

“ТОТОПУБ” АУГУС
КАТАЛОГУЕ
2014





INSTALATION VIEW I
Bojan Mijatović, Jure Kastelic

SKUPINSKA RAZSTAVA SLOVENSКИH AVTORJEV NOVE GENERACIJE

GROUP SHOW OF THE NEW GENERATION OF SLOVENIAN ARTISTS

Galerija Simulaker *Simulaker Gallery*

Pričujoča razstava predstavlja poligon za dela mladih slovenskih ustvarjalcev in postaja hkrati prisposoda inovativnosti, impulzivnosti in kakovosti v svežem, končno prebujenem načinu postavitve in kuratorske prakse fotografskih del v Sloveniji.

Klasična prezentacija in vsebinsko pretežno reportažna narava fotografskega medija, sta se umaknili novemu pristopu prezentacije in izvedbe fotografije. Ne le, da se je fotografija nekako odmaknila od svoje tradicionalne vsebine, temveč je postala orodje, ki pomaga vzpostaviti nov ritual, novo polje diskurza. Postaja in nadgrajuje vprašanja o prvotnosti ustvarjalnega bivanja, s katerim si avtor nenehno pomaga ali se omejuje. Okrepljena zavest o obširni uporabi fotografije kot konstruktivnem pripomočku pri vizualizaciji raznovrstnih problemov se v delih mladih ustvarjalcev ponudi kot fenomen, ki je bil v slovenskem okolju viden prvič. Celotna zasnova razstave ni le odsev delovne prakse, marveč predstavlja ličen zgled bodočim generacijam, ki bodo morda v slovenski prostor vnesle nasledstvo eksperimentacije vidnega in zaznavnega.

Nikoli dovršena in vsakokrat zastavljena, ponavadi že suhoparna vprašanja o vlogi fotografskega medija in s tem pogojena tudi študijska naravnost teorije o fotografiji v Sloveniji, so se za tovrstno razstavo izkazala kot neuspešna. Sodobni čas in z njim pogojena t.i. sodobnost od nas ne zahtevata sorodnega pragmatizma kot pretekla obdobja. Čas, v katerem je izvedba kulturne prakse temelj ustvarjalnega procesa in kjer ideologijo zamenja potrošniški kolektivism, hkrati pogojuje naše razumevanje sodobnega. Misel o pretekli dediščini nekako postane zanemarljiva, saj se kulturni in družbeni fenomen snovanja del pretvorita v skupek tehnološkega determinizma, brez katerega si današnjega vsakdana skorajda ne moremo predstavljati. Čeravno so bili začetki fotografije obarvani z mislijo na tehnološki napredek in bolj tehnično distanco, sta sodobni presežek ter dovršenost vidna v kritiki omenjene tehnologije. Vendar tu ne gre za strog kritikizem v smislu znova premetlega potrošništva in obveznosti mehanizacije, temveč le tematski park številnih preizkusov, kaj tovrstna tehnologija zavira oz. kako je zaznavna.

Omenjena razstava ne predstavlja preloma le v sodobni slovenski kuratorski praksi, temveč tudi v preoblikovani definiciji funkcije fotografije same in v njenem razmisleku. Današnje stanje fotografije se predstavlja večinoma kot samozadosten medij, ki ga je potrebno raziskati in se mu svobodno predati. Ne gre le za utemeljitev sodbe o tem, kaj fotografija dandanes je, temveč ali lahko prepoznamo vzgibe in namere, preko katerih dela spoznamo kot fotografska. Ko govorimo o orodju za raziskavo vidnega, mislimo predvsem na multidisciplinarno uporabo medija, pri katerem potrebujemo oprijemljivejšo razlago, ki nam pomaga razvozlati karakternost dela in z njim pogojenega pomena za prostor, v katerem se predstavlja. Razstavni prostor Galerije Simulaker se je približal eksperimentaciji medija v najširši možni vrednosti, saj je s svojo arhitekturno zasnovo in enovitostjo prispeval h kolektivni zavesti o skupni uporabi prostora, ki bi v napačnem trenutku deloval kot povprečen sejem eksponatov. Pri omenjeni razstavi se je izkazal za povezovalca avtorjev v izjemnem obsegu. Kar je potrebno poudariti, je to, da posamezna dela niso ostala posamična.

