

MENJAVE / WINDS OF CHANGE

Predstavitev izbranih fotografov mlajše generacije



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Sodelujoči umetniki:

**Jošt Franko, Tereza Kozinc, Andrej Lamut,
Nik Erik Neubauer, Sara Rman, Lucija Rosc**

Kurator: **Brane Kovič**

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V vrtincu menjav

Ko naše stoletje nezadržno vstopa v drugo četrtino, lahko zanesljivo potrdimo, da smo že nekaj časa priče opaznim spremembam oziroma menjavam na različnih ravneh. Nova polja raziskav se kažejo tudi v sferi fotografije, ki do določene mere ohranja kontinuiteto z vsebinsko in formalno produkcijo, artikulirano in še vedno zelo živahno v svoji žanrski raznovrstnosti, prav tako relevantni pa so tudi prelomi, ki jih nakazujejo in uresničujejo posamezni avtorski prispevki. V konstelaciji sodobne slovenske fotografije sicer ne moremo govoriti o kakšni »šoli« ali prevladujočem trendu, pač pa prej o nizu individualnih nagovorov, ki se osredotočajo na raziskovanja drugačnih možnosti fotografske govornice kot enakopravne in enakovredne konstituante današnje ikonofsere in njenega izrekanja z neverbalnimi sredstvi. Skozi izbrane izseke iz posameznih opusov se tako konstituira pahljača diskurzivnih praks, ki sooblikujejo kritično refleksijo časa in prostora, v katerem nastajajo. S svojo raznolikostjo naslavlajo tako banalno vsakdanjost kot poglobljanje v bolj ali manj oddaljeno preteklost, sestavljajo scenarije novih preobrazb na fizični in idejni ravni, v iskanju hibridnih identitet ter v dokumentiranju individualnih in kolektivnih mitologij. Ker dandanes velikih zgodb in epopej ni več mogoče neposredno živeti in zapisovati, jih nadomeščajo posnetki iz neposrednega bivanjskega okolja popredmetenega sveta in njegovega personaliziranega doživljanja. Splošna virtualizacija resničnosti ponuja idealno orodje kritiki reprezentacije, ki se napaja pri različnih virih, v tako različnih disciplinah kot so arheologija, antropologija ali psihoanaliza. S svojo navidezno lahkotnostjo namreč vseeno postaja kritika ideologije, skozi katero se napoveduje učinek zamika, post-humanega, posthistoričnega, a znotraj tega zajema širok spekter človeških občutij, zavestnih ali nezavednih, konkretnih in nedotakljivih. Če je, na eni strani, sodobna umetnost »ukradla« fotografijo fotografom (v smislu razhoda med tradicijo upodabljanja in fotografijo, kar poznamo vse od izuma fotografije), se je, na drugi strani, fotografija uveljavila povsod, potem, ko je presegla

tehnične vidike svojega nastanka ter odrinila v ozadje številne teme in motive, na katerih je nekoč gradila svoj ontološki status. Šesterica avtorjev, izbranih za tokratno razstavo, zgodovino medija nesporno pozna, a prav zato do nje lahko pristopa neobremenjeno, z artikuliranjem izraznih potencialov, s katerimi na avtentičen, izviren način reflektira trenutek, ki ga živi in mu daje pomen s produkcijo podob, zaznamovanih z drugačnimi modalitetami videnja. Njihovi narativi so utemeljeni na zanimanju za detajle, na pomenskih in formalnih preobratih, ki so za gledalca pogosto presenetljivi in kodirani s parametri, katerih dešifriranje zahteva pri gledanju angažma, določen trud za umevanje sporočila izza vidnega.

Jošt Franko deluje kot umetnik in fotograf, osredotoča se na teme migracij, skupnosti na družbenem robu, položaja delavcev in sploh aktualnih družbenih tem, h katerim pristopa interdisciplinarno, v različnih medijih in postopkih evidentiranja (video, instalacije, kolaži...). Njegovo privilegirano izrazno sredstvo pa je fotografija, nemalokrat reportažnega značaja, a tudi kot foto esej, z objavami v slovenskih in tujih časopisih in revijah pa je bil deležen številnih priznanj stroke in akademskih krogov. S poglobljenim, razmišljujočim pristopom k obravnavanim tematikam nadgrajuje vizualne zapise in sooča gledalce z dejstvi onstran podob, usmerja jih k branju in razmišljanju o videnem. K temu, kar vidimo, je namreč treba pristopiti kot k simbolnemu začetku kompleksne zgodbe, ki jo doživljajo fotografirane osebe ali na kakršno aludirajo posneti prostorski izseki, kako se bodo spremenile situacije in človeške usode, pa nam ostaja neznano. A s tem, da je nakazal neizbežnost teh sprememb, je fotograf že naredil, kar je bilo v njegovi moči.

