

FOTONIČNI TRENUTKI PHOTONIC MOMENTS

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UVODNIK EDITORIAL

Na področju sodobne fotografije v regiji JV in V Evrope kljub porastu splošnega zanimanja za fotografijo ni opaziti bistvenih premikov v institucionalni sferi. Specializiranih javnih ustanov za fotografijo praktično ni, nezadostno je pokrito tudi področje izobraževanja, saj so visokošolske ustanove, kjer bi zainteresirani mladi ustvarjalci lahko študirali fotografijo, izjemno redke. Visoka šola za fotografijo, ki pod okriljem Goriške univerze naslednje leto odpira svoja vrata, bo zato predstavljala dobrodošel premik v tej smeri!

Velika večina držav omenjene regije se otepa s težavami slabo razvitega umetnostnega trga, kjer je praktično nemogoče preživeti zgolj od prodaje sodobne kreativne fotografije. V Sloveniji sta se v zadnjih treh letih dvema specializiranim neprofitnim galerijama (Mala galerija CD v LJ in galerija Stolp v Mariboru) pridružili še dve galeriji v Ljubljani (galerija Fotografija in galerija Photon) ter dve galeriji z občasnim fotografskim programom v Novem mestu (galerija ATP in galerija Simulaker). Kljub temu bi v Sloveniji težko identificirali avtorja, delajočega na področju sodobne kreativne fotografije, ki preživi zgolj ob podpori javnih sredstev ali s prodajo svojih del!

Tudi na področju založništva situacija ni kaj prida boljša. Večje založbe iz posameznih držav se zelo redko odločajo za izdaje fotografiskih monografij, saj te niso profitabilne. Uvoz tuje literature je bolj ali manj prepuščen zasebnim iniciativam, večina zainteresiranih namreč literaturo naroča in kupuje na bolje založenih tujih trgih. Zato se nam je zdelo smiselno, da v okviru letosnjega

Despite the increase of interest in photography, there has been no substantial progress in the institutional sphere of South-eastern and Eastern Europe. There are basically no specialized public institutions for photography and the education area is also inadequately covered as higher-education institutions, where interested youth could study photography, are incredibly rare. The Higher Education Institute for Photography, which will be opening next year in Slovenia (University of Nova Gorica) is thus a long awaited and warmly welcomed project for this region. A great majority of countries in the mentioned region are struggling with the problem of a badly developed art market, which makes surviving on just selling contemporary creative photography incredibly difficult. In the last three years, the two already established non-profit galleries in Slovenia (Mala galerija, Cankarjev Dom in Ljubljana and Stolp Gallery in Maribor) have been joined by two new galleries in Ljubljana (Fotografija Gallery and Photon Gallery) and two galleries with an occasional photographic programme in Novo Mesto (ATP Gallery and Simulaker Gallery). Nevertheless it would prove quite difficult to find a Slovenian artist working in the field of contemporary creative photography who is able to survive solely on the public funds support and the selling of his/her own work.

The situation does not look any brighter in the field of publishing either. The established publishing houses in individual countries very rarely decide on publishing photographic monographs due to the fact that they do not seem to be very profitable. The import of foreign literature has been mainly left to one's own initiative as most of the interested parties purchase and order this kind of literature from abroad, from the so-called "West". Truly rare are also the domestic specialized photo periodic magazines; in Slovenia we have the Fotografija Magazine, in Romania they have

Meseca fotografije pripravimo seminarski dogodek *Pogovore* (28. – 29. 10.) na temo »založništva in fotografije«.

Pomanjkljivosti in zaostanki za razvitejšimi regijami zato spodbujajo druge, predvsem neinstitucionalne oblike povezovanja. PHOTONIC MOMENTS je v tem smislu projekt vsakoletne predstavitve izbranih avtorjev iz Vzhodne in Jugovzhodne Evrope, ki delujejo na področju sodobne avtorske fotografije. Izbor je utemeljen z nacionalnim ključem, zato o njem odločajo posamezni nacionalni selektorji, ki se menjajo vsako leto.

PHOTONIC MOMENTS je z letošnjim letom postal uradna razstava ljubljanskega festivala Mesec fotografije, ki se uradno odpre na ljubljanskem gradu 27. septembra. Kot reprezentativna razstava festivala pa naslednje leto tudi gostuje v nekaterih državah omenjene regije in širše. Upamo, da bomo s projekti kot sta razstava PHOTONIC MOMENTS in festival Mesec Fotografije pripomogli k temu, da se začne v sodobno kreativno fotografijo vlagati več sredstev, tako v javnem kot privatem sektorju. Z odpiranjem prireditve v mednarodno dimenzijo pa želimo povečati možnosti za prisotnost avtorjev iz regije tudi na mednarodnem prizorišču. Pomembno vlogo v teh prizadevanjih igra naš avstrijski partner, organizacija Cultural City Network / Kulturvermittlung Steiermark iz Graza. Kot sponzor razstave letos že drugič podeljuje nagrado v obliki enomesečnega bivanja s štipendijo in možnostjo samostojne razstave za izbranega avtorja v letu 2008 v Grazu.

Dejan Sluga

the Idea Magazine. Therefore we deemed it extremely important to hold a seminar event at this year's Month of Photography, titled: *Discussions* (28. – 29. 10.), on the topics of "Publishing and Photography".

The inadequacies and setbacks from the more developed regions thus encourage other, especially non-institutional forms of association. In this sense, PHOTONIC MOMENTS is a yearly project that presents selected authors from South-eastern and Eastern Europe who work in the field of contemporary authorial photography. The selection is based on an international approach where the selections for each country are made by that country's selector chosen every year.

This year, PHOTONIC MOMENTS has become the official exhibition of the Ljubljana Month of Photography. The festival will therefore officially open with this exhibition at Ljubljana Castle on September 27th. PHOTONIC MOMENTS will also be hosted in some countries of the said region and also in the wider region as a representative exhibition of this festival next year. We hope that with projects like the PHOTONIC MOMENTS Exhibition and Month of Photography Festival we can achieve the investment of more funds into contemporary creative photography, both in the public as well as in the private sector. With the expansion of this event into the international dimension we wish to increase the possibility of involvement of authors from these regions in the international photography field. An important role in these efforts is being played by our Austrian partner, the Cultural City Network organization (Kulturvermittlung Steiermark) from Graz. As a sponsor of the exhibition, they are giving out an award in the form of a one month scholarship in Graz in 2008 and the chance of an independent exhibition for a selected author for the second year now.

ARMENIJA ARMENIA

Angela Harutyunyan

Izbor del treh umetnikov, ki sem jih izbrala za razstavo Fotonični momenti 2007, nikakor ne služi kot sinekdoha nedavnemu razvoju na področju fotografije v Armeniji. Ker bi bilo nemogoče popolnoma zajeti razvoj sodobne fotografije v tem projektu, sem se odločila, da tokrat izberem umetnike, ki ne delujejo izključno na področju fotografije, in se k njej zatekajo le priložnostno. S tem sem uporabila nek specifičen konceptualen pogled, ki ga bom podrobnejše razložila kasneje v tem tekstu ter izstopila iz konceptov celovitosti, objektivnosti ter tudi redukcionizma. Na tej točki bi rada poudarila, da sem se kot armenska ženska ter sodobna umetnostna zgodovinarka ter teoretičarka odločila, da bo izbor temeljil predvsem na mojem osebnem zanimanju za ženske umetnice ter za intelektualne pomisleke o teoriji spolov. Karine Matsakyan, Astghik Melkonyan in Lusine Davidyan k temu samovoljno izbranemu skupku doprinesejo kar nekaj skupnih tem: prvič; vse tri so sodobne armenske umetnice, ki v svojem delu združujejo velik spekter različnih izraznih medijev od mešanih video instalacij, digitalne fotografije, slikanja ter nastopov. Drugič; same sebe nimajo izključno za fotografinje, tudi njihov končni produkt je le redkokdaj print fotografije, raje se predstavijo z digitalnimi projekcijami, še posebej Astghik Melkonyan in Lusine Davidyan; kot del tematskih serij, ki zaobjemajo veliko različnih medijev pa tudi Karine Matsakyan.¹ Tretjič; vse tri umetnice druži fascinacija, skoraj tehnološki fetišizem do »čarobne« zmožnosti digitalne fotografije, da lahko »spreminja« realnost in s tem zavrača osnovno fotografsko funkcijo, reproducijo

¹ Za primer, Matsakyanina *I am Elle* (2000) je predstavljena v obliki pop art slike, kot del *Music for One Home* videa ter fotografiskih printov.

The selection of three artists' works I chose to represent for *Photonic Moments 2007* by no means aims to serve as a synecdoche to the recent developments in photography in Armenia. Since it would be an impossible endeavor to capture the developments in the field of contemporary photography in such a sketchy project, I have rather chosen to work with contemporary artists who are not photographers, but who refer to the medium occasionally. Thus by adopting a specific conceptual lens discussed below, I abandon every claim for comprehensiveness, objectivity on the one hand and reductionism on the other. It should be noted that the selection reflects my own subjective interests in women artists and intellectual concerns with gender theories both as an Armenian woman and a contemporary art historian and theorist. What brings Karine Matsakyan, Astghik Melkonyan and Lusine Davidyan together in this arbitrarily selected constellation are a number of related concerns: firstly, all three are women artists who work in the contemporary art field in Armenia, encompassing a range of media in their practice: mixed media installations, video, digital photography, painting and performance. Secondly, they do not identify themselves as photographers per se, and the final product rarely appears as a print but rather as digital slide shows in Astghik Melkonyan's and Lusine Davidyan's case, and as a part of a thematic series that encompasses a variety of media in Matsakyan's case.¹ Thirdly, all three artists share some fascination, a kind of technological fetishism for the "magical" capacity of digital photography to modify "reality", thus rejecting photography's original mimetic function to reproduce the "real". Most importantly, what these artists have in common is that they are not limited

¹ For instance, Matsakyan's *I am Elle* (2000) appears in the form of pop art painting, as a part of the video *Music for One Home* and photographic prints

»relanosti«. Vendar pa si izbrane umetnice delijo več kot le podobnosti v izboru izraznih tehnik; vse se ukvarjajo s problemom artikulacije razmerja med spoloma ter, še bolj podrobno, s problemom ideje ženske kot družbeno ustvarjene kategorije. Selekcija, ki sem jo naredila, se v osnovi naslanja na ta drugi faktor njihovega ustvarjanja.

I am Elle Karin Matsakyan predstavljajo štiri bližnje fotografije umetnice same z masko. Njene široko odprte oči bodejo skozi masko ter sugerirajo, da bodo prebodle pogled prestrašenega obiskovalca ter se od njegovih oči preslikale nazaj v fotografijo. To je pojav, ki ga Craig Owens imenuje »efekt meduze«² in ki izzove binarnosti opazovalca/opazovanega, gledalca/gledanega ter subjekta/objekta, vpete v tehnike opazovanja znotraj umetnostne zgodovine. Tako Matsakyanova, ki spol raziskuje kot dobesedno maškarado s svojo nošnjo maske, hkrati zapeljuje, grozi ter straši pogled gledalca ter ga spremeni v objekt njenega lastnega preiskujočega pogleda.

