



New Photography and Video from Slovenia

PHOTONIC, LUMINATIC

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New Slovenian photography and video

Nova slovenska fotografija in video

Produkcija/Production: GALERIJA PHOTON/ PHOTON GALLERY, LJUBLJANA

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FOTOGRAFIJA / PHOTOGRAPHY

UVODNIK

Na fotografskem področju v Sloveniji – podobno kot v širši regiji JV Evrope – kljub sistemskim pomanjkljivostim v institucionalni sferi, poleg splošnega (popularizacija fotografije ob digitalizaciji) opažamo tudi rast posebnega zanimanja za sodobno, avtorsko fotografijo. To se kaže v povečanem številu razstav in večjem številu fotografov, ki raziskujejo medij v kreativnem smislu, fotografski medij pa je zmeraj bolj prisoten tudi v širši sferi sodobnih vizualnih praks. Zato verjetno ni naključje, da so se v zadnjih letih dvema fotografskima razstaviščema (*Mala galerija CD* v Ljubljani in galerija *Stolp* v Mariboru) pridružili še dve galeriji v Ljubljani (galerija *Fotografija* in galerija *Photon*), galerija *ATP* v Novem mestu in galerija v Šempetru (če ne omenjamo razstavišč z občasnim fotografskim programom).

Medtem ko se je domači umetnostni trg za etabrirano tradicionalno, pa tudi za sodobno umetnost lepo razvil, se fotografski trg otepa s šibko tradicijo, predsodki konzervativnih zbiralcev, predvsem pa z relativno slabo vključenostjo v mednarodne izmenjave. Tudi v javni sferi so pristojni za fotografijo premalo ambiciozni, da bi kvalitetne dosežke predstavljali in promovirali doma ter se udeleževali mednarodnih projektov. V Sloveniji zaenkrat ni specializirane javne ustanove za fotografijo, ki bi sistematično skrbela za produkcijo in prezentacijo sodobne fotografije ter za morebitne mednarodne izmenjave. V teh okoliščinah zato zaenkrat težko najdemo fotografe – umetnike, ki bi preživel z golj ob podpori javnih sredstev ali s prodajo svojih del.

Na tem področju zadnja leta sliko popravljata galerija *Fotografija*, ki z “uvozom” tujih imen izboljšuje ponudbo, ter galerija *Photon*, ki se ukvarja predvsem s promocijo mlajših domačih avtorjev in avtorjev iz regije Srednje in

Jugovzhodne Evrope na tujem. Tako je galerija *Photon* v zadnjih letih številne avtorje predstavila v različnih kontekstih na tujem; predvsem na gostovanjih skupinskih ali samostojnih razstav, na fotografskih festivalih in na mednarodnih umetnostnih sejnih.

Zaostanke za fotografsko razvitejšimi deželami nadomeščajo nekatere druge, predvsem neinstitucionalne oblike mednarodnega povezovanja. Leta 2006 je s tem namenom na pobudo galerije *Photon* nastal festival **Mesec fotografije** kot projekt vsakoletne predstavitve avtorjev in projektov iz regije, ki delujejo na področju sodobne avtorske fotografije. Uradna, reprezentativna selekcija festivala z nazivom **Photonic Moments** je imela funkcijo predstavitve letne regijske produkcije po izboru nacionalnih selektorjev, ki kasneje gostuje v različnih evropskih državah. V okviru festivala poteka tudi spremljevalni program na temo »založništva in fotografije«, na katerem se predstavljajo regionalni in evropski založniki ter potekajo številne diskusije. Upamo, da bomo s projekti, kot je ljubljanski **Mesec Fotografije**, pripomogli k temu, da se začne v sodobno kreativno fotografijo vlagati več sredstev, tako v javnem kot privatnem sektorju. Z odpiranjem prireditve v mednarodno dimenzijo pa želimo povečati možnosti za prisotnost avtorjev iz regije tudi na mednarodnem prizorišču.¹

Tudi razstava **Photonic, Luminatic** je rezultat mednarodnega delovanja galerije *Photon*. S to pregledno razstavo tokrat predstavljamo izbor slovenskih avtorjev, ki medija fotografije in videa uporabljajo za raziskovanje in ustvarjanje v širšem kontekstu vizualne umetnosti. Izbor ne ponuja enotnega estetskega in semantičnega ključa, ampak prej opozarja na določene avtorske pozicije, s katerih delujejo izbrani avtorji predvsem mlajše in srednje generacije. Izbor štirinajstih fotografov je opravil Dejan Sluga. Za izbor video umetnikov, ki so predstavljeni v naslednjem besedilu, pa sta odgovorni Vesna Bukovec in Metka Zupanič.

Že od zgodnjih devetdesetih dalje se v polju avtorske fotografije na Slovenskem prekinja sicer že prej načeta, a še vedno močno prisotna linija starejših slovenskih fotografov, ki prisegajo na črno-belo tehniko in tako imenovano "čisto fotografijo". Modernizem v tem času končno zamenja drugačna paradigma, ki jo določajo formalne novosti in premik k "novemu dokumentarizmu" na idejnem področju. Fotografski medij vztrajno pridobiva na relevantnosti kot povsem samostojni umetniški medij znotraj polja sodobnih umetniških praks, vse bolj pa je uporabljan tudi kot orodje za predstavitev različnih multi- ali intermedijskih projektov.

Avtorska fotografija, v kateri v prejšnjem stoletju prevladuje dokumentarizem, v devetdesetih doživi nekatere spremembe, ki peljejo v smeri bolj konceptualistično zastavljenih projektov. Paradigmo »odločilnega trenutka« avtorji presegajo z različnimi estetskimi, formalnimi in ikonografskimi novostmi. Tudi ko želijo ohraniti nivo angažirane sporočilnosti serije, se dela lotijo projektno ter s premislekom o formalni prezenci dela. V tej smeri je razmišljal **Bojan Salaj**, ki je ustvaril serijo velikih printov po posnetkih TV-poročil, pomenljivo naslovljenih z nazivom *Snapshots*. Gre za dve seriji, kjer prva (1994) predstavlja avtorjev takojšen odziv na poročila iz bombardiranega Sarajeva, druga (2003) pa prinaša bolj reflektirane dokumente, ki ohranjajo formo TV-zaslona. **Borut Peterlin** je verjetno še najbolj dosleden vernik dokumentaristične tradicije, svojo profesionalno reportersko kariero pa stalno združuje in nadgrajuje s subtilnimi in angažiranimi projekti, v katerih prav tako ne manjka izrazitega subjektivnega pogleda. Na meji med dokumentarizmom in avto-biografskostjo dnevniških zapisov ustvarja **Dejan Habicht** (s partnerko **Tanjo Lažetič**); njegovi projekti so običajno konceptualno zastavljene akcije, od katerih ostanejo fotografsko-vizualni zapiski krajev in situacij, v katerih je bil sam udeležen.

Intimizem v podobi "dnevniških zapiskov" predstavlja izrazit odvod dokumentarizma, zlasti so tovrstne intimistične tendence zaznavne v delih

nekaterih mlajših avtorjev, ki se vračajo s študija na praški FAMU. **Nataša Košmerl** se tako predstavlja s foto-inserti svojega privatnega življenja ter na ta način dokumentira fragmente nekega prostora in časa. Podoben pristop goji **Bojana Tomše**, ki v svoj objektiv lovi na prvi pogled naključne trenutke vsakdanjega življenja, ki pa so vendarle povezani v nepoučenemu obiskovalcu neznano zasebno zgodbo. Zasebni avtorjev svet je prav tako osrednja tema Jerneja Humarja, ki v seriji *Skoki* stremi k ustvarjanju albuma podob, ki imajo poseben pomen - v prvi vrsti za avtorja. Najbolj zasebno, subjektivno zgodbo razgali **Boštjan Pucelj** v seriji *Babi*, posvečeni spominu na svojo preminulo staro mamo, s tem, da v fokus ujame detajle predmetov iz njenega stanovanja. Pristop, ki dokumentiranim objektom podeli metaforično razsežnost, pa je tudi sicer značilen za precejšen del fotografskih serij, ki so nastale v zadnjem desetletju.

V mnogih primerih se pri tematiziranju "objektov v prostoru" briše meja med odslikavanjem vsakodnevnega življenja v zunanem svetu in studijskim načinom dela.² Ciklus *Sedanjost* **Petra Koštruna** navezuje na tradicijo pejsažne, krajinske fotografije, vendar Koštruna v tem primeru ne zanima dokumentarna ali potopisna dimenzija, pač pa izhaja iz bolj racionalnih in konceptualnih predpostavk. Razmerje med objektom in prostorom je tudi v centru zanimanja **Damjana Švarca**, ki v seriji *Zvočni zid* uporabi avtocestne objekte kot simbolni atribut, pa tudi kot element formalnega kompozicijskega urejanja slikovne površine. Še bolj konceptualistični pristop k "prostorskim tihožitjem" označuje delo še enega diplomanta praške šole, **Uroša Acmana**. Formalna kompozicija s skorajda surrealistično motiviko, najsi gre za figure ali objekte, ki jih postavlja v specifične mizanscene, pa pelje delo **Vanje Bučan** v smeri "režirane" fotografije, čeprav ohranja spontanost posnetkov.