Tereza Kozinc s svojimi fotografskimi deli raziskuje stičišča dejstev in čustev, prostorov in menjavanj lokacij, razmerij med javnim in zasebnim, vse do najintimnejših vidikov lastne eksistence. Eden pomembnih virov njenega ustvarjanja je tudi narava, s katero vzpostavlja

močan čustveni odnos in jo včasih interpretira tako, da iz realističnega izhodišča izpelje nadrealistični učinek, ki ima prepoznavne poetične konotacije. Njena fotografija je v bistvu nenehno spraševanje o sebi ne da bi se zaradi tega morala sama postaviti pred objektiv. Posnetke pogosto obdela, dopolni in predela, motive razgradi in iz njih naredi »zgodbo«, ki je v prvotni različici še ni bilo. Na ta način prisili gledalca, da se aktivno vključi v razbiranje permutacij novonastalih vizualnih entitet.

Andrej Lamut se posveča razčlenjevanjem razmerij med fotografijo in drugimi vizualnimi mediji, njegov pristop temelji na neposrednem nagovarjanju čutov in relativnosti percepcije. S transformacijami mimetičnega koda poudarja pomen ustvarjalnega procesa in njegovih možnih preobratov v generiranju avtonomne forme, ki je hkrati vsebina vizualne izjave. Predmeti, liki in stvari z njegovimi intervencijami prenehajo biti to, kar so in postanejo nova čutno-nazorna dejstva, v katerih je uresničeno avtorjevo hotenje po prenosu miselnega sveta v vizualno berljive izjave. Posamezni Lamutovi projekti in fotografski cikli povezujejo različne motivne sklope s tematizacijo njihovih menjav v ustvarjalnem procesu, ki ima lastno logiko in dinamiko.