Astghik Melkonyan v svoji seriji *Body of the City* (2004) raziskuje pozoter nepremičnost, ki ji je vsiljena s strani pogleda v smislu prostora za fantazmična srečanja ter erotične igre. Njena je podoba pohajkujoče ženske ustreza post-industrijskemu pogledu na mesto s prisotnostjo njenega eroticiranega telesa, ki se kot naključno pojavlja v različnih pozah. Znotraj semiotičnega polja mestne pokrajine nam odpre možnost imaginarnega, fantazmičnega realma: je hkrati kartografinja, lastnica ter upravljalka znakov ter hkrati tudi tista, katere telo je izmerjeno ter postavljeno v ta sistem znakov.

² Craig Owens, *Beyond Recognition: Representation, Power, Culture*, University Of California Press, 1992, p. 196.

to mere similarities in utilizing digital and analog photography as an artistic technique and that they are concerned with the articulation of gender relations and more specifically, the idea of a woman as a socially constructed category. The selection I have made is primarily based on the latter factor.

Karine Matsakyan's *I am Elle* presents four close-up photographs of the artist wearing a mask. Her wide open eyes pierce through the mask, threatening to puncture the viewer's petrifying and objectifying gaze by reflecting its power back upon itself. It is what Craig Owens calls a *medusa effect*², which challenges the beholder/beheld, the seer/the seen and the object/subject binaries embedded in the techniques of viewing within the long tradition of art history. Thus, Matsakyan, exploring the gender as a literal masquerade by wearing an object mask, simultaneously seduces, threatens and petrifies the gaze and turns the consumer of her image into the one who is being consumed by the puncturing eyes of the artist.

Astghik Melkonyan in her series the *“Body of the City”* (2004) explores the pose and the immobility imposed upon it by the gaze as a space for phantasmic encounters and erotic games. Hers is the wandering woman who appropriates the post-industrial cityscape with the presence of her eroticized body randomly appearing in different poses. She opens up the possibility of the imaginary, phantasmic realm within the semiotic field of the city landscape: she is its cartographer, the owner and master of signs and at the same time the one whose body is mapped and placed within this sign system. She occupies the margins of the city, the metallurgic waste abandoned to its peripheries, but at the same time she also appropriates the commercial space of billboards and advertisements by investing her

² Craig Owens, *Beyond Recognition: Representation, Power, Culture*, University Of California Press, 1992, p. 196.

Zavzema obrobje mesta, metalurške odpadke, ki so bili potisnjeni na stran, hkrati pa ustreza tudi komercialnemu prostoru plakatov ter reklam, saj svoje telo investira v sistem kroženja blaga, v področje obsedene produkcije, potrošništva ter prilaščanja.

V svoji fotografski seriji *Apartment no. 10* (2006) Lusine Davidyan uporabi montažno tehniko digitalne fotografije, podobno Astghik Melkonyanini, za raziskavo spola kot nestanovitne kategorije ter sodobnega objekta, ki je sposoben preseči ustaljeno binarno kategorijo spolov. Tako kot Melkonyanova tudi Davidyanova uporabi pozno kot tehniko za konfrontacijo gledalca s svojim čudnim telesom. Vendar pa je njena prisotnost vedno le delna, saj zavrača popolno soočenje z gledalcem – njen obraz je skrit. V nasprotju z ostalima dvema, njen ženski objekt ne išče narcisoidne potrditve, ki bi mu dala neko dodatno moč, temveč predstavlja nekoga, ki presega kategorije ženske in moškega ter se predstavlja kot tragičen ter istočasno nekoliko zdolgočasen androgen fantič, katerega seksualnost je vedno procesu nastajanja.

Vse tri umetnice si delijo skupno zavračanje podrejanju vlogam spolov, ki jih jim vsiljuje armenska patriarhalna kultura. Skozi fotografijo ustvarijo pozno kot pozicijo, ki spreminja te norme.

Angela Harutyunyan

body into the system of commodity circulation, of the obsessive realm of production, consumption and appropriation.

In her photo series *Apartment no. 10* (2006), **Lusine Davidyan** uses a digital photo montage technique similar to Astghik Melkonyan's to explore gender as a fluid category, and the contemporary subject as someone who is capable of transgressing the established binary gender categories. Similar to Melkonyan, she also adopts the pose as a technique to confront the viewer with the presence of her queer body. Nevertheless, Davidyan's presence is always partial in that it refuses to gaze back upon the beholder by hiding her face. Hers is not the female subject that strives for narcissistic gratification in order to be empowered like Matsakyan and Melkonyan, but someone who transcends male and female categories by representing herself as somewhat tragic and at the same time as a bored androgenic boy whose sexuality is always in the process of becoming.

What all three artists share is the refusal to conform to the gender roles imposed by Armenian patriarchal mainstream culture and, through photography, they adopt this pose as a position to subvert the norms.

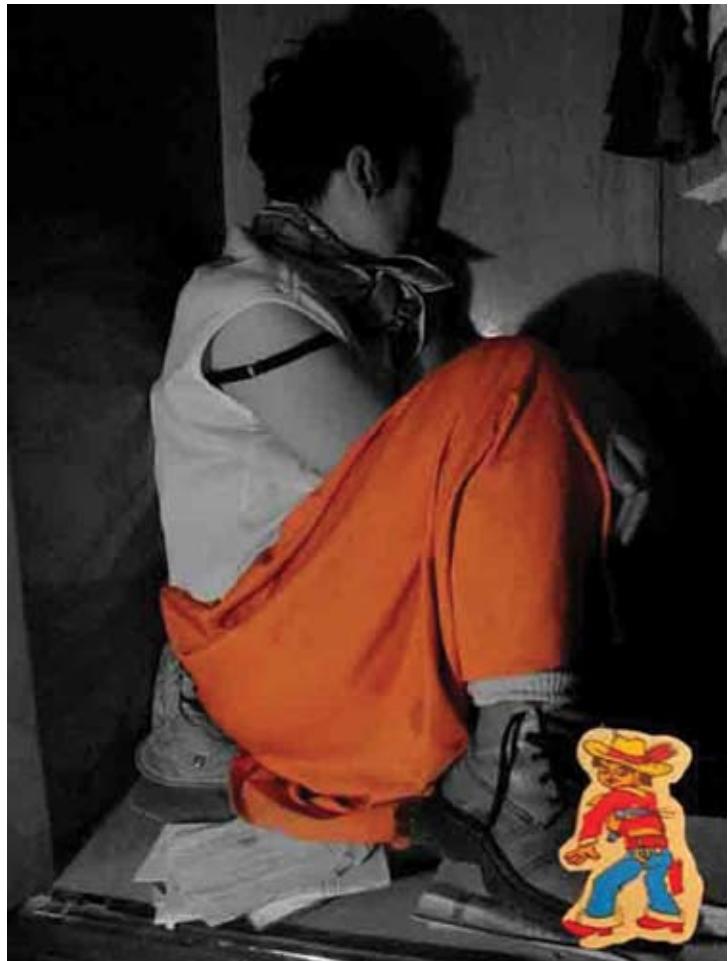
Angela Harutyunyan

LUSINE DAVIDYAN

Born in 1975 in Yerevan, Armenia. She graduated on Yerevan Art College, class of painting in 1998 and later (2001 – 2006) on State Theater & Cinema Institute in Yerevan for scenic designer. She lives and works in Yerevan.

Selected exhibitions:

- 2007 - 'Untitled' video, L'Heure de Traverse Video, Toulouse, France
- 2006 - 'Apartment 10' Photo Festival Est Ouest, Die, France
- 2005 - 'Lost City' video / photographs, *Euromont*, ACCEA, Yerevan, Armenia
- 2004 - 'Apartment 10', *Women's Dialogue*, ACCEA, Yerevan, Armenia
- 2004 - 'Dream in Dialogue', *Festival of Alternative Art*, ACCEA, Yerevan, Armenia
- 2003 - 'Untitled' video, *Adieu Parajanov*, Kunsthalle - Project Space, Vienna, Austria
- 2003 - 'Diary of madman', *International festival of cinema, painting and theatre*, Tchev, Poland
- 2002 - 'We won't be back' video, ACCEA, Yerevan, Armenia
- 2002 - 'My blood doesn't remember your history', *III. International Biennial*, Gyumri, Armenia
- 2002 - 'Untitled', video, *Affirmative Art, Alternative Art Festival*, ACCEA, Yerevan, Armenia



KARINE MATSAKYAN

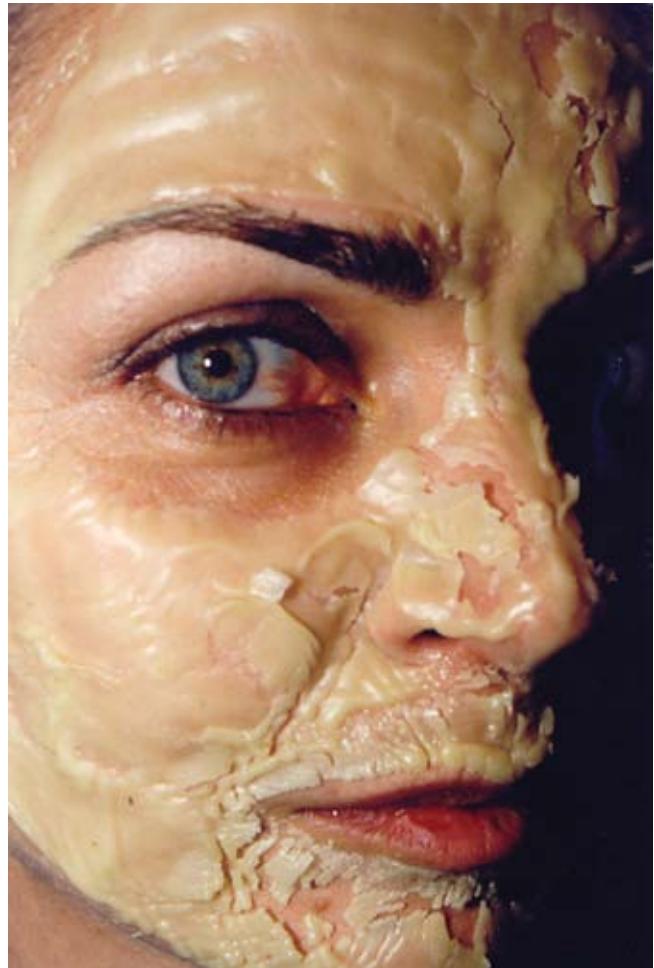
Born in 1959 in Gyumri, Armenia. She graduated on Yerevan Fine Arts Institute in 1985, since 1987 a constant participant of republican and international art exhibitions, biennials, art shows and festivals. She lives and works in Yerevan.

