

catalog 2015

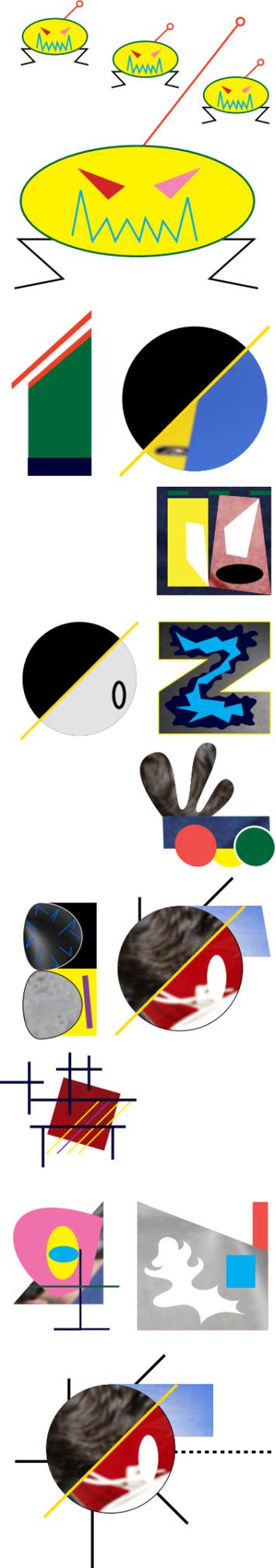
fotopub 2015



Foreword

From the ruins of the well-known Fotopub - an established festival of documentary photography in Novo mesto, Slovenia emerged a renewed, re-contextualised, and artist-led Fotopub. The motive behind our newly established team is to thicken the focus of the festival onto contemporary photography, to promote Slovenian and international artists of the younger generation and to build bridges between professionals and the public. Fotopub is therefore attempting to develop a necessary platform intended for connecting young artists and professionals with their already established colleagues, thus evoking a constructive dialogue and collaboration amongst them.

From the 3-8th of August, six group exhibitions were held by 23 emerging artist and five young curators, a photography book fair, music and entertainment programme and a portfolio review, which brought eleven well known and respected artists, curators, editors, publishers and gallerists from the international art world. The new Fotopub festival intends to bring to Slovenia an awareness about the importance of the revival of rural towns in the broader national or global context, by bringing examples of established trends within the contemporary art and subsequently contribute to versatility, quality and development of Slovenian



art culture. In our efforts to expand the festival in the future, we started off in Novo mesto with an infrastructure built by the previous festival, but more importantly we see its potential to become an international key player in the development of emerging contemporary photography.

overview:

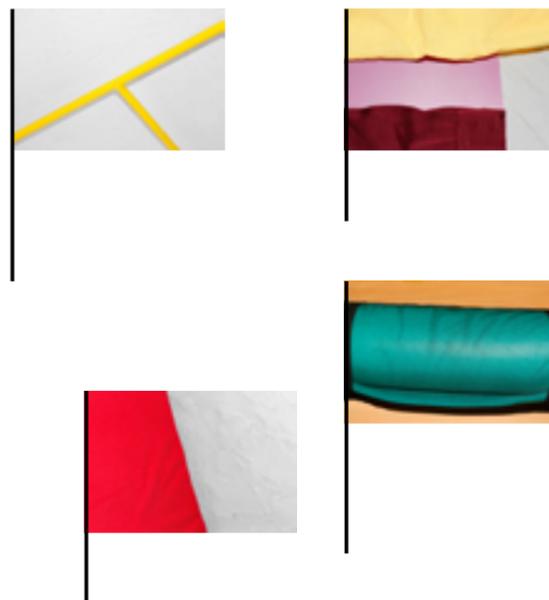
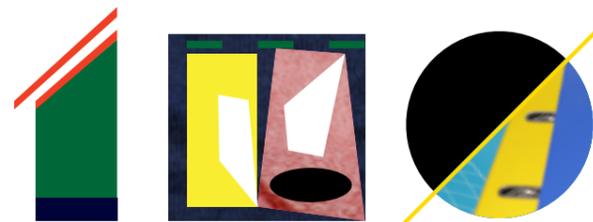
- exhibition 1
Monday, 3.8.2015
Simulaker
Alessandro Calabrese, 84, IT
Iza Pavlina, 1991, SI
Paulo Wirz, 1990, BR/CH
The Cool Couple, 1986, IT
curator: Eva Pavlič Seifert
- exhibition 2
Lokomotiva gallery
Tuesday, 4.8.2015
Doroteja Škrabo Skrabzi
1992, CRO
Nastja Mezek, 1991, SI
curator: Katarina Hergouth
- exhibition 3
Wednesday, 5.8.2015
City Library
Tim Cullmann, 1990, DE
Klemen Zupanc, 1989, SI
Davor Kralj, 1989, SI
Teresa Giannico, 1985, IT
Vera Vladimírsky, 1984, IL
curator: Iza Pevec
- exhibition 4
thursday, 6.8.2015
Main square (abandoned apartment)
Craig Wye, 1991, UK
Alex F. Webb, 1991, UK
María Elínardóttir, 1988, IS
curator: Živa Kleindienst