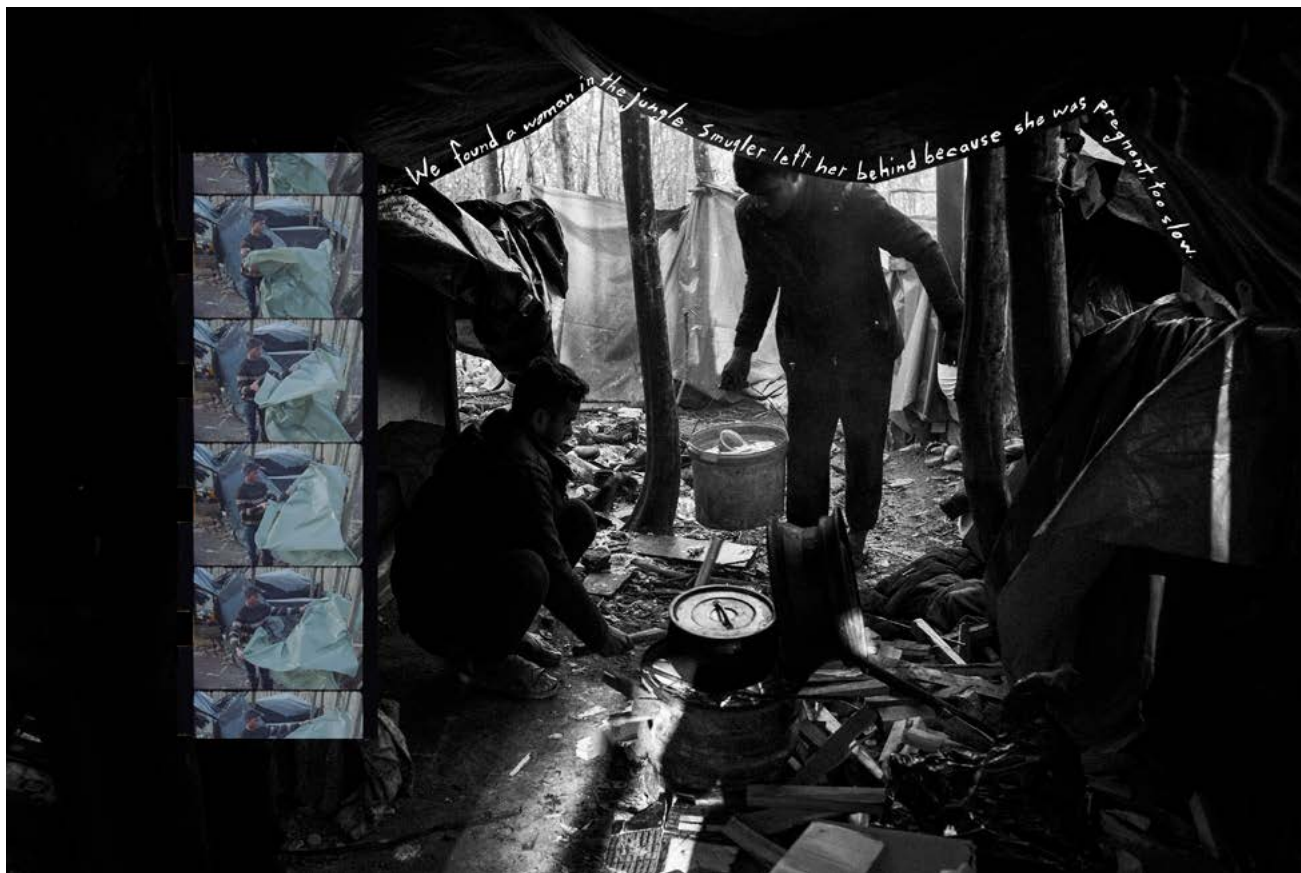
Nik Erik Neubauer se giblje med reportažno in raziskovalno fotografijo kot dvema poloma dokumentarističnega pristopa k mediju. V vsakdanjosti vidi izziv, ki ga transformira v refleksijo o družbenih dogajanjih in položaju posameznika znotraj njih, o človeških aporijah in intimnih doživljanjih, ob tem fotografske naloge spreminja v hedonistične avanture, ki mu predstavljajo vir sprostitve in užitka na tanki ločnici med realnostjo in imaginacijo. Izogiba se stereotipom, v iskanju čustvenih vsebin razpira široko pahljačo pomenskih odtenkov, včasih tudi tako, da podobam dodaja besedne zapise. A ne glede na okolja, v katerih nastajajo njegove fotografije, je njihov distinktivni znak avtorjeva senzibilnost, ki jim zagotavlja presežno vrednost.

Sara Rman je aktivna na več področjih vizualnega izražanja in oblikovanja. S fotografijo se pogloblja v vprašanja identitete in z njo povezane posameznikove svobode, pri čemer jo zanimajo mejne situacije in njihove interakcije, prečenja razlik onstran formalizmov, ki jim zoperstavlja procesne alternative in njihove modifikacije. V konfrontacijah smisla in nesmisla, paradoksalnih obratov in spominskih odvodov, prividov in sestopanj iz enega v drug teritorij zavedanja prepoznavamo krhkost bivajočega in izmuzljivost materialnega, ki ima svoj pendant v neznanem, še ne odkritem, čeprav vedno in povsod prisotnem, kar se v vsakem umetniškem delu udejanja na metaforični ali asociativni ravni.

Lucija Rosc s svojo umetniško prakso združuje izkušnje s področja vizualnih komunikacij in fotografije, medija, ki ji omogoča eksperimentiranje v nizu izraznih registrov v razponu od spominskih refleksij do pretanjenega reagiranja na ambiente, v katerih na poudarjeno subjektiven način prepozna svojo preteklost in sedanost. Svoje izjave največkrat artikulira v motiviki tihožitij, kjer predmete sestavlja v pripovedi o svojih minulih doživetjih in razmišljanjih. Posebno pazljivo gradi kompozicijo na izbranem barvnem ozadju, na fotografsko zasnovi mestoma reagira s kolažnimi oziroma asemblažnimi posegi ter s tem podela fotografiji status objekta, ki je obenem podoba in arhivsko gradivo iz njene osebne zgodbe.

