

PHOTON



**Drugačni
svetovi 2021**
**Different
Worlds 2021**

Naslovna fotografija | Cover photograph

©YeLa An | In Wien | 2018

Aaron Kimmig | AT

YeLa An | AT

Lenka L. Lukačovičová | SK

Vincent Forstenlechner | AT

Asiana Jurca Avci | SI

Svetlana Mijić | RS

Michaela Nagyidaiová | SK

Magda Pacek | PL

Sara Rman | SI

Marek Šefrna | CZ

**Drugačni
svetovi 2021**

**Different
Worlds 2021**

Nagrajenci | **Award winners**

1. nagrada | 1st Prize

Aaron Kimmig

Xinjiang – Sentinel 2

2021

2. nagrada | 2nd Prize

Yela An

In Wien

2018

3. nagrada | 3rd Prize

Lenka L. Lukačovičová

Ice Melts, Temperature Drops

2021

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Drugačni svetovi 2021

Mednarodni natečaj *Drugačni svetovi* je namenjen predstavljanju ustvarjalnih in umetniških dosežkov na področju sodobne fotografije. Prvič je bil organiziran leta 2013 v Centru za sodobno fotografijo Photon v Ljubljani, s ciljem spodbujanja, vrednotenja in promoviranja mladih, še neveljavljenih umetnikov in fotografov. S sodelovanjem mednarodno priznanih strokovnjakov natečaj podpira ustvarjalno raznolikost in različne, predvsem izvirne pristope pri uporabi fotografije. Natečaj, ki nima predpisane teme, je namenjen umetnicam in umetnikom do 35. leta starosti, ki živijo in delajo v državah Srednje in Vzhodne Evrope ali prihajajo iz teh držav in delujejo na tujem. Žirija vsako leto izbere do deset umetnikov za zaključno razstavo, med njimi so trije nagradi. O izboru avtorjev je odločala tričlanska mednarodna žirija v sestavi: **Martin Fojtek**, direktor Galerie Fotografic v Pragi, **Jošt Dolinšek**, zmagovalec natečaja *Drugačni svetovi 2020*, ter **Špela Pipan**, kuratorica v Galeriji Photon. Prva nagrada prinaša 1.000€ podpore za produkcijo ter samostojno razstavo v Photon Gallery Vienna v letu 2022.

Letošnji izbor projektov natečaja izkazuje izrazito kritiko družbe ter časa v katerem živimo. Ti se bodisi konceptualno nanašajo na politično diktaturo in represijo, na stereotipe in rasizem ali pa na nestabilnost sodobnega sveta ter na kritiko kapitalističnega umetniškega trga in hiperprodukcijo podob, ki ji ta narekuje. Spet drugi obravnavajo pandemijo, medsebojno odtujenost značilno za življenje v velikih mestih ter domotožje ali pa izprašujejo medij fotografije z vrednotenjem upodobljenega ter iskanje pomena v fragmentih materialov povezanih s fotografijo.

Different Worlds 2021

The international open call *Different Worlds* aims to showcase creative and artistic achievements in the field of contemporary photography. It was organised for the first time in 2013 at Photon Centre for Contemporary Photography in Ljubljana, with the aim to encourage, evaluate and promote young, not yet established artists and photographers. With the participation of internationally renowned experts, the competition supports creative diversity as well as different and, above all, original approaches in the use of photography. The open call, which has no specific theme, is open to artists up to the age of 35 who live and work in, or are from, Central and Eastern European countries and work abroad. Each year the jury selects up to ten artists for the final exhibition, three of whom are awarded prizes. The selection of the artists was in the hands of an international 3-member jury, composed of **Martin Fojtek**, the director of the renowned Galerie Fotografic in Prague, **Jošt Dolinšek**, the winner of the *Different Worlds 2020*, and **Špela Pipan**, a curator at Photon Gallery. The first prize, amounts to 1.000€ for the production cost of a solo exhibition at Photon Gallery Vienna in 2022.

This year's selection of open call projects shows a strong critique of society and the times we live in. Conceptually, they refer to political dictatorship and oppression, stereotypes and racial hatred, while some look at the instability of today's world and critique the capitalist art market and the hyper-production of images it dictates. Others deal with the pandemic, alienation in big cities, and being homesick. Some question the medium of photography with evaluating what is depicted, and the search for meaning in the fragments of photographic material.

Aaron Kimmig | Sanji | Xinjiang Sentinel-2 | 2021



Martin Fojtek – Zmagovalci natečaja

Galerija Photon v Ljubljani že več let organizira mednarodni natečaj *Drugačni svetovi*, ki je namenjen mladim fotografom z območja Srednje in Vzhodne Evrope. Ti odlično organizirani dogodki ne koristijo le mladim umetnikom (omogočajo jim, da svoje delo predstavijo na mednarodnem prizorišču), ampak ponujajo (zame osebno) zelo zanimiv, fascinanten in bogat vpogled v najnovejše dogajanje na področju sodobne fotografije v regiji. Podatki o nadzoru, ki jih obdeluje umetna inteligenca, sovraštvo na podlagi etničnih razlik in rasnih predsodkov, podnebne spremembe in splošni občutek negotovosti v današnjem svetu so nekatere od tem, s katerimi se ukvarjajo izbrana dela. Nekaj besed o letošnjih zmagovalcih.

Aaron Kimmig, *Xinjiang Sentinel-2*

Zbiranje podatkov s strani vladnih institucij in tehnoloških podjetij po mnenju številnih predstavlja eno največjih groženj v današnjem svetu. S sodobnimi tehnologijami, ki omogočajo skoraj neprekinjen nadzor, zbiranje in algoritemsko obdelavo podatkov, grožnja zlorabe in koncentracije moči nad veliko večino prebivalstva ni le verjetna, temveč neizbežna. Aaron Kimmig o teh trendih že nekaj časa razmišlja v svojih umetniških projektih. V najnovejši seriji *Xinjiang Sentinel-2* raziskuje pojav, ki ga imenuje »diktatura s pomočjo algoritmov«. Pripadnike ujgurske muslimanske manjšine v kitajski provinci Šindžang spremljajo prometne kamere, podatke obdeluje umetna inteligenca, nato pa prebivalce zapirajo v velike »centre za pridržanje«. Kimmig uporabi slike

taborišč, ki so javno dostopne na zemljevidih, in jih spretno združi, s čimer ustvari vznemirljivo in hkrati grozljivo vizualno igro. Umetniškimi delom je priložena spletna stran, na kateri so satelitske slike centrov.