Realni objekti lahko poleg simboličnih, sublimnih ali formalnih pomenov postanejo elementi konstrukcije nove realnosti. V to smer gre delo **Špela Volčič**, ki v predstavljeni seriji *Walled/Which Venice?* eksperimentira z ma-

nipulacijo pogleda na tipične beneške kanale. **Andrej Osterman** je v seriji *Grow Up* v manipulaciji objekta in prostora še radikalnejši, saj izkazuje primarno preokupacijo z digitalno naravo fotografskega medija. V preteklih ciklikih je **Osterman** "režiral" prostorsko-objektno-figuralne *tableaux*, kar ga je uvrščalo med redke predstavnike t. i. "staged" oz. režirane fotografije na Slovenskem. Verjetno najbolj izrazit korak v smeri, ki v ospredje postavlja narativne in studijsko-režirane dimenzije fotografije, je napravil **Tomo Brejc** s serijo *Rekonstrukcije*, čeprav se zadnja leta odmika od te linije. Raziskovanje različnih pristopov pa lahko odčitamo tudi kot neko splošno situacijo, ki je značilna za trenutni pogled na področju avtorske fotografije na Slovenskem.

Dejan Sluga

INTRODUCTION

Despite some deficiencies in the institutional sphere, in addition to popularity of photography in general, special interest in contemporary art photography is growing in Slovenia, as it is in the broader region of Southeast Europe. The evidence for this can be seen in an increased number of exhibitions, as well as photographers whose creative endeavours explore the medium, further to which the photography is becoming ever-more present in the broader sphere of contemporary visual practises. Therefore it is most likely no coincidence that during the last four years Ljubljana's *Mala Galerija CD* and *Stolp* photo gallery have been joined by the *Fotografija* and *Photon* galleries, together with galleries in Novo Mesto (*ATP*) and in Šempeter, in addition to which there are numerous other venues in the country which hold occasional exhibitions of photographic works.

Whilst the domestic art market for established traditional as well as contemporary art is well developed, the photography market continues to struggle against its weak tradition, the prejudices of conservative collectors and, in particular, its relatively poor engagement in international exchanges. In addition, the competent public authorities are not sufficiently actively involved or ambitious enough to present and promote quality achievements at home let alone participate in international projects. Thus far, Slovenia hasn't established a specialised public institution that would systematically underwrite the creation and presentation of contemporary photography, and accordingly become engaged internationally. Under such circumstances, it is very difficult to find Slovenian artist-photographer who could exclusively live on either by support of public funds or the sale of their works.

1 Po tretji ediciji v letu 2008 je naziv *Fotonični trenutki / Photonic Moments* obveljal za celotni festival, ki je ob tem postal bienalna prireditve!

2 Pri tem gre za avtorje, ki problematizirajo žanr klasične pejsažne fotografije.

This longstanding state of affairs has, however, been improved over recent years by the efforts of Ljubljana's *Fotografija Gallery*, which, through the "import" of distinguished foreign photographers has improved the variety of the local selection, while the *Photon Gallery* has involved itself in the promotion of domestic artists as well as photographers from the broader region of Central and Southeast Europe. Thus, over recent years, the *Photon Gallery* has facilitated the presentation of numerous photographers abroad, in such contexts as touring exhibitions, festivals and international art fairs.

Lagging behind the more developed countries in this domain is being compensated for by other forms of integration, in particular non-institutional ones. The **Month of Photography** Festival, an annual presentation of the works of regional artists and projects in the field of contemporary art photography, was founded in 2006 upon the initiative of the *Photon Gallery*. **Photonic Moments**, the official representative selection of the Festival, aims to present annual productions upon the choice of national selectors, and afterwards tours various European countries. The Festival also encompasses a symposium attended by regional and European publishers, as well as embraces the subject of publishing and photography, and provides the starting point for a variety of discussions. We hopefully anticipate that projects such as Ljubljana's **Month of Photography** will foster greater investment in creative photography by the state as well as the private sector. Furthermore, the international dimension of the event aims to increase the possibilities that participating artists will penetrate the international scene.¹

The **Photonic, Luminatic** exhibition is also the result of international co-operation by the *Photon Gallery*. This overview exhibition introduces but a small selection of Slovenian artists who use medium of photography and video for research and creative endeavour in the broader context of the visual arts. Rather than providing a uniform aesthetic and semantic key, the selection draws attention to the particular artistic positions developed by the

fourteen young and middle-aged photographers, who have been nominated by Dejan Sluga. Vesna Bukovec and Metka Zupančič selected the video artists, presented in the next text.

The prevalent presence of older Slovenian photographers, dedicated to black-and-white and the so-called "pure photography" has been in decline since the early 1990s. During this period, modernism has been replaced by another paradigm characterised by formal novelties, and in terms of concept a shift to "new documentary photography" can be perceived. Within contemporary artistic practise, photography continues to become increasingly relevant as a completely independent artistic medium, and it is evermore used as a tool for the presentation of various multi- and inter-media projects.

Art photography, distinguished by its documentary dimension since WWII, underwent some changes during the 1990s, which manifested themselves in the advent of more conceptualistic projects. The artists overcame the paradigm of "decisive moment" by way of various aesthetic, formal and iconographic novelties. Even when they wanted to preserve the level of communicative engagement, they embarked on a project-wise consideration of formal presence within their work. Such is also characteristic of **Bojan Salaj**, who has created a succession of large prints – bearing the meaningful title *Snapshots* – based on images drawn from TV news. The first series (1994) represents the artist's prompt response to news of the bombardment of Sarajevo, whilst the second (2003) was a more reflective documentary that preserves the TV screen format. **Borut Peterlin** is probably most faithful to the documentary tradition, though he is constantly combining and upgrading his professional career as a reporter with subtle and engaged projects charged with a distinctive subjective perspective. **Dejan Habicht** (and his partner **Tanja Lažetić**) works at the border between documentary photography and the autobiographicality of diary entries. His projects are usually

conceptually based actions, and that which remains are photographic and visual notes of places and situations in which he participated.

Intimism, illustrated by dairy entries, represents an explicit facet of documentary photography. Such intimate tendencies are, in particular, perceived in works by some younger artists who have studied at FAMU in Prague. **Nataša Košmerl** presents photo-inserts of her private life, thus documenting fragments of place and time. **Bojana Tomše** has a similar approach: a lens which captures, at first sight, random moments of everyday life, which are – to an uninformed visitor – nevertheless summarised in an unknown private story. The artist's private world is also the main subject of **Jernej Humar**, who in the *Jumps* series strives to create an album of images that are of special significance in particular to the artist himself. The most intimate and subjective narrative is revealed by **Boštjan Pucelj** in his series *Grandma*, dedicated to the memory of his deceased grandmother through a focus on objects in her apartment. The approach, which imparts a metaphorical dimension to the documented objects, is, however, characteristic of a majority of series produced over the last decade.

In many instances, when it comes to the spatial thematisation of objects, the boundary between the studio and everyday life in the “outside” world is blurred.² The body of endeavour of **Peter Koštrun** is akin to the tradition of landscape photography, though the artist applies more rational and conceptual premises rather than a mere interest in the dimension of documentary or photo-reportage. The relationship between object and space is also the centre of attention of **Damjan Švarc**, who, in his series entitled *Walls*, uses highways both symbolically as well as an element in the formal composition of the image surface. A more conceptualistic approach to spatial still life is perceptible in the work by **Uroš Acman**, yet another graduate of the Prague school. Formal composition with near surrealistic imagery – both with regard to figures or objects established in a specific *mise-en-scène* – leads the work

of **Vanja Bučan** into the realm of “staged-photography”, despite the obvious preservation of spontaneity.

In addition to symbolic, sublime or formal meanings, real objects may become elements in the construction of new reality. Such may be said of the work by **Špela Volčič**, who, in her series *Walled/Which Venice?*, experiments through manipulations of perspectives of typical Venetian canals. **Andrej Osterman**'s series *Grow Up* is even more radical in terms of manipulation, and is dominantly preoccupied by the digital nature of the photographic medium. In his previous cycles, **Osterman** “directed” *tableaux* of space, objects and figures, which placed him among the few exponents of so-called stage-photography in Slovenia. Although he has somewhat shifted away from this area over recent years, probably the most unequivocal step that focuses on narrative and directed dimensions of photography was made by **Tomo Brejč** in his series entitled *Reconstructions*. The current phase of exploration of the different approaches may also be considered symptomatically characteristic of the general view on the state of art photography in Slovenia.

Dejan Sluga

1 After the third edition in 2008 *Photonic Moments* becomes the title of the whole festival, from then as a biennial show!

2 Bearing in mind those artists, who question the genre of classical landscape photography.

UROŠ ACMAN (1982)

- 2001 - Graduated from Secondary School for Design and Photography, Ljubljana
- 2003 - Graduated from Department still Photography, Academy of Performing Arts in Prague
- 2006 - Enrolled in the Postgraduate Study of Photography at Ecole cantonale d'art de Lausanne/Ecal

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2007 - Polaroidi/Polaroids (with Nataša Košmerl), Galerija sodobnih umetnosti Celje - Galerija Hodnik, Celje
- 2006 - S severa, Galerija Velenje, Velenje
 - Experience or Picture? (with Lenka Klodova), FAMU, Prague

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2007 - Students of the Prague Academy FAMU, The house of France Prešeren, Kranj
- 2006 - Students of creative photography and Štěpán Grygár, Liberec
 - Students of the Documentary Studio (FAMU), Beroun
 - FAMU students, 66, Gallery Velryba, Prague
- 2001 - Old Maternity Hospital Novo mesto, Centre of Culture Janez Trdina, Novo mesto



Iz serije *Noč* / From the series *The Night*

The series is about night shots, done with flashlight, and my search for banal objects. My intention is not to make the reproductions of a stereotype night; I rather try to catch simple objects done on different occasions which attract my attention.