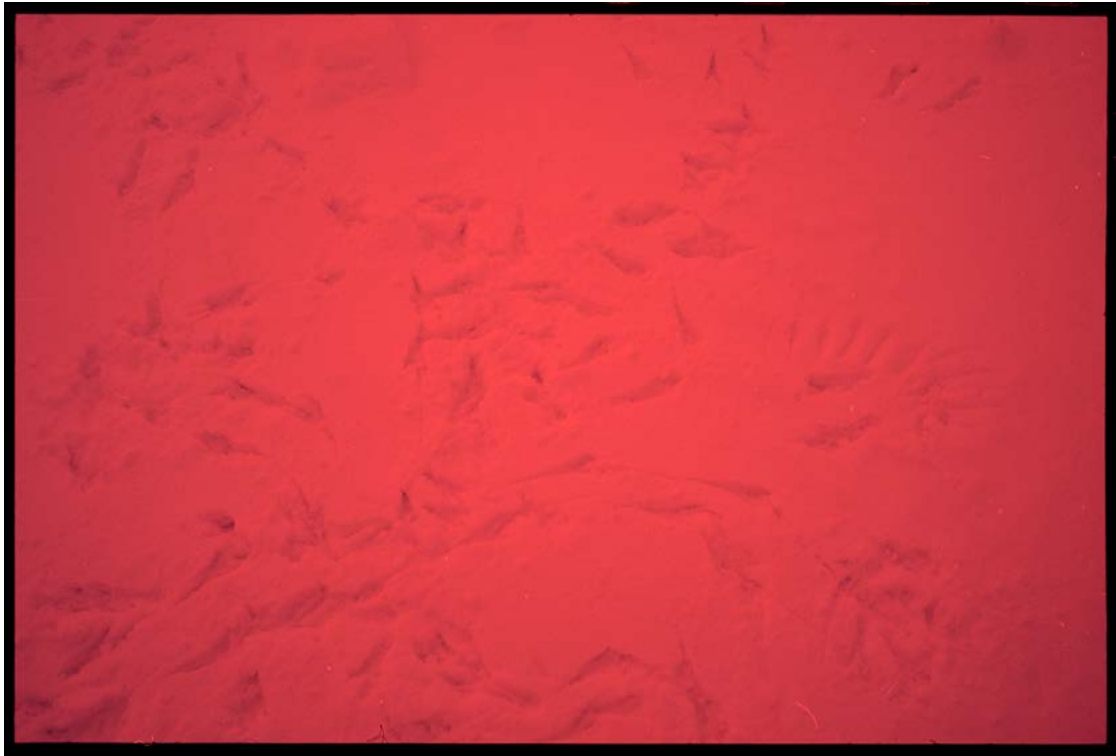
Brane Kovič

Jošt Franko



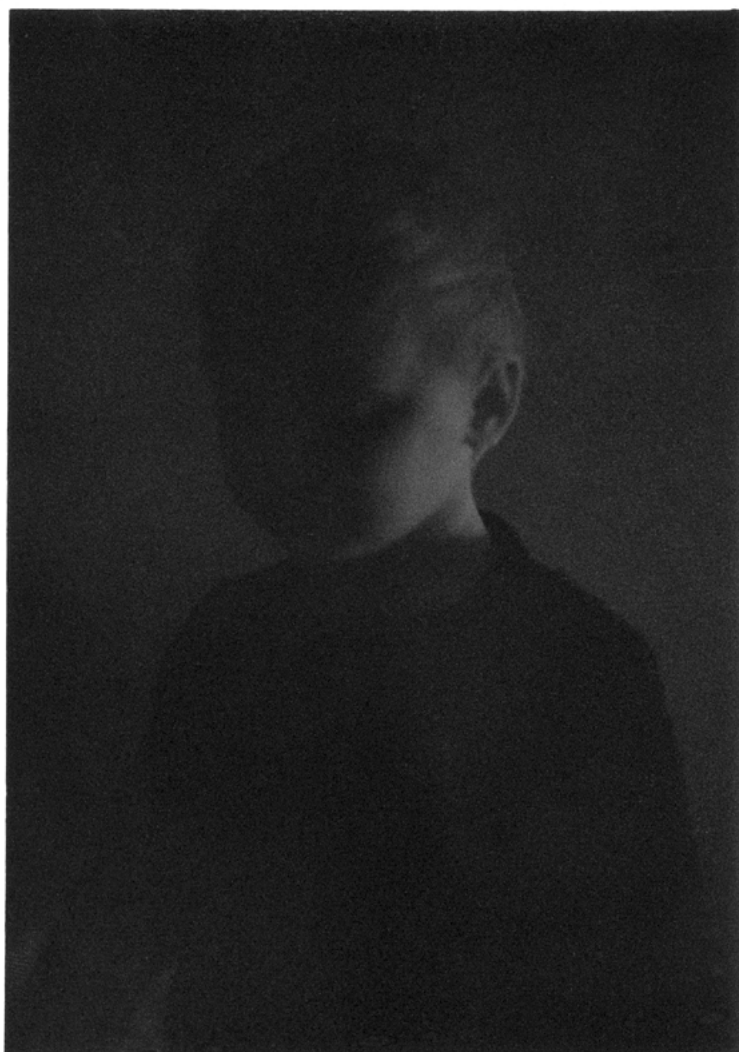
Until I Become Home

2024, stran iz skupnostne časopisne publikacije



Ravens #3

2019, skeniran negativ, digitalni print, 55 cm x 46 cm



Osrednja soba

2023, srebržlatinasta fotografija, 17 cm x 12 cm

Andrej Lamut



Teritorij III

2022, arhivski pigmentni tisk, 60 cm x 60 cm



Teritorij VIII

2022, arhivski pigmentni tisk, 60 cm x 60 cm