YeLa An, *In Wien*

Koliko stane seks s tabo? Kako lahko dihaš s tako majhnim nosom? To so med drugim stavki, ki jih umetnica od leta 2011 posluša na Dunaju. Hiperseksualizirani stereotipi o Azijkah, ki jih trenutno potencira izkušnja Covida, niso nekaj običajnega zgolj na Dunaju, temveč povsod po svetu. Sovraštvo in rasno spodbujena jeza se vtisneta v žrtev, pravi umetnica. V seriji *In Wien* združuje skrbno izbrane barvne fotografije detajlov ženskega telesa z natiskanimi stavki, ki opozarjajo na rasizem, ki je v Evropi 21. stoletja še vedno zelo razširjen.

Lenka L. Lukačovičová, *Ice Melts, the Temperature Drops*

V današnjem zapletenem svetu ni lahko krmariti. Zlahka se izgubimo v hitrem in nenehno spreminjajočem se toku informacij, slik, zvokov, družbenih interakcij, različnih groženj in negotovosti. Podnebne spremembe, stare družbeno-ekonomske strukture, ki jih nadomeščajo nove, tekoča sodobnost. Lukačovičová to nestabilno vzdušje in neznana občutja izraža v seriji analognih fotografij, ki skupaj s subtilnimi simboli in kompozicijami delujejo odlično.

Martin Fojtek – Winners of the Open Call

For several years now, Photon Gallery in Ljubljana has organized *Different Worlds*, an open call for photographers from Central and Eastern Europe. These very well-organized events are not only beneficial for young artists (as they allow them to present their work internationally), but are also (for me personally) a fascinating and enriching insight into the latest developments in contemporary photography in this region. Surveillance data processed by AI, hatred based on ethnic differences and racial prejudices, climate change, and the general feeling of insecurity in today's world are some of the topics reflected in the selected works. A few words about this year's winning series.

Aaron Kimmig, *Xinjiang Sentinel-2*

The collection of data by both government institutions and technology companies is considered by many one of the biggest threats in modern world. With today's technologies enabling near-constant surveillance, data collection, and algorithmic data processing, the threat of abuse and concentration of power over the vast majority of the population is not only likely but imminent. Aaron Kimmig has been reflecting on these trends in his art projects for some time. In his latest series, *Xinjiang Sentinel-2*, he explores the phenomenon of dictatorship through algorithms. Members of the Uighur Muslim minority in China's Xinjiang province are monitored by street cameras, with the data processed by AI, and subsequently imprisoned in large detention camps. Kimmig uses publicly available images of these camps from maps and cleverly combines

them to create an exciting yet terrifying visual game. The artworks come together with a website that features satellite images of the camps.

YeLa An, *In Wien*

How much does it cost to have sex with you? How can you breathe with your little nose? These, among many others, are phrases the artist has heard in Vienna since 2011. Hypersexualized stereotypes about Asian women, currently reinforced by Covid pandemic, are commonplace in Vienna and around the world. Hate and racially fueled anger imprint themselves on the victim, says the artist. In her series *In Wien*, she combines carefully selected color photographs of female body details with imprinted sentences that highlight the still pervasive racism in the 21st-century Europe.

Lenka L. Lukačovičová, *Ice Melts, the Temperature Drops*

Today's complex world is not an easy place to navigate. It is easy to get lost in the fast and ever-changing stream of information, images, sounds, social interactions, various threats, and uncertainties. Climate change, old socio-economic structures replaced by new ones, Liquid Modernity. Lukačovičová reflects this unstable atmosphere and unknown feelings in her series of analog photographs, which cleverly work with subtle symbols and compositions.

Jošt Dolinšek - O izboru natečaja

V deveti ediciji mednarodnega natečaja *Drugačni svetovi* smo se srečali z različnimi pristopi k fotografskemu mediju, številnimi vprašanji in odgovori nanje. Čeprav se zdi, da med izbranimi avtorji ni skupne točke, jih vseh deset družijo enake osnovne ideje – prepričanje o moči podobe in potreba po obravnavi aktualnih političnih, družbenih ali osebnih tem. Aaron Kimmig je ustvaril dokumentarni projekt o diskriminaciji in kršenju človekovih pravic z uporabo umetne inteligence, ki postavlja temelje za nadaljnji pogovor in hkrati poziva k ukrepanju. Sistematično zatiranje s strani države ali, kot to imenuje umetnik, »diktatura z algoritmi,« pomeni grožnjo za muslimansko prebivalstvo. Obseg zlorabe omenjene tehnologije bi se v prihodnjih letih lahko še povečal, kar bi okrepilo neravnovesje struktur moči, zato sta umetnost in vizualni aktivizem pomembna. Podobno kritično je Asiana Jurca Avci obravnavala kapitalistični trg umetnosti in izpostavila temeljni paradoks hiperprodukcije v umetnosti in ustvarjalnih industrijah na splošno. Na žalost krivični koruptivni sistem terja svoj davek tudi od posameznika. YeLa An je kot tujka na lastni koži izkusila rasistične in seksistične opazke. Zbirka takšnih komentarjev lahko služi kot opomin na diskriminacijo in nepravilnost, ki še vedno obstajata.

Razmislek o položaju in perspektivah posameznikov ter njihovem odnosu do družbenega okolja je predstavljen v delih Lenke Lukačovičove in Magde Pacek. Psihološki vpliv trenutnega stanja, liminalni čas, je povezan z epidemijo, v kateri trenutno živimo. Vendar projekti presegaajo trende in obravnavajo temeljni človeški odziv na izkušnjo negotovosti in neznanega. Marka Šefrna fascinira tisto, kar je običajno očem skrito in

velja za osebno. S kršenjem družbene pogodbe je na skrivaj ujel ljudi v njihovem domačem okolju in s tem odprl vprašanja o zasebnosti, izolaciji in odtujenosti v urbanih okoljih. Fizična in mentalna oddaljenost od rojstnega mesta je Vincenta Forstenlechnerja spodbudila k ustvarjanju novih interpretacij kraja, pri čemer ob vsakem obisku poustvarja spomine. Umetnikov subjektivni, skoraj fiktivni dokumentarni pristop je občutljiv na neoprijemljive spremembe v njegovem mikrosvetu. Tudi Michaela Nagyidaiova se sprašuje, kako zgodovina in spremembe oblikujejo identiteto in prihodnost družbe.