This exhibition presents a playground for the works of young Slovenian artists that is at the same time becoming a metaphor for innovativeness, impulsiveness and quality of the fresh and finally awakened method of placement and curatorial practice of photographic works in Slovenia.

The classical presentation and structurally predominant journalistic nature of the photographic medium made way for a new approach of presentation and execution of photography. Not only has photography deviated from its traditional content, but has also become a tool, which aids to establish a new ritual, a new field of discussion. It is becoming and advancing questions about primality of creative being, which continuously supports or limits the author. The enhanced consciousness about the omnipresent usage of photography as a constructive tool for visualisation of diverse problems is in the works of these young artists offered as a phenomenon that is in Slovenia seen for the first time. The conception of the whole exhibition is not just a reflection of the practice but rather presents an attractive model for future generations that might inject succession of experimentation with the visible and perceivable in Slovenia.

Never concluded, continuously challenged and usually already dull questions about the function of the photographic medium and thus also academic orientation of theory in Slovenia, have proved to be unsuccessful in this exhibition. Modern time and the relying contemporaneity do not require similar pragmatism as previous historical periods. The time, in which the implementation of the cultural practice is the base of the creative process and where ideology gets substituted by consumerist collectivism, subjects our understanding of the contemporary. The thought of historical heritage is somehow negligible due to the transformation of the cultural and social phenomenon of creating work into a bundle of technological determinism without which we cannot picture our everyday. Although the beginnings of photography were infused with the thought about the technological progress and technical distance, the contemporary surpluses and accomplishments are seen in the critique of technology. However, this is not a strict criticism in a sense of much pondered upon consumerism and obligation to mechanise, but rather a theme park of numerous tests of what is technology obstructing or how it is perceivable.

This exhibition does not represent a break only in contemporary Slovenian curatorial practice but also in the redefined function of photography itself and in its reflection. Current state of photography offers itself usually as a self-sufficient medium, which has to be explored and freely submitted to. It is not only a reasoning of a judgement about what photography today really is, but if we can recognise the impulses and intentions through which the works can be detected as photographic. When we talk about the tool to explore the visible, we think, in particular, about the multidisciplinary usage of the medium with which we need a more tangible interpretation that helps us decipher the characteristics of the work and its reliant meaning of a placement in an exhibition space. The exhibition space of Simulaker Gallery was allied to experimentation of the medium in its widest possible significance, as its architectural formation and homogeneity contributed to the joint awareness of the space, which would at the wrong moment function as a mediocre trade-show of different items. In this

Zagotovo bi lahko trdili, da je razstava v stiku s svetovno umetniško sceno. Performativnost del je vidna predvsem v interaktivnosti prizorišča. Na tem mestu pa je potrebno poudariti tudi kritiko institucionalne zavesti. Slovenskemu galerijskemu prostoru primanjkuje kakovostne raziskovalne nadebudnosti mladih avtorjev. Z vidika fotografske tradicije se v to smer vpletajo večinoma vizualna preiščanja o številnih uporabah in orodjih medija, brez katerega si težko predstavljamo bivanjske, kulturne in družbene razmere v 21. stoletju, saj je vpletenost vizualnih podob postala ključni del našega vsakdana. Ustvarjanje mora biti v svojem bistvu nemogoče, da pripelje ustvarjalca do zaključka o sposobnosti svojega delovanja in nadgradnji do tedaj že spoznavne informacije o delu samem. Prav tako kot se je zdel nemogoč tudi institucionalni prodor.