Images are about nature, objects, and animals. By night, because at night objects change their shape, form and magical meaning. Photographs are taken by flash light with the intention to make the situation even more direct and banal.



Iz serije *Rekonstrukcije* / From the series *Reconstructions*

I started the Reconstructions series with different approaches. First works were composed from groups of people. They were hunters, Franciscans, mowers, firemen... That was the basic idea. Shooting was always carefully planned and resulted only in one photograph. The Reconstructions series always had its style. Technically, I used a large format camera. I rarely used additional equipment such as lights, for instance. But when I did, it was done differently as in advertising projects.

TOMO BREJC (1975)

Graduated from Philosophy and Sociology of Culture at the University of Ljubljana. The title of diploma work: »The End of Photography – or Just an Opportunity to Reconsider the European Visual Culture«. MA in Photography and Visual Communications at the Academy of Art and Design, Ljubljana.

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2003 - Fotografije/Photographs, Cankarjev dom, Mala galerija, Ljubljana
- 2003 - Rekonstrukcije, Equrna Gallery, Ljubljana
- 2000 - Kunigunda, Festival of Young Cultures, Velenje Castle, Velenje

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2007 - Viennafair, presented by Photon Gallery, Vienna
- 2006 - 12 MFRU, City Art Museum Ljubljana, Ljubljana
- 2005 - 25 Peaces Euro Part, Contemporary art from Europe
 - Territories, Identities, Nets, Slovene Art 1995-2005, Museum of Modern Art, Ljubljana
- 2004 - Breaking the Visual, Pavel Hause, Graz
- 2004 - Signs of Time, Infra Gallery, Stockholm
- 2004 - Vznesena stvarnost/Objective delight, Kodeljevo Castle, Ljubljana
- 2003 - Take Care, A+A Gallery, Venice
 - Salon sodobne slovenske fotografije, Gospodarsko razstavišče, Ljubljana
 - Kreat V, Loka pri Zidanem Mostu
 - Retrospektivna razstava dobitnikov prve nagrade Fotografija leta, Cankarjev dom, Ljubljana
- 2002 - Images d 'Europe, Maison du Danemark, Paris (142,avenue des Champs-Élysées)

VANJA BUČAN (1973)

Studied sociology, organiser of international cultural/political projects throughout Europe. Currently a photography student at the Royal Art Academy in the Hague.

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

2008 - Emzin, Photography of the Year, winner

2007 - Emzin, Photography of the Year, shortlist

2004 - Emzin, Photography of the Year, shortlist



Iz serije *Rebekina sanjarjenja* / From the series *Rebecca's Daydream*

The selection presented is part of a personal research of the so-called solitary style in photography. I have been studying the works of photographers Ouka Leele, Jeff Wall and Nadav Kander, and under their influence I've created a series of surrealistic stills.

The photos resemble precious moments of waking up from our dreams. We are not sure whether we have dreamed it or we've really lived it. The series is also a statement in favour of creating new genres in photography, rather than feeding the established division of photographic styles.

In this ongoing photo-essay, I try to erase the margins between fictional and real life by partly creating my own scenarios within the existing natural environment. I use material objects as binding elements which insinuate certain past and future. The photos are neither real nor surreal. The intention is to immortalize the real in an artistic way which has mainly been used in painting. This is also a study of staged photography with technical imperfection, which ultimately gives the photos a consumed aspect.



Brez naslova / Untitled

*Life, not lived every day, is not worth living.
(Paul Lafargue)*

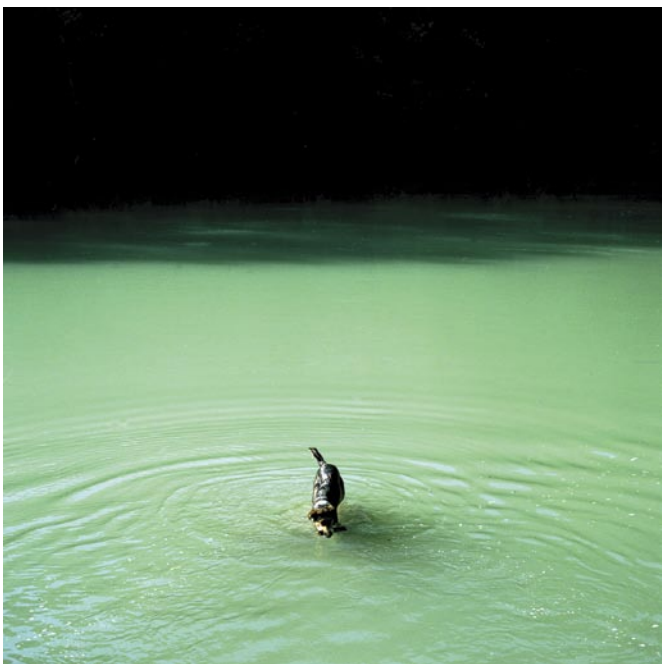
DEJAN HABICHT (1960)

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2008 - 12 Boring Poems, P74 Gallery, Ljubljana
- 2005 - The Rustling of Our Native Forests (with Tanja Lažetič), P74 Center and Gallery, Ljubljana
- 2004 - Ljubljana from Road (with T. L. and Blaž Križnik), Museum of Modern Art-Information Center, Ljubljana
- 2003 - The Big Erotic Calendar (with T. L.), P74 Center and Gallery, Ljubljana
- 2002 - Patterns (with T. L.), Cankarjev dom-Small Gallery, Ljubljana
- 2002 - PST, P74 Center and Gallery, Ljubljana
- 2001 - Weather report (with T. L.), CIX Gallery, Skopje
- 2001 - Out of the blue (with T. L.), Gallery of Contemporary Art, Celje
- 2001 - Snapshot (with T. L.), Ivan Grohar Gallery, Škofja Loka
- 2000 - Hansel & Gretel (with T. L.), Alkatraz Gallery, Ljubljana
- 1999 - Traces (with T. L.), P74 Gallery, Ljubljana

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2008 - Museum in the Street, Museum of Modern Art Ljubljana,
- 2008 - Third Look, Mednarodni grafični likovni center, Ljubljana,
- 2008 - Renaming Machine, Jakopič Gallery, Ljubljana
- 2006 - Intimate (with T. L.), Obalne galerije Piran
- 2006 - Interrupted Histories (with T. L.), Museum of Modern Art Ljubljana
- 2005 - 2 Live, Koroška Fine Arts Gallery, Slovenj Gradec
- 2005 - Territories, Identities, Nets, Museum of Modern Art Ljubljana
- 2005 - Obroč/ring (with B. K., Laura Lima and T. L.) P74 Center and Gallery Ljubljana
- 2004 - The Kitchen (with T. L.), Koroška Fine Arts Gallery, Slovenj Gradec
- 2004 - Twinklings (with T. L.), Gallery of Extended Media, Zagreb
- 2003 - U3 - Here and There (with T. L.), Museum of Modern Art Ljubljana
- 2003 - Far away, Art Museum Eskilstuna
- 2002 - Decay & Readymade, Feistritz im Rosental, Jesenice, Cave del Predil
- 2001 - Machen sie mir dieser Land wieder... (with T. L.), Pavel Haus, Potrna/Laafeld
- 2001 - ARS AEVI, Rendez-vous 3 (with T. L.), Sarajevo
- 2001 - The Nude in Slovenia (Photography), Jakopič Gallery, Ljubljana
- 2000 - U3 - Vulgata (with T. L.), Museum of Modern Art Ljubljana
- 2000 - Argos 2000, Vevey



Iz serije *Skoki* / From the series *Jumps*

Jumps are a sequel of the High Jump series. Done on colour negative, these pictures are somewhat a hallucinatory record of everyday event, people and surroundings. I was in particular interested in what is hidden, where the material is irrelevant; something which through the material reveals the essence that is non-physical, and thus triggers a more profound understanding of life. We might call it re-establishing and getting closer to the notion of life familiar to people who are capable of breaking through the layer (logics of capital, overpopulation, media lies) that is ever-more thickening and separating us from humanity (dehumanisation, lies, fear, lack of imagination). Through the photographer, the series records the truth of apparently irrelevant, but crucial things to a person who likes to observe secrets.