Svetlana Mijić se z dekonstrukcijo fotografske podobe in njeno ponovno apropiacijo loteva ontološke substance fotografije – svetlobe. Ko slikamo ponoči, v odsotnosti svetlobe, imajo podobe teme sploh kakšno vrednost? Ob pomanjkanju informacij in konteksta smo prepuščeni lastni interpretaciji, ki je pogosto zavajajoča. Projekt Sare Raman deluje na isti ravni. Brez reda, le s sledmi in fragmenti, lahko gledalec po doživetju serije (post)fotografskih del v njih najde pomen – ali pa tudi ne. Živeti v kaosu pomeni živeti v agoniji.

Sodelovanje v žiriji mednarodnega natečaja *Drugačni svetovi 2021* je bilo izziv, a hkrati tudi nagrada. In za konec: zdi se mi, da besede Alfreda Jaarja odlično povzemajo idejo natečaja in vlogo fotografskega umetnika na splošno: »Fotografija je jalov poskus predstavljanja resničnosti. Mislim, da resničnosti ni mogoče predstaviti. Ustvarimo lahko le novo resničnost, zato je fotografija tako pomembna. Biti fotograf je velika odgovornost.«

Jošt Dolinšek - On the Open Call Selection

At the ninth edition of *Different Worlds*, the open call for young photographers, we encountered various approaches to the photographic medium, a lot of questions asked, and the resulting outcomes. Although seemingly unrelated, all ten selected artists share the same ideas – a belief in the power of the image and the need to address current political, social or personal issues.

Aaron Kimmig has created a documentary project about discrimination and violation of human rights through advanced AI technology, laying the groundwork for further discussion and simultaneously calling for action. Systematic oppression by the state, or as the artist terms it, dictatorship by algorithms, is a threat to Muslim population in China. The scale of technology misuse might increase in the coming years, reinforcing the imbalance of power structures, hence the importance of art and visual activism. In a similarly critical vein, Asiana Jurca Avci examined the capitalist art market, highlighting the fundamental paradox of hyper-production in the art and creative industries in general. Unfortunately, the corrupt system takes its toll on the individual as well. As a foreigner, YeLa An has experienced racist and sexist remarks firsthand. The collection of such comments can serve as a reminder of discrimination and injustice that still exist.

Reflection on the positions and perspectives of individuals and their relation to the social environment is reflected in the works of Lenka Lukačovičova and Magda Pacek. The psychological impact of the current situation, liminal time, is related to the epidemic that we live in. Yet, the project transcends trends and addresses the fundamental human reaction to uncertainty

and the unknown. Marek Šefrna is fascinated by what is usually unseen and considered personal. By breaching the social contract, he secretly captured people in their domestic environments – raising questions of privacy, isolation, and alienation in urban areas. The physical and mental distance from his hometown prompted Vincent Forstenlechner to create new interpretations of the place, recreating memories upon each visit. His subjective, almost fictional documentary approach is sensitive to intangible changes in his micro-world. Michaela Nagyidaiova questions how history and change shape the identity and future of society.

Svetlana Mijić's deconstruction of the photographic image and its reappropriation through senses tackles the ontological substance of photography – light. Are intact images of the darkness, taken at night in the absence of light, of any value? Lacking information and context, one is left to make their own interpretation, which is often deceptive. Sara Rman's project functions at the same level. With no order, only traces and fragments, the viewer may or may not construct their meaning after experiencing a series of (post)photographic works. To live in chaos is to live in agony.

It has been challenging yet rewarding to participate in the selection of works at this open call. In conclusion, I believe the words by Alfredo Jaar brilliantly sum up its idea and the role of the photographic artist in general: "...photography is a futile attempt to represent reality. I think reality cannot be represented. We can only create a new reality, and that is why photography is so important. It is a great responsibility to be a photographer."

Xinjiang Sentinel-2 | 2021

Aaron Kimmig (1989, AT) je leta 2019 diplomiral iz mednarodnega razvoja na dunajski univerzi. Leta 2017 je vpisal podiplomski študij postkonceptualne umetnosti na Akademiji za likovno umetnost na Dunaju, od leta 2016 pa dela v kolektivu *convive.io*, ki se ukvarja s spletnim oblikovanjem in full-stack programiranjem. Pri svojem delu se pretežno osredotoča na družbo, tehnologijo in reprezentacije narave. Razstavljal je na različnih samostojnih in skupinskih razstavah v Avstriji in tujini.

Muslimanska manjšina Ujguri, se v kitajski pokrajini Šindžang se že leta sooča z vse večjimi omejitvami in kršitvami človekovih pravic. Z uporabo umetne inteligence se video prenos iz prometnih kamer uporablja za avtomatsko prepoznavanje tistih, ki bodo naslednji aretirani. Postopek preverjanja je zelo učinkovit in se neprestano širi. Kamera deluje kot novo orodje za nadzor družbe v avtomatizirani diktaturi. Poimenujem ga diktatura algoritmov. V Šindžangu Kitajska sistematično zatira muslimansko manjšino, Ujgure. Ustanavljajo številne centre za pridržanje. Po različnih virih je trenutno pridržanih približno 1,5 milijona ljudi. Projekt Xinjiang Data prikazuje rast teh centrov in uničevanje kulturnih spomenikov v Šindžangu. Analiza temelji na javno dostopnih satelitskih posnetkih.

<https://dc.nanu-c.org/>

Aaron Kimmig (1989, AT) graduated in International Development from the Main University of Vienna in 2019. In 2017, he embarked on postgraduate studies in Post-conceptual Art at the Academy of Fine Arts, Vienna, and has been working at the self-organized web design/full-stack development collective *convive.io* since 2016. His work is focused on society, technology and representations of nature. He exhibited in various solo and group exhibitions in Austria and abroad.