- exhibition 5
friday, 7.8.2015
KCJT (Cultural Center Janez Trdina)
Aljaž Celarc, 1989, SI
Hristina Tasheva, 1976, BG/NL
Sanne Feenstra, 1990, NL
Wim de Leeuw, 1988, NL
curators: Aljaž Celarc and Eva Pavlič Seifert
- exhibition 6
saturday, 8.8.2015
Main square (abandoned apartment)
Douglas Mandry, 1989, CH
Aladin Borioli, 1988, CH
Reinis Lismanis, 1992, LV
curator: Anja Zver
- Curators:
Anja Zver
Eva Pavlič Seifert
Iza Pevec
Katarina Hergouth
Živa Kleindienst
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Elena Vaninetti & Salvatore Vitale
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Marcella Manni
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Marina Gržinić
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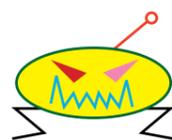


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exhibition 1
 monday, 3.8. 2015
 simulaker gallery

alessandro calabrese, 1984
 iza pavlina, 1991
 paulo wirz, 1990
 the cool couple, 1986



curator:
 eva pavlič seifert

Delightfully convenient and, again, substantively innovative exhibition at the Simulaker gallery represents a perpetuation of Fotopub's honesty in terms of explorations of the photographic medium. Even though last year's opening showed many experiments with presenting a search of a meaning that could be called the photographic/art, this exhibition dedicates itself to the questionable and ambiguous in the art production. This is not only an average presenting of the expected, but provoking and searching for that, to which we are subjected daily; phones and friends, online chatting, idolising of everyday objects and culturally questionable domestic surroundings.

This year's exhibition at the Simulaker gallery stages the fruits of the first exhibition and is subsequently qualitatively and admirably upgraded with differently reconfigured and utilised mediums. The essence of a good art festival is seen in its upgrade, improvement and an eternal doubt, which stimulates the audience

to witness and question a contemporary cultural fetishism. Whenever the content and the appearance of an object arises above a horizon of everyday usage, its use value changes into a catharsis of idolising the privileged. Repeatability of this sort of reversal is obviously common in the art world, although it needs a grip and a continuously perfect execution, to become a qualitative and, naturally, culturally and educationally instrumental factor of perception of the world.

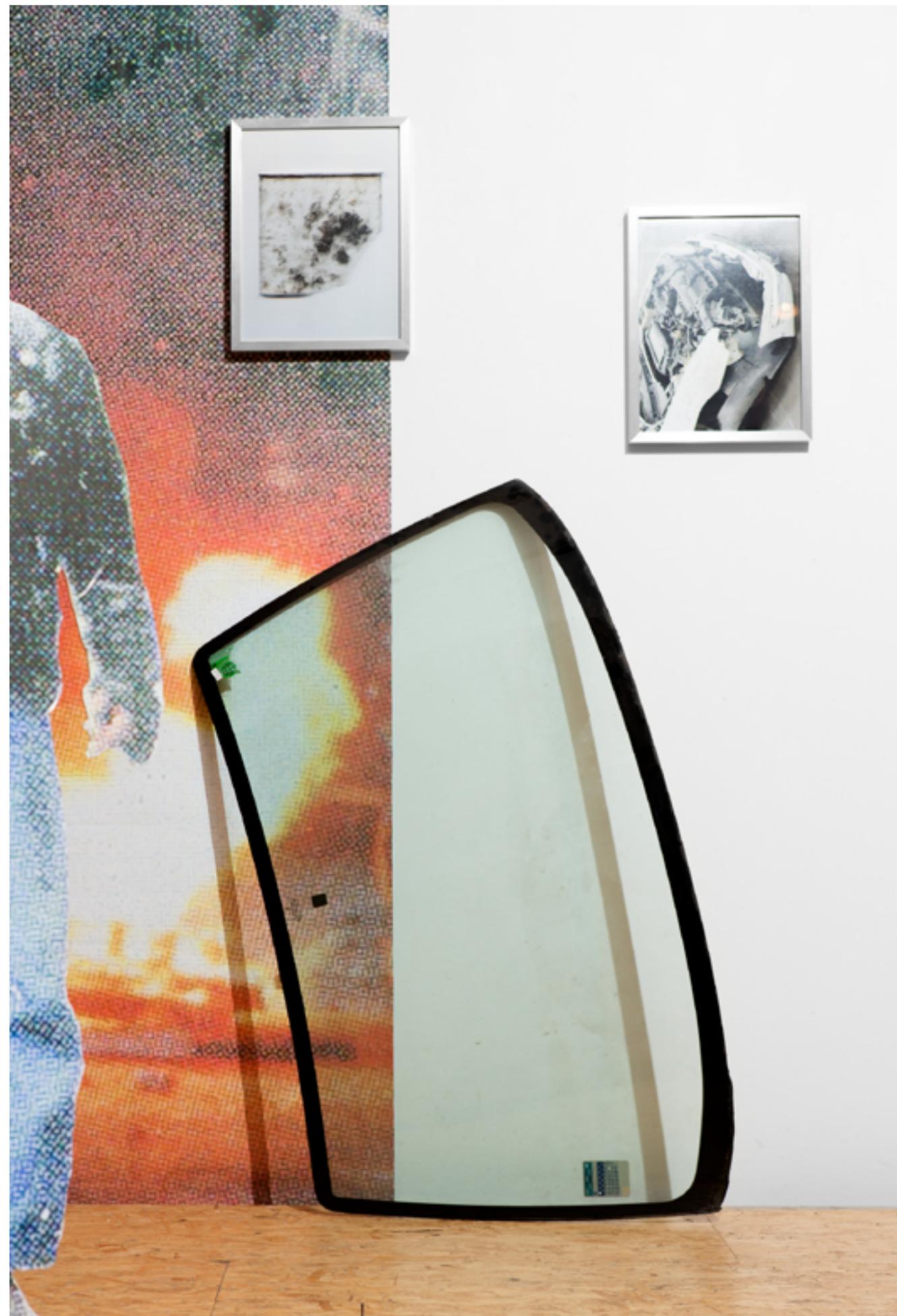
A known tradition in the Slovenian art scene, where fresh approaches and usage of distinctively different, and therefore qualitatively created and presented works, do not find its place. It is important that the enthusiasm of young and euphoria of older people unite and subsequently contribute to the progress and materialisation of the Slovenian contemporary creativity, which can unite with the spirit of international authors around the world.