Selected solo exhibitions:

- 2001 - *Leube*, Salzburg, Austria.
- 2001 - *KulturKontakt*, Vienna, Austria.
- 1997 - *Charly Chacaturian gallery*, Yerevan, Armenia

Selected group exhibitions:

- 2007 – 'Grand Bleu', Paris, France
- 2007 – 'Glorious Futility', Strasbourg, France
- 2006 – 'Grand Bleu', *International exhibition*, Gevorkyan Gallery, Yerevan, Armenia
- 2005 – 'On the Move', *Armenische Kunst stellen aus*, Vienna, Austria
- 2003 – 'Adieu Parajanov', Kunsthalle, Vienna, Austria
- 2003 – 'Getting Closer', IFA Gallery, Berlin, Germany
- 2002 - 'Armenian Art', Museum of Contemporary Art, Tehran, Iran
- 2001 – '49. International Biennial of Venice, San Lazarro, Venice, Italy
- 2000 – 'Collapse of Illusions', ACCEA, Yerevan, Armenia



ASTGHIK MELKONYAN

Born in 1978 in Yerevan, Armenia. She graduated on Yerevan Art College, class of sculpture (2000), and Yerevan State Academy of Fine Arts, class of ceramics (2006), exhibiting since 1999. She lives and

Selected exhibitions:

- 2007 - 'Bag' & 'Kilikia', Paris, France
- 2007 - 'Kilikia' & 'Self Portrait', l'Espace Croix Baragnon, Toulouse, France
- 2006 - 'Don't Lin', Festival Eest Ouest, Die, France
- 2005 - 'Bag', Women's Art Exhibition, Yerevan, Armenia
- 2005 - 'Sayat - Nova 21 a', Euroremont, ACCEA, Yerevan, Armenia
- 2005 - 'Shadows', Society-Body-Art, ACCEA, Yerevan, Armenia
- 2004 - 'X/O', Public Media Space, ACCEA, Yerevan, Armenia
- 2003 - 'Fokus Armenia', Sachsen-Anhalt, Ashersliben Halle, Magdeburg, Germany
- 2003 - 'The Body of the City', Adieu Parajanov, Kunsthalle - Project Space, Vienna, Austria
- 2002 - 'Untitled', 10 Years Anniversary of ACCEA, Yerevan, Armenia
- 2001 - 'The Anxiety, House of Man, Woman and Son', Transforms - International Action, Trieste, Italy



AZERBAJDŽAN AZERBAIJAN

Onkraj okvira

Selekcijo fotografij iz Azerbajdžana, naslovljeno Onkraj okvirja, je izbrala Zveza fotografov Azerbajdžana. Osnovni namen tokratne razstave je vključiti fotografje iz različnih držav v smislu združitve njihovih poklicnih ter ustvarjalnih sposobnosti ter pogledov tako na fotografijo kot tudi na svet.

Okviri, ki jih je človek zgradil s svojimi zakoni na vseh področjih umetnosti in življenja, realno in imaginarno omejujejo (kar je še posebej vidno v fotografiski umetnosti) dojemanje celotenega obsega bistva pojavorov ter njegovo družbeno in ustvarjalno izvedbo. Tako je fotograf, ki ustvarja skozi objektiv, sposoben razpreti te ustaljene okvire družbe ter tako prikazati umetnost onkraj okvira; in kar je najpomembnejše: na ta način lahko izpostavi tematike, ki so bile prej v družbi odrinjene na rob, nesprejete ali namerno spregledane. Velikokrat pa tudi takšne predstavitve ne zadoščajo, saj je v vsaki državi situacija pač drugačna.

To dejstvo je izredno moteče, vendar pa ima fotografija izredno moč ter zna pritegniti pozornost publike ter razsvetliti ozadje, realnost za okvirom. Sami v sebi moramo izbrisati vse zadržke, ki nam jih je svet vsilil ter se postaviti na mesto najvišje kreacije, ki se zaveda želje po izboljšanju sebe in svojega okolja. Za to pa je potreben ustvarjalni navdih, ki pomaga razkriti osnovne probleme ustvarjanja. Nato šele lahko začnemo razkrivati različne poglede ter izhodišča za reševanje problematike človeka v družbi.

kustos / curator: Nonna de Gubek

Beyond the frame

The selection of photographs from Azerbaijan was chosen by the Azerbaijan Photographers Union. The main purpose of this exhibition is to bring together photographers from many countries for some sort of association and collaboration of their professional and creative abilities, their view on photography as well as the world situation.

The frameworks set up by man through his laws in all aspects of art and life have been directly and figuratively holding back (this is all the more apparent in the art of photography) the perception of the full importance of phenomena and its consequent social and creative embodiment. Therefore the photographer who creates through his/her lens is capable to move apart these frameworks and peek through, show the art beyond the frame; and what is most important, in this way he/she can expose issues that have been either pulled away from the focus of society, unaccepted or intentionally overlooked. However, many times even such blatant presentations cannot bring about improvement, as the situation in every country remains different.

This is a fact that remains highly disturbing, but photography as a medium still has the power to attract the attention of the public and enlighten the true background, the situation beyond the frame. It is up to us to erase all that has been holding us back, all the prejudices that have been imposed on us by society and instead lift ourselves to the place where greatest creations belong and become aware of our wish to better ourselves and all that surrounds us. But we do need some amount of creative aspiration within us to do so and which would help us explore the basic problems of creation. Only after we've come this far can we start to discover the different views and starting points for solving the question of our place, an individual's place, in society.

LEYLA AKHUND-ZADEH

Born in 1953 in Moscow, USSR. Graduated at the Faculty of Art History and Theory of Moscow State University after M.V. Lomonosov in 1975, finish the post-graduating studies in Institute of architecture and art of Academy of Sciences of Azerbaijan in 1981. Since 2000 she is chief of Art Theory and History department of Azerbaijan State University of Culture and Art in Baku. Since 2001 she is director of creative association "Wings of Time" and expert of Ministry of Culture by Visual

Selected exhibitions:

- 2005 – 'Man and women', International Exhibition of contemporary art, Baku, Azerbaijan
- 2004 – 'Bugle call us, comrades', Union of Metacomposers, Moscow, Russia
- 2004 – 'Women. War. Peace', (with Labirint art group), Baku, Azerbaijan
- 2004 – 'Azart', Baku, Azerbaijan
- 2004 – 'Ancient photography - Images...', Baku, Azerbaijan
- 2003 – 'International Festival Aluminium', *Art + new Technologies*, Baku, Azerbaijan
- 2003 – 'International Art Exhibition', *7+7 More transparent*, Baku, Azerbaijan.
- 2002 – 'Orientalizm inside and outside', *Internatlonal Art Exhibition and conference*, Baku, Azerbaijan
- 2001 – 'Performance-action Sounds of Music', *New Music from the Past*, Baku, Azerbaijan
- 2000 – 'Wings of time', Baku, Azerbaijan



SITARA IBRAHIMOVA

Born in 1984 in Baku, Republic of Azerbaijan. She graduated at Baku state university, faculty of psychology, momentarily she is studying at

FAMU University, department for photography. She exhibits regularly on various exhibitions in Azerbaijan and abroad.



ORKHAN ASLANOV

Born in 1985 in Baku, Republic of Azerbaijan. He is a student of State Economical University at the present, specialized on International Economical Relationships. He was infected by photography in his 17th and incurably sick till present. In his artistic work he uses genres of portrait, compositional art, fashion. Attended many international exhibitions and at the end of 2005 he was named as best young photographer of the year by Union of Photographers of Azerbaijan and

received “Gold Argus” prize! He was rewarded as best portraitist of 2005 by Ministry of Culture and Tourism of Azerbaijan Republic. He attended the Art Festival in Batumi, Georgia in 2006 and presented 26 compositional art works. At the beginning of 2007 he attended the photo exhibition in Moscow. Also was part of the Second International Photo Festival “Ayna” in Baku and had chance to have personal exhibition there. He lives and works in Baku.



RUSLAN NABIYEV

Born in 1984 in Baku, Republic of Azerbaijan. He is a student in a magistracy of the Azerbaijan Technical University at Faculty of Computer Science. He works as a computer-designer, engaged in photography for few years. Title of presented series is " What for to knock there whence the answer never will follow? ".

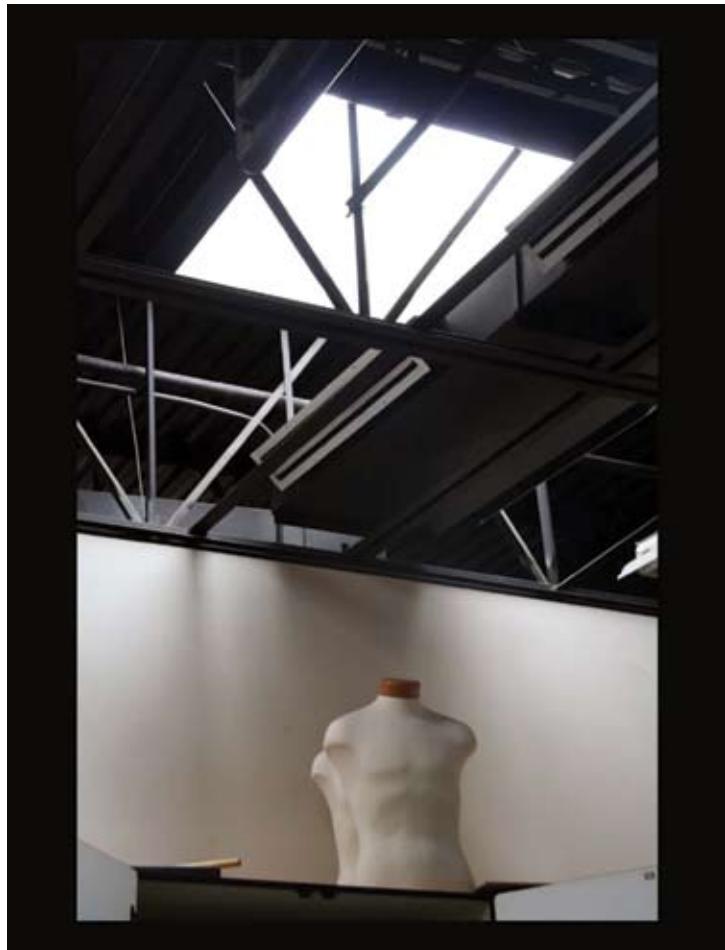


AGDES BAGHIR-ZADE

Born in 1975 in Baku, Azerbaijan. She graduated at the Western University in 1999 and later participated in many republican and international exhibitions and competitions. She is a member of the Association of the photographers of Azerbaijan. She lives and works in Baku.