For years, the Muslim minority in China's western province of Xinjiang has faced increasing restrictions and human rights violations. Using artificial intelligence, video streams from traffic cameras are used to automate the identification of those arrested next. The screening process is highly efficient and expanded daily. The camera acts as a new tool of society control in an automated dictatorship. I call it a dictatorship by algorithms. In Xinjiang, China systematically oppresses the Muslim minority, the Uyghurs. They set up internment camps. According to various sources, about 1.5 million people are currently detained. The Xinjiang Data project charts the growth of these camps and the destruction of cultural heritage in Xinjiang. The analysis is based on publicly available satellite imagery.





Koliko stane seks s tabo? |
How much does it cost to have sex with you? |
Wie viel kostet Sex mit dir machen?

Prodajamo tudi to deklco. |
We sell this girl as well. |
Wir verkaufen dieses Mädchen auch.

Jaz sem vsaj domač kreten. |
At least I am a domestic asshole. |
Zumindest bin ich ein inländisches arschloch.

Kako lahko dihaš s tako majhnim nosom? |
How can you breathe with your small nose? |
Wie kannst du mit dieser kleinen Nase atmen?

Za rasizem si kriva tudi sama, ker si preveč prijazna do ljudi. |
Racism is also your fault because you are too kind to the people. |
Rassismus ist auch deine Schuld, weil du zu nett zu den Leuten bist.

In Wien | 2018

YeLa An (1987, AT) se je rodila v Seulu v Južni Koreji, več let pa živi na Dunaju. Do leta 2017 je študirala postkonceptualno umetnost na Akademiji za likovno umetnost na Dunaju. Je prejemnica številnih pomembnih štipendij, udeležila pa se je tudi rezidenc, med drugim thealit - Frauen.Kultur.Labor v Bremnu, Nemčija. Njena dela so vključena v zbirko Kupferstichkabinett Akademije za likovno umetnost na Dunaju. Že vrsto let raziskuje pretekle podobe žensk v množičnih medijih in kako te odražajo trenutno stanje (ne)enakosti spolov. Leta 2019 je v sodelovanju z drugimi umetnicami, kuratorkami in znanstvenicami na Dunaju ustanovila Mai Ling, združenje za azijsko umetnost in kulturo, ki so ga ustvarile ženske

Zanima me analiza trenutne reprezentacije azijskih žensk v Aziji, saj izpolnjujejo zunanji stereotip, ki ga podpira pogled z zahoda. Zato sem leta 2019 v sodelovanju z drugimi umetnicami, kuratorkami in znanstvenicami na Dunaju ustanovila Mai Ling, združenje za azijsko umetnost in kulturo, ki so ga ustvarile ženske. Njegov namen je pripoznati azijske ženske in jim omogočiti, da se njihovi glasovi slišijo v Evropi.

YeLa An (1987, AT) was born in Seoul, South Korea and has lived in Vienna for many years. She studied post-conceptual art at the Academy of Fine Arts in Vienna. She is the recipient of numerous notable grants and took part at various residencies, including the Frauen.Kultur.Labor, in Bremen, Germany. Her works are included in the collection of the Kupferstichkabinett of the Academy of Fine Arts Vienna. For many years, she has explored past images of women in mass media and how they reflect the current state of gender (in)equality. In 2019, she founded the Mai Ling Association for Asian art and culture in Vienna, created by women in collaboration with other female artists, curators and scholars.

My interest is in analyzing the current representation of Asian women within Asia as they fulfill an external stereotype supported by the Western view. I founded in collaboration with other female artists, curators, and scholars in Vienna Mai Ling, an association for Asian art and culture created by women. It aims to recognize Asian women and give their voices a platform to be heard in Europe.

Ice Melts, the Temperature Drops | 2021 | v teku | ongoing

<http://www.lenkalukacovicova.sk>

Lenka L. Lukačovičová (1987, SK) je umetnica in fotografinja, ki trenutno poučuje na Akademiji za likovno umetnost in oblikovanje v Bratislavi, kjer je leta 2018 doktorirala iz likovne umetnosti, smer fotografija in performans. Konceptualno njeni projekti temeljijo na raziskovanju problematike in vprašanj, povezanih s človekovim obstojem, krajem in medijem fotografije. Osredotoča se na temeljna življenjska vprašanja, hkrati pa raziskuje status in vlogo fotografije v vizualnem svetu. V umetniški praksi ustvarja umetnine v različnih medijih, ki temeljijo predvsem na fotografiji, proučuje pa tudi vlogo fotografije kot sekundarnega medija v performansih in instalacijah. Razstavljala je na Slovaškem in v tujini na samostojnih in skupinskih razstavah, med drugim na skupinski razstavi FUTURE NOW, SET SPACE, Bonfire AIR & SET v Londonu in GALERIE XY – Common Sense v Olomoucu na Češkem.

Projekt *Ice Melts, the Temperature Drops* pripoveduje o »sodobnem času – času brez gibanja. Prikazuje nestabilno ozračje in neznana občutja, izmišljena ali resnična(?), apokalipso, skrite aluzije na gibanje, postkonstruktivizem, podnebne spremembe itn. Gre za prihodnost, upodobljeno na fotografiji, ki se je odvijala v preteklosti, njeno vzdušje pa je mogoče najti in občutiti v sedanosti. Dela se ukvarjajo s časovnostjo in psihološkim prostorom: mirovanjem in preživetjem, sedanostjo in prihodnostjo. Te koncepte poskuša umestiti v opazovanja elastičnega časa. Afekt išče tam, kjer ga lahko najde, v fizičnih dražljajih in vmesnih stanjih običajnega, in to brez zatekanja k pripovedi. Gre za projekt, ki ga ženejo diskurzivne in nestabilne formacije simbolov in trenutkov.

Lenka L. Lukačovičová (1987, SK) is an artist and photographer currently teaching at the Academy of Fine Arts and Design in Bratislava, where she completed her PhD in Fine Arts with an emphasis on photography and performance in 2018. The conceptual basis of her projects is exploring the issues and questions related to human existence, place, and the medium of photography. She focuses on fundamental issues in life while investigating the status and role of photography in the visual world. In her practice, she creates mixed-media objects rooted primarily in photography and addresses its role as a secondary medium in performances and installations. She has exhibited in Slovakia and abroad in both solo and group exhibitions, including a group exhibition FUTURE NOW, SET SPACE at Bonfire AIR & SET in London and GALERIE XY – Common Sense, Olomouc, Czech Republic.