Simulaker gallery in most cases works as a pantheonically protected

area of sacral art production, reliant on a traditional mentality and persuasive, perpetual curatorial practice. Current intervention in the gallery space attempts to avoid the impulsive architectural form and with that enables nonsense where is not expected that often.

Institutional phobia is conveniently fused into an interpretational phobia, where the number of experiences multiply and therefore reach a chaos of expectations.

Eva Pavlič Seifert
 BA Art History
 MA Visual Culture



Alessandro Calabrese: Die Deutsche Punkinvasion



Alessandro Calabrese: Die Deutsche Punkinvasion



Paulo Wirz: Hands in Hands



Alessandro Calabrese: Die Deutsche Punkinvasion



The Cool Couple: Cool People Love Poodles



Iza Pavlina: Talk to Strangers!



exhibition 2
tuesday, 4.8.2015

doroteja škrabo skrabzi, 1992
nastja mezek, 1991

curator:
katarina hergouth



Dorotea Škrabo: Umetnost/Umetn'noht

The exhibition puts the spotlight on the individual and their intimate experience in today's (virtual) world. Our reality is no longer only partially and occasionally bound to the imaginary world of the Internet, but it has become permeated, fused with it. We spend more and more hours on the computer and they often even fill our whole days. As a result, the individual has responded to this. Ways of communication have changed, ways of creating relationships and – perhaps slightly less noticeable, but indisputable nonetheless – the perception of oneself and one's functioning. The Internet offers a myriad of possibilities to the individual, a myriad of variations of being what you want to be. If we do not like something about ourselves, one or the other program can fix it. If we do not like our reality, all we do is connect to one of many social networks. And the longer we spend our time this way, the quicker we forget that the "old" world still exists and it becomes increasingly difficult to place ourselves and our lives in this mixture of different realities.

The artists are each offering a response, a reaction with their displayed works Home (Nastja Mezek) and Art/Art'ificial (slov. Umetnost/Umetn'noht) (Dorotea Škrabo).

Home focuses on the question of

familiarity, of home in today's world. Where is that balance between the real space of our home and the virtual world which already represents a home and a sense of familiarity for many people? Is it possible that the virtual world has already quietly infiltrated our daily lives, our homes, but we do not even realise it anymore? Or are we well aware of this and simply accept it without making a fuss? A recreated homey nook is put on display and it invites the viewer to sit and flip through a photo album while surrounded by wallpaper created from many different social networks' logos.