Nik Erik Neubauer



#26, iz serije *Ko greš na jug, vedno jokaš dvakrat*
2019, digitaliziran negativ, digitalni print na arhivski papir, 40 cm x 50 cm



#23, iz serije *Ko greš na jug, vedno jokaš dvakrat*
2019, digitaliziran negativ, digitalni print na arhivski papir, 40 cm x 50 cm

Sara Rman



Blow up

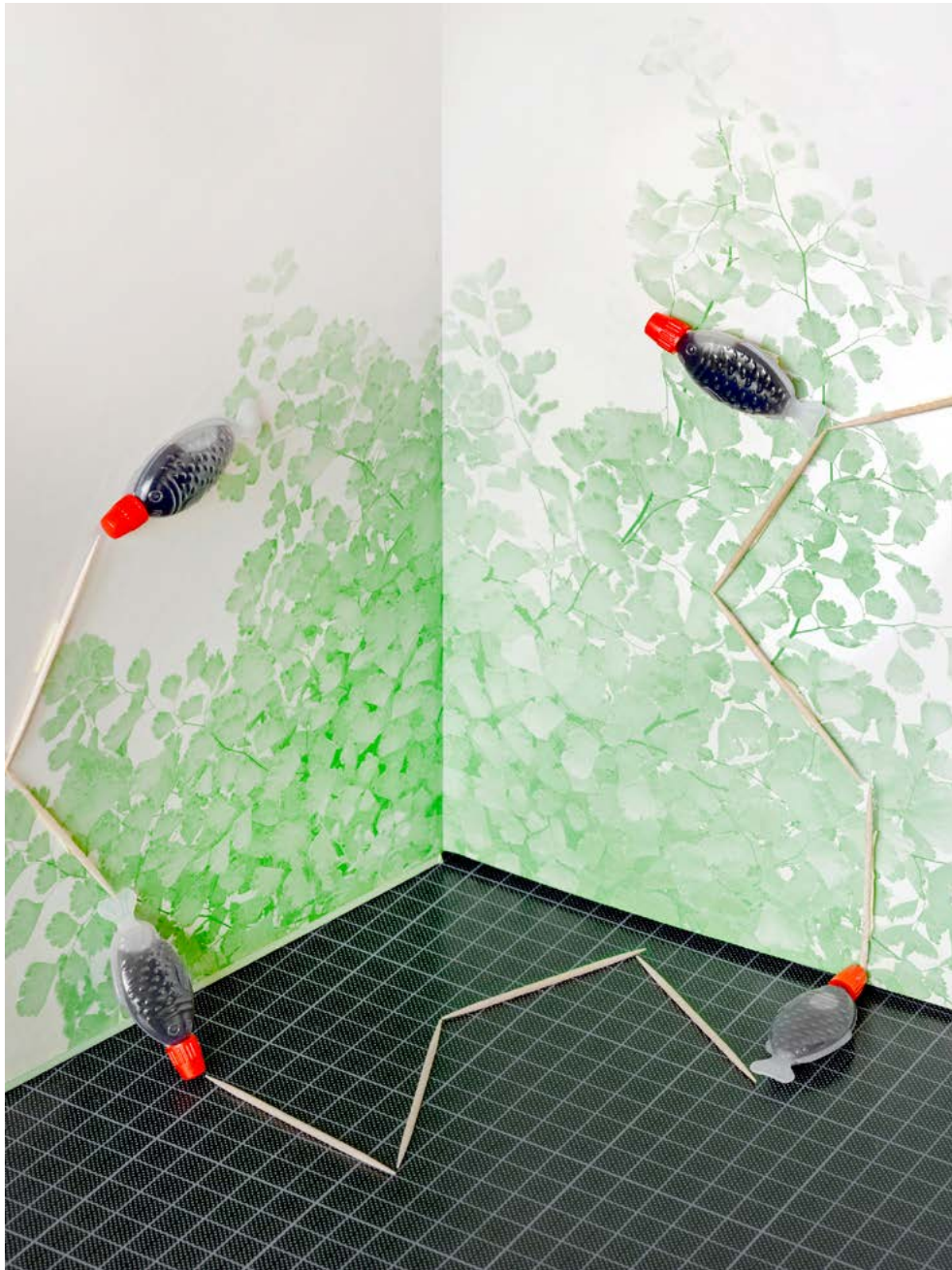
2023, skenogram, pigmentni digitalni tisk na poliester s
PU premazom, 86 cm x 120 cm