Ice Melts, the Temperature Drops is about "contemporary" time – a time without movement. It illustrates an unstable atmosphere and unfamiliar feelings, fictional or real(?), an apocalypse and hidden allusions to movement, post-constructivism, climate change, etc. It is a contemporary future shown in photography that happened in the past and whose atmosphere can be found and felt in the present. The works deal with temporality and psychological space: stillness and survival, the now and the future. The artist attempts to locate these concepts in the myopic observations of elastic time, looking for them in the physical stimuli and intermediate states of the ordinary without recourse to the narrative. It is a project driven by discursive and unstable formations of symbols and moments.





ROYGBIV | 2016–2020

Vincent Forstenlechner (1996, AT) je vizualni umetnik in fotograf, ki je diplomiral na Inštitutu za grafične umetnosti na Visoki šoli za fotografijo na Dunaju. Od leta 2019 je vključen v program Applied Photography and Time-based Media na Fakulteti za uporabne umetnosti. Pri svojem delu se osredotoča na dolgoročne projekte, v katerih raziskuje osebna in družbena vprašanja ter skozi fotografijo obravnava povezavo med spominom, identiteto in krajem. Zanima ga odkrivanje prikritih povezav, ki obstajajo v vsakdanjem življenju in se pogosto se odloča za dokumentarni pristop, pri čemer vključuje inscenirane in abstraktne podobe. Njegova dela so bila med drugim razstavljena na Fotohof Salzburg, FOTO Wien in Athens Photo Festival.

Dolgoročni projekt ROYGBIV, ki obravnava nenehno spreminjajočo se znano pokrajino, se osredotoča na otožnost in hrepenenje, ki se pojavita, ko obiščem svoj dom v Avstriji. Serija poskuša razvozlati, kaj pomeni občutek povezanosti in oddaljenosti hkrati. Skozi zbirko spominov in upanja se razvija osebni odnos do kraja, vizualna podoba pa ostaja enaka. ROYGBIV raziskuje to dvoumno povezanost s pokrajinami in osebnostmi, ki so del mojega doživljanja kraja. Pri tem uporabljam fotografijo kot orodje za ustvarjanje lastnega sveta spomina in dokumentiranje tega, kako se ta liminalni prostor spreminja z vsakim obiskom. Naslov je okrajšava za barve mavrice, vizualni občutek, ki se je ponavljal v številnih poletjih, ki sem jih preživel doma. Ko gledamo mavrico, je vtis o barvah odvisen od položaja gledalca, saj se vzorec z vsakim korakom nekoliko spremeni. Zato dva človeka na nebu nikoli ne bosta videla enakega loka.

<https://vincent-forstenlechner.com>

Vincent Forstenlechner (1996, AT) is a visual artist and photographer who graduated from the Institute of Graphic Arts at the College of Photography in Vienna and since 2019 also attends the Applied Photography and Time-Based Media program at the University of Applied Arts. His work focuses on long-term projects that explore personal and social issues and address the connection between memory, identity and place through photography. He is interested in highlighting oblique connections that exist in our daily lives, adopting a documentary approach that incorporates staged and abstract imagery. His work has been exhibited at Fotohof Salzburg, FOTO Wien and Athens Photo Festival, among others.

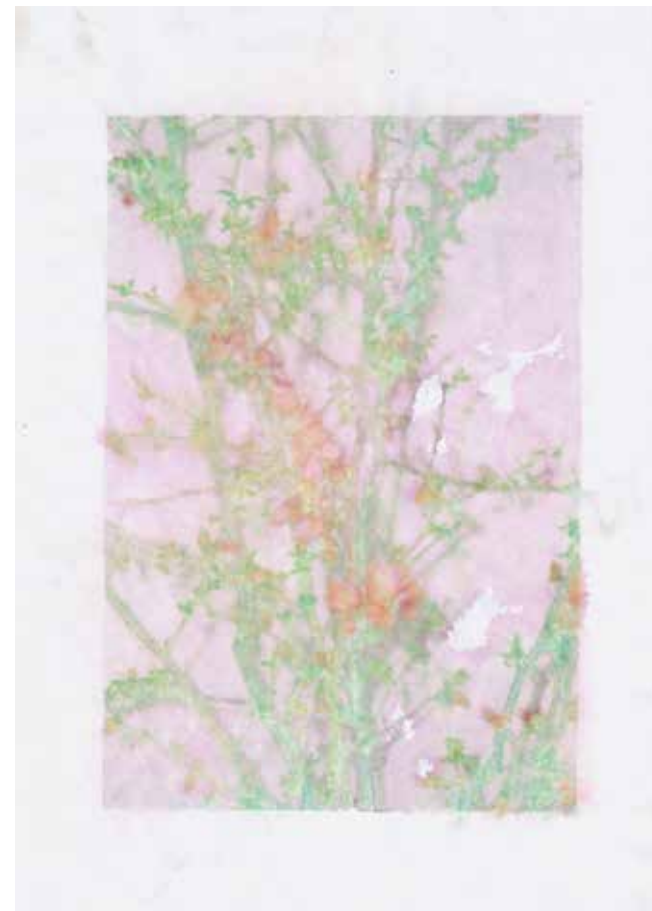
Looking at an ever-changing familiar landscape, the long-term project ROYGBIV focuses on the oblique and wistful feeling that occurs when I revisit my home in Austria. The series attempts to decipher what it means to feel connected and distant at the same time. Through a collection of memories and hopes, the personal relation to a place develops; however, the visual surface remains the same. ROYGBIV explores this ambiguous connection to the landscapes and personalities that are part of my experience of place. In doing so, I use photography as a tool to create my world of memory and document how this liminal space transforms with each visit. The title is an acronym for the colors of the rainbow, a visual sensation that recurred throughout the many summers I spent at home. When looking at a rainbow, the impression of the colors depends on the viewer's position because the pattern changes slightly with each step. Therefore, no two people will ever see the same arc in the sky.