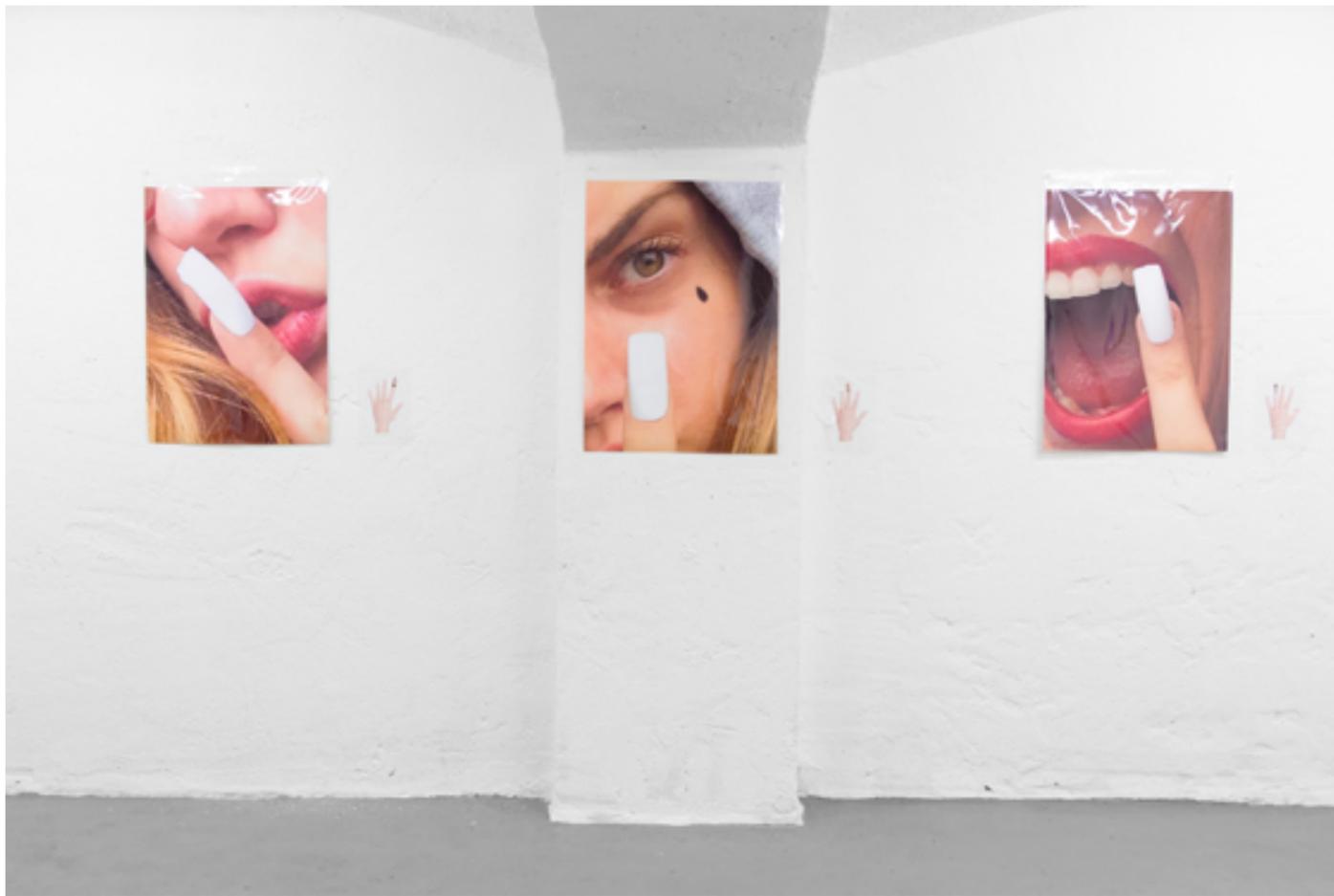
Art/Art'ificial (slov. Umetnost/Umetn'noht) presents the "art of selfies" in a humorous way. The title itself already underlines the link between art and artificial. Five large close-ups of "selfies" do not correspond to the "rules" of making a "pretty selfie", but they do have a certain narration. An artificial fingernail is in the foreground of the photograph and a different finger is used for each one. By every large photograph there is a smaller one of a hand with an artificial fingernail glued on. The motif of the "selfie" from the corresponding larger photograph is repeated on this nail. This is mainly the artist's game that she, like many other individuals, (might

have) played on a computer screen. Another humorous thing are small bags that are mounted on the wall for the artist to give to the visitors. The bags contain artificial nails with the images of the author's "selfies" seen at the exhibition.

Both artists belong to a generation that witnessed the virtual world fuse with the real world that they knew from before, the world from their childhood in only a few years. Their works are characterized by a strong emphasis on personal experience, from which they drew inspiration. This personal touch is also visible in the final product. Home has a somewhat more serious note, while Art/Art'ificial (slov. Umetnost/Umetn'noht) is deliberately light-hearted to act primarily unencumbering and funny.

The exhibition, despite the displayed works being highly subjective, addresses a wider range of audiences, especially the younger generation, which will certainly find the subject matter familiar. And just as the Internet offers a multitude of information, this exhibition provides an infinite variety of interpretations.