Selected exhibitions:

- 2007 – ‘Salam, Azerbaijan’, Consulate of Republic of Azerbaijan, Los Angeles, USA
- 2007 – ‘Salam, Azerbaijan’, Montana University, Helena, USA
- 2007 – ‘Spring. Woman. Love’, Museum Center, Baku, Azerbaijan
- 2006 – ‘Eden 2006’, Sheki, Kish, Azerbaijan
- 2006 – ‘Salam, Azerbaijan’, Art Incubator, Kansas City, USA
- 2006 – ‘Jazz party’, Modern Art Gallery, Baku, Azerbaijan
- 2006 – ‘Water’, Absheron Art Gallery, Baku, Azerbaijan
- 2005 – ‘Successful Debut of 2005’, Association of the Photographers, Baku, Azerbaijan.
- 2005 – ‘Traditions and The Present Day’, *International photo-competition*, Baku, Azerbaijan
- 2005 – ‘III International Tashkent Photo Biennial – 2005’, Tashkent, Tajikistan



BOLGARIJA BULGARIA

Duh Časa – Kontrola Obraza
Čas skrčenja obraza

Na koncu je vse odvisno od kontrole... le-to pa poznamo v mnogih oblikah. Plastična kirurgija, otroci po meri, kar koli si želiš. Končni rezultat je, da je kontrola obraza postala zgled našega časa. Kot klofuta v obraz se sliši nekaj kot: nimate primernega obraza... karkoli že to pomeni... nimate pravega »izgleda«: primernih, zaželenih potez, ki edino štejejo. To se riše na obrazu, ste nesprejemljivi, še enkrat zavrnjeni, dostop ni bil odobren. Vaš obraz je neroden, predstavljate same težave, preprosto ne spadate. Že izgled imate drugačen; s tem svojim obrazom ne boste nikoli ustrezali. »Kako to?« je napačno vprašanje. Tu ne gre za iskanje odgovorov, temveč za osebne stražarje in zaščito. Precej očitno je Vaš obraz tisti, ki narekuje odgovore, vi pa jih ne morete sprejeti; ogledalo jih še dodatno popači ter obrne. Precej možno je, da si boste morali spremeniti obraz – čas je za face-off¹: bodite nekdo drug, zakaj ne kar filmski junak? Za spremembo si predstavljajte, da ste nekdo drug. Ustvarite si za spremembo pravo življenje, bodite dobrega izgleda, pametni, premožni, zaželeni... bodite nekdo, ki je pomemben². Plastična kirurgija je razdrla območje, kjer se srečata obraz in identiteta ter nas opremila še z enim razlogom občutljive narave za krizo identitet. Izgubili

1 Jonh Woo, *Face/Off*: akcijska drama, 1997 (karakterja Johna Travolte in Nicholasa Cagea sta ujeta v napeto zamenjavo identitet)

2 Alexander Valchev, *Reminiscences*: fotografija, 2005 (remake Renesančnih portretov, Valchevovih sodobnikov)

kustos / currator: **Ventislav Zankov**

Zeitgeist - Face Control

Shrinking Face Time
2007 Ventsislav Zankov

It all comes down to control in the end...control comes in many shapes. Plastic surgery, designer babies, you name it. The end result is that face control became the epitome of our time. It's a real slap in the face: you don't have the right face... whatever this is about... You don't have 'the looks': the appropriate, desirable features that qualify. And it shows on your face, you are unacceptable, you are turned down one more time, and access is denied. Your face is awkward, you are trouble, and you just don't fit in. You look different; with this face of yours you will never qualify. 'How come?' is the wrong question. It's not about seeking explanations, it's all about bodyguards and protection.

Clearly, it's your face that gives the answers, and you can't get them: the mirror you look into turns them upside down. Chances are that you will have to change your face, it's a face/off¹ time: be someone else, why not the movie hero? Think of yourself as someone different for a change. Get a life for yourself, be good-looking, smart, well-off, eligible...be someone *important*². Plastic surgery blew up the territory where face meets identity and equipped us with yet another sensitive reason for identity crisis. We lost the guarantee of what you see is what you get. Appearances can neither hide nor reveal any

1 Jonh Woo, *Face/Off*: action drama, 1997 (the characters of John Travolta and Nicholas Cage, caught in a gripping identity swap)

2 Alexander Valchev, *Reminiscences*: photography, 2005 (remake of Renaissance portraits, featuring Valchev's contemporaries)

smo garancijo v smislu kar vidiš je to, kar dobiš. Podobe nič več ne skrivajo ali razkrivajo, koža³ je le še objekt, ki kaže na življenjski stil ter položaj svojega »nositelja«... to so začetki kontrole obraza. Če niste sposobni zakriti ali izkoreniniti tistega, kar je nerodno ter nesprejemljivo, uganite kaj... ne boste se mogli vklopiti. Prosim, počutite se »izgubljene«. Sledi letno poročilo o žrtvah⁴. Res je tako enostavno: zavnjen je enako »brez«, »brez« pa je enako »pripravljen za«. Ta pretanjen zločin predstavljanja vsiljenih vrednot postane življenjsko dejstvo. Vaš obraz Vas bo izdal. Če ga že ne morete spremeniti, ga poižkusite vsaj zamaskirati⁵ ter se izogibajte neizogibni možnosti opaženosti. Opaziti nekoga in spoznati nekoga pa sta popolnoma različna pojma... in tako bo tudi ostalo.

3 Ventsislav Zankov, *Levitation: C print*, 2002 (umetnik je sestavil skenirane dele svojega telesa, vsak del predstavlja resnično podobo, končni rezultat pa je povsem drugačen)

4 Lubomir Armutliev, *Boys Don't Cry Indeed*: fotografija, 2006

5 Boryana Rosa, *We Know You Love Us*: fotografija, 2003

more, skin³ is being reduced to an object, indicating the lifestyle and status of its 'bearer'...these are the beginnings of face control. If you are unable to hide and weed out the awkward and the unacceptable, then guess what...you will not fit in. Feel free to 'get lost'. Next come the annual statistics on casualties⁴. It's that easy: rejected equals 'free of'; 'free of' equals 'ready for'. The sophisticated crime of representing imposed values becomes a fact of life. It's your face that gives you away. If you can't change it, try some disguise⁵ and avoid the unavoidable risk of being spotted. Spotting someone and getting to know them are worlds apart...and will forever be.

3 Ventsislav Zankov, *Levitation: C print*, 2002 (the artist pieced together the scanned images of his body parts, each piece presenting a truthful image, except for the end result)

4 Lubomir Armutliev, *Boys Don't Cry Indeed*: photography, 2006

5 Boryana Rosa, *We Know You Love Us*: photography, 2003

LIUBOMIR ARMUTLIEV

Born in 1977 in Sofia, Bulgaria. He graduated on New Bulgarian University in Sofia, department for computer science; momentarily on postgraduate studies on Software technologies on the internet. Working as professor at New Bulgarian University, department for computer science, software developer, publisher for Bulgarian magazines Intro

and Edno, official photographer for several theatre performances and exhibiting since last few years. First solo exhibition of Liubomir Dimitrov Armutliev was 'Boys Don't Cry' indeed in Pistolet Gallery in Sofia in 2006.



VENTISLAV ZANKOV

Born in 1962 in Sofia, Bulgaria. He graduated on National Academy of Fine Arts in Sofia, department of sculpture. He works as professor, curator, art critic and curator, publishes in Zet_maG e-zine for art and culture, editor of 39 Gramma Magazine. From 1997 lecturer on New Bulgarian University (NBU) and creative director of Webstudio within NBU. As an artist he works in various media like painting, sculpture, performance, video, new media and photography. He lives and works in Sofia.

Selected solo exhibitions & performances:

- 2005 – ‘Him’, *Painting, Sculpture, Multimedia and Neo-romanticism*,
Union of Bulgarian
Artists, Sofia, Bulgaria
- 2004 – ‘2. June / Reading Botev (performance)’, Murgash Gallery, Sofia,
Bulgaria
- 2004 – ‘Passion&fear’, Krag+ Gallery, Sofia, Bulgaria
- 2003 – ‘A Homeless Man, I Badly Need A Mercedes Bec’ (action), Sofia,
Bulgaria
- 2002 – ‘The White Side of the Darkness’, 8 Gallery, Varna, Bulgaria
- 2000 – ‘ Porn? – A Way to Reach the Plain Truth’,, Plovdiv, Bulgaria

Selected group exhibitions & presentations:

- 2007 – ‘Everything You Always Wanted to Know About “The East” But
Were Afraid to Ask’, Troy University, New York, USA
- 2007 – ‘Coincidence I/2007’, European Cultural Center, Köln, Germany
- 2006 – ‘Eastern Neighbors’, Utrecht, Netherlands
- 2005 – ‘The Art of the Overhead’, Basement, Copenhagen, Denmark



BORIANA ROSSA

Born 1972 in Sofia, Bulgaria. Till 2004 she works under the name Boryana Dragoeva. She graduated on MFA, National Academy of Fine Arts in Sofia, department for Public Arts in 1997 and MFA, Rensselaer Polytechnic Institute for Electronic Arts (RPI) in Troy (New York) in 2007. She is exhibiting regularly since last 1998 and publishes in 39 GRAMA, Bulgarian newspaper for art and critical culture. She lives and works in Sofia.

Selected solo exhibitions & performances:

2007 – ‘Holy Body’, (with Oleg Mavromatti), Fifty-One-Third, Troy – NY, USA

2007 – ‘Blood Revenge 2’, Exit Art, New York, USA

2005 – ‘Boryana Rossa In Public Collections, Sofia Art Gallery, Sofia, Bulgaria

2003 – ‘Roboriada (performance)’, SAT, Montreal, Canada

2003 – ‘Spookybots’ Foundation for Art & Creative Technology (FACT), Liverpool, UK

Selected group exhibitions:

2007 – ‘Global Feminisms’, Elizabeth A. Sackler Center, Brooklyn Museum, New York, USA

2007 – ‘The Mirror and the Gaze’, 2. Moscow Biennial for Contemporary Art, Moscow, Russia

2006 – ‘Renegades - 25 Years of Performance at Exit Art’, Exit Art, New York, USA

2005 – ‘1. Moscow Biennial for Contemporary Art’, M’ARS, Moscow, Russia



ALEXANDER VALCHEV

Born in 1973 in Sofia, Bulgaria. He graduated at MA, National Academy of Arts Sofia, department for sculpture in 1998. Since last ten years he is constantly appearing on exhibitions, working in various media like sculpture, paintings, space installations and photography. He publish photographs in many newspapers and magazines like *39 Grams (Art Newspaper)*, *Alphabet*, *Culture Art Newspaper*, *Tema Magazine*, *Sedmichen Trud*, *Standard* and *Art in Bulgaria*. He lives and works in Sofia.