JERNEJ HUMAR (1975)

2002 - Graduated from photography at FAMU, Prague

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2007 - Pičke, Cankarjev dom, Ljubljana
- Skoki, MKC, Postojna
- 2006 - Skok v višino, Tobačna Museum, Ljubljana
- 2004 - Brezdomci, predor pod Kostanjevico, Nova Gorica
Brezdomci, Pilonova galerija, Ajdovščina
- 1999 - Minor Threat, avla občinske hiše, Nova Gorica
- 1997 - Koncertna fotografija, Kontrada Festival, Kanal ob Soči

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2008 - Likovna kolonija Negovana Nemca, Primorsko dramsko gledališče, Nova Gorica
- Slovenska pomlad, Ob robu, hommage a Pilon, Castrumfoto 07
- Slovenska pomlad, Espace Saint Jean, Melun,
- 2007 - Politično, Galerija Velenje, Velenje
- Ob robu, hommage a Pilon, Castrumfoto 07, Pilonova galerija, Ajdovščina
- Nova slovenska fotografija, Trieste e fotografia, Slovensko stalno gledališče, Trst
- Photonic Moments, Mesec fotografije, Ljubljana
- Skoki, Emzin Photography of the Year, Cankarjev dom, Ljubljana
- Fotografska razstava študentov Famu, Gorenjski muzej, Kranj
- Nova F, Skoki, Galerija - Muzej Lendava, Lendava
- 2006 - Nova F, Skoki, Umetnostna galerija Maribor, Maribor
- Ognjemet Mati Božja, Arhipelag 06, Nova Gorica
- 2005 - Nalepke, Arhipelag 05, Nova Gorica
- 2004 - Brezdomci, Crmakajne Festival, Cerklje
- Slovenski kulturni dom, Gorizia- I
- 2002 - Brezdomci, diplomanti FAMU, Praški magistrat, Prague
- 2001 - Akt na Slovenskem III, Rihard Jakopič Gallery, Ljubljana
- 2000 - Subway, Emzinova Fotografija leta, Cankarjev dom, Ljubljana



Brez naslova / Untitled

Series is a personal project, a kind of a diary, a dream world full of calmness and purity. Rather than taking a lot of pictures, I concentrate on moments special to me. I try to work on the inner feeling of the particular moment and transform it into the image.

The series includes many self-portraits of me being alone or with people closely related. When I started to work on them, it was like an exploration of my self, of how I was changing through the periods, in particular during my living in foreign countries, and as a research of my relationships.

In addition, there are many pictures of nature, especially of a forest; a special place to me, a place where my mind stops and I can be in a very present state of mind, something like meditation. To me, nature represents state of mind, and I consider it as a self-portrait.

NATAŠA KOŠMERL (1983)

- 2005 - Winter semester at UDK (Universität der Künste, Berlin)
- 2006 - Graduated from photography at FAMU, Prague
- 2007 - Postgraduate study of Visual communication and Photography, University of Art and Design Lausanne/Ecal

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2007 - Samostojna razstava serije Polaroidi, Photon Gallery, Ljubljana
 - Razstava skupnega projekta Polaroidi z Urošem Acmanon, Center sodobnih umetnosti Celje – Galerija Hodnik
- 2006 - Samostojna razstava serije Flow, Rdeča galerija Ateljeja 2050, Ljubljana

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2008 - Intimate Revolt, NOD Gallery, Prague
 - Intimate Revolt, Velryba Gallery, Prague
 - Fotografija leta – Emzin, Cankarjev dom, Ljubljana
 - Novomeški fotografi, APT Gallery, Novo mesto
- 2007 - Študentje in študentke fotografije na praški FAMU, Prešernova hiša, Kranj
- 2006 - Class of Documentary photography, Beroun Gallery, Beroun
 - Experience or Picture?, Inštitut makromolekularne kemije AV, Prague
 - Fotonični trenutki 2, Ljubljana Castle, Ljubljana
- 2005 - FAMU, 66, Velryba Gallery, Prague
- 2004 - Famu-fest, Divadlo Archa, Prague



Iz serije *Sedanjost* / From the series *Present*

Why do I take pictures? What or who do I photograph? What image do I want to create?

These are the questions that used to be part of me as a driving force. Today, they are merely words on the paper, like a memory. I still remember these times, times of the children's play. When I don't work, I get a feeling that I'm wasting time. For me, taking pictures represents lost time. It is somewhat a memory of everything I am, and at the same time none of it. The photographs from the Present series address question as to whether the photography is merely a memory of time gone by, or it can - as such - in its timelessness also represent the present. A removal of subject, so that the photography becomes a subject, a subject of the present.

PETER KOŠTRUN (1979)

1998 - Graduated from School for Design and Photography, Ljubljana
2007 - Graduated at Academy for Fine Arts and Design, Ljubljana

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

2007 - Jože Suhadolnik and Peter Koštrun, Pavelhaus, Radkesburg
2006 - Jože Suhadolnik and Peter Koštrun, City Hall, Ljubljana
2004 - Tišina III, Galerija sodobne umetnosti, Celje
2003 - BalkanArt III, Torino

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

2008 - Iz zbirke kabineta slovenske fotografije pri Gorenjskem muzeju, Ljubljana Castle, Ljubljana
2007 - Nekonkretno, Magdalena Festival, Maribor
- Photonic Moments, Ljubljana, Sarajevo, Graz
2006 - Emzin Photography of the Year, Ljubljana
- Intimno, Obalne Galerije, Piran
- Nova F, Umetnostna galerija Maribor, Maribor
2005 - Emzin Photography of the Year, Ljubljana
- Any Sharp Objects, Soto
- Essl Award 2005, Museum of Modern Art, Ljubljana
- Izbor iz zbirke kabineta slovenske fotografije pri Gorenjskem muzeju, Gorenjski muzej, Kranj
2004 - Repeticija, Fotografija Gallery, Ljubljana
- Vizionarji, Museum of Modern Art, Ljubljana
2003 - Tišina I, FotoPub Festival, Novo mesto
- Tišina II, Salon sodobne slovenske fotografije, Ljubljana



Iz serije *Odrasti* / From the series *Grow Up*

Photography is my playground, my experimental playground.

*When I was still a teenager, the Lego bricks were definitely my favourite toys, while now, in my twenties, my toy has become the photography. The idea of the *Grow up* series is to combine those two. I wanted the Lego toys to grow up with me. Today, the toys are so sophisticated that the result is quite amazing and it is easily to confound them with the real machines. The pictures represent my idea about the world that is too complicated, well, at least for me. I would prefer to stay in a child's world, where everything seems so possible and easy. Maybe it is my subconscious fear of getting old, who knows?*

ANDREJ OSTERMAN (1980)

2003 - Graduated from photography and multimedia at Universite Paris 8
Currently he is a postgraduate student of Theory of Visual Communication at University of Koper

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2008 - *Grow Up*, Photon Gallery, Ljubljana
- 2006 - *Likovni kritiki izborajo*, Cankarjev dom, Ljubljana
- *Paralel*, Galerija Glaz'art, Pariz

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2007 - *Photonic Moments* – salon fotografije Jugovzhodne Evrope, festival *Mesec fotografije*, Ljubljana
- 2006 - *Nova F*, Umetnostna galerija Maribor, Maribor
- 2005 - *Kabinet Slovenske fotografije*, Gorenjski muzej, Kranj
- *2 Live*, Koroška Gallery of Fine Arts, Slovenj Gradec
- 2002 - študenti Fotografije in multimedia Univerze Paris 8 na Bienalu o trajnostnem razvoju, Bobigny
- 1999 - študenti likovnih umetnosti Univerze Paris 8, *Access Local*, Pariz



Iz serije *Naše vsakdanje kemikalije* / From the series *Our Daily Chemicals*

Our Daily Chemicals is a documentary project about usage of chemicals in a daily life of an ordinary person. Though being a critical statement, it doesn't refer to individuals, but the society as a whole. Project was funded by the Ministry of Health of Slovenia.

BORUT PETERLIN (1969)

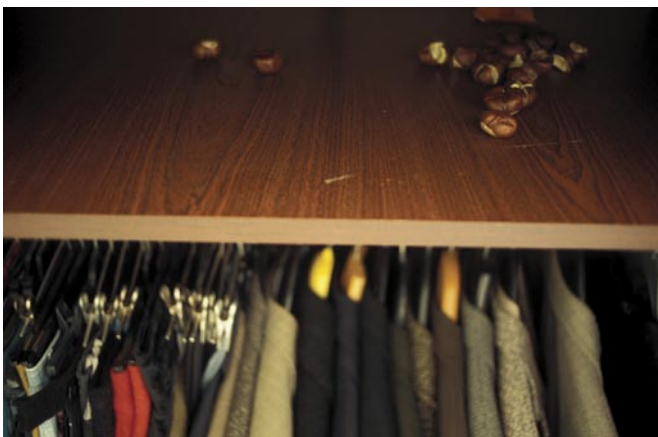
- 2002 - 2003 - LCP - London College of Printing, London Institute Postgraduate Diploma in photography, London
- 2000 - 2001 - Resident artist at Fabbrica, Centre of Communication and Research for United Colors of Benetton, Treviso
- 1994 - 1998 - FAMU - Academy of Performing Arts, Film, and TV Bachelor's degree in Fine arts, Prague

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2008 - Chemical Lovers, Justus Lipsius, Brussels
- 2008 - Striptiz Portraits, Simulaker Gallery, Novo mesto
- 2007 - Emerging Slovenia, Host Gallery, London
- 2004 - River Beaches, Gallery P74, Ljubljana
- 2004 - A 1/60s of London, GUF Pekarna, Maribor
- 2002 - Tales from Gorjanci Hills, Ragov log, Novo mesto
- 2001 - Sam, Cankarjev dom, Ljubljana
- 2000 - Portraits of Novo mesto, Museum of Dolenjska, Novo mesto