Vendar je tu potrebno omeniti, da se je institucionalnost z razstavo pričela v njenem družabnem obsegu in je posledično v določeni meri postala institucionalna deloma zaradi razstavnega prostora ter v večji meri zaradi iskrenega medsebojnega povezovanja in nadgrajevanja avtorjev samih. Kritično ozadje je bilo predvsem usmerjeno v dokaz, da je v slovenskem prostoru možno prirediti, kurirati in predstaviti kolektivno razstavo mladih slovenskih ustvarjalcev, ki ne hlipajo za tradicijo ter z zdravo preiščlenostjo in pogumom stopajo v bran raznovrstnim fotografskim pristopom.

Eva Pavlič Seifert



INSTALATION VIEW II
Klemen Ilovar, Dušan Josip Smodej

show, it operated as an integrator of a wide range of pieces. It has to be said that individual works did not function as separate.

We could easily assert that this exhibition is in touch with the international art scene. The performativity of the works is seen especially in the interactivity of the venue. At this point we should also stress the critique of institutional consciousness. Slovenian gallery sphere lacks quality explorative aspiration of young artists. In terms of photographic tradition, visual reflections about the plentiful functions and uses of the medium are involved, without which we can hardly imagine existential, cultural and social conditions in the 21st century, as the involvement of visual imagery became crucial for our everyday. Creating has to be impossible in its core, so that it leads the artist to the conclusion of his own operations and upgrades of the identifiable information about the work itself. Likewise, the institutional penetration seemed impossible.

It has to be noted at this point that the institutionalism of the exhibition began within its social perimeter and is consequentially institutional partly because of the gallery space and mostly because of its honest interrelated connection and upgrading of artists themselves. Critical background was directed mostly to verify that the Slovenian region can organise, curate and present a collective exhibition of young Slovenian artists that do not beseech for tradition and are thoughtfully and bravely treading in defence to varied photographic approaches.

Eva Pavlič Seifert



INSTALATION VIEW III
Dušan Josip Smodej, Aljaž Celarc, Tadej Vindiš



INSTALATION VIEW IV
Aljaž Celarc, Tadej Vindiš, Dare Sintič, Bojan Mijatović



MIHA ERJAVEC

Kar je tu, je tam *What's Here is There*

Srebrov bromid, 100x100cm Silver bromide, 100x100cm



JURE KASTELIC

Kože *Skins*

Arhivski papir, folija, 45x70cm Archival print, cling film, 45x70cm



KLEMEN ILOVAR

Cevi *Pipes*

Arhivski papir, 45x70cm Archival print, 45x70cm



KLEMEN ILOVAR

Prah Dust

Inkjet print, nameščen na mavčno ploščo, 100x150cm in print na plexisteklo, 70x105cm Inkjet print mounted on the plasterboard, 100x150cm and C-print on plexiglass, 70x105cm



DUŠAN JOSIP SMODEJ

Evolucija *Evolution*

Grafit, inkjet print, digitalna projekcija na mavčni plošči, 200x125cm *Graphite, inkjet print, digital projection on plasterboard, 200x125cm*



ALJAŽ CELARC

Arhiv o sebi *Archive Itself*

Papirobeton, 7x različne dimenzije in teže, velikost instalacija 300x200cm *Papercrete 7x various sizes and weights, size of the installation 300x200cm*



TADEJ VINDIŠ

Mars Mars

Instalacija, Inkjet print na transparentni foliji, plexisteklo in odbojna folija, 230x70 cm *Installation, inkjet print on transparent foil, plexiglass and reflective foil, 230x70 cm*



DARE SINTIČ
4D fotografija 4D Photography
Instalacija, mešana tehnika, 150x100cm *Instalation, mixed media, 150x100cm*



BOJAN MIJATOVIĆ
Neznan Unknown
Mat papir na osnovi vlaken, 100x100cm *Fiber based matt paper, 100x100cm*

NEVIDNA RAZMERJA INVISIBLE RELATIONS

Galerija Kulturnega centra Janeza Trdine **Kulturni center Janeza Trdine Gallery**

FRANZISKA SCHULZ

Delo Franziske Schulz se osredotoča na interakcijo med človeškim telesom in arhetipom avtomobila ter sočasno postaja referenca javnemu, skupnemu prostoru. Avtorica privablja gledalca k performativnosti človeškega telesa in s tem poustvarja gledališko areno za naključja.