Selected solo exhibitions:

- 2005 – ‘Reminiscences’, Sofia City Gallery, Sofia , Bulgaria
- 2005 – ‘Popcorn’, Irida Gallery, Sofia, Bulgaria
- 2003 – ‘Interior’, TEA Gallery, Sofia, Bulgaria
- 2001 – ‘Selection I – Static’, *Selection II – Dynamic*, TEA Gallery, Sofia, Bulgaria
- 2001 – ‘Integration – Disintegration’, Krida Art Gallery, Sofia, Bulgaria

Selected group exhibitions:

- 2007 - ‘One Day and Night on Shipka 6’, Remember Sofia Underground!
- 2007 - ‘Phodar’, 5. *Photographic Biennial*, Pleven, Bulgaria
- 2006 - 2. *Biennial of Contemporary Young artists*, Bucharest, Romania
- 2005 – ‘Group Exhibition’, Apolonia Festival, Sozopol Sity Gallery, Sozopol, Bulgaria
- 2004 – ‘Group Exhibition’, *Cite Internationale Des Arts*, Paris, France
- 2003 – *Art in Bulgaria - 10 Years Anniversary Exhibition* – SC Gallery, Sofia, Bulgaria



BOSNA IN HERCEGOVINA BOSNIA AND HERZEGOVINA

Ciklusi štirih fotografov različnih senzibilitet, ki v letošnjem letu predstavljajo Bosno in Hercegovino, bi lahko bili zaobjeti s skupnim nazivom „Prisotnost in vstajenje“. Fotografija je medij, kjer zgolj dve mali nasprotji dobita najpopolnejšo kristalizacijo, ker pri fotografiranju objekt živi „iztrgan iz gromkega konteksta realnega sveta in vrnjen v nepremičnost in tišino“ (Baudrillard) v nepremagljivo prisotnost lastne identitete. Z druge strani, se lahko fotografirani predmet pojavi kot prepričljiva priča vstajenja – človeškega vstajenja, ki je definiralo njegovo funkcijo, vstajenje življenja, ki ga je izbrisala neka rušilna sila. Dogajanje v Bosni in Hercegovini v toku zadnjega desetletja 20. stoletja je povzročilo intenziven razvoj senzibilitete do temeljne prisotnosti življenja in identitet in njegovem temeljnem vstajenju. Ta senzibiliteta se težko ubesedi, vendar ima fotografski objektiv zadostno moč upodobiti jo. Prepričljiv primer tega so fotografksa dela **Tarika Samarah** iz njegovega ciklusa o Srebrenici. Zlomljena lutka, zapančeno kolo, črn dežnik, krasta na roki dečka in identična krasta na leseni stražarnici, škorenj in medicinske rokavice med ostanki mrvih teles, lobanja – predmeti, ki govore o izgubi, uničenju, izginevanju. Ne govorijo o sebi, ampak o drugih. V fotografijah **Božice Babić**, umetnice, ki živi v Nemčiji, predmeti prinašajo atmosfero intimnega življenja ljudi, ki pa tam niso prisotni. Eden od ciklusov tako nosi ime „Anwesenheit“ (Prisotnost). Prepoznavni predmeti so upodobljeni na način formiranja specifične geometrije in prostora, v katerem ti predmeti potrjujejo svojo prisotnost na neobičajen način. **Andrej Đerković**

kustos / curator: Branka Vujanović

The series of three photographers with different sensibilities presenting Bosnia and Herzegovina this year could be rounded up with a joint title "Presence and Resurrection". Photography is a medium where just two small contrasts produce a most perfect crystallization. In photography, an object lives "torn out of its thunderous real world context and returned into inertness and silence" (Baudrillard), into the unflinching presence of its own identity. On the other hand, a photographed object can also appear as a convincing witness to resurrection – human resurrection that defined its function or life resurrection that was erased by some destructive force. During the last decade of the 20th century, the events in Bosnia and Herzegovina have triggered an intensive development of sensitivity towards basic presence of life and identities and their fundamental resurrection. This sensitivity is hard to put into words, but the photographer's lens has the ability to catch it. A convincing illustration of this fact is the photographic work of **Tarik Samarah** in his series of Srebrenica. A broken doll, an abandoned bike, a black umbrella, a scab on a boy's hand with an identical one on the wooden guardhouse, a boot and remains of a medical glove amongst the remains of dead bodies, a skull – items that testify to torture, destruction, fading. They do not talk of themselves but of others.

In the photographs of **Božice Babić**, an artist living in Germany, objects bring forth an atmosphere of people's intimate lives without them actually being present. One of her series thus carries the title "Anwesenheit" (Presence). Conventional objects are depicted in the sense of forming specific geometry and space, where they prove their presence in unusual ways.

Andrej Đerković used the triptych technique to

je v objektiv na način triptiha ujel 11 parov dvojčkov, prebivalcev Sarajeva. Lokacije niso eksplisitno predstavljene, saj so namenjene zgolj ozadju prisotnosti človeškega bitja. Izmed 11 parov bratov in sester dva nista več popolna: vstajenje! Z označbami 9/11 in zamaskiranimi obrazi Đerković vleče paralele z napadom na nebotičnika WTC v New Yorku, s čemer se tragedijost izvzema iz okvirjev lokalnosti. Zares karakteristično je, da vsak obraz gleda naravnost v gledalca. Objava prisotnosti.

capture 11 pairs of twins, residents of Sarajevo. Locations are not explicitly introduced as they only serve as a background to the presence of the human being. Out of the 11 pairs of brothers and sisters two are not perfect anymore: resurrection! With 9/11 signs and masked faces, Đerković draws parallels to the attack on the WTC towers in New York and thus pulls tragedy out of the local frames. It is characteristic that each portrayed face stares right at the observer. A notice of presence.

BOŽICA BABIĆ

Born in 1977 in Frankfurt am Main, Germany. She graduated in 2005 at University of Applied Sciences in Dortmund, department for Photodesign. From 2005 she is working as a independent photo-designer. She received various awards (2. award at International film contest, award of VB Bild Kunst in Bonn for project magaza_. In 2007 she was in ULUPUBiH (Association of applied artists and designers of Bosnia and Herzegovina). She lives and works in Frankfurt.

Selected exhibitions:

- 2007 – 'KunstQuadrat Forum 07', Kokerei Zollverein, Essen, Germany
- 2007 – 'magaza_', OKC Abrašević centar Mostar, BiH
- 2007 – 'magaza_', Goethe Institute, Frankfurt, Germany
- 2005 – 'Der Zweite Blick', Focus Award 2005, Dortmund, Germany
- 2005 – 'The Nature of Skin', 3. Trienale der Photografie, Kunsthaus Hamburg, Germany
- 2005 – 'Feldstärke', Pact Zollverein, Essen, Germany
- 2004 – 'Spectrum 02', Dortmund, Germany
- 2004 – 'Photokina', Köln, Germany
- 2004 – 'Regionale 2004, Mobiles Museum', (Münster, Dortmund, Düsseldorf, Osnabrück, Enschede, Warendorf, Burgsteinfurt)
- 2004 – 'Junge Fotokunst, GTZ-Haus, Berlin, Germany
- 2003 – 'Ausgezeichnet', Gruner und Jahr Pressehaus, Hamburg, Germany
- 2002 – 'Spectrum 01', Dortmund, Germany
- 2002 – 'Visual Gallery of Photokina, Photokina, Köln, Germany



ANDREJ ĐERKOVIĆ

Andrej Đerković was born 1971 in Sarajevo. Member of FIAP, PHOTO SUISSE and Belfast Exposed Photography Group. Received "The Certificate of Appreciation" of American News Agency. Lives in Geneve, Barcelona and Sarajevo.

Selected solo exhibitions:

- 2007 – Karver - Podgorica, Montenegro,
- 2007 – CZKD - Centar za Kulturnu Dekontaminaciju, Belgrade, Serbia
- 2006 – FAD - Barcelona, Spain
- 2006 – L'Abribus - Marseille, France
- 2005 – Galeria 3K - Antwerpen, Belgium
- 2005 – Theatre St-Gervais - Geneve, Switzerland
- 2004 – Experimental - Toulouse, France
- 2004 – Galerie Archigraphy - Geneve, Switzerland
- 2004 – Collegium Artisticum - Sarajevo, Bosnia and Herzegovina

Selected group exhibitions:

- 2007 – Neighbours in Dialogue, Feshane-i Amire, Istanbul, Collection Ars Aevi
- 2006 – 8732 Nisu došli, Muzej Mimara, Zagreb, Croatia
- 2005 – A consumption of justice, Diyarbakir Sanat Merkezi, Diyarbakir, Turkey
- 2005 – Book's - Galerija 10m2, Rencontres Européen du livre Sarajevo
- 2004 – Destins croisés, GIAT, St Etienne, France



TARIK SAMARAH

Born in 1965 in Sarajevo, Bosnia and Herzegovina. He is working in the field of art and documentary photography since 1997. He is the winner of various international awards, amongst many No Limit Festival Sarajevo 2005, Grand Prix for Applied arts in 2005 and award of International peace center Freedom. Professionally he is connected and represented by Italian photo agency Grazia Neri from Milano, his photographs are published in various book and magazines. In last five years his morbid inspiration is Srebrenica and the last genocide in the heart of the Europe and he also published the monographic issue on that topic. He is exhibiting regularly in Bosnia and Herzegovina and abroad. He lives and works in Sarajevo.



POLJSKA POLAND

S tem izborom bi radi predstavili nekaj zelo poljskega, vendar hkrati tudi mednarodno razumljivega. Zato smo iskali dela, ki bi zadostno predstavila poljsko realnost, hkrati pa bi imela isto vrednost tudi drugje po svetu. Vse te lastnosti združujeta ciklusa "Dance Macabre" Anne Orlikowske ter "Mothers" dela "Zorka Project".

Anna Orlikowska, Monika Redzisz in Monika Berežecka iz "Zorka Project" so vsaka zase razvile individualen slog, hkrati pa še vedno predstavljajo svojo domovino, kar je razvidno tudi iz njihovih fotografij, pa čeprav je vsaka predstavitev nečesa drugega. Anna Orlikowska v svoji seriji "Dance Macabre" predstavlja običajne poljske interierje, če pa se poglobimo v fotografijo, lahko na vsaki opazimo grozljivo bitje, ki nas opazuje iz ozadja. Ne vemo ali je to bitje predstavlja umetnico samo, ali pa je na ta način že lela ustvariti intenzivno in morbidno ozračje. Mogoče je celo že lela, da to bitje ironično, skoraj smešno predstavlja žarek svetlobe v teh fotografijah, sicer polnih temačnosti. Prepričana pa sem o eni stvari: da nihče ne more mimo njenih del, ne da bi ga ganila.

Serija „Mothers“ dela "Zorka Project" vsebuje 24 fotografij, ki predstavljajo matere in hčere. Sama sem izbrala tri od teh. Ko sem jih izbirala, sem se osredotočila na hčere. Deklice iz fotografij so stare okrog 10 let. Gledajo naravnost v kamero z odločnostjo in samozaupanjem. Vabijo s svojo nedolžnostjo, odkritostjo ter dekliškim čarom. Ne vedo, kaj jim prinaša prihodnost, vendar so se pripravljene soočiti s težkostjo življenja. Naslanjajo se ob svoje matere, kot da bi bile skale, ki jih ne bodo nikoli spustile ter jim

kustos / currator: Agata Federízcak

I wanted to find works that would realistically present the Polish reality but at the same time still have the same value in every other country of the world. I think all of this is present in the series "Dance Macabre" by Anna Orlikowska and "Mothers" by "Zorka Project".

Anna Orlikowska, Monika Redzisz and Monika Berežecka from "Zorka Project" each developed their unique style, but they still represent their native country, which can be seen in their works, although each of them is photographing something else. Anna Orlikowska in her series "Dance Macabre" is presenting ordinary Polish interiors and if we allow ourselves to fall deeper into the photos, we can see a creepy creature in the background of every photo, just standing and observing. We cannot know if this is the artist presenting herself with this creature, or if she is just trying to produce an intense and morbid atmosphere. Or maybe she even wanted for this creature to present an ironic, almost funny ray of light on those darkness-filled photos. But I can be almost sure of one thing and that is the belief that one cannot pass by this works and not feel anything.