Odmevi prisotnosti #8

2024, kromogenski barvni print, UV polimerna smola, kamen,
37 cm x 23 cm x 43 cm

Lucija Rosc



Ribica/-e

2020, digitalni tisk na arhivski papir, 75 cm x 50 cm, edicija 3 + 1AP



Miš-Maš sladkarije

2022, digitalni tisk na arhivski papir, 70 cm x 50 cm, edicija 3 + 1AP

Winds of Change

As our century enters its second quarter, it is safe to say that we have been witnessing profound changes and shifts at various levels for some time. One sphere where new fields of exploration are evident is photography. While it still maintains to a certain extent a continuity with formal and substantive production, which is articulated and still very dynamic in its diversity of genres, there are, just as relevantly, breaks implied and implemented by individual photographers' contributions. In the constellation of contemporary Slovenian photography, we cannot speak of a "school" or dominant trend, but rather of a series of subjective expressions that focus on explorations of different potentials of the photographic language as an equal and equivalent constituent of today's iconosphere and the expression thereof through non-verbal means. Selected excerpts from particular oeuvres thus constitute an array of discursive practices which help shape critical reflection on the time and space in which they have been produced. In their diversity, they deal with the banal commonplace or delve into the more or less distant past; they compose scenarios of new transformations on the physical and ideological levels as they search for hybrid identities and document individual and collective mythologies. Since great stories and epics can no longer be directly lived and recorded, they are being replaced by snapshots from the immediate living environment of the objectified world and the personalised experience thereof. The prevailing virtualisation of reality offers an ideal tool for a critique of representation that draws on sources as diverse as archaeology, anthropology, and psychoanalysis. Despite its seeming lightness, it is nevertheless becoming a critique of ideology presaging the effect of the shift, of the post-human, and of the post-historical; yet, in doing that it covers a broad spectrum of human emotions, the conscious or unconscious, the concrete and intangible. While contemporary art may have "stolen" photography from photographers (in that there has been a break between the tradition of representation and the photograph, which we have known since the advent of photography), photography has nevertheless asserted itself everywhere, having

transcended the technical constraints of its creation and pushed aside many of the themes and motifs on which it once built its ontological status. The six artists selected for this exhibition are undeniably familiar with the history of the medium, but this is precisely why they can approach it in an unencumbered manner: they articulate expressive potentials that reflect, in an authentic and original way, the moment they are living in and give meaning to by producing images that provide diverse modalities of seeing. Their narratives are grounded in an interest in detail, and in turns of meaning and form that are often surprising to the viewer and encoded with parameters the deciphering of which requires certain involvement in the viewing thereof, a certain effort to grasp the message behind that what is seen.

Jošt Franko works as artist and photographer focusing on themes such as migration, communities on the margins of society, the position of workers, and current social issues in general. He approaches these in an interdisciplinary manner, in various media and recording processes (video, installations, collages, etc.). His favourite means of expression is photography, often in the form of reportage, but also as photoessay, and his publications in Slovenian and foreign newspapers and magazines have won him numerous plaudits from professionals and in academic circles. He enhances the visual records with his in-depth, thoughtful approach to the topics he deals with, and confronts viewers with facts beyond images, guiding them to read and think about what they see. What we see in his work must be approached as the symbolic beginning of a complex story, experienced by the photographed persons or alluded to in the spatial cuts. How situations and human destinies will change remains unknown to us, but by hinting at the inevitability of these changes, the photographer has already done the best that he can.