Uprizorjeno človeško telo je osvobojeno lastne individualnosti, njegova fizikalnost je zreducirana na minimum in tako postaja iskrena silhueta. Omenjena performativnost se v svojih značilnostih nekako navezuje na starogrško zasnovo konstrukcije gledaliških značajev. Zunanost je tihoma določena, njena interna, superiorna značilnost pa se poraja v vidni belini. Skritost oz. nevidnost subjektivizacije človeškega telesa prispeva k širši zaznavi občinstva ter v globlji percepciji prehaja v prikrit intimizem, ki ga hkrati določa tudi gesta.

Benjamin v sklopu spisov o filmu omenja, da je performativna vloga igralca (v našem primeru silhuete) podvržena seriji optičnih preizkusov, njegovo delovanje oz. gibanje pa je določeno s kamero. Subjektu hkrati primanjkuje možnosti, da bi se v času svoje performativnosti kot gledališki igralec prilagodil občinstvu, saj ni osebnega stika z gledalci. S tem pa ponudi občinstvu možnost, da se postavi v vlogo kritika brez intimnega stika s samim predstavljenim subjektom. Identifikacija gledalcev se poistoveti z identifikacijo kamere. Sočasno pa se v vlogi silhuete izmenjujejo številne vloge in kulturna ozadja, ki jih ustvari gledalec. Lahko bi trdili, da se v delu Franziske Schulz opisani fenomen staplja v podobi silhuete, njene brezčasnosti v odnosu do časovno opredeljivega in populistično dojemljivega statusa avtomobila.

Avtomobil deluje in je uporabljen kot ikona dvajsetega stoletja. Prikazuje ga kot posrednika med ljudmi in stroji. Njegova celotna pojava postaja personaliziran habitat. F. Schulz zatrjuje, da postane človeški odsev v predmetih viden takrat, ko jim ljudje pripišejo določene vloge. Primarnost in individualnost mehaniziranih strojev tako rekoč ne obstajata sama po sebi, temveč se začneta in končata izključno pri človeški nominalizaciji njihovih delujočih sestavin.

Omenjeni fotografiji prikazujeta nasprotujoča si objekta, v katerih gesta postane njun splošno sprejet, generaliziran odnos. V trenutku, ko se ustvari njuno skupno dejanje, pa se pojavi tudi njuna skupnost v prav tako kontradiktorni vlogi. Stroje ustvarja človek, humanost pa se prepleta z avtomatizacijo proizvodnje in standardizacijo čustev.

Eklektična posodobitev prikazanega pojava pripelje hkrati do nasprotujoče si ugotovitve. Čeravno služi fotografija namenu kritike in destrukcije avtomobilskega oz. potrošniškega objekta, postane tudi njegov pamflet in čustvena zaznavnost silhuete, ki z izjemno otipljivo gesto spodbudi poželenje ter hvalo stroju, brez katerega si težka predstavljamo razdalje v 21. stoletju.

FRANZISKA SCHULZ

The work of Franziska Schulz focuses on the interaction between the human body and the archetype of the car, which is at the same time a reference to the public, communal space. The author invites the viewer to the performativeness of the human body and thus recreates the theatrical arena for coincidences. The human body is liberated of their own individuality, its physicality is reduced to a minimum and becomes an honest silhouette. The mentioned performativity somehow relates to the design and the structure of Ancient theatrical characters. The exterior is softly set, its internal, superior feature raises in a visible whiteness. Invisibility of the subjectivization of the human body contributes to a wider depiction of the audience, and in a deeper perception passes into a covert intimism which is simultaneously provided by the gesture itself.