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2008 - Living on Earth 2008, Days Japan, Konica Minolta Plaza, Tokyo
- 2007 - Strojani Roma Family, Fotopub Festival, Novo mesto
- 2006 - Nova F, Koroška galerija likovnih umetnosti, Slovenj Gradec
- 2006 - Interrupted Histories, Gallery of Modern Art, Ljubljana
- 2005 - River Beaches, Fotopub Festival, Novo mesto
- 2004 - Bitte Lächeln, Aufnahme, Martin-Gropius-Bau, Berlin
- 2004 - East of East, Exhibition of Chinese and Slovene Contemporary Art, Ljubljana Castle, Ljubljana
- 2003 - U3, Triennale of Contemporary Art, Gallery of Modern Art, Ljubljana
- 2003 - Different Same, Exhibition of Chinese and Slovene Contemporary Art, Museum Doland, Shanghai
- 1999 - Photography of the Year, Cankarjev dom, Ljubljana
- 1998 - Goodbye Twentieth Century, Belgrade
- 1997 - Zombies, Lichensteins palace, Prague
- 1996 - World Young Photography, Krakow



Iz serije *Babi* / From the series *Grandma*

The story of my grandmother is the story of my childhood, a yearning memory of her and the world which died with her. Her loss moved me deeply. Through photography I wanted to preserve her being close to me, as well as the heartedness of her everyday.

BOŠTJAN PUCELJ (1979)

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2008 - *Grandma*, Künstlerforum, Bonn
 - Kingdom of Numbers, Simulaker Gallery, Novo mesto
- 2007 - *Missing in Action*, Photon Gallery, Ljubljana
 - Brigadiers, Terrace of LokalPatriot, Novo mesto
- 2006 - *Izredno stanje*, Projekt 13, Slon Gallery, Novo mesto
 - *Missing in Action*, Noname park, Novo mesto
 - *Total Sale*, KUD France Prešern, Ljubljana
 - *Grandma*, Fotografija Gallery, Ljubljana
- 2005 - *Grandma*, Saint Francisek Monastery, Novo mesto
 - *Total Sale*, Youth Center Brežice, Brežice
 - *Total Sale*, Simulaker Gallery - Goga, Novo mesto

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2008 - *Foto NM*, Fotogalerija APT, Novo mesto
- 2007 - 27th Biennial of Graphic Arts, MGLC, Ljubljana
 - 2xEMZIN, Cankarjev dom, Ljubljana
- 2006 - *Photonic Moments II*, Ljubljana Castle, Ljubljana
- 2005 - EMZIN - *Grandma*, Cankarjev dom, Ljubljana



Iz serije *Snapshots* / From the series *Snapshots*

Snapshots were recorded in the comfort of my home's living room as a process of photo-documenting of images from the TV screen. Transformed into photographs and afterwards exhibited in a gallery, these images readdress and reflect "objectivised" coverage of mass media in creating events and reality of the contemporary spectacle.

BOJAN SALAJ (1964)

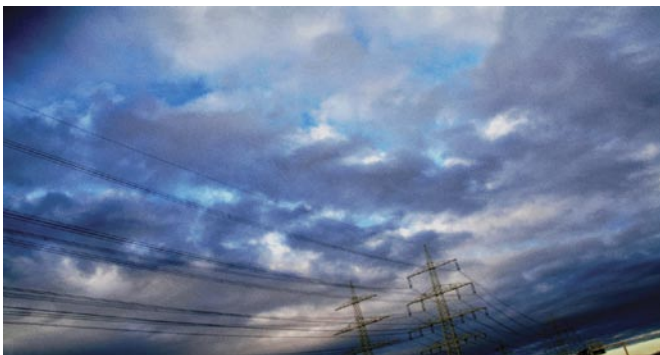
He has been employed as a photographer in Ljubljana-based National Gallery of Slovenia since 1994, and during this time he participated in a number of projects in the field of Slovene fine arts cultural heritage (painting, plastic arts, architecture) with the photos which were published in a wide variety of media (books, catalogues, daily papers, TV, etc.). He is also a regular partner in the preparation of some projects with other institutions (such as Museum of Modern Art, MGLC), as well as many individual artists.

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2006 - Interiors II, Photon Gallery, Ljubljana
- 2005 - Interiors, Photon Gallery, Ljubljana
- 2003 - Snapshot, P74 Center and Gallery, Ljubljana
- 1994 - Pomladno obredje/Spring Rites, CD Club, Ljubljana
- 1993 - Val je oblika (with L. B.), Vila Katarina, Ljubljana
- 1992 - Boxman, (with Marko A. Kovačič), K4, Ljubljana
 - Okno (with L. B.), National Museum of Contemporary History, Ljubljana
 - Žabe, CD Club, Ljubljana

SKUPINSKE RAZSTAVE / GROUP EXHIBITIONS

- 2007 - Transitions, City Museum of Ljubljana, Ljubljana
- 2006 - Odprti Rog, ŠKUC Gallery, Ljubljana
 - Transitions, Monat der Fotografie Festival, Vienna
 - Nova fotografija-Dokument, Savinov salon, Žalec
- 2005 - Signs of time, Galleri Infra, Stockholm
 - Art on the road, Orangeriet, Leufsta Manor
 - Salon erotične fotografije 2, Photon Gallery, Ljubljana
 - Photonic Moments, Photon Gallery, Ljubljana
 - Trend, portreti, National Museum of Contemporary History, Ljubljana
- 2003 - Salon Slovenske fotografije, Gospodarsko razstavišče, Ljubljana
- 2002 - Intermedijsko, Likovni salon, Celje
- 1993 - Snapshot, ŠKUC Gallery as guest gallery in Venlo
- 1992 - Ujeti modo, Equrna Gallery, Ljubljana
- 1989 - Spominske podobe prihodnosti (with VSSD), Cankarjev dom, Ljubljana



Iz serije *Zvočni zid* / From the series *Soundwall*

Soundwalls: urban landscapes... symbolic sound of great civilization... architectural moment of the future...object of mobile reality...inside/outside...

DAMJAN ŠVARC (1969)

Studied visual design at Akademie fuer Beeldete Kunst in Rotterdam. Professionally engaged with theatrical, architectural and advertising photography.

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2004 - Hicetnunc, San Vito al Tagliamento
- 2002 - Soudwall, Razstavni salon Rotovž, Maribor
 - Izpolni mi željo (with Jasna Hribernik and Zmago Lenardič), Likovni Salon, Celje
 - Damjan Švarc, Kibela, Maribor
- 2000 - Alienation /Odtujitev, Pavel-Haus, Laafeld
 - Multivizija, Kibla, Maribor
- 1997 - Prima Visa, Razstavni salon Rotovž, Maribor
- 1996 - Moje prvo obhajilo, Umetnostna galerija Maribor, Maribor
- 1995 - Gledališke fotografije, Teater Cafe, Celje

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2008 - Photonic Moments II, Fotogalerie der Rathaus, Graz
- 2007 - Photonic Moments, Photon Gallery, Ljubljana
- 2006 - Nova F, Umetnostna galerija Maribor, Maribor
- 2004 - Rassegna di arte contemporanea
- 2000 - Artisti Giovani Sloveni, CB del Duca, Venice
- 1999 - Homo Sapiens 3000, Kibela, Maribor



Iz serije *Moja soba ne bo ostala prazna* / From the series *My Room Will Not Stay Empty*

I have to (must!) personalize with the object (subject) and the surrounding settings in order to record the photograph. The identification mainly occurs through memories or recalling signs (memories again). Pictures become somewhat a portrait, a sensible affirmation of an everyday. The purpose of "my picture making" is not to distribute a material truth in front of the camera lens. It is closer to sketching my mental state during the act of recording. I do wish the photographs to work metaphorically as a journey through time or life.