The series „Mothers“ by "Zorka Project" contain 24 photos which present mothers and their daughters from which I choose 3 photos. When choosing the photos, I focused on the daughters. Girls on the photos are around 10 years old. They are looking straight into the camera with determination and self-confidence. They are tempting us with their innocence, honesty and girly charms. They don't know what their future holds but they are prepared to cope with the heaviness of life. They are leaning on their mothers like on a rock that will never let them down and will always help them keep strong. But this rock has already been damaged by the experience of hard years. Characters on the photos of "Zorka project" are not smiling and they are definitely not

bodo vedno v oporo. Vendar pa so slednje zaznamovane z izkušnjami težkih let. Osebe na fotografijah dela "Zorka project" se ne smejijo, saj tudi povsem očitno ne izražajo veselja, vendar pa še vseeno dajejo občutek moči.

Ti dve seriji fotografij predstavljata popolnoma različne stvari. Ena predstavlja portrete, druga krajine, pri eni so osebe potisnjene v ozadje, pri drugi pa stopajo v prvi plan. Četudi je ena serija narejena v črno-beli tehniki, druga pa v barvah, je atmosfera, ki jo predstavljata obe, precej siva. Siva kot Poljska post-komunistična realnost , v kateri sta bili rojeni ter vzgojeni obe umetnici, še vedno pa tudi živita v njej.

projecting happiness but are at the same time still looking strong.

These two series of photos present completely different aspects. One series consists of portraits while the other presents landscapes. In one series, the characters are in the background while in the other the characters are in the front. Despite one series being black and white and the other in colour, the atmosphere in both of the series is predominantly grey. Grey like Polish post-communistic reality in which the artists were born, raised and are, as we see, still living in.

ANA ORLIKOWSKA

Born in 1979 Born, Poland. In 2004 she graduated at the Academy of Fine Arts, department of Graphic and Painting, in Lodz with a diploma in photography and video. Orlikowska works with various media: photography, video and installations. She lives and works in Lodz.

Selected exhibitions :

- 2007 – ‘Lilith’, Program Gallery, Warsaw, Poland
- 2007 – ‘12th International Media Art Biennale’, WRO 07, Wroclaw, Poland
- 2007 – ‘View over/Over view’, Spazio Eventi Milano, Milan, Italy
- 2006 – ‘Still Life’, Federico Bianchi Contemporary Art, Milan, Italy
- 2006 – ,Der Raum zu vermieten’, Deutsche Bank Künstlerstudio, Berlin, Germany
- 2006 – ‘Welcome to the Media’, Krolikarnia, Warsaw, Poland
- 2005 – ‘Times of Culture’, Program Gallery, Warsaw, Poland
- 2005 – ‘Views 2005’, Zacheta National Gallery of Art, Warsaw, Poland
- 2005 – ‘Photography and Video’, New Media Gallery, Gorzow Wlkp., Poland
- 2004 – ‘Within Four Walls’, Lodz Biennale, Lodz, Poland
- 2004 – ‘The Biennale of Young Art’, Rybie Oko III, Baltic Art Gallery, Slupsk, Poland



ZORKA PROJECT

Zorka Projekt is an art group constituted of Monika Redzisz (born in 1974) and Monika Bereżecka (born in 1974). In 2000 they graduated at the Academy of Fine Arts, the department of photography in Poznań. In 2000 they set up a photography group under the name of "Zorka Project". Since then, they have been working as a team, taking photographs together. In their cycles of portraits, so far, they have shown: Warsaw female tram drivers, nuns, bodybuilders, refugees, drag queens and homeless mothers with children. They work and live in Warsaw.

Selected exhibitions:

- 2006 – 'Projekt: Małopolska', Old Market in Krakow, Krakow, Poland
- 2006 – 'Nowi Dokumentalisci', CSW, Warsaw, Poland
- 2006 – 'Nowi Dokumentalisci', National Gallery, Bratislava, Slovakia
- 2006 – 'Home', Gallery Luksfera, Warsaw, Poland
- 2005 – 'Mothers', Gallery Luksfera, Warsaw, Poland
- 2004 – 'Bodybuilders', Gallery Iglińska, Month of Photography, Krakow, Poland
- 2003 – 'Babes', Gallery Iglińska, Month of Photography, Krakow, Poland
- 2003 – 'Babes', Czuły Barbarzyńca, Warsaw, Poland



ROMUNIJA ROMANIA

JOSZEF BARTHA: Podvojene podobe

Vsakdo si lahko sposodi obleko nekoga drugega glede na svoje razpoloženje, namene in možnosti. Vendar pa to dejstvo samo še ne pripomore k temu, da bi bilo to delo kakorkoli drugačno od ostalih stvaritev, ki se osredotočajo na pojem identitete. Pri teh podvojenih podobah pa lahko zaznamo nekakšen čuden zasuk. Medtem ko sami nosimo obleko nekoga drugega, svojo posodimo tej osebi. Hkrati, ko igramo vlogo te druge osebe, se moramo zavedati, da le-ta igra vlogo nas samih. To dejstvo lahko v procesu dokumentacije spremeni pozicije ter geste, ki naj bi pripadale nam. Mogoče je prav rezultat teh čudnih okoliščin, da pri opazovanju posameznih podob zanemarimo prav najpomembnejšo, generično lastnost dela. Na vsaki podobi sedita dve osebi. V istem prostoru. Druga ob drugi. Vendar pa med njima ni nobene interakcije, čeprav bi se nam lahko zdelo, da se med njima razvija precej intimno razmerje. Ta začasna situacija na novo osvetli navidezno zasebne elemente naše identitete.

Le en možen logičen zaključek dejstva je, da »jazz«, torej ego, tu ni podan: sami sebe moramo ustvariti, kot da bi ustvarjali umetniško delo.

(iz teksta Eszter Lázár o seriji *Podvojene podobe*)

JOSIF KIRALY: Rekonstrukcije

Pričujoči projekt skozi medij fotografije raziskuje vprašanje časa in spomina;

selekcija / selectionr: Roland Farkas

JOSZEF BARTHA: Doubled images

It is possible for everyone to borrow someone else's clothes according to their mood, intention or possibilities. Yet, this willingly undertaken task would not make this work different from any other identity-centered creation. In the case of these doubled images we can see a strange twist. While we are in the other's shoes, we lend ours to the other one. We have to act the other's role while being aware that the other acts our role at the same time. This fact might alter the positions and gestures assumed to be ours in the process of documentation. Perhaps it is the result of this strange circumstance that looking one by one at the images we disregard the most important generic feature of the work. There are two characters sitting in each image. In the same space. Side by side. Yet, apparently, there is no interaction between the characters, even if a rather intimate relationship seems to be developing between them. This temporary truck sheds a new light on the seemingly private elements of our identity. There is only one logical conclusion to the conception that the "self", that is the ego, is not simply given: we have to create ourselves as if we were toiling on a work of art.

(From Eszter Lázár text on *Doubled Images* series)

JOSIF KIRALY: Reconstructions

This project investigates, through the means of photography, the issue of time and memory, and how our mind forgets and remembers.

"Reconstructions" are a compound of poly-perspective images where each snapshot acts as a byte of information and memory. The fact that these snapshots are taken approximately at the same spot (location) but at different moments (after periods of minutes, days, months, years) gives the final image a

kako naš razum pozablja ter se spominja.

»Rekonstrukcije« so zmes poli-perspektivnih podob, kjer vsaka od teh deluje kot bit informacije in spomina. Dejstvo, da so bili posnetki narejeni na približno enaki lokaciji, vendar ob različnih časovnih momentih (po obdobjih minut, dni, mesecev, let), priomore k občutku prostorske koherentnosti in časovne prekinitve končnega izdelka.

ZSOLT FEKETE: V iskanju časa

Črno-beli pari Zsolta Fekete obravnavajo čas in spremembe. Vrača se na lokacije, ki jih je nekdo že fotografiral dolgo tega. Z rekonstrukcijo scene in elementov kaže na komaj opazne konfiguracije sprememb pri sotočenju preteklosti s sedanjostjo. V krajini skoraj ne zaznamo nobenih sprememb med temi obdobjji; sledi sprememb v naravi ter človeških posegov skoraj ne opazimo. Tako zamrznjen, »nesmrten« moment zaobjame 100 let. Z besedami Kierkegaarda: »S prinašanjem nazaj, vzdrževanjem efekta ter ponavljanjem lahko ujamemo delček naravne strukture ter naše narave znotraj nje. Da pa to dosežemo, moramo vsake toliko časa ujeti vedno izmuzljiv Čas za samo en trenutek.«

spatial coherence with a temporal discontinuity.

ZSOLT FEKETE: In Search of Time

The black and white photo pairs of Zsolt Fekete are about time and change. He returns to locations already photographed by someone long ago. He reconstructs the scene and the sight to show the barely perceptible configurations of change by confronting past and present. There is hardly any change in the landscape during these periods; traces of nature's transformation or human intervention are almost impossible to notice. The frozen, „immortalized“ moment grows to encompass a hundred years. In Kierkegaard's words: through bringing back, keeping in effect and repeating we get a glimpse of the structure of nature and our own nature within it. To achieve this, we just once in a while need to capture never-stopping Time for a moment.

JOSZEF BARTHA

Born in 1960 in Odorheiu Secuiesc, Romania. He graduated at University of Visual Art in Cluj (1987), at American National Endowments for the Art - ArtsLink Fellowship in New York (1995) and DLA study at the Hungarian Art University from Budapest in 2004. In 1999 he was executive director of ARTeast Contemporary Art Foundation, amongst others also working as curator, stage designer and media artist, dealing with new media and photography. He lives and works in Tîrgu Mures.

Selected solo exhibitions:

- 2006 – ‘Doubled Images’, Liget Gallery, Budapest, Hungary
- 2005 – ‘Doubled Images’, Galeria Noua, Bucharest, Romania
- 2002 – ‘Duet’, International Center for Contemporary Art, Bucharest, Romania
- 1999 – ‘Orange Time’, Centre for Metamedia Plasy, Czech Republic

Selected group exhibitions:

- 2007 – ‘GPS – Unknown Scene’, Ernst Museum, Budapest, Hungary
- 2007 – ‘surEXPOSITIONS’, National Museum of Timisoara, Timisoara, Romania
- 2006 – ‘VideoNight in Bucharest’, MNAC, Bucharest, Romania
- 2005 – ‘Borsec Project 1’, Tranzit Haus, Cluj, Romania
- 2004 – ‘I Had A Dream’, Kunstraum, Baden, Switzerland
- 2003 – ‘Personal Places’, A+A Gallery, Venezia, Italy
- 2003 – ‘Blood and Honey’, Sammlung Essl, Vienna, Austria



JOSZIF KIRALY

Born in 1957 in Bucharest, Romania. He works in the field of photography, installation and performance, before 1989 he was active in Romania in the frame of Atelier 35, an artistic organization for young artists; internationally he was part of the mail-art network, an alternative art movement with roots in the fluxus movement from the 1960s. Since 1990 he is member of the collaborative project subREAL and for the past five years has been also working with a group of architects documentary projects related with the changes that shake the actual life and visual environment of the post-communist Romania. Since 1992 he is professor of photography at the University of Arts, Bucharest and a founding member of the Photo-Video Department. He lives and works in Bucharest.