In her photographic works, **Tereza Kozinc** explores the intersections of facts and emotions, of spaces and changes of location, of the relationship between the

public and the private – right down to the most intimate aspects of one’s own existence. One of the main sources of her work is nature, through which she establishes a strong emotional bond, sometimes interpreting it in such a way that, proceeding from a realistic starting point, she produces a surrealistic effect that has distinctive poetic connotations. Her photography is essentially a constant questioning of herself without her having to put herself in front of the camera. She often processes, complements, and restructures the images, deconstructing the motifs and turning them into a “story” that did not exist in the original shot. In doing so, she forces the viewer to actively engage in analyzing the permutations of the newly created visual entities.

Andrej Lamut focuses on dissecting the relationship between photography and other visual media, with his approach underpinned by a direct appeal to the senses and the relativity of perception. By transforming the mimetic code, he underlines the importance of the creative process and its possible twists and turns in generating an autonomous form, which is concurrently the content of a visual statement. Through his interventions, objects, characters, and things cease to be what they were and become new sensory-visual facts in which the artist’s desire to translate the mental world into visually legible statements is realised. Lamut’s individual projects and photographic cycles link together different sets of motifs by thematising their changes in a creative process that has its own logic and dynamics.

Nik Erik Neubauer moves between press and investigative photography as two poles of a documentary approach to the medium. He sees the everyday as a challenge, which he transforms into a reflection on social events and the individual’s position within them, on human aporia and intimate experiences – while turning photographic assignments into hedonistic adventures that represent a source of relaxation and pleasure on the thin line between reality

and imagination. Avoiding stereotypes, he opens a wide range of shades of meaning in his search for emotional content, sometimes by adding written notes to the images. But whatever may be the environments in which his photographs are made, their distinguishing feature is the artist’s sensibility, which gives them surplus value.

Sara Rman is active in several fields of visual expression and design. Her photographic work delves into questions of identity and the associated individual freedom, whereby she is interested in liminal situations and their interactions, and in bridging the differences beyond the formalisms that she counters with procedural alternatives and modifications thereof. In the resulting confrontations of sense and nonsense, paradoxical reversals and mnemonic derivations, appearances and descents from one territory of awareness to another, we can recognise the fragility of the existent and the elusiveness of the material, which is juxtaposed with the unknown: that which is yet to be undiscovered but which is always present and everywhere; in every work of her art this is realised on a metaphorical or associative level.

Lucija Rosc’s artistic practice combines her experience in visual communication and photography, a medium that allows her to experiment in a series of expressive registers, ranging from reflections on memories to subtle reactions to environments in which she recognises her past and present in a keenly subjective way. Her statements are most often articulated in still-life motifs, where she assembles objects into narratives of her past experiences and reflections. She builds a composition with particular care on a chosen coloured background, sometimes reacting to the photographic base with collage or assemblage interventions, thus giving the photograph the status of an object that is at the same time an image and archival material from her personal story.

Brane Kovič

Jošt Franko, rojen 1993 v Ljubljani. Vizualni umetnik in fotograf, ki je končal magistrski študij na univerzi Goldsmith v Londonu, zdaj je doktorski kandidat na Univerzi uporabnih umetnosti na Dunaju. Njegova dela so bila objavljena v številnih slovenskih in tujih medijih (Dnevnik, Delo, Mladina, Time Magazine, The Newyorker, New York Times, Washington Post...), dobil je več pomembnih mednarodnih nagrad in delovnih štipendij.

Jošt Franko, born 1993 in Ljubljana. Visual artist and photographer, with Master's Degree from Goldsmith's College in London, now preparing his Ph.D. at the University of Applied Arts in Vienna. His photographs appeared in various Slovenian and international publications (Delo, Dnevnik, Mladina, Time Magazine, The Newyorker, New York Times, Washington Post...), he was awarded with prizes and important international grants.

Tereza Kozinc, rojena 1985. Leta 2011 je diplomirala na Institutu in akademiji za multimedije v Ljubljani. Veliko je potovala po svetu, delovala kot avtorica in urednica ter sodelovala z različnimi fotografi in institucijami. Med drugim so bile njene fotografije in zapisi o njenem delu objavljeni v mnogih slovenskih in tujih medijih (Mladina, The Guardian, Phases magazine, Yogurt Magazine, C41 Magazine, Discarded Magazine...).