BOJANA TOMŠE (1978)

2002 - Graduated from Graphic Technology at the Faculty for Natural Sciences and Technology, Ljubljana

2006 - Graduated from photography at FAMU, Prague

2007 - Enrolled Postgraduate program for Documentary Photography, University of Wales, Newport

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

2007 - *My Room Will Not Stay Empty*, Photon Gallery, Ljubljana

2006 - Institut Francais de Prague, Prague

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

2008 - 13th Biennial of the Young Artists of Europe and the Mediterranean, Bari

2007 - Loža Gallery, Koper

- Transzentrala, Tovarna Rog, Ljubljana

- Emzin – Fotografija leta, Cankarjev dom, Ljubljana

- Gorenjski muzej galerija v Prešernovi hiši, Kranj

2006 - Center kulture in komunikacij, Kaipeda

- Ljubljanski grad, Mesec fotografije

- Lažanska palača, Prague

- Galerija Jirija Jenička, Beroun

- Kulturni dom Franceta Prešerna, Ljubljana

- Razstavna hala združenja umetnikov, Vilna

- Vela Ryba Gallery, Prague

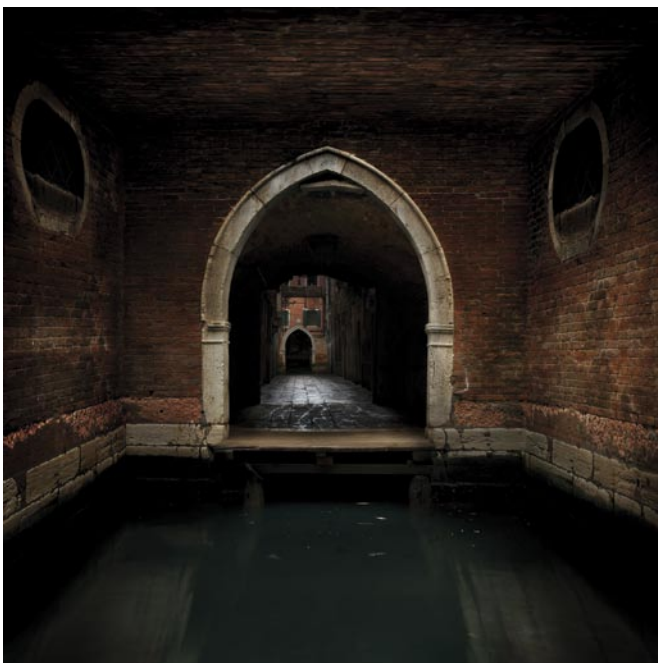
- Fotografska galerija, Liberec

- Emzin – Fotografija leta, Cankarjev dom, Ljubljana

2005 - Archa Theatre, Prague

- Lapidarium Betlehemske kapele, Prague

- Photon Gallery, Ljubljana



Iz serije *Katere Benetke* / From the series *Which Venice*

The aspect of these images is their dissimulation of real spaces. The idea starts as an exercise and manipulation of more images of Venice, constructed in a fake and claustrophobic space. The ambience is dramatic and desolated. The narrow and obscure shots make a tribute to the sight, reconstructed in obscure spaces and closed rooms.

This project started as an exercise of manipulation of negatives with Adobe Photoshop. Later on, the computer experimentation became the generator of fake and claustrophobic 3D places, which have no contact with reality that emerges from them, and now represents the new way I approach my work.

ŠPELA VOLČIČ (1984)

- 2004 - Graduated from Secondary School for Design and Photography, Ljubljana
- 2005 - One year study at Centro di Formazione Professionale Riccardo Bauer, Milan
- 2006 - Centro di Formazione Professionale Riccardo Bauer, Milan, Specialization postgraduate diploma in Techniques and languages of the Contemporary Photographic Project

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2007 - Panis Nostrum, Associazione culturale Polifemo - Fabbrica del Vapore, Milan
- 2007 - Panis Nostrum, Triestèfotografia Festival, Šempeter
- 2004 - Podobe dneva in noči, Mestna galerija Nova Gorica, Nova Gorica,
- 2003 - Nude&Portraits, Stara šola Komen Gallery, Karso

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2008 - Which Venice? / Quale Venezia, Venezia maltrattata, Bevilacqua La Masa Foundation St. Mark's Square, Venice
- 2007 - Which Venice? / Quale Venezia, Venezia maltrattata, Aurora Cultural Association, St. Mark's Square, Venice, Italy
- 2006 - Panis Nostrum at Aurora Cultural Association, St. Mark's Square, Venice
- 2006 - Punto A capo., CFP Riccardo Bauer, Milan
- 2005 - L'ultimo spenga il Flash, CFP Riccardo Bauer, Milan
- 2003 - Transgeneration Festival, Cankarjev dom, Ljubljana
- 2003 - 16th International Competition of Photography, Photo Club Pentange, Luxemburg
- 2002 - 15th International Competition of Photography, Photo Club Pentange, Luxemburg
- 2001 - Retrospective of Young Photographers, 1st place for collection Zelena želatina at FZS Škofja Loka

VIDEO

PERSPEKTIVE MEST

Izbor sestavlja pet video del devetih slovenskih avtorjev mlajše in srednje generacije. Vsi umetniki so prisotni na reprezentativnih in referenčnih razstavah sodobne slovenske umetnosti, aktivni pa so tudi v mednarodnem prostoru. Skupna značilnost izbranih videov je, da na konceptualen način raziskujejo specifiko današnje družbe in posameznikovega dojemanja urbane realnosti mesta. Vsa dela temeljijo na osebni pripovedi in intimnem doživljanju. V štirih videih v obliki individualnega spomina na preteklost, ki se nenehno prepleta z inserti iz sedanjosti, peti video pa se ukvarja z individualno podobo prihodnosti. K sorodnim izhodiščem avtorji pristopajo vsak na sebi lasten način in z uporabo različnih formalnih pristopov. Rezultat je pet konceptualno podobnih video del, ki nam vsak na svoj način odpirajo nov pogled na branje sodobnega mesta.

V videu *NewMoscowYork*, 2005 se **Zmago Lenardič** in **Jasna Hribernik** na kompleksen način lotevata primerjave dveh mest v dveh časovnih obdobjih. New York in Moskva sta še nedavno predstavljala glavna simbola dveh nasprotnih političnih in ekonomskih svetovnih ureditev Vzhoda in Zahoda. Avtorja kombinirata citate iz potopisa *Pritlična Amerika*, ki sta ga leta 1936 napisala sovjetska humorista Ilja Ilf in Jevgenij Petrov, z dokumentarnimi posnetki današnjih ulic in prebivalcev obeh mest. Citati z ideološkim predznakom, ironična glasba in upočasnjeni dokumentarni posnetki nam s humorno distanco razkrivajo podobnosti in razlike, ki so se zgodile v razponu sedemdesetih let. Nekoč velike razlike, so s propadom socializma in svetovno prevlado neoliberalne oblike kapitalizma, vse manjše in obe mesti sta si vse bolj podobni.

Anja Medved nam v videu *EU-foria* (2008) odkrije skrite intimne zgodbe posameznikov, ki živijo med dvema mestoma: Gorico in Novo Gorico, in dvema državama: Slovenijo in Italijo. Z vstopom Slovenije v Evropsko Unijo sta se ti dve mesti ponovno začeli združevati v urbano celoto, ki je dosegla svoj vrh z vstopom Slovenije v schengenski prostor. Dvajsetega decembra 2007 so odstranili zapornice in meja se je popolnoma odprla. V tem trenutku je avtorica od meščanov obeh mest začela zbirati spomine na prečkanje meje. Carinarniško hišico je spremenila v video spovednico in vanjo povabila ljudi, da se spovedo starih tihotapskih grehov. Namesto carinika so bili tokrat v hišici nameščeni kamera, mikrofoni, računalnik in zavesa, za katero je bilo omogočeno nemoteno spominjanje. V izpovedih je čutiti čustveni naboj zgodovinskega trenutka ponovne združitve.

Skupina **KOLEKTIVA** (Vesna Bukovec, Lada Cerar, Metka Zupanič) v videu iz serije *Special Place in the City* (Graz, 2006) s pomočjo intimnih zgodb izbranih prebivalcev odkriva drugačne poglede na vsakdanje prostore v tem avstrijskem mestu. Avtorice v dveh prepletajočih vzporednih video zgodbah prikažejo posameznika v dveh kontrastnih okoljih. V eni nam na svojem posebnem prostoru pripoveduje kaj mu le-ta pomeni, druga pa nam to isto osebo predstavi v prostoru njene vsakdanje rutine. Dokumentarni pristop sodelujočim omogoča kontrolo nad lastno reprezentacijo, hkrati pa s kombiniranjem obeh zgodb nastane svojevrsten portret osebe pred kamero. Intimne zgodbe večine predstavljenih prostorov temeljijo na dogodkih, ki nam odkrivajo tančico preteklosti. Male zgodbe malih prostorov povprečnih meščanov predstavljajo alternativo instant turističnim predstavitvam velikih zgodb mesta in njegovih arhitekturnih in zgodovinskih znamenitosti.

Polonca Lovšin se v videu *Why Slovene Houses Look the Way They Do*, 2007 ukvarja z načinom zidave individualnih hiš v Sloveniji v obdobju od šestdesetih do sredine osemdesetih let prejšnjega stoletja. Naracijo tvori prvoosebna pripoved, podprta z animacijo plastelinastih figuric v "stop-mo-

tion” tehniki, ki jo avtorica kombinira s prikazom dokumentarnih fotografij. Zgodbo o ekonomski iznajdljivosti umetničnega očeta in njene družine – o nastanku družinske hiše v Ljubljani, ki jo je oče sezidal sam, občasno prekinjajo statistični podatki, ki razkrivajo težavno ekonomsko situacijo današnjih mladih družin, stopnjo brezposelnosti v državi, razmah sive ekonomije in urbanistična pravila, ki vplivajo na arhitekturno podobo slovenskih urbanih okolij. Lahkotna glasba v ozadju, uporaba animacije in način montaže nam problematiko predstavita s humorno distanco.

Tanja Lažetič in **Dejan Habicht** v skupnem videu *Idealni dom*, 2003 sprašujeta svoje prijatelje o njihovem idealnem domu. Delo tvorita dva videa, ki se predvajata hkrati. V prvem videu intervjuvanci sedijo v domačem okolju in neposredno odgovarjajo na Tanjina vprašanja, v drugem videu pa se nizajo podobe arhitekturnih predstavitev stanovanjskih novih gradenj, ki so se v času nastanka dela gradila v Ljubljani. Idealizirane arhitekturne podobe delujejo kot kontrast osebnim pogledom na idealen dom. Izkaže se, da intervjuvancem več kot oblika, pomeni vsebina doma. Idealni dom torej ni idealna prostorska in estetska razporeditev prostorov in opreme, ampak lokacija v mestu in prijetno počutje, ki ga nudi zavetje doma.