Selected solo exhibitions:

- 2006 – ‘In Situ’, Institut Francais de Bucharest, Bucharest, Romania
- 2006 – ‘East from the West’, Galleria Artra, Milano, Italy
- 2005 – ‘Blau, Die Erfindung der Donau’, Technisches Museum, Wien, Austria
- 2004 – ‘Communication 1:1:1’, MNAC-Kalinderu Medialab Bucuresti, Bucharest, Romania
- 2003 – ‘Reconstructions’, Galeria Noua, Bucharest, Romania

Selected group exhibitions:

- 2007 – ‘Eternal Crossings’, Photography Center of Thessaloniki, Greece
- 2006 - ‘Fuoriso 06 – “Are You Experienced?”, Ex Mercato Ortofrutticolo COFA, Pescara, Italy
- 2003 – ‘In the Gorges of the Balkans’, Kunsthalle Fridericianum, Kassel, Germany
- 2003 – ‘Blood & Honey’, Essl Collection, Vienna, Austria
- 2002 – ‘Rest in Space’, Kunstnernes Hus, Oslo, Norway
- 2001 – ‘Empathy’, Museum of Art, Pori, Finland
- 2000 – ‘L’Autre Moitié de l’Europe’, Galerie Nationale du Jeu de Paume, Paris, France



ZSOLT FEKETE

Born in 1967 in Trgu Mures, Romania. He graduated at Hungarian University of Arts and Design, Visual Communication Chair, in 1995 and finished his MA degree in the same institution in 1997. He is constantly working as artist in the field of contemporary Photography, where he received various important fellowships; fellowship for Photographic Art of the Illyés Public Foundation and fellowship for Creation of the College for Photography of the National Foundation for Culture in Hungary. He lives and works in Trgu Mures and Budapest.

Selected Solo Exhibitions:

- 2005 – ‘SevenTrees - Homeles Environments’, Lumen Gallery, Budapest, Hungary
2000 – ‘Collegium Hungaricum (with Eszter Gyurján), Berlin, Germany

Selected Group Exhibitions:

- 2007 – ‘GPS – Unknown Scene’, Ernst Museum, Budapest, Hungary
2007 – ‘Face to Face’, Impex, Budapest, Hungary
2007 – ‘Praque Biennale 3, Prague, Czech Republic
2006 – ‘City of Art – Art of the City’, Institute of Contemporary Art, Dunaújváros, Hungary 2005 – ‘City / Landscape / Intervention’, Dorottya Gallery, Budapest, Hungary
2004 – ‘Trivial’, Tranzit House, Cluj – Napoca, Romania
2003 – ‘1 Day in Budapest’, Millénáris, Budapest, Hungary



Foto: Fekete 1998



Foto: Fekete 2000



Foto: Zsolt 2007

SLOVENIJA SLOVENIA

Slovenska selekcija je stalnica vsakoletne razstave PHOTONIC MOMENTS, medtem ko se nabor sodelujočih držav vselej pojavlja v spremenjeni obliki. Pri domačem izboru ostaja enak tudi selektor, to je galerija Photon, ki izbranim avtorjem ponuja možnost samostojne razstave v prihodnjem letu. Tako kot pri ostalih državah ostaja tudi pri domači selekciji slej ko prej glavni kriterij uvrstitev v izbor kakovost avtorjev mlajše in srednje generacije, ki fotografiski medij uporabljajo za raziskovanje in ustvarjanje v širšem kontekstu vizualne umetnosti. Klasične fotografiske zvrsti so v izborih razstave PHOTONIC MOMENTS redkeje zastopane, če že, pa naj bi imele posebno utemeljitev.

Letošnji izbor nima enotnega estetskega in vsebinskega ključa, ampak prej opozarja na produkcijske okoliščine, v katerih delujejo izbrani avtorji. Gre za znano delitev na ustvarjanje v naročniški sferi in ustvarjanje v samostojnem avtorskem kontekstu, ki običajno »podleže« zahtevam prvega. Vsekakor gre v primeru Toma Brejca, Damijana Kocjančiča in Damijana Švarca za v lokalnem kontekstu dobro znane in uveljavljene avtorje, ki bi jih v tem trenutku že težje umeščali v t.i. mlajšo generacijo, saj so vsi rojeni okrog leta 1970. Nase so močneje opozorili v preteklih letih, v zadnjem času pa se vsaj v avtorski sferi niso predstavili z novimi serijami.

Za **Toma Brejca** je relevantna predvsem serija z nazivom *Rekonstrukcije*, ki jo je v veliki meri razstavljal na različnih razstaviščih širom Slovenije; nazadnje

selekcija / selection: galerija Photon

The Slovenian selection at PHOTONIC MOMENTS is a yearly event, while the selection of accompanying countries varies somewhat from year to year. With the host country selection, the selector also remains the same every year – Photon Gallery, which also provides opportunity of exhibitions for the selected authors in the next year. As with other countries, our main criteria is also based on selecting quality authors of younger and middle generation, who use the photographic medium as a tool for exploring and creating in a wider context of visual art. The classical photography forms are rarely presented in the selections for the PHOTONIC MOMENTS exhibitions with the exception of few, which have apt justification. This year's selection has not been made using some unified aesthetic and content key, but rather seeks to address the selected authors' production circumstances. It is all about the already well known gap between creating in a contract sphere and creating in an individual authorial context, where the latter is usually "subdued" by the former. Tomo Brejc, Damjan Kocjančič and Damjan Švarc are all well-established and known authors in their local context, who at this moment already cannot be viewed as the so-called younger generation, as they were all born around 1970. All of them drew quite some attention to their work in the previous years; however, they recently haven't presented any new series in the authorial sphere.

"Reconstructions" is the most relevant series for Tomo Brejc and has already been widely presented across different exhibition places in Slovenia; the last time we had the chance to view it was in Equrna Gallery in 2003. The said series is probably the best experiment in the so-called "stage photography" field in the Slovenian area and the author has continued with the production in this field to this day. In the

jo je bilo moč videti na samostojni razstavi v galeriji Equrna leta 2003. Omenjena serija je verjetno najboljši poskus v smeri t.i. režirane fotografije v prostoru Slovenije, avtor pa s produkcijo v tem kontekstu kontinuirano nadaljuje tudi v današnjem času. Brejc se v zadnjih letih večinoma posveča delu za različne naročnike, pri čemer se je izkazal za izjemno uspešnega, saj se je uspel uveljaviti tudi na zahtevnem britanskem trgu oziroma v neizprosno kompetitivnem svetu londonskih agencij.

Damjan Kocjančič je zadnja leta deloval predvsem na in okrog Metelkove v Ljubljani. V tem prostoru se je proslavil predvsem z dvema serijama podob - s portreti tovarišev iz Metelkove (serija *Lice*) in z jutranjimi prizori neznancev v zadnji fazi omame (serija *Trn*), prav tako nastale na Metelkovi. Podobno tudi Kocjančič deluje v svetu agencijskih naročil, vendar občasno dela tudi z in za neprofitne organizacije, pri čemer je potrebno izpostaviti zlasti njegovo sodelovanje z organizacijama Stripcore in KUD France Prešeren. Po lastnih besedah ob tem ustvarja svež nabor podob, ki naj bi po pričakovanju sestavljal material za novo avtorsko serijo.

Tudi **Damjan Švarc** deluje predvsem v naročniškem kontekstu, čeprav je zadnja leta precej manj vezan na privatne naročnike, saj večinoma deluje kot gledališki fotograf v sodelovanju z različnimi gledališkimi ustanovami v Sloveniji. Del njegove avtorske produkcije je bilo v zadnjih letih moč videti na

last years, Brejc has been devoting his time mostly to contract work, where he proved to be extremely successful, as he managed to establish a name for himself not only in the demanding British photography market, but also in the ruthlessly competitive world of London agencies.

During the recent years, Damjan Kocjančič has mostly worked in and around the Alternative Centre of Metelkova in Ljubljana. Two series of images have helped him prosper in this space – portraits of comrades from Metelkova (Cheek series) and morning scenes of strangers in their last phases of daze (Thorn series), both originating in Metelkova. Kocjančič also works in the agency contracts world, but with occasional deviations towards non-profit organizations, where we need to stress his collaborations with Stripcore and KUD France Prešeren organizations. In his own words this is a mean to create a fresh collection of images, which will later become the material for his new authorial series. Damjan Švarc also predominantly works in the contracts field, although in the last few years he has been less involved with private clients as has been mostly working as a theatre photographer in collaboration with different theatrical institutions all over Slovenia. A part of his authorial production could also be viewed at an independent exhibition in Maribor Kibla gallery and at a joint exhibition Nova F in the recent years. As an author he has his eyes fixed mainly on atmosphere phenomena and symmetric compositions, with the objects of his interests also being various motives of interventions into different landscapes.

Andrej Osterman belongs to a slightly younger generation of photographers and has only begun his journey into the field of authorial photography in the institutional sense. Therefore we cannot talk about

primer na samostojni razstavi v mariborski Kibli ali na skupinski razstavi Nova F. Kot avtor ima izostreno oko zlasti za atmosferske pojave ter simetrične kompozicije, predmet njegovega zanimanja pa so motivi intervencij v najrazličnejše krajine.

Andrej Osterman priprada nekoliko mlajši generaciji fotografskih ustvarjalcev, ki je svojo pot v polje avtorske fotografije v institucionalnem smislu šele dobro začela, zato še ni moč govoriti o podobnem zastoju, kot ga je bilo moč opaziti pri prejšnjih, malce starejših avtorjih, ki so po velikih in ambicioznih začetkih zaradi prezaposlenosti ali celo eksistenčnih vprašanj prenehali z aktivnim razstavljanjem in se posvetili profitabilnejšim segmentom tega medija. Osterman se v svojem delu, ki je vselej podrejeno njegovemu poklicnemu udejstvovanju v polju oblikovanja, osredotoča na misteriozne režirane motive, kjer se mešata neokrnjena narava in nebrzdani človeški posegi vanjo.

Jernej Humar je kot študent slavne in za našo fotografско produkcijo izjemno pomembne akademije FAMU v Pragi že v osnovi štartal iz mednarodnih izhodišč, vendar se je po prihodu v domovino deloma odmaknil od avtorske produkcije, ki trenutno zajema le majhen segment njegovega delovanja. Kljub temu bi lahko zadnja leta avtorske produkcije tega umetnika označili kot izjemno uspešna, saj se pojavlja na mnogih pomembnejših preglednih razstavah in samostojnih predstavitvah. Njegova serija Skok

similarities with the above mentioned authors, who after glorious and ambitious starts of their careers due to overwork or existential questions put their exhibitions on hold and started exploring the more profitable aspects of this medium. In his work, which is always subordinated to his professional participation in the field of design, Osterman focuses on mysteriously directed motives where pure nature and unbridled human interventions blend together. As a student of the famous and for our photographic production extremely important FAMU Academy in Prague, Jernej Humar already at the beginning started out with several international basis. Yet upon returning to his home country, he partly drew back from his authorial production, which at the moment comprises only a part of his work. Nevertheless, the last years of his authorial production can be labelled as extremely successful, as his work appears in many important reviews and individual exhibitions. His series High Jump, part of which will also be presented at this year's PHOTONIC MOMENTS, is manifested through seemingly random images of lives of individuals, merged together into corresponding diptychs, which mesh together into the author's aesthetic personal tale.