Katarina Hergouth

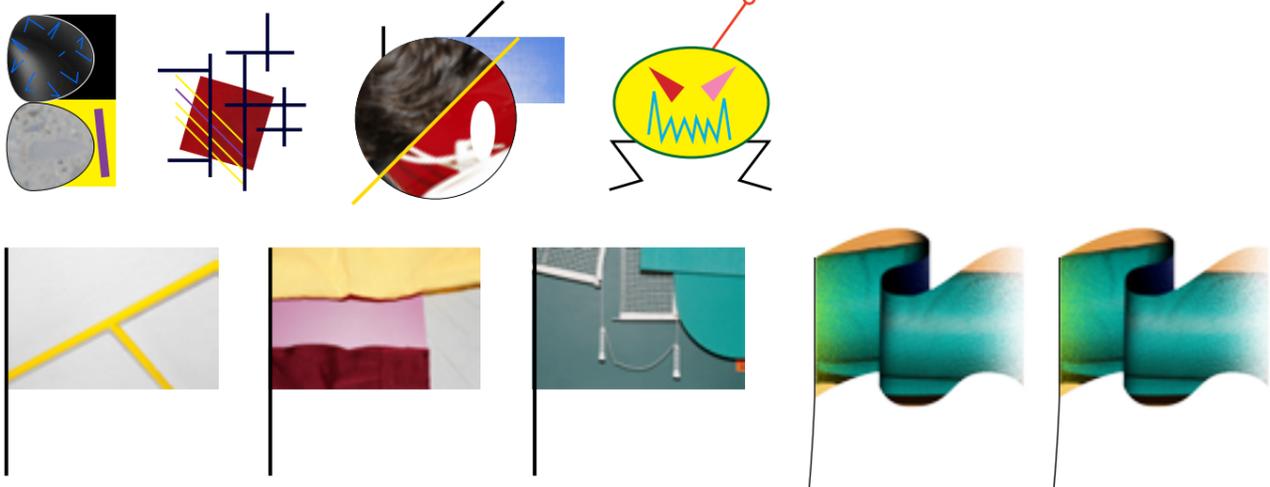


Dorotea Škrabo: Umetnost/Umetn'noht



Nastja Mezek: Home





exhibition 3
wednesday, 5.8.2015
city library

tim cullmann, 1990
klemen zupanc, 1989
davor kralj, 1989
teresa giannico, 1985
vera vladimirsky, 1984

curator:
iza pevec

The anecdote about the display of space which John Tag introduced in his essay Mindless photography says that, theoretically, telescope's data could be read by a computer. A computer, programmed to calculate the variations of density and mass, is very accurate in these measurements. The story is completely different in practice, as the parameters of the research remain open and multivalent. The directly visible image is an illusion and we have not been told that only by the depictions of space, but it has been known for a while in theory as well. It seems that today's young artists in the wider field of photographic creation have been significantly influenced by the movements which were caused by conceptualism and postmodernism in the

previous century. However, if postmodernism dealt with the power and dangers of non-reflective use of the medium photography, then the younger contemporary artists are well aware of its predispositions (what is more, it seems like they were born with this kind of scepticism) and do not consider them as the aim of thinking as much as the basic state. Small parts (of life). This is how we summarised the exhibition in the Novo mesto's Miran Jarc Library in an evening conversation with two of the artists. In one moment they are assembled into a readable image, and in the other fall apart into unrecognisable parts and stick

together into suggestive masses. This dismantling of an image (and of the self as well) is most explicitly presented by Davor Kralj. In the Sinapsa placement, the parts of many different mediums assemble into the artist's self-portrait only in a certain place. The composition of parts is determined by our experiences, our memory and perhaps even our genes – we cannot completely explain who we are. That is why this type of shattering seems like the basic stipulation of our existence, during which we strive for the opposing integrity. Davor Kralj is not the only one pointing out that we are only puzzles (of experiences). In a visually suggestive manner, this is also presented by



Teresa Giannico: Lay Out



Vera Vladimirsky

an Israeli artist, Vera Vladimirsky, who currently resides in her twenty-sixth apartment after moving from Ukraine at the age of 7. She cut and collaged the photographs of spaces of personal memory, which the Lay Out series then returns to a (composed) unity by using the technique of repeated photographing.

On the one hand, the spaces of residence importantly define us, but on the other they tell many stories about us and the society. Teresa Giannico focuses on the latter in a similarly composed manner. The details of advertised pictures of apartments, which the artist looks for on real estate webpages, testify about the changes in the economic and social reality of Milan. Not only the images, the adverts are significant as well – amongst their texts we can find stories, such as the one about a mother, who has to rent out their apartment after her daughter left, and the one about a sea lover, looking for a new tenant. The artist creates the effect of alienation of transitional and changed homes by using a special procedure – she uses the found photographs to build cardboard dioramas which she then photographs. With this

she partially conceals the intermediate procedure, but the unusual unnatural feeling remains in the images.

Klemen Zupanc similarly builds his images gradually, out of photographs of crushed toy cars. By using magnification (1:43), strips and expressionistic coats of paint, he develops a visually monumental car crash. In a near perversion, the destruction of sheet metal becomes pleasure and even an encouragement. But on the other hand, the title *From the Production Line to the Crash* suggest a fierce crash of our materialism. The use of toys underlines the visual outplay of crushed sheet metal. The crash nearly becomes an aesthetic act of changing known shapes – a feeling that distances Zupanc from the famous ancestor of car crash “collecting”, the pop art postmodernist Andy Warhol.

By using postmodern foundation, we also come closer to the works of a German artist Tim Cullman. It seems as if interlacing installations from the images, collected from everywhere, create an illusion of the individual’s numerous visual impulses. Forwarded and often remade photographs freely mix diverse

mediums and contents. A consideration of transforming the photographic image therefore finds itself next to the still life of a red pepper in a glass. Before image there has always been an image, and the piled images in our brain are dancing their own dance.