Metka Zupanič, Vesna Bukovec

CITY PERSPECTIVES

The video selection presents five video works, which were created by nine Slovenian authors of the younger and middle generation. All artists take part in the representative exhibitions of contemporary Slovenian art and they are also active in the international sphere. The joint characteristic of the selected video works is a conceptual research of contemporary society’s peculiarities and individual comprehension of the urban city reality. All works are based on personal narratives and intimate experience. In four videos, this is expressed by a form of individual memory of the past, which is continually intertwined with excerpts from the present while the fifth video deals with the future. Similar starting points are explored differently by each of the nine authors with the use of various formal approaches. The results are five videos of six cities (Ljubljana, New York, Moscow, Gorizia, Nova Gorica, Graz) each of them opening new aspects of experiencing a contemporary city.

In the *NewMocsovYork* video (2005), **Zmago Lenardič** and **Jasna Hribernik** compare two cities in different time periods in a complex way. Not so long ago, New York and Moscow were the main symbols of the two opposing political and economic world powers of the East and West. The authors combine quotations from the travelogue *Ground floor America* (1936) by Soviet humorists Ilja Ilf and Jevgenij Petrov and documentary videos of today’s streets and inhabitants in both cities. Ideological quotations, ironic music and slow motion documentary videos uncover the similarities and differences, which occurred over a 70 year period, with humorous distance. The once huge discrepancies became smaller and smaller with the decline of socialism and the global reign of neoliberal capitalism – the two cities seem more and more alike.

In her video *EU-phoria* (2008), **Anja Medved** reveals intimate stories of individuals who live between two cities: Gorizia and Nova Gorica, and two states: Italy and Slovenia. Upon Slovenia's accession to the European Union, these two cities restarted to merge in an urban entity which reached its top when Slovenia joined the Schengen area. On December 20th 2007 the barrier was removed and the border opened. In that moment, the artists started to collect from the citizens of both cities recollections of border passing. She transformed the customs office in a video confessional and invited people to confess the old contraband sins. Rather than a customs officer, the office featured a camera, a microphone, a computer and a curtain which allowed undisturbed remembering. The confessions are charged with emotions characteristic of a historical moment of reuniting.

In a video from the series *Special Place in the City* (Graz, 2006), the group **KOLEKTIVA** (Vesna Bukovec, Lada Cerar, Metka Zupanič) reveals different views on every-day spaces of this Austrian city through intimate tales of chosen inhabitants. The authors use two intertwining parallel videos to show an individual in two contrast environments. In one video, the individual is in his special place, telling us of its importance, while in the other video, this same person is presented in a space of his every-day routine. A documentary approach enables control over the participant's own self-representation, with the combination of both stories giving us a unique portrait of this person in front of the camera. Intimate stories of most of the presented spaces are based on events that reveal glimpses of the past. Small stories of small spaces of average citizens present an alternative to instant tourist presentations of big stories of the city and its architectural and historical aspects.

In her video *Why Slovene Houses Look the Way They Do* (2007), **Polonca Lovšin** deals with the method of building individual houses in Slovenia from the 60's to mid-80's of the 20th century. Hers is a first person narrative, assisted by plasticine figures' animation in "stop-motion" technique, which she

combines with the presentation of documentary photography. The story tells of economical ingenuity of the artist's father and her family – the erection of the family house in Ljubljana, which was built by her father on his own is at times interrupted by statistical data revealing the difficult economic situation of contemporary young families, the unemployment rate in the country, the scope of grey economy and urbanism rules, which affect the architectural image of Slovene urban spaces. Light music in the background, the use of animation and the installation technique give this problem a humorous distance.

In their joint video work *Ideal Home* (2003), **Tanja Lažetič** and **Dejan Habicht** ask their friends about their ideal home. The exhibition includes two videos, shown simultaneously. In the first video the interviewees are sitting in a domestic environment and answering Tanja's questions directly and in the second video the images of architectural presentations of new buildings, which were being built in Ljubljana at the time of creation of this work, are shown. Idealized architectural images form a contrast to the personal preferences of an ideal home. It turns out that the interviewees prefer the content to the outer form of a home. Ideal home therefore is not an ideal spatial and aesthetic layout of spaces and fittings, but rather a location in the city and the warm feeling experienced only in the shelter that is home.

Metka Zupanič, Vesna Bukovec

JASNA HRIBERNIK & ZMAGO LENARDIČ

JASNA HRIBERNIK (1959)

1982 - Graduated from filmmaking at the Academy for Film, Theatre, Radio and TV, Ljubljana

1999 - Artist in Residence, Brooklyn- New York / scholarship from Ministry for Culture of Republic Slovenia and Soros Open Society Found

2002 - Graduated from Master class for Documentary Authors and Producers at Discovery Campus Master School München

From 1985 till now she has directed several awarded documentary films and documentary TV serials which were shown internationally (45 km of the Sea, The Bells of Chernobyl, The House of Contrasts, When the Ball Fell on Our Head, Take the L Train, Hot in the City, Tango -5, Concert for Cellular Phones and the Orchestra). From 1992 she works on art videos, films and videoinstallations, in Slovenia and abroad (Staircase, Ballabende, Think local, Work local, Sell global, Black event, Uncovered).

ZMAGO LENARDIČ (1959)

1984 - Graduated from philosophy and sociology, University in Ljubljana
1988 - Bachelor in Arts, Academy of Visual Arts, Ljubljana

1992 - Artist in Residence, Atelierhaus Worpswede / scholarship DAAD

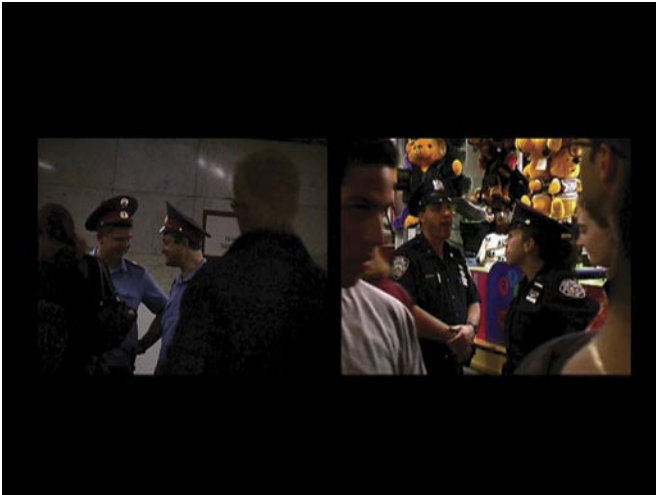
1999 - Artist in Residence, Brooklyn- New York / scholarship from Ministry for Culture of Republic Slovenia and Soros Open Society Found

2000 - Scholarship and Invitation from Kunststation Kleinsassen

2002 - Artist in Residence in New York

He exhibits individually and participates in numerous group exhibitions since 1988. He received several awards for his work. From 2004 he works as Associate Professor at the Department of Painting at the Academy of Fine Arts and Design in Ljubljana.

In the year 2000 Jasna Hribernik and Zmago Lenardič have founded WHITE BALANCE - association for advance of visual media.



NewMoscowYork, 2004; Duration: 20 min.

...Anything could be compared: the unlimited member of trade unions versus the 100% membership in the communist party, the freedom of speech versus the number of dissidents, the technology advancement versus the numbers of available work force, the lights of a metropolis versus the vast countryside, + ° F in California versus - ° C in Siberia, modernity versus tradition, consumer society versus 1st May parades, etc. At all these bizarre comparisons it seemed that the West – East division of the world could truly exist only in its dependency on the comparison of the quantity relations, while the additional condition for maintaining the phantasm was that these relations could never become practically comparable...



EU-foria, 2008; Duration: 25 min.; Production: Kinoateljje

Towns always reflect their society's state of mind. Despite the fact that Gorizia and Nova Gorica belong to two different states and in the past also to two different political systems, these two cities are completely different already at first sight, although they are both positioned in the same place and compose one common urban whole. Will they manage to preserve their difference without the border and still preserve their uniqueness as a whole? In present times, when the world is changing at an uncontrollable speed, the need for remembering is on the increase. Memory allows us to feel at home in our places of residence. On the last day before removing the border fence the first action of collecting memories was performed. The custom officer's hut on the border between Slovenia and Italy was transformed into a "video confessionalary" into which everybody was invited to tell their border memories, especially the ones they would never tell the custom officers. Instead of a custom officer, a camera, a microphone and a computer were installed while the curtain offered isolation for uninterrupted remembering. The collected video footage is stored in a Video archive of Memories for the future citizens of both towns.

ANJA MEDVED (1969)

is the author of documentary films and video projects mostly concerning the Slovene Italian border territory. She graduated from the Ljubljana Academy of Theatre, Radio, Film and Television with a degree in theatre and radio directing. She is a postgraduate student of Intercultural studies – comparative studies of ideas and cultures directed by SRC SASA and University of Nova Gorica. The European Society awarded her The Erasmus EuroMedia Seal and Medal 2008 for Education and Communication for the project EU-foria.