Asiana Jurca Avci (1992, Slovenija) je leta 2015 diplomirala iz fotografije na Akademiji za likovno umetnost in oblikovanje (ALUO). Svoje delo predstavlja predvsem v obliki fotozinov in knjig, za katere sta značilni izpovedna poetika in občutljivost za pripoved, ki izhajata iz njenega navdušenja nad filmom. Jurca Avci v svojih delih pogosto raziskuje subjektivnost, samoidentifikacijo, medosebne odnose, motivacijo in vprašanja avtentičnosti umetniškega izražanja. V zadnjem času se je njeno zanimanje od (hiper)produkcije podob preusmerilo na samo umetniško produkcijo. Sodelovala je na številnih skupinskih razstavah v Sloveniji in drugih državah na Balkanu. Oktobra 2020 se je predstavila s samostojno razstavo in praktično realizacijo svojega magistrskega dela v Fotopubu v Ljubljani z naslovom *So This Is It?*

*Serijski Wetprints je nastala kot neposreden odziv na potrebe in želje umetniškega trga, ki je obseden z idejo avtentičnosti in inovativnosti, proizvajajo pa prav nasprotno: hiperprodukcijo idej in konceptov, ki umetnike zamejuje s standardiziranimi, zelo homogeniziranimi in omejenimi izraznimi sredstvi. Mora biti res trg tisti, ki narekuje osnovno artikulacijo tem (in forme) v umetnosti? V okviru večjega projekta z naslovom *Produkcija vrednosti in vrednost reprodukcije* skuša Asiana Jurca Avci dekonstruirati umetniški proces – od ideje do realizacije – s skoraj otroškim dejanjem. Na običajne ink-jet printe analognih skenov nanese vodo. Samo kapljanje, namakanje in izpostavljanje morju in dežju ustvarja nekakšen učinek vodnih barv. Vsaka slika je edinstvena in izvirna, hkrati pa neizogibno klišejska zaradi svojih predmetov – ovenelih šopkov. Zaradi uporabljene tehnike črnilo pronica skozi papir, kar ustvari dve podobi v eni.*

Asiana Jurca Avci (1992, SI) earned a BA in photography at the Academy of Fine Arts and Design (ALUO) in 2015. She presents her work primarily in the form of photo-zines and books, which are characterized by confessional poetics and a sensibility for narrative, originating from her enthusiasm for film. Jurca Avci's works have often explored subjectivity, self-identification, interpersonal relations, motivation, and questions of authenticity in artistic expression. Recently, her interests have shifted from the (hyper-) production of images to artistic production itself. She has participated in numerous group exhibitions in Slovenia as well as other countries in the Balkans. In October 2020, she had a solo exhibition titled *So This Is It?* at Fotopub Project Space in Ljubljana, where she presented the practical implementation of her master's thesis.

*The Wetprints series came to be as a direct response to the needs and wishes of an art market obsessed with the idea of authenticity and innovation, which breeds precisely the opposite: the hyper-production of ideas and concepts, confining artists to a standardized, homogenized and limited means of expression. Must it be the market, which dictates the basic articulation of themes (and form) in art? Within a larger project, *The Production of Value and the Value of Reproduction*, Asiana Jurca Avci attempts to deconstruct the artistic process – from the idea to realization, through the almost childish act of applying water to regular ink-jet prints of analog scans. The simple act of dripping, and exposing to sea and rain, creates somewhat watercolor effect. Each image is unique, and original, yet inescapably cliché due to its subjects – wilted bouquets. The technique used makes the ink seep through the paper, creating two prints in one.*





Terra Incognita | 2018–2019

Svetlana Mijić (1992, RS) je študirala vizualne umetnosti na Univerzi za umetnost in oblikovanje v Offenbachu (HfG Offenbach). Njeno delo se večinoma giblje med konceptualnim slikarstvom in fotografijo. Kot izhodišče ji pogosto služijo vsakdanje izkušnje, zbrano, pogosto najdeno gradivo in spomini. Njena metoda je analitična, osredotoča pa se predvsem na negotovost in časnost stvari. Njen pristop k umetniškemu mediju in obravnavanemu predmetu pogosto raziskuje meje umetniškega medija in naredi rezultate vidne. Razstavljala je na več samostojnih in skupinskih razstavah v Srbiji in Nemčiji. Leta 2020 se je uvrstila v ožji izbor za nagrado Playground Art Prize, galerija Von&Von, Mannheim.

Za to serijo sem s fotoaparatom Polaroid fotografirala ponoči. Ker pri tej vrsti fotoaparata ne moreš manipulirati z osvetlitvijo, so bili polaroidi, ki sem jih posnela, skoraj popolnoma črni. Ko pa jih pogledate pri dnevni svetlobi, se zgodi podobno kot pri camera obscuri: oko se navadi na temo in začne razločevati dele slike, vendar je vidno polje omejeno. Da bi osvetlila, kar je na fotografijah ostalo vidno, sem polaroide skenirala in jih digitalno osvetlila. Rezultat je bila enobarvna površina, na kateri so bili vidni sledovi fotografiranih predmetov. Serija je poetičen prikaz poskusa slikanja noči, pri čemer se podobe sklicujejo na sanje in iščejo vzporednice s spanjem, medtem ko naša podzavest ostaja aktivna. Gre za iskanje nenavadnega v temi in doživljanje nečesa, česar ne moremo videti ali opisati, kot bi to lahko naredili s predmetom.

<https://svetlanamijic.myportfolio.com/work>

Svetlana Mijić (1992, RS) studied Visual Arts at the Offenbach University of Art and Design (HfG Offenbach). Her work mostly moves between conceptual painting and photography. As a starting point, she often uses her everyday experiences, collected, often found materials and memories. Her method is analytical, focusing on uncertainty and temporality of things. Her approach to the art medium and its subject often explores the limits of the art medium, making the results visible. She exhibited at several solo and group exhibitions in Serbia and Germany. She was shortlisted for Playground Art Prize, Gallery Von&Von in Mannheim in 2020.

For this series, I used a Polaroid camera to take pictures at night. Since you cannot manipulate the exposure on this camera, the Polaroids I took were almost entirely black. However, when you look at them in daylight, the same happens as with the camera obscura: the eye gets used to the darkness and starts to make out parts of the image, but the field of view is limited. To expose what remained visible in the photos, I scanned the Polaroids and brightened them digitally. The result was a monochrome surface with visible traces of the photographed subjects. The series is a poetic representation of trying to capture the night, with the images referencing dreams and finding parallels to sleep while our subconscious remains active. It is about finding the uncanny in the darkness and experiencing something without being able to see or describe it, as one would with an object.