In the context of the film, Benjamin mentions that the performative aspect of the role of the player (in our case, the silhouette) undergoes a series of optical experiments, its operation or movement is determined by the camera. The subject at the same time lacks the options of his performativeness as given to a theatrical actor, to adapt to the audience, because there is no personal contact with the spectators. This allows the audience to transform themselves into the role of critic without intimate contact with the presented entities. The identification of the audience identifies itself with the identification of the camera. At the same time numerous cultural backgrounds and different roles exchange in the appearance of the silhouette, created by the viewer. It could be argued that the phenomenon described in the work of Franziska Schulz arises in the image of the silhouette, its infinity towards the relation of to time defining and populistically identifiable status of a car.

The automobile works and is used as the icon of the twentieth century. The author presents it as an intermediary between humans and machines. His total representation is becoming a personalized habitat. F. Schulz argues that human reflection becomes visible and notable in the items when people assert them certain roles. The primacy and individuality of mechanized machines does not exist in itself, so to speak, but starts and ends exclusively with human nominalization of their operating components.

The work shows a conflicting relation between the objects mentioned above in which the gesture becomes their widely accepted, generalised attitude. At the moment, when their common action is created, their community also appears in a contradictory role. Man creates machinery. Humanity is intertwined with the automatization of production and standardization of emotions. An eclectic display of the image brings at the same time to the conflicting findings. Even if photography serves the purpose of criticism and destruction of the car so called consumer object, it also becomes his pamphlet and emotionally detectable silhouette with its exceptionally tactile gesture encourages the desire and praise to the machine, without which we can hardly imagine the distance in 21st century.

CONRAD BOSSHARD

Conrad Bosshard se je svojega dela lotil z vidika kiparsko-instalacijske tradicije. Skulptura predstavlja preprosto konstrukcijo, na katero je obesil mrežo, ki služi kot poligon za transformacijo elementa vetra v vizualno formacijo. Vidnost skulpture se mu zdi nujna, saj zatrjuje, da znanost ponuja marsikaj, čeprav nikoli ne bo eksaktna veda. Na tem mestu bi lahko zatrjili, da v ospredje postavlja predvsem vzgibe in vzroke za prezentacijo t. i. alternativne umetniško zaznavne vetrnice.

C. Bosshard zatrjuje, da je veter v nizozemski pokrajini in tradiciji izjemno prisoten ter zanj ključnega pomena. Omenjeno delo imenuje kot nekakšen asemblaž vizualne percepcije v povezavi z ostalimi človeškimi čuti. V prevladujoči ravninski obsežni reliefni značilnosti Nizozemske bi tovrstna skulptura lahko služila kot meditacijsko sredstvo. Z njenim pojavom se prekliče oz. pretrga linearna vidnost, saj se na obzorju izkaže tovrstni kompleks kot jambor v oceanu percepcij.

Rosalind Krauss razmišlja o transformaciji inverzne logike skulpture, ki v svojem bistvu postane lastna negacija. Status skulpture se zreducira na preprosto determinacijo, v primeru Bosshardovega dela na determinacijo vizualizacije vetrnega elementa. Pojavijo se vprašanja o objektu: ali zaznamuje pokrajino oz. ali počasi postaja pokrajina sama. Momentarnost vetrne prisotnosti izključi in osami samo konstrukcijo od naravnega okolja ter mu navdihne kulturne razsežnosti.



INSTALATION VIEW I, Kulturni center Janeza Trdine Gallery
Franziska Schulz, Conrad Bosshard, Lisa Sudhibhasilp

CONRAD BOSSHARD

Conrad Bosshard began to work from the perspective of sculpture-installation tradition. The sculpture represents a simple structure, on which he hung a web that serves as a testing ground for the transformation of wind into visual formation. He finds the visibility of the sculptures necessary, since the science offers a lot of things, even though it will never be an exact science. At this point it could be asserted that he centres in particularly the impulses and the causes for the presentation of the so-called alternative artistically detectable windmills.