IZBRANI DOKUMENTARNI FILMI / SELECTED DOCUMENTARY FILMS:

- 2006 - Binding Memories (Sešivalnica spomina), co-author with Nadja Velušček, Kinoateljje, Gorica
- 2006 - Up Stream (Proti toku), (with N. V.), Kinoateljje, Gorica
- 2004 - The Town In The Meadow (Mesto na travniku), (with N. V.), Kinoateljje, Gorica
- 2002 - My Borderline (Moja meja), (with N. V.), Kinoateljje, Gorica
- 1999 - These Were Not Birds (Niso letele ptice), (with N. V.), Kinoateljje, Gorica

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS:

- 2002 - From East to West, Mestna galerija Nova Gorica
- 2000 - Frequenze Notturme, Galerija Kapelica, Ljubljana

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS:

- 2007 - The Universe of Art, Mestna galerija Nova Gorica
- 2006 - Interrupted Histories, Museum of Modern Art, Ljubljana
- 2005 - Territories, Identities, Nets, Slovene Art 1995-2005, Museum of Modern Art, Ljubljana
- 2003 - Urban Utopias, Urban Realities, Town Gallery Nova Gorica
- 1996 - Starkweather Affair, ACME, Santa Monica, CA, USA

GLEDALIŠČE / THEATRE:

- 1997 - The Night, by Michelangelo Antonioni, Kulturni dom Nova Gorica
- 1993 - Uncle Vanja, by A. P. Čehov, Slovene National Theatre, Drama, Ljubljana



Special Place in the City - Graz, 2006; Duration: 40 min.

Our projects deal with the local environment and pertaining problems. To our understanding, the artistic process is a form of mediation, exchange and collaboration. We strive to bring the public site closer to the people, make it part of their private environment. Our work premises encompass the following questions: How can creativity be transferred from the artist to the public? Can a member of the public become an artist if given the possibility for presentation? How do imagination and interpretation work? How are artworks created and perceived? We are also interested in the narratives. We believe that the narrative provides a structure to our perception of both cultural artefacts as well as the world around us. Every potential artwork (including the visual ones) originally emerges as a narrative.

KOLEKTIVA

KOLEKTIVA are Vesna Bukovec (1977), Lada Cerar (1974) and Metka Zupanič (1977). They have all graduated from Academy of Fine Arts and Design, Ljubljana in 2002. Metka Zupanič received MA in 2005, Vesna Bukovec received MA in 2006 at the same Academy. They work together since 2003, but have only recently decided to form a group. All three also exhibit as individual artists.

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2008 - Special Place in the City, Umetnostna galerija Maribor, Razstavnica salon Rotovž, Maribor
- 2007 - Special place in the city, ŠKUC Gallery, Ljubljana
- 2006 - Special place in the city - Graz, Galerie Centrum, medien. KUNSTLABOR, Graz
- 2004 - Personal*, Likovni salon, Celje
 - Intimate Images, Nova Gallery, Zagreb
 - First Impression, Nottingham

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2007 - Editing projects, Università Roma 3 Architettura (Ex-Mattatoio), Rome
 - Some Other City, Sarajevo Winter Festival, Sarajevo
 - Art Generator, Urban Arts Festival, Stip, Macedonia
- 2006 - Narratives: -35/+65, Two Generations, Kunsthaus, Graz
- 2005 - Territories, Identities, Nets, Slovene Art 1995-2005, Museum of Modern Art, Ljubljana
 - Young Art Europe, MOYA Museum of Young Art, Vienna
- 2004 - Parallel, Empire gallery, Nottingham
- 2003 - 11th Biennial of the Young Artists of Europe and the Mediterranean, Athens



Why Slovene Houses Look the Way They Do, 2007; Duration: 7 min.

In Slovenia only around 50% population live in cities. In other developed countries there is around 80% of urban population. The main urbanization process in Slovenia happened between 1950 – 1980, when people from rural area and migrants from other parts of Yugoslavia moved into cities, and start working in factories. In these 30 years urban population has grown from 26% to 49%, almost the same number that is existing now.

My father too, moved from the countryside to Ljubljana in mid 60th and start building our house. The house undergone many transformations before being completed. It grew with our family and the inventiveness of my parents of earning and saving money. Many times they helped themselves with a simple forms of parallel economy.

POLONCA LOVŠIN (1970)

- 1996 - Graduated from Faculty for the Architecture, Ljubljana
- 2001 - Graduated from Academy of Fine Arts and Design, Ljubljana
- 2005 - Received MA at Academy of Fine Arts, Ljubljana
- 2006 - CecArtsLink Fellow, New York and Headlands Center for the Arts, Sausalito
- 2007 - Participant of United Nations Plaza seminar/residency, Berlin

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

- 2007 - Polonca Lovšin, Info Center of Museum of Modern Art, Ljubljana
- 2006 - Video Wall - Polonca Lovšin, Meduza Gallery, Koper
 - Suddenly, a Change, Likovni salon, Celje
 - Multi - Purpose, Gallery A + A, Venice
 - Video Screening, Mess Hall, Chicago
- 2004 - Ready 2 Change, P74 Center and Gallery, Ljubljana
- 2003 - Ready to Go, Kapelica Gallery, Ljubljana

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

- 2006 - Hotel Paradiso, fluxnews space, Liege
 - Media Focus, Likovni salon, Celje
 - 5 Minut, P74 Center and Gallery, Ljubljana
 - Beautiful Nature, Castelo San Pietro Gallery, Bologna
- 2005 - Territories, Identities, Nets, Slovene Art 1995-2005, Museum of Modern Art, Ljubljana
 - Nineteenthirtysix, International Style at Pullman Court, London
 - Generations of Art, Ratti Foundation, Como
- 2004 - Instant Europe, Villa Mannin, Udine
 - E - FLUX video rental, New York
 - No - Brow, San Francisco Video Artist's Festival (SFVAF), San Francisco
 - Cosmopolis 1, State Museum of Contemporary Art, Tessaoniki
- 2003 - 25th International Biennial of Graphic Arts, MGLC and Museum of Modern Art, Ljubljana
 - Super, Transformer Gallery, Washington
- 2002 - Start, Mestna galerija Ljubljana, Ljubljana

TANJA LAŽETIĆ & DEJAN HABICHT

TANJA LAŽETIĆ (1967)

1993 - Graduated from Faculty for the Architecture, Ljubljana

SAMOSTOJNE RAZSTAVE / SOLO EXHIBITIONS

2006 - Dialogue in the Kitchen, Volume I, P74 Center and Gallery, Ljubljana

2005 - The Rustling of Our Native Forests (with Dejan Habicht), P74 Center and Gallery, Ljubljana

2004 - Ljubljana from Road (with D. H. and Blaž Križnik), Museum of Modern Art-Information Center, Ljubljana

- The State of Things (with Nina Meško), City of Women, Ljubljana

2002 - Patterns (with D. H.), Cankarjev dom-Small Gallery, Ljubljana

2001 - Weather report (with D. H.), CIX Gallery, Skopje

- Out of the blue (with D. H.), Gallery of Contemporary Art, Celje

- Snapshot (with D. H.), Ivan Grohar Gallery, Skofja Loka

2000 - Hansel & Gretel (with D. H.), Alkatraz Gallery, Ljubljana

IZBRANE SKUPINSKE RAZSTAVE / SELECTED GROUP EXHIBITIONS

2008 - Museum in the Street, Museum of Modern Art, Ljubljana

- Third Look, MGLC, Ljubljana

- Renaming Machine, Jakopič Gallery, Ljubljana

2007 - Political, Velenje Gallery, Velenje

- K2 SUR*VIVER, Miroslav Kraljevič Gallery, Zagreb

- Lost Highway Exhibition, Škuc Gallery, Ljubljana

- As in Real Life, P74 Center and Gallery Ljubljana

2006 - Arteast Collection 2000+23, Museum of Modern Art, Ljubljana

- Interrupted Histories (with D. H.), Museum of Modern Art, Ljubljana

2005 - 2 Live, Koroška Fine Arts Gallery, Slovenj Gradec

- Territories, Identities, Nets (with D. H.), Museum of Modern Art Ljubljana

2003 - U3 - Here and There (with D. H.), Museum of Modern Art Ljubljana

2001 - ARS Aevi, Rendez-vous 3 (with D. H.), Sarajevo

2000 - U3 - Vulgata (with D. H.), Museum of Modern Art Ljubljana

DEJAN HABICHT's CV on page 13.



Idealni dom / Ideal Home, 2003; Duration: 25 min.

For our project Home..., we visited nineteen friends and photographed their apartments. We were interested in establishing the kind of conditions artists our age lived in. The resulting photographs of nineteen Ljubljana apartments were both a portrait of the city and a portrait of its inhabitants. Now we are continuing our investigation by asking our friends about their desires: Is their apartment also their home? What does home mean for them, and where is it to be found?

What we discovered was that the people we interviewed do have some idea of the kind of place that would feel like home, though the "ideal" is not necessarily any particular place. And yet most of them would not want to live anywhere but where they are now living. Why is that?

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