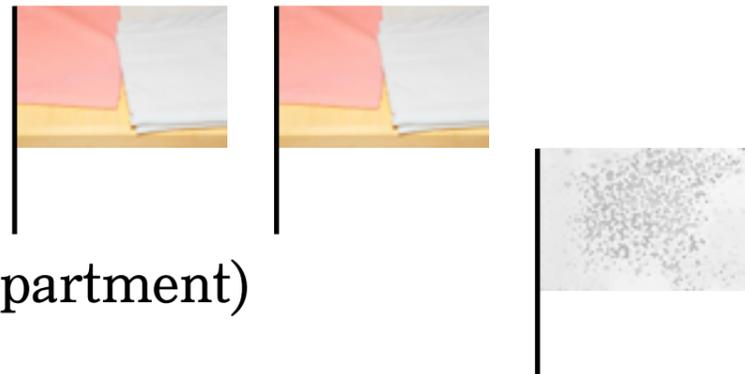
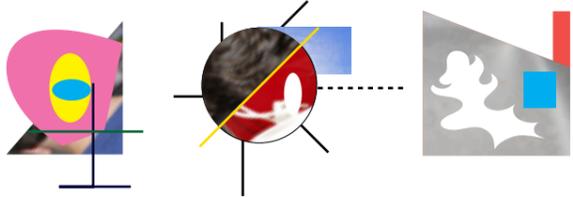
Postmodernism could also be connected to the debate about the relationship between photography and art; a debate that is old at least as the photography itself. It was once again explicitly expressed in the mid-70s, when theoreticians established a dividing line between “artistic photography” and the “photography of artists”. Despite the fact that this dichotomy was soon aggravated, these movements (especially in the field of “photography of artists”) left an important heritage in expanding the freedom of photography. It is with this kind of deviations from the field of the photographic medium and through the use of smaller parts that the selected artists authentically testify about the fragments of life.

Iza Pevec



Klemen Zupanc: S tekočega traku v crash





exhibition 4
 thursday, 6.8.2015
 main square (abandoned apartment)

craig wye, 1991, uk
 alex f. webb, 1991, uk
 maría elínardóttir, 1988, is

curator:
 živa kleindienst

At a first glance incompatible works of the three photographers, moving in different content fields, are exploring certain social, natural and supernatural phenomena. Through a personal prism, they visually realise often momentary impressions of the outside, material and immaterial worlds. It is this apparent inconsistency of the displayed projects that connects them, and which consequently adds an experimental and exploratory value to the use of space in the exhibition.

All the works are experimental in their content and technical basis. Photography is essentially a short story that visually realises one of the aspects of space and time, and at the same time contains a broader, deeper narration. In the works of Alex F Webb, Craig Wye and Maria Elínardóttir, we can clearly see their position as an observer of the modern society and of the economic - political system which they are integrated in.

On the one hand, the work of Craig Wye is about the interlacement of well

deliberated motives of rural mythology, military and scientific iconography, which visually recontextualise the fascination with the modern technology of public surveillance. This is achieved in contrast with the first attempts of using air photography for military purposes, and in connection with the classical themes of Greek mythology.

Alex F. Webb deals with the complexity of relationships between the so-called theories of conspiracy, the actual scientific proof and the human perception of the supernatural which is full of fanatic determination of understanding the incomprehensible.

On the other hand, in Maria Elínardóttir's collages (contradictory to the limiting conciseness), we witness fragmented visual opinions of the individual. They are marked by urban iconography which is trying to find a common narration without the actual direct narration. Despite it being a group exhibition, the position of individual authors and their work is

clearly defined. In the context of a space that is worn out and falling apart, which is the complete opposite of the gallery's classical design, the spectator is brutally faced with "the individual"; a metaphysical subject of each of the displayed projects, and their paranoid, but rational consciousness. The multi-layered human consciousness and personality, as well as the increasingly common alienation (the isolation of the individual) is in this way intensified with each exhibited image and is finally manifested in a general mood.

The pursuit of alternative perspectives in the aforementioned subjects is not reflected only in the content, but also in the diverse authors' approaches to the photographic medium. The exhibited works were stripped of their primary shape which has been spatially determined and aesthetically upgraded in this edition.

