijskem centru Meseca fotografije in v sejni sobi M1 v Cankarjevem domu, Ljubljana. Uradni jezik je angleščina. Celoten program bo objavljen na spletni strani Meseca fotografije.

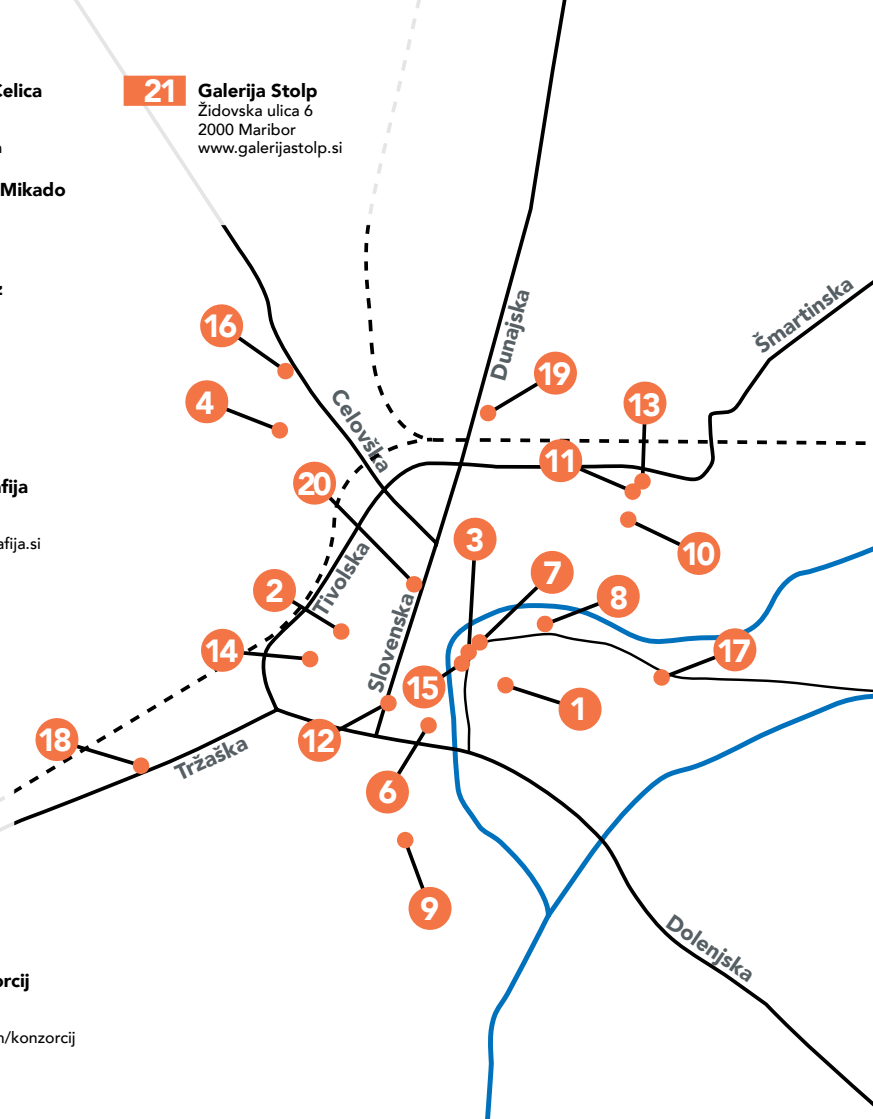
This year's Discussions are in particular focused on two areas. *Publishing & Photography* is aimed at introducing various publishing practices as well as establishing connections between publishers and editors of magazines, periodicals, monographs, and books from the field of photography. Further to this, its objective is to allow the cross-regional and cross-European participation and exchange. Main focus is placed on the publishing practices in South-East Europe, with special emphasis on contemporary photography, fine art photography and theory of photography. *Publishing & Photography's* ambition is to become an annual event getting together different protagonists from the region and broader Europe. At the same time, the second part of Discussions with the motto *Instant Reflexion* will present a variety of views on photography addressed by young theoreticians, curators and artists creatively involved in the medium of photography. New and stimulating views or - as the title suggests - reflections on photography are essential for theorists and artists alike.

This year's edition of Discussions shall witness the participation of both national as well as international authorities in the field of photography. The event will take place at the Month of Photography information centre and M1 session room in Cankarjev Dom, Ljubljana. The official language will be English. Detailed programme will be published on the official web page of Month of Photography.

- 1 Ljubljanski grad**  
Dolga ulica 7  
1000 Ljubljana  
[www.lj-grad.si](http://www.lj-grad.si)
- 2 Cankarjev dom**  
Prešernova 10  
1000 Ljubljana  
[www.cd-cc.si](http://www.cd-cc.si)
- 3 Prostor zbirke Mestne galerije Ljubljana**  
Cankarjevo nabrežje 11/1  
1000 Ljubljana  
[www.mestna-galerija.si](http://www.mestna-galerija.si)
- 4 Muzej novejšje zgodovine Slovenije**  
Celovška 23  
1001 Ljubljana  
[www.muzej-nz.si](http://www.muzej-nz.si)
- 5 Arhitekturni muzej, (UGM Maribor)**  
Strossmayerjeva ulica 6  
2000 Maribor  
[www.umetnostnagalerija.si](http://www.umetnostnagalerija.si)
- 6 Mestni muzej**  
Gosposka 15  
1000 Ljubljana  
[www.mm-lj.si](http://www.mm-lj.si)
- 7 Mestna hiša**  
Mestni trg 1  
1000 Ljubljana  
[www.ljubljana.si](http://www.ljubljana.si)
- 8 Galerija Photon**  
Poljanska 1  
1000 Ljubljana  
[www.photon.si](http://www.photon.si)
- 9 KUD FP**  
Karunova 4  
1000 Ljubljana  
[www.kud-fp.si](http://www.kud-fp.si)
- 10 Etnografski muzej**  
Metelkova 2  
1000 Ljubljana  
[www.etno-muzej.si](http://www.etno-muzej.si)

- 11 Galerija hostel Celica**  
Metelkova 8  
1000 Ljubljana  
[www.souhostel.com](http://www.souhostel.com)
- 12 Galerija - Atelje Mikado**  
Slovenska 6  
1000 Ljubljana
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