Tereza Kozinc, born 1985. In 2011, she graduated from the Institute and Academy for Multimedia in Ljubljana. She traveled extensively, worked as artist and editor in collaboration with various photographers and institutions. Her photos and writings about her work were published in Slovenian and international media (Mladina, The Guardian, Phases Magazine, Yogurt Magazine, C41 Magazine, Discarded Magazine...).

Andrej Lamut, rojen 1991. Magistriral je na Akademiji za likovno umetnost in oblikovanje v Ljubljani, zdaj nadaljuje magistrski študij na Akademiji za umetnost in oblikovanje HDK-Valand v Göteborgu (Švedska). Prejel je študentsko Prešernovo nagrado ALUO ter več priznanj za oblikovanje knjižnih izdaj. Leta 2022 je bil na sejmu Photo London med finalistami za nagrado Emerging Photographer of the Year. Razstavljal je tudi na sejmih Photo Basel, Vienna Contemporary, Art Market Budapest in drugod.

Andrej Lamut, born 1991. He got his Master's degree from the Academy of Fine Arts and Design ALUO in Ljubljana, now he is continuing his Master's studies at the Academy for Art and Design HDK-Valand in Göteborg (Sweden). He was awarded student's Prešeren Award at ALUO and various recognitions for book design. In 2022, he was among the finalists for Emerging Photographer of the Year at the Photo London art fair. His work was also shown at Photo Basel, Vienna Contemporary, Art Market Budapest and elsewhere.

Nik Erik Neubauer, rojen 1994. Vizualni umetnik in fotograf, leta 2017 je diplomiral na Fakulteti za aplikativne vede VIST v Ljubljani ter leta 2021 magistriral iz fotografije na Akademiji za likovno umetnost in oblikovanje. Ob številnih samostojnih razstavah je bil vključen v več skupinskih pregledov ter dobil niz pomembnih mednarodnih nagrad in priznanj. Fotografije različnih zvrsti in žanrov objavlja v tiskanih in digitalnih medijih doma in v tujini.

Sara Rman, rojena 1992 v Ljubljani. Deluje na različnih področjih vizualne in uporabne umetnosti. Fotografija ji predstavlja medij, s katerim raziskuje vidike identitete in izraznosti celovito in sistematično, s poudarkom na procesih, ne na formi. Skozi različne ikonografske sklope se loteva specifičnih tem in izpostavlja njihove podtekste v problemskih nizih, ki segajo prek podob in njihovih estetskih učinkov.

Lucija Rosc, rojena 1995 v Ljubljani. Dodiplomski študij fotografije je zaključila leta 2018 na Fakulteti za aplikativne vede VIST v Ljubljani, nato še magistrski študij vizualnih komunikacij na ALUO leta 2022. Imela je več samostojnih razstav ter sodelovala na skupinskih razstavah po Evropi in ZDA. Med drugim je prejela študentsko Prešernovo nagrado UL ALUO in bila nominirana za nagrado OHO (2024). Njena dela so bila predstavljena tudi na sejnih Unseen Amsterdam, Photo Basel, Viennacontemporary in Art Salon Zürich.

Nik Erik Neubauer, born 1994. Visual artist and photographer. In 2017, he graduated from VIST Faculty of Applied Sciences and got his Master's degree in photography from Academy of Visual Arts and Design in Ljubljana. Apart many solo exhibitions he participated in various group shows and was awarded important international prizes and recognitions. His photographs of different genres are being published in numerous printed and digital media in the country and abroad.

Sara Rman, born 1992 in Ljubljana. She acts in various fields of visual and applied arts. For her, photography is a medium she uses to explore the aspects of identity and expression in a complex and systematic way, preferring the process to form. Through different iconographic series she treats specific themes focusing on their hidden meanings beyond the images as such and their aesthetic effects.

Lucija Rosc, born 1995 in Ljubljana. In 2018, she graduated in photography from the Faculty of Applied Sciences VIST in Ljubljana and, in 2022, she got her Master's degree in Visual Communication from Academy of Visual Arts and Design (ALUO). She had many solo exhibitions and participated in numerous group shows in Europa and USA. She received the UL ALUO Prešeren Award and was a nominee for 2024 OHO Award. Her works were also shown at the Unseen Amsterdam, Photo Basel, Art Salon Zürich and Viennacontemporary fairs.

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