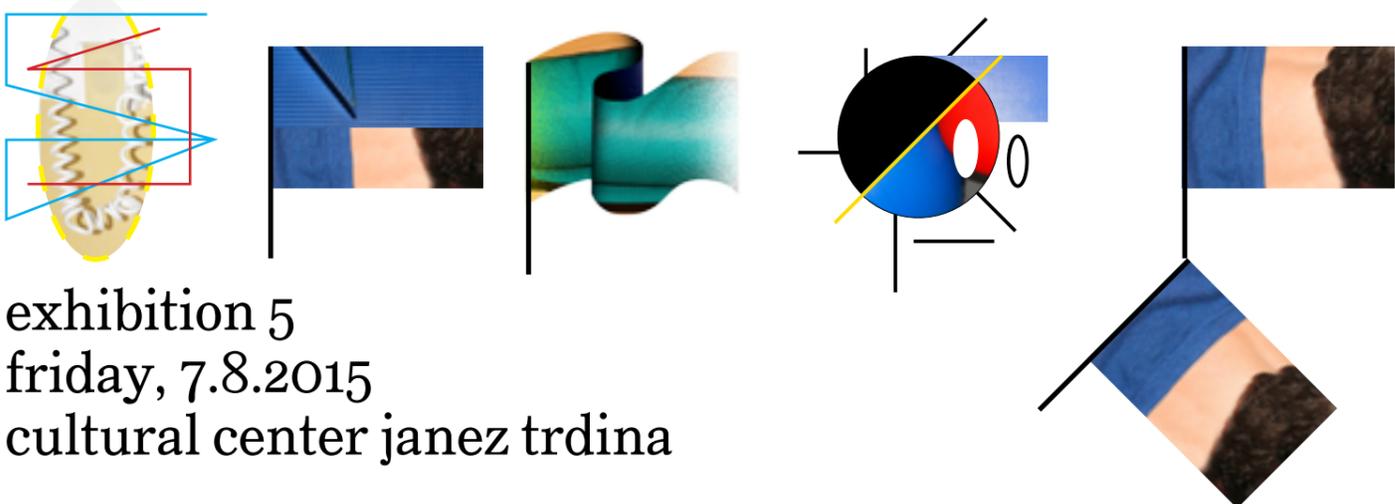
Živa Kleindienst



Craig Wye



María Elínardóttir



exhibition 5
 friday, 7.8.2015
 cultural center janez trdina

aljaž celarc, 1989
 hristina tasheva, 1976
 sanne feenstra, 1990
 wim de leeuw, 1988

curators:
 aljaž celarc and eva pavlič seifert

The aim of the exhibition at the Janez Trdina Cultural Centre is to introduce the works of MA students of St. Joost Academy in the Netherlands. Works presented in the centre of the stage are those that emphasise playing with the photographic medium in a way that could be classified as artistic by the contemporary discourse criteria. Not only does the essence of the photographic process intensify and by that transforms into a completely different image, but its key formation is also formed into a new, sophisticated artistic product.

Cheesy and overeaten discourses on the photographic medium as a whole, with no conceptual or aesthetically completely interactive impulsivity, are dissipated in this exhibition. Consequently, they allow the realisation of a natural and at the same time healthy way of thinking about the role of the photographic medium today.

The authors' innovativeness in exploring the photographic medium must also not be overlooked. In this medium the originality, which is

difficult to achieve every single time, is completely revealed which enables the viewer to perceive a wider spectre of understanding how far the borders of individual artistic medium reach. If we were to ask ourselves questions solely within the parameters of photographic creation, we would have trouble finding an approximate answer that challenges the modern and its occurrence in all areas of artistic activity.

Those tests of the photographic medium that have become the cornerstones of contemporary photographic practice are part of the exhibition. Not only does the photography sometimes extend beyond the limits of two-dimensionality, but it also gives itself to sculptural ingenuity and aesthetic interactivity. The essence of such a medium presents itself by entering a room, by delimiting locational characteristics. Each one of these works marks its surroundings and thereby tries to bring it closer to the viewer.

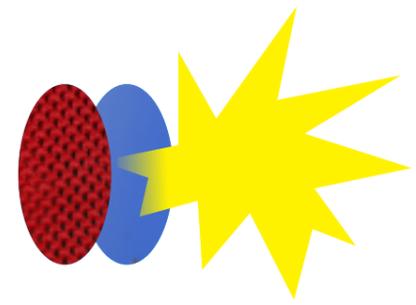
In addition to the already mentioned visual accompaniments the remarkable artistic approach must be

mentioned as well. Works presented at this exhibition are a special resonance of the authors' relationship to the photographic medium. This is not about subjecting oneself to the entirety as a universal system of a particular exhibition place. It is an individual call for an answer to the question: to what extent and in what amount of perception do the authors use the principle of the photographic in their artistic process?

We could say that the exhibition of MA graduates of St. Joost Academy represents one of the more interactive and spatially delimiting principles of exhibiting the material, basically called photographic.

Photography enters a room and thus forms further discourse on the application, meaning and ultimately the tool of photography, which is extremely important for the Slovenian artistic community.

Eva Pavlič Seifert
 MA, Visual Culture
 BA, Art History



Aljaž Celarc: In Vitro





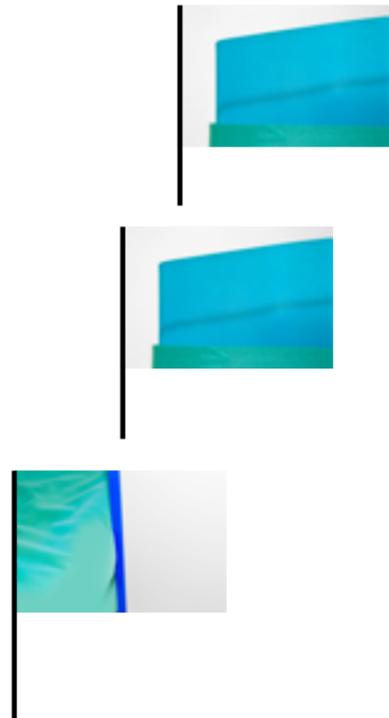
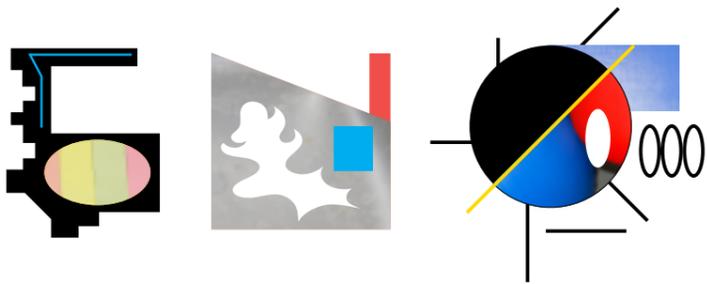
Hristina Tasheva: Aspect ratio