C. Bosshard argues that the wind is extremely present and crucial in the Dutch landscape and tradition. This work is detected as a kind of visual perception-montage, in conjunction with the rest of the human senses. In the dominant lowland terrain features of the Netherlands, this kind of a large-scale sculpture can serve as a meditative medium. With its appearance the linear visibility is cancelled or interrupted and is seen on the horizon to be such a complex as the mast in the ocean of perceptions.

Rosalind Krauss reflects on the transformation of the inverse logic, the sculpture possesses and in its essence becomes its own negation. The status of the sculpture is reduced to a simple determination, in the case of Bosshard' work to a determination of the wind's visualization. Several questions about the facility appear: if it marks the landscape or is slowly becoming a province itself. Momentarity of the wind presence eliminates and isolates the structure of the natural environment and gives it cultural dimension. It is also difficult to determine whether



INSTALATION VIEW II, Kulturni center Janeza Trdine Gallery
Franziska Schulz, Conrad Bosshard, Lisa Sudhibhasilp

Stežka je tudi ugotoviti, ali gre za objekt, ki predstavlja arhitekturo, ali gre morda le za prispevek k razumevanju termina pokrajina oz. nepokrajina.

V svoji vizualnosti bi delo Conrada Bossharda prav zagotovo sodilo v tradicijo modernistične skulpture, saj uporablja nekakšen idealističen prostor za raziskovanje, ki je ločen od časovne in prostorske reprezentacije v smislu, da ponuja nove pragmatične zanke ter eksperimentalno naravo estetike. Skulptura je ključna za vidni pojav vetrnih odklonov, vendar kasneje v procesu te vidnosti ostaja le konstrukt, ki v trenutku prisotnosti vetra postane le osamelec sredi pokrajine. Stabilnost in mirnost počasi začneta izpodrivati gibanje in trenutek.

Fotografijo avtor uporablja kot statični model, ki zaobjame momentarnost dogajanja in hkrati ponuja možnost vpogleda naprej in nazaj, po vetrni spremembi in pred njo.

LISA SUDHIBHASILP

Fotografije Lise Sudhibhasilp predstavljajo serijo neprisotnosti subjekta v prisotnosti subjektivizirane narave. Na eni izmed fotografij opazimo portret dekleta, postavljenega v skonstruirano ozadje nekakšnega rajsko bujnega rastlinja, ostale fotografije pa so zreducirane človeške prisotnosti. Portretna fotografija se umika ozadju, ki ne posega v karakter, temveč ga – ironično – vključuje in obsega kot okvir.

Avtorica pravi, da njeno delo odseva navezovanje na potrebno fotografijo v klasičnem pomenu, vendar se to navezovanje nekoliko odmakne v trenutku, ko ozadju oz. naravi prepusti vlogo glavnega akterja. Narava tako postane brezčasen občutek, postaja subjekt. Čeprav se sprva zdi, da se avtorica prepušča naključju kadrov, se v njeni izvršitvi izraža nadzor po uprizoritvi scenografije.

Lisa Sudhibhasilp ne skriva povezave s preraphaelitsko tradicijo imitacije narave kot osrednjega namena umetnosti. Millaisovi in Rossettijevi portreti se umaknejo očarljivi naravi in ponudijo prostor raziskovanja, takšnega miselno odročnega prostora, ki postaja ključni subjekt na avtoričinih fotografijah. Čeprav se narava tu podaja idealistično, je njena izraznost izjemno realistična. Preraphaelitski vzor se nakaže tudi v esenci povezovanja spiritualnosti v karakterju, idealizem pa se tako prepleta z materialnim realizmom. Prikaz grmičevja in vejevja deluje sistematično, njen premislek pa dograjuje z racionalizmom. Renesansno krajinsko slikarstvo, začeni z Giorgionom in Titianom, se tako staplja z romantičnimi prvimi in postaja prvina samega sebe.