While the individual past achievements of the somewhat older generation of authors mentioned above seem to be in discrepancy with what their place in creative photography field has been for some time now and what could easily be ascribed to overwork, the two authors of the younger generation are more actively involved in the presentation of their authorial creations, yet we cannot but ask ourselves whether history will repeat itself even here. The invitation to attend the PHOTONIC MOMENTS Exhibition therefore serves also as some kind of encouragement for their current and future authorial pursuits.

v višino, delček katere je predstavljen tudi na letošnji razstavi Photonic Moments, se kaže skozi na videz naključne podobe posameznikovega bivanja, združene v vsebinsko ujemajoče se diptihe, ki se spletajo v estetizirano avtorjevo osebno zgodbo.

Medtem ko so posamezni pretekli dosežki prve generacije predstavljenih avtorjev v neskladju s tem, kar na področju kreativne fotografije počnejo v zadnjem času in kar lahko deloma pripisati prezaposlenosti, se avtorja malce mlajše generacije vehementneje posvečata predstavljatvam v polju avtorske fotografije, vendar se nehote pojavi vprašanje o ponovitvi bližnje zgodovine. Vabilo k udeležitvi na razstavi Photonic Moments zato pomeni neke vrste vzpodbudo pri njihovemu aktualnem in nadaljnjem avtorskem iskanju.

TOMO BREJC

Born in 1975 in Ljubljana, Slovenia. He graduated at Faculty of Arts in Ljubljana, department of Sociology of culture and Philosophy with the dissertation titled Teh End of Photography – Opportunity For Deliberation About European Visual Culture. He is working in the fields of fine art and advertising photography. He lives and works in Ljubljana and London.

Selected solo exhibitions:

2003 – ‘Fotografije / Photographs’, Cankarjev dom, Mala galerija, Ljubljana, Slovenia

2003 – ‘Rekonstrukcije / Reconstructions’, Galerija Equrna, Ljubljana, Slovenia

2000 – ‘Kunigunda’, Festival mladih kultur, Velenjski grad, Velenje, Slovenia

Selected group exhibitions:

2006 – ‘12 MFRU (Mednarodni festival računalniških umetnosti)’, City Gallery, Ljubljana, Slovenia

2005 – ‘Slovenska umetnost 1995-2005’, Modern Gallery, Ljubljana, Slovenia

2004 – ‘Breaking the Visual’, Pavelhaus, Potrna, Austria

2004 – ‘Signs of Time’, Galerija Infra, Stockholm, Sweden

2004 – ‘Vznesena stvarnost / Objective delight’, Grad Kodeljevo, Ljubljana, Slovenia

2003 – ‘Take Care’, Gallery A+A, Venice, Italy

2002 – ‘Images d’Europe’, Maison du Danemark, Paris, France

2001 – ‘IV Jeux de la Francophonie’, National Gallery of Canada, Ottawa, Canada



JERNEJ HUMAR

Born in 1978 in Nova Gorica, Slovenia. He graduated from Film and TV School (FAMU) of The Academy of Performing Arts in Prague, department of Still Photography. He lives and works in Nova Gorica.

Selected solo exhibitions:

- 2006 – ‘High Jump’, Tobacco Factory Museum, Ljubljana, Slovenia
- 2004 – ‘The Homeless’, Passageway under Kostanjevica, Nova Gorica, Slovenia
- 1999 – ‘Minor Threat’, Town Hall Gallery, Nova Gorica, Slovenia

Selected group exhibitions:

- 2007 – *Emzin*, Cankarjev dom, Ljubljana, Slovenia
- 2007 – ‘FAMU students’, Gorenjski muzej, Kranj, Slovenia
- 2006 – *Nova F*, Art Gallery Maribor, Maribor, Slovenia
- 2006 – ‘Holy Virgin Fireworks’, Archipelago 06, Nova Gorica, Slovenia
- 2005 – ‘Stickers’, Archipelago 05, Nova Gorica, Slovenia
- 2002 – ‘The Homeless’, *FAMU Graduates*, Prague City Hall, Prague, Czech Republic
- 2001 – *The Nude in Slovenia III* – Photography, Rihard Jakopič Gallery, Ljubljana, Slovenia



ANDREJ OSTERMAN

Born in 1980 in Brou-sur- Chantereine, France. He graduated from visual arts in 2000 and photography and multimedia in 2003 at Art Academy, Universite Paris 8. He is finishing masters degree from Theory and philosophy of visual culture in Koper, Slovenia. He is active in the field of organisation of cultural events, film and video production, design and fine art photography. He lives and works in Ljubljana.

Selected exhibitions:

- 2006 – ‘Likovni kritiki izbirajo’, Cankarjev dom, Ljubljana, Slovenia
- 2006 – ‘Nova F (Slovenska sodobna fotografija)’, UGM, Maribor, Slovenia
- 2006 – ‘Paralel’, Glaz’art Gallery, Paris, France
- 2005 – ‘Kabinet slovenske fotografije’, Gorenjski muzej, Kranj, Slovenia
- 2005 – ‘Živeti 2 / To Live 2’, Galerija likovnih umetnosti, Slovenj Gradec, Slovenia
- 2002 – ‘Students of photography and multimedia – group exhibition’, Bobigny, France
- 1999 – ‘Students of Art Academy – University Pars 8’, Paris, France



DAMIJAN ŠVARC

Born in 1969 in Celje, Slovenia. He graduated at Akademie fuer Beeldete Kunst in Rotterdam, department for Visual design. He is working as professional in the fields of theater, architecture and advertising photography. He lives and works in Maribor.

Selected exhibitions:

- 2006 – ‘NovaF (Contemporary Slovenian Photography)’, UGM, Maribor, Slovenia
- 2004 – ‘Hicetnunc’, Rassegna di arte contemporanea, San Vito al Tagliamento, Italy
- 2002 – ‘Zvočni zid’, Razstavni salon Rotovž , Rotovž, Maribor, Slovenia
- 2001 – ‘Izpolni mi željo’ , (with Jasna Hribernik and Zmago Lenardič) , Likovni salon, Celje, Slovenia
- 2001 – ‘Fotografska razstava’ , Kibela, Maribor, Slovenia
- 2000 – ‘Artisti Giovani Sloveni’ , Ca del Duca, Venezia , Italy
- 1999 – ‘Homo Sapiens 3000’ , Kibela, Maribor, Slovenia
- 1999 – ‘Odtujitev’ , Pavelhaus, Potrna, Austria
- 1999 – ‘Multivizija’ , Kibela, Maribor, Slovenia
- 1997 – ‘Prima Vista’ , UGM, Maribor, Slovenia
- 1995 – ‘Gledališka fotografija’ , Teater Caffe, Celje, Slovenia



DAMIJAN KOCJANČIČ

Born in 1970 in Ljubljana, Slovenia. He graduated from Famous Photographer's School in München in 1997 and finished Mastership in photography at Ivas Academy für Bildende Kunste in Köln in 2002. He received various awards and scholarships; European Professional Photographers Award, scholarship from Kultur-Kontakt in Vienna and scholarship from Slovenian Ministry of Culture for top achievements in culture. He lives and works in Ljubljana.

Damjan Kocjančič was presented on various group and solo exhibitions in places such as Center for Contemporary Art Ujazdowskie, Warsaw; 25-th Biennial in Sao Paolo; Kronborg, Copenhagen; Skenderija Collegium Artisticum, Sarajevo; DOMGK Atelier, München; Cultural center, Beograd; Museum of Contemporary Art, Beograd; Amphitheater Gallery, Pula; Sophia's Palace, Utrecht; Laboratorio P, Trieste; Modern Gallery, Ljubljana; City Museum, Ljubljana; Cankarjev dom, Ljubljana; Kapelica Gallery, Ljubljana; Jakopi Gallery, Ljubljana; Likovni salon, Celje; Magdalena festival, Maribor; Metelkova mesto, Ljubljana.



TURČIJA TURKEY

Prihod na drugo obalo

Morje ima v Istanbulu neko imaginarno lastnost združevanja in ločevanja. Mesto oblikuje samo sebe skozi nenehno delovanje, spreminja svojih »mej«, z ločevanjem, podvajanjem samega sebe. Kaj je torej modalnost? Hkratni prehod skozi mesto, ostajanje, poskušanje biti tam ... Kaj se je zgodilo s prihodom?

Kronologija

Filmski trak je neizbežno zaporeden in tako preko pogojevanja vzroka in efekta v gledalčevi zavesti predvsem kronološki. Ko ena podoba zavzame celoten filmski kolut, pa se ideja kronološkosti lahko spremeni. To lahko dosežemo z združevanjem zaporednih podob, da se le-te prekrivajo in nadaljujejo. Začasne podobe se lahko združijo v metaforo nepretrganega toka sedanosti.

selekcija / selection: **Melisa Önel**

Arriving at the other shore

The sea has an imaginary quality of unification and separation in Istanbul. The city shapes itself through its own relentless activity, constantly altering its "borders", separating, multiplying itself. So what is the modality? Simultaneously passing through the city, staying, trying to be present... What happened to arriving?

Chronology

The film strip is by necessity successive and thus, through conditioning of cause and effect, mostly chronological in the viewers mind. When one image becomes constituted for a whole roll of film the idea of chronology may be altered. By merging successive images in an overlapping and continuous manner, temporalities may be combined as a metaphor for the continuous flow of the present.

MELISSA ONEL

Born in 1980 in Istanbul, Turkey. She graduated at the Tufts University, International Relations, Conflict Resolution and Peacekeeping in 2001 and at Istanbul Bilgi University, masters in film studies, in 2006. In 2007 she received award of Turkish foundation of cinema and audiovisual culture. She lives and works in Istanbul.

Selected exhibitions:

- 2006 – ‘The City and Belongingness’, 1. Photography Biennale, Istanbul, Turkey
- 2006 – ‘Kasa Gallery, Istanbul, Turkey
- 2006 – ‘Center of Photography of the Russian Federation’, Moscow, Russia
- 2005 – ‘Galeri x-ist ‘, Intersection”, Istanbul, Turkey
- 2005 – ‘IMSG, Istanbul Modern Art Gallery, Opening Exhibition, 50 Artist; 50 work, Istanbul, Turkey
- 2004 – ‘7 Arts Factory, Istanbul, Turkey
- 2003 – ‘Parallel Time’, Asian Contemporary Art Exhibition, China



KOLOFON

KOLOFON

Ljubljanski grad, galerija S, 28. september – 28. oktober 2007

Ljubljana castle, S gallery, 28th September – 28th October 2007

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kontakti/contacts:

Mesec fotografije

Poljanska 1

1000 Ljubljana

T: +386 059019034

T/F: +386 1 2302071

M: +386 40 168023

E: info@mesecfotografije.si

www.mesecfotografije.si

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