Aljaž Celarc: In Vitro

exhibition 6
 saturday, 8.8.2015
 main square (abandoned apartment)

douglas mandry, 1989, ch
 aladin borioli, 1988, ch
 reinis lismanis, 1992, lv

curator:
 anja zver



Reinis Lismanis: Solid Views

The last exhibition of the “fotopub” festival is presenting three artists who are exhibiting in Slovenia for the first time: Aladin Borioli, Reinis Lismanis and Douglas Mandry. The works at the show are connected in the field of nature where they visually present its structures, natural sights or miniature elements. It seems that the series at the show could be more easily linked together and juxtaposed by sets of two. Douglas Mandry’s and Reinis Lismanis’s works convene while they explore different technically photographic processes in Solid Views and Five Minutes to the Sun series. Aladin Borioli uses photography as a document or at least a fitting medium for expressing artistic concepts. In his series Apian he finds himself in the field of archiving, not with the same approach as Douglas Mandry in Mnemosia, but challenges with professional, archival photographs of objects. Juxtaposing sets of two series is generally echoed in the installation of the show, although different interpretations of relations

between individual series are open to an individual.

In both series of a Swiss artist Douglas Mandry, the result of technology, method of developing or digital retouching ends with a feeling of illusion (Five Minutes to the Sun) or alienation (Mnemosia). Five Minutes to the Sun and Mnemosia series are based, in terms of motifs, on objects from different artist’s journeys. The process of developing or digital retouching is in a way autonomous, as the artist limits himself with predetermined programs/apparatuses even though they allow him to intervene. In Mnemosia the artists alludes to digital 3D archaeology and deals with, similarly in a cynical way, archiving of objects with a subjective value. Artist’s decision not to directly intervene in the computing processes during the creation of the image leads to the reconstruction of a deconstruction. Digital photography as a medium is therefore put in a role of documenting a digital process and questions its fundamentals. The core of photography, in particular

the recognition of its known elements (technique, process,...) is the subject matter of Five Minutes to the Sun. The series is a deconstruction of the process and of the final photographs – the artist developed cyanotypes in a solarium; the selection of the motifs and the technique presents an homage to the British photographer Anne Atkins and her work ‘Cyanotypes of British and Foreign Flowering Plants and Ferns’. With the reconstruction of memorabilia (shells, souvenirs, negatives) from different journeys, Douglas Mandry creates new, deconstructed memories.

From a technical, photographic process originates the series of a Latvian artist Reinis Lismanis. In Solid Views the artist refers to a 3D technique stereoscopy, three-dimensional views, that is more commonly known from the cinema. The artist very obviously creates dysfunctional, “fake” stereoscopies. The individual photographs can either be seen as a reconstruction of views



Aladin Borioli: Apian

that introduce us to a 3D reality or as deconstructions of a three-dimensional image. They are manipulated in a manner that does not offer flawlessness or reality of an object, they are signalling manipulation, which is to us familiar and acceptable, its power and, on the other hand, its reality that exists behind the noise of visual information.

The series is based on collective knowledge, which we form as a society through images. The selection of ancient cultural and natural sights emphasises the paradox between the eternally existing reality (i.e. existing objects in real space) and its captured images. The reproductions of photographs that flood books, the internet, tourist catalogues, billboards and similar, create a visual consciousness, are repetitively imprinted in our memory and become an image of reality. A manipulation of the world that we created and cannot escape.

Two stories carry Apian series of the Swiss artist Aladin Borioli.

Apiculture is intertwined with a story of modernistic architecture. The interest in beekeeping originates already from his childhood curiosity, but with a modernistic story the artist alludes to 'The Beehive Metaphor: From Gaudi to Le Corbusier' (2000) by Juan Antonio Ramirez. In his photographs, Borioli sets different beekeeping objects or hive structure as associative objects into a new spatial context and reconstructs their position which they form towards nature and modernistic architecture. The artist writes about his concept: "My project gathers images like an ethnological museum of the future". Subsequently, the choice of photography seems ideal for showing the interdependent development of the aforementioned fields. They are documentary museum records, which are, however, fragmented by the artist with the composition of the series and the unusual formats, and puts himself into a role of an artist, curator, researcher and historian, who is creating a visual story of links between

apiculture and architecture. The artist aestheticises the photographed beekeeping and other structures, and partly objectifies them. The photographs pose as museum items, memories of nature and humanity. With the retreat into a "silent", empty space he reaches the emphasis of their story and enables a more imaginative expressiveness.

Three universes – beekeeping, architecture and science fiction, which Aladin Borioli refers to in his concept – the Apian series is joined by the fourth, Planetarum (video). We find ourselves in a cosmonautic, eternal space full of stars, but limited with an organic structure, reminding of observatory domes.

Anja Zver



Aladin Borioli: Apian & Douglas Mandry: Five Minutes to the Sun



Douglas Mandry: Five Minutes to the Sun

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