Lisa Sudhibhasilp uporabi fotografijo kot vmesni posrednik med slikarsko tradicijo in fotografsko momentarnostjo o vprašanju, kaj se skriva za prikazano naravo. Slikarska tradicija ponudi pogled, ki je osredotočen na zaznavno, fotografija pa izzove manifestacijo, ki pospeši vprašanje o končnosti oz. zamejitvi prikazanega. S tem mislim predvsem na to, da se v slikarskem prostoru umetelno izrisane krajine naše opazovanje preusmeri v celotno doživljanje prikazanega. V fotografijah Lise Sudhibhasilp pa se pojavi trenutek skritega opazovalca in večnega, pragmatičnega skeptika o razsežnosti prostora za prikazanim.

the object represents the architecture, or it might just be a contribution to the understanding of the term landscape or not-landscape.

In its visuality, the work of Conrad Bosshard would certainly fall in the tradition of modernist sculpture, since it uses some sort of idealistic place to explore, which is separated from the temporal and spatial representation in the sense that it offers new pragmatic loops and experimental nature of aesthetics. The sculpture is the key to the visible appearance of wind sheer, but later in the process of this visibility remains a construct, which at the presence of the wind becomes a stray in the middle of the countryside. Stability and calmness slowly start to supplant the movement and the moment. Author uses photography as a static model, which covers momentariness and at the same time offers the possibility to access back and forth across the wind change.

LISA SUDHIBHASILP

Photographies of Lisa Sudhibhasilp represent series of nonpresence of the subject in the presence of the subjectivized nature. On one of the photos there is a portrait of a girl, presented in the background of some sort of designed lush vegetation. The rest of the photos are reduced of the human presence. Portrait photography withdraws itself and gives its impact to the background, which does not affect the character, but – ironically – includes and volumes it in the framework.

The author says that her work reflects the alignment in the classic sense of the portrait photography, but this linking moves away a bit at the moment when the background or the nature gains the main role. Nature thus becomes a timeless feel, becomes the entity. Although it initially seems that the author leaves herself of the chances for the construction of the shots, there is a sense of control in the staging similar to a set designer, that is present in its execution.

Lisa Sudhibhasilp doesn't hide the connection with the preraphaelite tradition of imitating nature as the central intention of art. Millais and Rossetti portraits begin to withdraw the charming nature and offer the spatial exploration, the kind of a undefined mental space, which is the key subject in the author's photos. Although the nature is given in the idealistic manner, its expression is extremely realistic. The preraphaelite idea is also notable in the essence of integration of the spirituality in the character and idealism in connection with the material realism. The bushes and branches work in a systematic manner, but its reflection is enhanced with rationalism. Renaissance landscape painting, beginning with Giorgione and Titian, is engaging with romantic elements and thus becoming an element itself.