Michaela Nagyidaiová (1996, SK) je dokumentarna fotografinja iz Bratislave. Leta 2019 je na londonski fakulteti za komuniciranje končala magistrski študij fotožurnalizma in dokumentarne fotografije. Od leta 2021 je članica združenja *Women Photograph*. Pri svojem delu raziskuje povezavo med pokrajino in spominom, prehod srednje- in vzhodnoevropskih držav (danes članic EU) iz komunizma v kapitalizem ter identiteto in dediščino prednikov. Nagyidaiova običajno dela na dolgoročnih, osebnih projektih, ki ji omogočajo združevanje fotografij z besedilom, arhivskim gradivom. Njena dela so bila razstavljena na več skupinskih razstavah doma in v tujini ter objavljena v uglednih revijah, med drugim *Calvert Journal* in *Blind Magazine*.

Serija Moulding je vizualna raziskava prihodnosti držav v Evropski uniji, ki so bile prej del vzhodnega bloka in so prešle iz komunizma v kapitalizem. Preučuje, kako politika lahko vpliva na ljudi, topografijo in ideologijo ter na različne načine »oblikuje« osebne plasti naših življenj. Dela so nastala med mojim bivanjem v Ljubljani. Čeprav je geografsko blizu mojega rojstnega mesta Bratislave in kljub podobnostim v zgodovini, jeziku, populističnih strankah, ki so trenutno na oblasti, in naši slovanski naravi, sem se težko povezala s številnimi vidiki slovenske nacionalne identitete. V tej seriji del raziskujem svoje izkušnje s Slovenijo kot tujec, da bi s preučevanjem njene sedanosti in preteklosti odkrila, kam vodi slovenska prihodnost. V delo so vtakane moje osebno izkustvo države, skupaj z »jugonostalgijo«, nenehnimi protesti proti vladi in odmevnim referendumom o zaščiti vodnih virov poleti 2021.

Michaela Nagyidaiová (1996, SK) is a documentary photographer based in Bratislava. She earned MA in Photojournalism & Documentary Photography from the London College of Communication in 2019. She has been a member of *Women Photograph* since 2021. Her work explores the connection between landscape and memory, the transformation of the Central and Eastern European EU from communism to capitalism, and ancestral identity and heritage. Nagyidaiová usually works on long-term, personal projects that allow her to combine photographs with text or archival material. Her work has been displayed in several group exhibitions, both at home and abroad, and published in several notable magazines, including *Calvert Journal* and *Blind Magazine*.

Moulding series is a visual investigation into the future of countries in the European Union that were formerly part of the Eastern Bloc and have transitioned from communism to capitalism. It is an exploration of how politics can affect people, topography, and ideologies, and "mould" personal layers of our lives in a variety of ways. The works were created during my stay in Ljubljana. Although it is geographically close to my hometown of Bratislava, and despite similarities in history, language, the populist parties currently in power, and our Slavic nature, I found it difficult to relate to many aspects of Slovenian national identity. In this series, I explore my experience of Slovenia as an outsider to discover where Slovenia might be heading by examining its present and past. The work also bears additional layers of my personal experiences, as well as the country's 'Yugonostalgia,' the ongoing protests against the government, and the resounding referendum on the protection of natural water resources in the summer of 2021.





Through the Membrane | 2021

Magda Pacek (1994, PL) je končala dodiplomski in magistrski študij fotografije na Akademiji za umetnost v Poznaniu. Fotografijo obravnava kot večdimenzionalni medij in ustvarja fotografske predmete, videe in knjige. Pri svojem delu se pogosto sklicuje na naravo in razmišlja o stanju sodobnega človeka. Bistvo njenega ustvarjalnega procesa in del sta naključje in intuicija. Razmišlja tudi o samem mediju fotografije, raziskuje njegov pomen in se ukvarja s konceptom podobe. Njene dejavnosti lahko označimo kot metaumetniške, saj se osredotočajo na delo z metapodobami. Leta 2020 je v Pawilonu (Poznan) imela samostojno razstavo *Unlatent Image*. Njena dela so bila razstavljeni na več skupinskih razstavah na Poljskem in v tujini ter objavljena v spletnih revijah, kot sta *Postfotografia* in *TonMag*.

Jolanta Brach-Czaina je v svoji knjigi Błony umyśtu (Membrane misli) pisala o spremembah, ki se v človeškem telesu dogajajo pod vplivom slabih izkušenj; o tistih neregistriranih trenutkih, ko »celo mlada koža postane bela, umre.« V zadnjih dveh letih je imel vsak od nas svoj delež izkušenj – življenje v izolaciji, borba z neznanim, izguba zdravja, dvomi in tudi hrepenenje po življenju pred koronavirusom. Serija fotografij Through the Membrane je metafora za odstranjevanje posameznih plasti membrane – na videz robustne in močne, v resnici pa krhke in občutljive. Fotografije so poskus spoprijemanja s preobremenjenostjo in s procesom gradnje lastnih »lupin«. Slike prikazujejo tudi moje skulpture – dvometrski prototip roke iz kovinske mreže in mavca.

@pacek_magda

Magda Pacek (1994, PL) holds a BA and MA in Photography from the University of Arts in Poznań. She finds photography a multi-dimensional medium and creates photographic objects, videos, and books. In her work, she often refers to nature and reflects on the state of contemporary man. The essence of her creative process and work is chance and intuition. She also reflects on the medium of photography, exploring its meaning and engaging with the concept of the image. Her work is meta-artistic as she primarily produces meta-images. In 2020, she held a solo exhibition *Unlatent Image* at Pawilon in Poznan, and her pieces have been displayed at several group exhibitions in Poland and abroad. Her work has also been published in online editions, including *Postfotografia* and *TonMag*.

In her work Błony umyśtu (Mind Membranes), Jolanta Brach-Czaina wrote about the changes that take place in the human body under the influence of bad experiences; those unregistered moments when "even the young skin turns white, dies." In the past two years, we all had our own share of experiences – living in isolation, struggling with the unknown, losing health, having doubts, and longing for the way things were before the coronavirus. The series of photographs Through the Membrane is a metaphor for shedding individual layers of membrane – seemingly robust and strong, but actually fragile and delicate. The photographs are an attempt to deal with being overwhelmed and with the process of building our own "shells". The images also depict my sculptures – the two-meter prototype of an arm made of metal mesh and plaster.