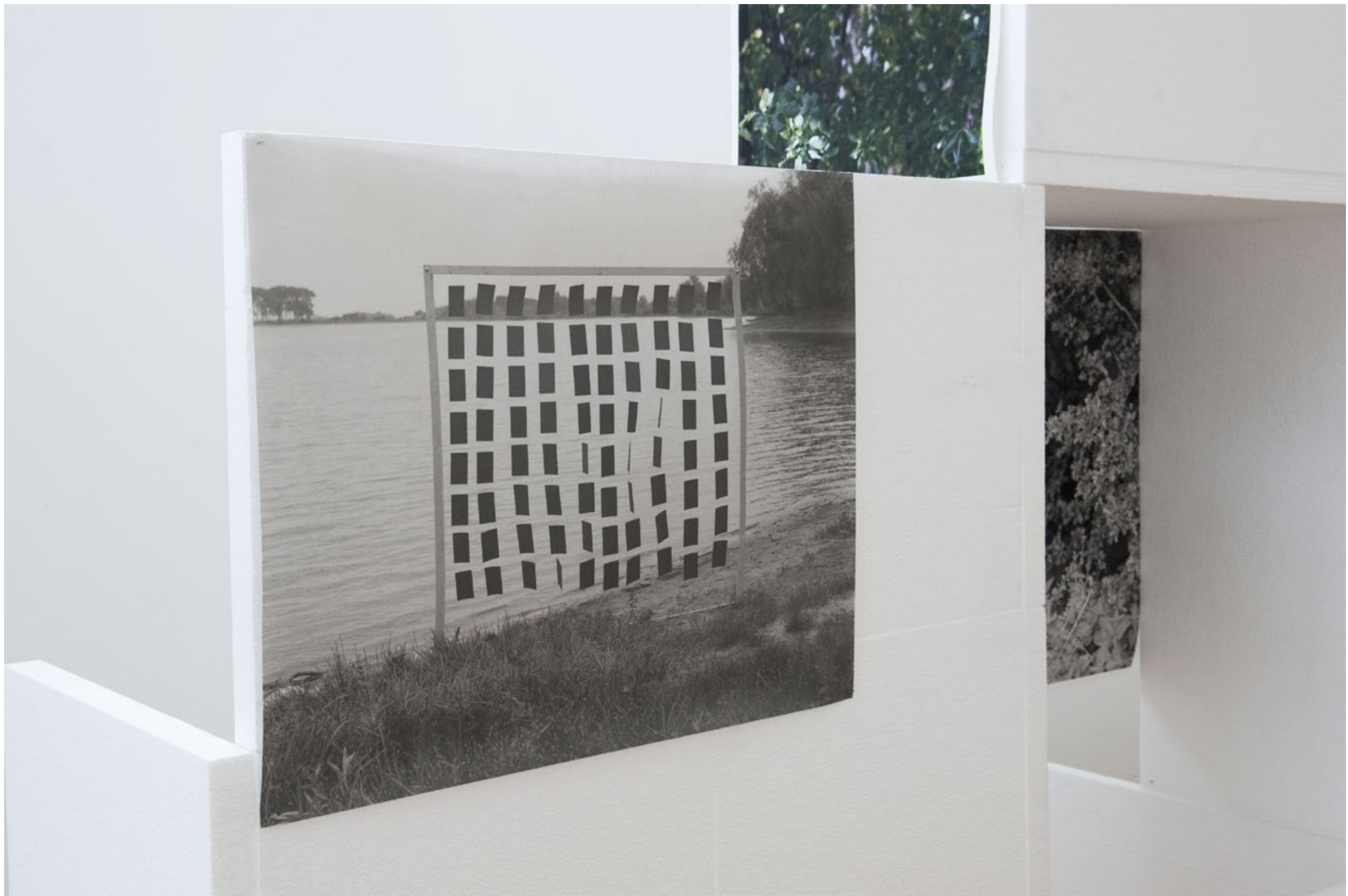
Lisa Sudhibhasilp uses the photography as an intermediary between the tradition of painting and photographic momentarity of the question what lies behind the displayed character. Painterly tradition offers a view that is focused on the perceptual, but photography provokes such manifestation that speeds up the question of finality or captivity of the displayed. By this I mean that in the painting space artfully crafted curves of the landscape change our observation of the entire appearance of the experience. In the work of Lisa Sudhibhasilp there is a presence of a hidden observer and eternal, pragmatic sceptic about the dimension of the space behind the visible one.



INSTALATION VIEW III,
Lisa Sudhibhasilp



INSTALATION VIEW IV,
Franziska Schulz



INSTALLATION VIEW V,
Conrad Bosshard, Lisa Sudhibhasilp



INSTALATION VIEW VI,
Franziska Schulz, Conrad Bosshard, Lisa Sudhibhasilp



INSTALATION VIEW VII,
Lisa Sudhibhasilp

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Conrad Bosshard	coniboss@gmx.ch
Franziska Schulz	franzmuellerschmidt@gmail.com
Lisa Sudhibhasilp	www.lisasudhibhasilp.com

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