Ordered Disorder | Urejen nered | 2018 | v teku | ongoing



Sara Rman (1992, SI) trenutno zaključuje magistrski študij fotografije na Akademiji za likovno umetnost in oblikovanje v Ljubljani. Deluje na različnih področjih umetnosti in ročnih obrti. Fotografski medij ji služi kot orodje izražanja, skozi katerega raziskuje koncepte identitete, dimenzije polja svobode in surovo estetiko. Njena dela so bila predstavljena na domačih in mednarodnih razstavah, med drugim *We are All Absolute Beginners* (Ravnikar Gallery Space, Ljubljana,) in *Haunted House of Horror* (London, VB), med drugimi. Leta 2017 se je na Slovaškem predstavila s samostojno razstavo *Swallow Your Pride* ter za diplomsko delo prejela nagrado UL ALUO za izjemne študijske dosežke.

*Neskončne možnosti, kako lahko materiali, ki se uporabljajo v klasični fotografiji, delujejo brez posnete slike, so čarobne. Gre za dialog, poslušanje drug drugega in preizkušanje meja. Koliko fizične manipulacije lahko material prenese, preden se zlomi, stopi ali izgubi svoj estetski potencial. Igra med umetnikom in predmetom je lahko enaka projekcija kot odnos med fotografom in portretirancem. Izbrana dela so odlomek iz serije *Urejen nered*, v kombinaciji z žganim RA -4 foto papirjem, različnimi 4x5'' filmi in z ročno razvitim RA -4 printom kletke s petelinom s petelinom, ki ilustrira realnost, je mehka, hkrati pa evocira fragmentiran um z neskončno agonijo in pridihom igre. Serija kot celota skozi elemente psihopatologije in psihoanalize konceptualno raziskuje smisel in nesmisel. Skozi različne predmete in eksperimente dajem izkušnjam smisel.*

Sara Rman (1992, Ljubljana) is currently completing her Master's degree in photography at the Academy of Fine Arts and Design in Ljubljana. She works in various fields of art and handicrafts. The medium of photography serves her as a tool of expression used to explore concepts of identity, the dimensions of the field of freedom and raw aesthetics. Her work has been presented in national and international exhibitions, including *We are All Absolute Beginners* (Ravnikar Gallery Space, Ljubljana, Slovenia) and *Haunted House of Horror* (London, England), among others. In 2017, she held a solo exhibition *Swallow Your Pride* in Slovakia and received the UL ALUO Prize for Outstanding Academic Achievement for her diploma thesis.

*The endless possibilities of how the materials used in classical photography can perform without the captured image are magical. It's about dialogue, listening to each other, and testing boundaries. How much physical manipulation can a material withstand before it breaks, melts, or loses its aesthetic potential? Play between artist and subject can be the same projection as the relationship between photographer and portrayed subject. The selected works are a fragment from the *Ordered Disorder* series, combined with burnt paper RA -4, various 4x5'' films and a hand printed RA -4 print of a cock cage that illustrates reality. It has the qualities of softness while evoking a fragmented mind with endless agony and a touch of play. The series as a whole conceptually explores sense and nonsense through the avenues of psychopathology and psychoanalysis, where experience translates to sense through various objects and experiments.*

Pictures Without Permission | 2019

<https://www.mareksefrna.com>

Marek Šefrna (1987, CZ) je leta 2018 diplomiral na Akademiji za likovno umetnost v Pragi. Kot umetnika ga zanimajo raziskovanje mehanizmov gledanja, vdora, zakrivanja identitete, empatije in distribucije umetniških del. Zanj sta bistvena fenomena počasnosti in koncentracije. Njegova dela temeljijo na razmišljanju, preizkušanju in preučevanju vprašanj, povezanih z voajerizmom v kontekstu umetniških strategij. Leta 2018 je dosegel 2. mesto na natečaju za Leinemann-Stiftung Award, sodeloval pa je tudi na številnih samostojnih in skupinskih razstavah na Češkem in v tujini. Živi in dela v Pragi.

Ko gledam v okna, zbiram trenutke iz življenj prebivalcev mesta. Nato jih prerišem, jih uokvirim in dam ljudem, ki so na njih upodobljeni. Fotografije, na katerih temeljijo risbe, posnamem na mestih, kjer bi jih lahko posnel vsak naključni mimoidoči. Rezultat so podobe z dvoumnimi pomeni, saj trenutek, ujet skozi okno, ne ustreza resničnosti. Vsaka od štirih izrisanih fotografij prikazuje drugo temo: intimni trenutek, kompozicijo, neprimerno gesto ter gesto, ki izžareva mir in spokojnost. Rezultati so povečane dokumentarne fotografije, ki so edino, s čimer se lahko oddolžim ljudem, ki sem jih »srečal«. Svoje delo vidim kot družbeno problematično, hkrati pa tudi družbeno pomembno in na nek način urbano poetično. Istočasno poskušam prebiti pregrado odtujenosti, ki je značilna za življenje v velikih mestih.

Marek Šefrna (1987, CZ) graduated from the Academy of Fine Arts in Prague in 2018. Artistically, he is interested in exploring the mechanisms of viewing, intrusion, identity obfuscation, empathy, and distribution of artworks. The phenomena of slowness and concentration are essential to him. His works are based on thinking, testing, and studying issues related to voyeurism in the context of artistic strategies. He was awarded 2nd place at the 2018 Leinemann-Stiftung Award and has participated in many solo and group exhibitions in the Czech Republic and abroad. He lives and works in Prague.

When I look in the windows, I collect moments from the lives of the city's inhabitants. Then I trace the photos, frame them, and give them back to the people they depict. I take the photos on which the drawings are based in places where any random passerby could take them. The results are images with ambiguous meanings, as the moment captured through the window does not correspond to reality. Each of the four traced photographs depicts a different theme: an intimate moment, a composition, an inappropriate gesture, and a gesture that exudes peace and tranquility. The results are zoomed-in documentary photographs that became the only representative result I offer to make amends to the people I "encountered." I see my work as socially problematic, but I also see it as socially significant and, in some ways, urban-poetical. At the same time, I try to break through the barrier of alienation that characterizes life in big cities.



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Curator – coordinator

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